

Curriculum Framework ELA

School: Kuumba Academy Charter School Curricular Tool: Various based on unit Grade: 6 Teacher: _____

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
Fall Expedition: “Those Who Came Before Us - The First American: Kennewick Man and the Settlement of North America”			
Unit One: Take a Stand Timeline : 4 Weeks During this expedition, students will craft a persuasive essay that requires them to take and defend a stance on where they believe Kennewick Man’s remains belong. Regardless of whom they choose to advocate for, the government, scientists or Native American tribes, students must address the traditions and beliefs of death and burial according to Native Americans. They must also address reasons for and the effects of the Native American Graves Protection. Students will identify and summarize the sequence of events following the discovery of Kennewick Man in 1996. Students will incorporate transitions words, such as <i>then</i> , <i>next</i> , <i>after</i> , <i>finally</i> , in order to effectively build a case as to who should have ownership of the remains.			
<p>CC6RI1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC6RI2. – Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>CC6RI3. – Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p> <p>CC6RI5. – Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</p> <p>CC6RI7. – Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p>	<p>Concepts: Persuasive Writing Advocating Public Speaking Native American Traditions Kennewick Man Transition Words</p> <p>Big Ideas: One has to be informed to make an educated decision. Traditions and beliefs shape the way you think about life events. You can have your own opinion yet still respect the opinion of others.</p>	<p>Essential Questions: What are the important parts of a persuasive essay? How do the traditions and beliefs of the Native Americans effect their treatment of death and burial? How can an advocate for one view acknowledge the views of others? What makes a good public speaker? How are transition words used in writing?</p> <p>Learning Targets: Develop a critical stance in regard to environmental issues</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Teacher observation of whole class, individual and collaborative work sessions • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Graphic Organizer • Individual check-ins with students • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records

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<p>CC6W2b. – Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p> <p>CC6W7. – Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p> <p>CC6W8. – Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.</p> <p>CC6L2- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>CC6L2a- Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.*</p> <p>CC6L2b- Spell correctly.</p> <p>CC6SL6- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 6 Language standards 1 and 3 on page 52 for specific expectations.)</p> <p>CC6RL9- Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.</p> <p>CC6W10- Write routinely over extended time frames (time for research, reflection, and revision) and shorter</p>		<p>Research information to support their stance Write persuasive essays</p> <p>Participate in peer conferencing</p> <p>Evaluate their writing through self-assessment</p>	<p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Persuasive Speech • Rubric • Transition Words Rubric • Persuasive Writing Graphic Organizer

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time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.			
Unit Two: Reading Non-fiction Timeline: 3 Weeks Within this expedition, students will read several informational texts, identifying main ideas and citing supporting details. Students will make connections and respond to historically and culturally significant works of literature such as Ancient Encounters: Kennewick Man and the First Americans and Across Atlantic Ice: the Origin of America's Clovis Culture.			
<p>CC6RL1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC6RL2. – Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>CC6RI1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC6RI2. – Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>CC6RI3. – Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p> <p>CC6RI5. – Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</p> <p>CC6RI7. – Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a</p>	<p>Concepts: Making Connections Historical Nonfiction Nonfiction Text Culturally Significant Works of Literature Identifying Main Ideas Citing Supporting Details</p> <p>Big Ideas: Reading multiple informational texts about the same topic helps you to form your own opinion. Connections can be made between historical documentation of events and current events. Analyzing the past allows us to act accordingly for the future.</p>	<p>Essential Questions: How do I identify the main idea and supporting details in an informational text? Why is it important to read multiple texts about the same topic? What makes an informational text reliable? Are bias present in informational text? What connections can I make in historical text?</p> <p>Learning Targets: Develop strategies for critically examining the origin and characteristics of myth. Develop an awareness of the diversities, similarities, and values in various Native American cultural and story traditions. Develop awareness main idea</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> Teacher observation of whole class, individual and collaborative work sessions Whole class discussions Quizzes Exit tickets Daily journals Study questions Graphic Organizer Individual check-ins with students Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> Nonfiction Text Rubric Rubric Comparing and Contrasting Nonfiction Text Venn Diagram

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<p>topic or issue.</p> <p>CC6RI8- Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.</p> <p>CC6RI9. – Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).</p> <p>CC6RI10- By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>CC6RI4. – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings</p> <p>CC6W7. – Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p> <p>CC6W8. – Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.</p> <p>CC6SL1- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>CC6SL1a. – Come to discussions prepared, having</p>		<p>and supporting details in historically ad culturally significant works of literature</p> <p>Develop strategies for examining text for bias.</p>	<ul style="list-style-type: none"> • Making Connections Quiz

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<p>read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>CC6SL1b. – Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p> <p>CC6SL1c. – Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p> <p>CC6SL1d. – Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p> <p>CC6SL4. – Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p>CC6L6. – Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p>CC6W9- Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>CC6W9a- Apply grade 6 Reading standards to literature (e.g., "Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics").</p>			

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CC6W9b- Apply grade 6 Reading standards to literary nonfiction (e.g., "Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not").			
Unit Three: Character Sketch Timeline: 5 Weeks (Adapted from ReadWriteThink.Org)			
Based on the information presented during this expedition, students will create a historically accurate, fictional character sketch that addresses controversial issues surrounding Kennewick Man from the viewpoint of a Native American, and their specific encounters during this time. Understanding the beliefs and motivations of people from the past helps students make sense of historical events and the circumstances leading up to these events. Students also have the opportunity to work together through online research (i.e., WebQuest) and book discussion groups to analyze different historical perspectives and to use this information to create a fictional character for an original piece of historical fiction.			
CC6RL1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CC6RL2. – Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. CC6RL3. – Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. CC6RI1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CC6RI2. – Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	Concepts: Historical Fiction Historical Nonfiction Compare and Contrast Historical Perspective Big Ideas: Integrating literacy activities into a social and cultural context in the classroom positively influences the intellectual process. Analyzing literature is an integral part of making meaning of the world. Understand the point of view of a participant can help you find	Essential Questions: How does nonfiction turn into fiction? What is realistic fiction? How does viewpoint effect an author's writing? How do beliefs and motivations of people from the past affect my understanding of historical events? Learning Targets: Students will employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different	Suggested Formative Assessments: <ul style="list-style-type: none"> • Teacher observation of whole class, individual and collaborative work sessions • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Graphic Organizer based on text • Individual check-ins with students • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records

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<p>CC6RI3. – Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p> <p>CC6RI5. – Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</p> <p>CC6RI7. – Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p> <p>CC6RI9. – Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).</p> <p>CC6W3c. – Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p>CC6W3d. – Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p> <p>CC6SL1a. – Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>CC6SL1b. – Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p>	<p>meaning in history.</p>	<p>audiences for a variety of purposes.</p> <p>Students will apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.</p> <p>Students will conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.</p> <p>Students will use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.</p> <p>Students will participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.</p> <p>Analyze the character traits,</p>	<p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Character Map • Character Web • Rubric • WebQuest • Book Discussion Group Rubrics

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<p>CC6SL1c. – Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p> <p>CC6SL1d. – Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p> <p>CC6RL6. – Explain how an author develops the point of view of the narrator or speaker in a text.</p> <p>CC6RI4. – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings</p> <p>CC6W7. – Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p> <p>CC6W8. – Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.</p> <p>CC6SL4. – Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p>CC6L4a. – Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>CC6L4d. – Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the</p>		<p>motivations, and actions of a real and fictional historical figure</p> <p>Develop criteria for historical fiction and assess a novel for its ability to meet these criteria</p> <p>Evaluate a variety of historical perspectives and apply one of these perspectives to the creation of a fictional character</p> <p>Create a piece of historical fiction that incorporates mood and the required elements of fiction (i.e., setting, plot, and characterization)</p>	

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<p>inferred meaning in context or in a dictionary).</p> <p>CC6L6. – Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>			
Intercession			
<p>Unit Four: Jim Murphy, <i>The Great Fire</i> Timeline: 1 Week</p> <p>The goal of this exemplar is to give students the opportunity to use the reading and writing habits they’ve been practicing on a regular basis to explore the historic Great Fire of Chicago. By reading and rereading the passage closely combined with classroom discussion about it, students will explore the historical truths related to poverty, city construction, and city services that led to the disaster. In this reading, students learn about historical disasters, but they may not fully comprehend causes or how human actions, nature, or even luck contributed to them, rendering history a flat subject to be memorized rather than explored. When combined with writing about the passage and teacher feedback, students will better understand the dangers inherent in cities and the government role in mitigating that danger.</p>			
<p>CC6RI1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC6RI2. – Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>CC6RI1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC6RI2. – Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p>	<p>Concepts: Rereading Great Fire of Chicago Historical Nonfiction Text Human Actions, Human Nature Writing</p> <p>Big Ideas: Being purposeful with word choice when writing assists in conveying mood.</p>	<p>Essential Questions: What tone is the author creating by choosing “amble” and “stretch” and “leaned back”? How does an author’s word choice lend to the tone set in a story? Why does the author create this feeling or mood when the main story is about the disaster? Sullivan has to shout, “FIRE!” What does this tell you about the technology in Chicago at the time?</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> Teacher observation of whole class, individual and collaborative work sessions Whole class discussions Quizzes Exit tickets Daily journals Study questions Graphic Organizer based on text Individual check-ins with students Using rubrics, checklists,

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<p>CC6RI3. – Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p> <p>CC6RI5. – Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</p> <p>CC6RI7. – Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p> <p>CC6RI9. – Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).</p> <p>CC6RI4. – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings</p> <p>CC6W7. – Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p> <p>CC6W8. – Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.</p> <p>CC6SL1a. – Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under</p>		<p>Why would the author want to draw attention to that detail?</p> <p>Why does the author make a point of saying that the wooden roads were a “quick” solution?</p> <p><u>Learning Targets:</u> Students will employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.</p> <p>Students will participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.</p> <p>Analyze the character traits, motivations, and actions of a real and fictional historical figure</p>	<p>feedback post-it, annotations, reflections, conference logs, anecdotal records</p> <ul style="list-style-type: none"> • Vocabulary Task • Reading Task • Sentence Syntax Task • Discussion Task <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Vocabulary Task • Reading Task • Sentence Syntax Task • Discussion Task • Writing Rubric • Writing Piece

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<p>discussion.</p> <p>CC6SL1b. – Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p> <p>CC6SL1c. – Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p> <p>CC6SL1d. – Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p> <p>CC6SL4. – Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p>CC6L6. – Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>			
<p>Unit Five: Digitally Telling the Story of Greek Figures Timeline: 3 Weeks (Adapted from ReadWriteThink.org)</p> <p>Students become engaged learners through this unit that prepares students for studying ancient Greece and combines learning basic research skills with digital storytelling skills. While researching about Greek gods, heroes and creatures, students learn how to find main ideas in sentences and paragraphs in books and Internet articles, which they then learn to record in short phrases on index cards divided by topic. Working with a partner, students turn these short phrases into the script for their digital story that includes music and pictures.</p>			
CC6RI1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Concepts: Digital Storytelling	Essential Questions: How can I tell a story using digital storytelling?	Suggested Formative Assessments: <ul style="list-style-type: none"> Teacher observation of

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<p>CC6RI2. – Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>CC6RI3. – Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p> <p>CC6RI5. – Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</p> <p>CC6RI7. – Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p> <p>CC6W2b. – Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p> <p>CC6W3c. – Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p>CC6W3e. – Provide a conclusion that follows from the narrated experiences or events.</p> <p>CC6W7. – Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p> <p>CC6W8. – Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and</p>	<p>Technology</p> <p>Greek mythology</p> <p>Cooperative Learning</p> <p>Research</p> <p>Big Ideas:</p> <p>To develop a firm understanding of a topic, multiple genres can be read.</p> <p>Researching another culture can provide a respect for cultures other than your own.</p>	<p>Who are the Greek Gods?</p> <p>What can research tell me about another culture?</p> <p>How should I organize my research to make it easier to use?</p> <p>Learning Targets:</p> <p>Students will read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.</p> <p>Students will apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.</p> <p>Students will use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.</p> <p>Students will use spoken, written, and visual language to accomplish</p>	<p>whole class, individual and collaborative work sessions</p> <ul style="list-style-type: none"> • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Graphic Organizer based on text • Individual check-ins with students • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> • Graphic Organizer • Research • Rubric • Digital Story Rubric

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conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.		<p>their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information). collect and analyze information relevant to their research of a Greek god, hero, or creature.</p> <p>Demonstrate comprehension of what they have learned by writing a script. organize, summarize, and synthesize what they have learned through the production of a digital story.</p>	
<p>Unit Six: Native American Poetry Timeline: 3 Weeks (Adapted from ReadWriteThink.Org)</p> <p>In this lesson, students listen to and discuss poetry that pertains to the study of Native Americans and write their own poems to enhance their learning of the subject. As a final project, students use the ReadWriteThink Printing Press to compose original poetry books about Native Americans.</p>			
<p>CC6W4. – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p>CC6W6. – Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.</p> <p>CC6W8. – Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and</p>	<p><u>Concepts:</u> Native Americans Poetry Writing Process</p> <p><u>Big Ideas:</u> Poetry can tell a story. A wide range of strategies can be employed when reading to comprehend a difficult text.</p>	<p><u>Essential Questions:</u> How are the beliefs of Native Americans portrayed in poetry? Can poetry tell a story? What are the different types of poetry? What are the steps of publishing?</p> <p><u>Learning Targets:</u> Express their understanding and</p>	<p><u>Suggested Formative Assessments:</u></p> <ul style="list-style-type: none"> • Teacher observation of whole class, individual and collaborative work sessions • Whole class discussions • Quizzes • Exit tickets • Daily journals • Graphic Organizer based on poetry • Individual check-ins with students

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<p>conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.</p> <p>CC6SL3. – Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.</p> <p>CC6RI1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC6RI2. – Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>CC6RI3. – Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p> <p>CC6RI4. – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings</p> <p>CC6RI5. – Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</p> <p>CC6RI7. – Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p> <p>CC6W2d. – Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p>CC6W3d. – Use precise words and phrases, relevant descriptive details, and sensory language to convey</p>		<p>knowledge of a content area topic, such as astronomy, by writing poems that integrate vocabulary and information studied in class</p> <p>Reinforce content area knowledge in a creative and reflective manner</p> <p>Use the writing process approach when writing content area poems</p> <p>Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound–letter correspondence, sentence structure, context, graphics).</p> <p>Students will adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.</p> <p>Students will apply knowledge of language structure, language</p>	<ul style="list-style-type: none"> • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Graphic Organizer • Poetry Journal • Poetry Rubric • Poems

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<p>experiences and events.</p> <p>CC6W5. – With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> <p>CC6W7. – Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p> <p>CC6L1- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>CC6L1a- Ensure that pronouns are in the proper case (subjective, objective, possessive).</p> <p>CC6L1b - Use intensive pronouns (e.g., myself, ourselves).</p> <p>CC6L1c. – Recognize and correct inappropriate shifts in pronoun number and person.</p> <p>CC6L1d. – Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).</p> <p>CC6L1e. – Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.</p> <p>CC6L6. – Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>		<p>conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.</p>	

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
Unit Seven: Choose Your Own Adventure: A Hypertext Writing Experience Timeline: 5 Weeks (Adapted from ReadWriteThink.org)			
<p>In this unit, students meet in literature circles to read an adventure story, and then combine both reading and writing skills to write an original “choose your own adventure” story. Students begin by reading one or more adventure stories and discussing elements unique to this type of story, such as the second-person point of view, as well as setting, character, plot, and conflict. Small groups begin by planning out the first section of the adventure story using graphic organizers. They then move into smaller groups for each split in the story’s plot until finally the students are writing their own endings. Using Web-authoring software, groups will create their own Websites with the parts of the story hyperlinked to each other. Web pages may be uploaded to the Internet if school policy allows, or they can be saved on CDs and projected for class viewing</p>			
<p>CC6W3c. – Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p>CC6W5. – With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> <p>CC6W6. – Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.</p> <p>CC6RL1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC6RL2. – Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>CC6RL3. – Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves</p>	<p>Concepts: Writing Story Structure Web Publishing Adventure Writing Literature Groups</p> <p>Big Ideas: Genre selection affect an author’s writing. Story events can play out into multiple potential endings.</p>	<p>Essential Questions: What are story elements? How do story elements affect writing? How can different endings be in the same story? Does genre play a big part in writing? What is the purpose of publishing?</p> <p>Learning Targets: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Teacher observation of whole class, individual and collaborative work sessions • Whole class discussions • Quizzes • Exit tickets • Daily journals • Graphic Organizer based on poetry • Individual check-ins with students • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> • Graphic Organizer • Literature Group Rubrics • Literature Group Discussions • “Choose Your Own”

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>toward a resolution.</p> <p>CC6RL5. – Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p> <p>CC6RL6. – Explain how an author develops the point of view of the narrator or speaker in a text.</p> <p>CC6RI6 Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.</p> <p>CC6W2a. – Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</p> <p>CC6W2b. – Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p> <p>CC6W2c. – Use appropriate transitions to clarify the relationships among ideas and concepts.</p> <p>CC6W2d. – Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p>CC6W2e. – Establish and maintain a formal style.</p> <p>CC6W2f. – Provide a concluding statement or section that follows from the information or explanation presented.</p> <p>CC6W3- Write narratives to develop real or imagined</p>		<p>(e.g., sound–letter correspondence, sentence structure, context, graphics).</p> <p>Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.</p> <p>Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.</p> <p>Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.</p> <p>Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.</p> <p>Understand the structure of “Choose Your Own Adventure” stories.</p>	<p>rubric</p> <ul style="list-style-type: none"> Website Rubric

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>CC6W3a. – Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p>CC6W3b. – Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p>CC6W3d. – Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p> <p>CC6W3e. – Provide a conclusion that follows from the narrated experiences or events.</p> <p>CC6SL1a. – Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>CC6SL1b. – Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p> <p>CC6SL1c. – Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p> <p>CC6SL1d. – Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p> <p>CC6L4- Determine or clarify the meaning of unknown</p>		<p>Demonstrate knowledge of the elements of fiction: setting, character, plot structure, conflict, and point of view.</p> <p>Work in small groups to collaborate on writing their own adventure stories.</p> <p>Understand writing in hypertext and publishing Websites</p>	

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.</p> <p>CC6L4a. – Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>CC6L4b - Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., audience, auditory, audible).</p> <p>CC6L4c - Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.</p> <p>CC6L4d. – Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p> <p>CC6L6. – Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression</p> <p>CC6L5 - Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>CC6L5a- Interpret figures of speech (e.g., personification) in context.</p> <p>CC6L5b- Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>better understand each of the words.</p> <p>CC6L5c- Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., stingy, scrimping, economical, un wasteful, thrifty).</p> <p>CC6SL5- Include Multimedia components (e.g. Graphics, images, music, sound) and visual displays in presentations to clarify information.</p> <p>CC6RL10- By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>			
Spring Expedition: Skate Park Science			
<p>Unit Eight: Info Cards Timeline: 4 Weeks</p> <p>Within this expedition students will write product cards outlining differences in wheels. Based on data from investigations and their research, students will determine how to convey information and educate customers about board wheels. The explanatory cards will displayed at local skate shops.</p>			
<p>CC6RI1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC6RI2. – Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>CC6RI3. – Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p>	<p>Concepts: History Conducting Research Product Development Consumer Needs</p> <p>Big Ideas: Combining evidence with prior knowledge allows you to reinforce or change thoughts and opinions.</p>	<p>Essential Questions: Why conduct research? How does the past influence the present and the future? Why do I need to evaluate what I read? How do I prepare for reading and writing?</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Curriculum Based Assessment Measures • Response To Intervention Measures • Instructional Support and Collaborative • Anecdotal Records • Rapid-fire brainstorm • Collaborative Activities

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>CC6RI5. – Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</p> <p>CC6RI7. – Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p> <p>CC6W2b. – Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p> <p>CC6W7. – Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p> <p>CC6W8. – Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.</p> <p>CC6SL1a. – Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>CC6SL1b. – Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p> <p>CC6SL1c. – Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p>	<p>Before quoting or citing a source, it is important to check the reliability and validity of that source.</p> <p>Research enables learners to apply the concept of time, location, distance, relationships, and points of view to the study of a developing product</p> <p>A media literate person can evaluate how words, images, and sounds influence a message.</p> <p>There are many reasons to write, including writing-to-learn, writing-to-demonstrate learning, and writing for authentic purposes and audiences</p> <p>Good research comes from a variety of sources.</p> <p>Good researchers check information for accuracy and validity.</p> <p>Good researchers employ strategies to help them research information.</p> <p>Good researchers extract information from a variety of sources and draw logical conclusions.</p>	<p>What new meaning did I make from combining evidence in the text and my background knowledge?</p> <p>Why use technology for research?</p> <p>How do researchers gather information?</p> <p>Why check for validity and accuracy of information?</p> <p>How do I best present my information for consumers?</p> <p><u>Learning Targets:</u> Analyze the sources of information for validity and accuracy.</p> <p>Collaborate with others effectively to gain and provide information.</p> <p>Use technology for data collection.</p> <p>Create consumer cards for publication.</p>	<ul style="list-style-type: none"> • Graphic Organizers • Response Cards <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Consumer Card • Graphic Organizer • Rubrics

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>CC6SL1d. – Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p> <p>CC6RI4. – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings</p> <p>CC6W2- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>CC6W2a. – Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</p> <p>CC6W2c. – Use appropriate transitions to clarify the relationships among ideas and concepts.</p> <p>CC6W2d. – Use precise language and domain-specific vocabulary to inform about or explain the topic.</p> <p>CC6W2e. – Establish and maintain a formal style.</p> <p>CC6W2f. – Provide a concluding statement or section that follows from the information or explanation presented.</p> <p>CC6L6. – Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>CC6L3- Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>CC6L3a- Vary sentence patterns for meaning, reader/listener interest, and style.</p> <p>CC6L3b- Maintain consistency in style and tone.</p>			
<p>Unit Nine: Skate Safety Timeline: 4 weeks</p> <p>Students will analyze skateboard safety and the importance of wearing helmets. Students will create Public Service Announcements to be shown at local skate parks and skate shops, educating the public on why helmets are necessary. Supporting their PSA, students will display a first-aid brochure, accompanied by an interview with a local doctor on skate safety that the students conduct.</p>			
<p>CC6RL7. – Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.</p> <p>CC6W2a. – Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</p> <p>CC6W4. – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p>CC6W6. – Use technology, including the Internet, to produce and publish writing as well as to interact and</p>	<p>Concepts:</p> <p>Filmmaking</p> <p>Publishing</p> <p>Research</p> <p>Interviews</p> <p>Big Ideas:</p> <p>Public Service Announcements are created and shared for the good of the public.</p> <p>Conducting interviews with in-the-field experts allows for accuracy of information.</p> <p>It is important to be cognizant of your audience when speaking or writing.</p>	<p>Essential Questions:</p> <p>Why should I interview experts on a topic?</p> <p>What makes an effective PSA?</p> <p>What elements go into an educational brochure?</p> <p>Learning Targets:</p> <p>Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.</p> <p>Students employ a wide range of strategies as they write and use different writing process</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Teacher observation of whole class, individual and collaborative work sessions • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Graphic Organizer based on interviews • Individual check-ins with students • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p>Suggested Summative</p>

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.</p> <p>CC6SL3. – Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.</p> <p>CC6W2b. – Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</p> <p>CC6W2f. – Provide a concluding statement or section that follows from the information or explanation presented.</p> <p>CC6W3c. – Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p>CC6W5. – With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> <p>CC6SL1a. – Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>CC6SL1b. – Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p> <p>CC6SL1c. – Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p>		<p>elements appropriately to communicate with different audiences for a variety of purposes.</p> <p>Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.</p> <p>Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.</p> <p>Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).</p>	<p><u>Assessments:</u></p> <ul style="list-style-type: none"> • Interview Notes • Video • Research Graphic Organizer • PSA brochure • Editing Rubric

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>CC6SL1d. – Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p> <p>CC6RL4-Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.</p> <p>CC6W1- Write arguments to support claims with clear reasons and relevant evidence.</p> <p>CC6W1a- Introduce claim(s) and organize the reasons and evidence clearly.</p> <p>CC6W1b- Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.</p> <p>CC6W1c- Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.</p> <p>CC6W1d - Establish and maintain a formal style.</p> <p>CC6W1e- Provide a concluding statement or section that follows from the argument presented.</p> <p>CC6SL2- Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.</p>			
<p>Unit Ten: Awesome Athlete Timeline: 2 Weeks</p> <p>Students research the importance of Tony Hawk to the popularity of extreme sports. Students identify other people in modern history who contributed to the growth in popularity of extreme sports, and will complete a biography on one of those people.</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>CC6RI1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CC6RI2. – Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>CC6RI3. – Analyze detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p> <p>CC6RI5. – Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.</p> <p>CC6RI7. – Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p> <p>CC6W7. – Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p> <p>CC6W8. – Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.</p>	<p>Concepts: Biography Extreme Sports Modern History</p> <p>Big Ideas: One person has the power to effect culture. Writing a biography of a person is a way to celebrate and/or memorialize their accomplishments.</p>	<p>Essential Questions: What elements make up a biography? How do I conduct research?</p> <p>Learning Targets: Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Teacher observation of whole class, individual and collaborative work sessions • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Graphic Organizer based on research • Individual check-ins with students • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> • Research • Graphic Organizer • Class Presentation • Biography Rubric

Curriculum Framework ELA

School: Kuumba Academy Charter School Curricular Tool: Various based on unit Grade: 7 Teacher: _____

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
Fall Expedition: Through the Eyes of Our Veterans			
Unit One: Interviews of Oz Timeline : 3 Weeks			
<p>Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CC7RL1</p> <p>Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. CC7RL2</p> <p>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). CC7RL3</p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. CC7SL1</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC7SL1a</p> <p>Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. CC7SL1b</p>	<p>Concepts: Interviews</p> <p>Fictional Characters versus Real Life People</p> <p>First Person Narratives</p> <p>Editing</p> <p>Big Ideas: Preparing good interview questions and planning ahead are important when conducting an interview</p> <p>Editing requires attention to all aspects of writing.</p>	<p>Essential Questions: How do interviewers develop interview questions?</p> <p>How can an interview uncover personality traits in people?</p> <p>What makes a good interview?</p> <p>Can interview strategies aide in gathering information from people?</p> <p>What elements go into good editing?</p> <p>Learning Targets: Students will examine a character from The Wizard of Oz book and Oz the play. They will compare and contrast these characters to real-life people.</p> <p>Students will support their assumptions about a character by summarizing information from the book or play</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> Teacher observation of whole class, individual and collaborative work sessions Whole class discussions Quizzes Exit tickets Daily journals Study questions Graphic Organizer based on interviews Individual check-ins with students Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> "Interview" Interview Notes Video

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. CC7SL1c</p> <p>Acknowledge new information expressed by others and, when warranted, modify their own views. CC7SL1d</p> <p>Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/ effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. CC7W2a</p> <p>Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. CC7W2b</p> <p>Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts. CC7W2c</p> <p>Use precise language and domain-specific vocabulary to inform about or explain the topic. CC7W2d</p> <p>Establish and maintain a formal style. CC7W2e</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. CC7W2f</p> <p>Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources. CC7W6</p>		<p>Students will develop interview questions that could be answered by answered a character in the book as well as by a real person</p> <p>Students will prepare answers to the questions that they developed based on their understanding of the character and his or her personality</p>	<ul style="list-style-type: none"> • Character Interview Questions and Answers • Editing Rubric

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation. CC7SL4</p> <p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies. CC7L4</p> <p>Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. CC7L4a</p> <p>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). CC7L4d</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC7L6</p> <p>Write arguments to support claims with clear reasons and relevant evidence. CC7W1</p> <p>Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically. CC7W1a</p> <p>Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. CC7W1b</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
Unit Two: Veteran's Narrative Performances and Memorial Wall Timeline: 4 Weeks			
<p>Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. CC7RL2</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC7SL1a</p> <p>Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. CC7SL1b</p> <p>Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. CC7SL1c</p> <p>Acknowledge new information expressed by others and, when warranted, modify their own views. CC7SL1d</p> <p>Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/ effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. CC7W2a</p> <p>Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. CC7W2b</p> <p>Use appropriate transitions to create cohesion and</p>	<p>Concepts: Narratives</p> <p>Honoring Veterans</p> <p>Narrative Performance</p> <p>Big Ideas: All veterans have a story.</p> <p>A narrative writing piece tells a story. The story can be told many ways, but the author has the choice as to how to tell the story.</p>	<p>Essential Questions: How can a narrative tell someone's story?</p> <p>What can I do to make a performance grab the audience's attention?</p> <p>In what ways can someone's story define them?</p> <p>Learning Targets: Students will take their interview of a veteran and turn it into a narrative.</p> <p>Students will turn their narratives into a performance that will tell a veteran's story</p> <p>Students will demonstrate how to capture an audience's attention while performing their narrative</p> <p>Students will take information learned and work as a class to develop a picture/memory wall</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> Teacher observation of whole class, individual and collaborative work sessions Whole class discussions Quizzes Exit tickets Daily journals Study questions Graphic Organizer based on interviews Individual check-ins with students Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> Veteran Interview Interview Notes Narrative Performance

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>clarify the relationships among ideas and concepts. CC7W2c</p> <p>Use precise language and domain-specific vocabulary to inform about or explain the topic. CC7W2d</p> <p>Establish and maintain a formal style. CC7W2e</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. CC7W2f</p> <p>Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation. CC7SL4</p> <p>Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. CC7L4a</p> <p>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). CC7L4d</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC7L6</p>			
Unit Three: My War, Your War, Whose War? Timeline: 5 Weeks			
<p>By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range. CC7RI10</p>	<p>Concepts: Military and Civilian Experience in WWII</p> <p>Human Resilience</p>	<p>Essential Questions: How does the discussion of time build knowledge in a situation?</p> <p>What is a virtue?</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Reading Journal • Close Reading Writing Prompts

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. CC7W2</p> <p>Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. CC7W2a</p> <p>Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. CC7W2b</p> <p>Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts. CC7W2c</p> <p>Use precise language and domain-specific vocabulary to inform about or explain the topic. CC7W2d</p> <p>Establish and maintain a formal style. CC7W2e</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. CC7W2f</p>	<p>How People Existed within Different Contexts of the Same World Events</p> <p>Nonfiction Writing</p> <p>Big Ideas: We can use text selections to derive a more specific understanding of larger, more overarching historical themes</p> <p>Stories of imprisonment and internment during WWII can both further our understanding of history and our their application of critical literacy skills embedded in the Common Core State Standards</p>	<p>What is a burden?</p> <p>Learning Targets: Students will practice existing skills in reading, writing, speaking, and listening as they apply them to new understandings about overarching historical themes</p> <p>Students will find the meanings of words from careful reading of the context in which they appear.</p> <p>Students will discuss passages in depth with their teacher and classmates, performing activities that result in a close reading of passages from both the Hillenbrand non-fiction memoir and the Wakatsuki-Houston novel</p> <p>Students will compare and contrast two perspectives on WWII and use strong evidence to establish and defend their conclusions about several important historical themes</p>	<ul style="list-style-type: none"> • Extension Activity Products • Culminating Writing Assignment <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> • Writing Prompts • Text-Dependent Questions • Vocabulary Activities • Sentence Syntax Task • Discussion Task • Writing Task
Intercession			
<p>Unit Four: : How We Choose to Act (Poetry) (Adapted from ReadWriteThink.Org)</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
Timeline: 3 Weeks			
<p>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). CC7RL3</p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 7 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly. CC7SL1</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC7SL1a</p> <p>Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. CC7SL1b</p> <p>Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. CC7SL1c</p> <p>Acknowledge new information expressed by others and, when warranted, modify their own views. CC7SL1d</p> <p>Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. CC7RL2</p> <p>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). CC7RL3</p>	<p>Concepts: Poetry Performance</p> <p>Big Ideas: Sharing information and stories begins with oral communications.</p> <p>The oral tradition of telling and listening to stories has its modern expression in drama.</p> <p>Performance is simply the art of making purposeful and deliberate choices to express a text.</p>	<p>Essential Questions: How does a speaker create and present an effective oral text?</p> <p>How do literary devices enhance a text?</p> <p>Learning Targets:</p> <p>Students will perform an original poem</p> <p>Students will write their own poetry</p> <p>Students will identify literary devices in poetry</p> <p>Students will identify the differences between poetry and other written language</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> Exit tickets cold reads; graphic organizers Class discussion Partner work Quick writes text annotations Summaries Text based questions and responses <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> Finished Poems Poetry Performance

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama. CC7RL4</p> <p>Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning. CC7RL5</p> <p>Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). CC7RL7</p> <p>Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history. CC7RL9.</p> <p>By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range. CC7RL10</p> <p>Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study. CC7SL2</p> <p>Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence. CC7SL3</p> <p>Present claims and findings, emphasizing salient</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation. CC7SL4</p> <p>Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points. CC7SL5</p> <p>Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 7 Language standards 1 and 3 on page 52 for specific expectations.) CC7SL6</p> <p>By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range. CC7RI10</p> <p>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. CC7W10.</p> <p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. CC7L5</p> <p>Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context. CC7L5a</p> <p>Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words. CC7L5b</p>			

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Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined, respectful, polite, diplomatic, condescending</i>). CC7L5c			
Unit Five: Biography Project: Research and Class Presentations (Adapted from ReadWriteThink.Org) Timeline: 3 Weeks			
Set the stage for high-interest reading with a purpose through a biography project. Students work together to generate questions they would like to answer about several well-known people, then each student chooses one of these and finds information by reading a biography from the library and doing Internet research. Students create a graphic organizer (a web) to organize the facts they have found and share what they have learned about their subjects through oral presentations. Students evaluate themselves and their classmates by using a rubric during the research and graphic organizer-creation process and by giving written feedback on one another's presentations.			
Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CC7RI1 Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text. CC7RI2 Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events). CC7RI3 Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation. CC7W7 Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format	<u>Concepts:</u> Research Biographies <u>Big Ideas:</u> Improve comprehension as they read and skim text for main ideas and details Developing research skills with the purpose of teaching the class what they have learned	<u>Essential Questions:</u> What questions should be asked before starting research? What internet sources are the most reliable? How can I organize my information to best prepare to write my report? <u>Learning Targets:</u> Students will ask relevant questions before beginning a research project Students will take notes and categorize information as they create graphic organizers	<u>Suggested Formative Assessments:</u> <ul style="list-style-type: none"> Teacher observation of whole class, individual and collaborative work sessions Whole class discussions Quizzes Exit tickets Daily journals Study questions Graphic Organizer based on research Individual check-ins with students Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
for citation. CC7W8			<u>Suggested Summative Assessments:</u> <ul style="list-style-type: none"> • Research • Graphic Organizer • Class Presentation • Rubric
Unit Six: Book Clubs Timeline: 3 Weeks			
<p>Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CC7RL1</p> <p>Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. CC7RL2</p> <p>Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CC7RI1</p> <p>Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text. CC7RI2</p> <p>Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events). CC7RI3</p> <p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone. CC7RI4</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on</p>	<p><u>Concepts:</u> Cooperative Learning</p> <p>Self-Monitoring</p> <p>Fiction</p> <p><u>Big Ideas:</u> Each member of a group has independent responsibilities as well as responsibilities to the group.</p> <p>Critical thinking allows us to understand a text, participate in collaboration, and get the most out of a text.</p>	<p><u>Essential Questions:</u> How can my independent work be part of a group?</p> <p>How do author's convey meaning through text?</p> <p><u>Learning Targets:</u> Students will apply critical thinking skills in focused discussions</p> <p>Students will identify prominent social issues in literature</p> <p>Students will collaborate with classmates in online discussions</p> <p>Students will synthesize and critique ideas through paired group discussions</p>	<p><u>Suggested Formative Assessments:</u></p> <ul style="list-style-type: none"> • Reading response logs • Teacher observation of whole class, individual and collaborative work sessions • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Literature circle notes • Individual check-ins with students • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Literature Circle Group • Group Assessments • Rubrics

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC7SL1a</p> <p>Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. CC7SL1b</p> <p>Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. CC7SL1c</p> <p>Acknowledge new information expressed by others and, when warranted, modify their own views. CC7SL1d</p> <p>Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. CC7L4a</p> <p>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). CC7L4d</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC7L6</p>			
<p>Unit Seven: Cover to Cover (Adapted from ReadWriteThink.Org) Timeline: 3 weeks</p> <p>Movies can be an integral part of the language arts classroom when they are used in ways that encourage and develop students' critical thinking. In this activity, students explore matching texts—novels and the movies adapted from them—to develop their analytical strategies. They use graphic organizers to draw comparisons between the two texts and hypothesize about the effect of adaptation. They analyze the differences between the two versions by citing specific adaptations in the film version, indicating the effect of each adaptation on the story, and deciding if they felt the change had a positive effect on the overall story.</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
Students then design new DVD covers and a related insert for the movies, reflecting their response to the movie version.			
<p>Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CC7RL1</p> <p>Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. CC7RL2</p> <p>Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). CC7RL3</p> <p>Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). CC7RL7</p> <p>Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words). CC7RI7</p> <p>Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims. CC7RI8</p> <p>Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas. CC7RI5</p> <p>Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or</p>	<p>Concepts: Text turned Film</p> <p>Hypothesizing</p> <p>Compare and Contrast</p> <p>Big Ideas: An author or director uses story elements, characters, and set design to target a specific group.</p> <p>Books that are turned into movies are sometimes altered to make the story fit into a movie structure. Sometimes events and characters are altered to target the largest viewing group</p>	<p>Essential Questions: Why do movies sometimes cut out part of books?</p> <p>How alike is a movie to the original book?</p> <p>How can an author or director target a group?</p> <p>Learning Targets: Students will identify the characters, setting, plot, and resolution in a book and in the movie based upon the book.</p> <p>Students will describe how the elements of the book and movie are alike and different.</p> <p>Students will discuss the effects of and state preferences toward these similarities and differences.</p> <p>Students will hypothesize reasons that movie makers altered characteristics from the book.</p> <p>Students will design a DVD cover and booklet reflecting their response to the movie adaptation</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> Teacher observation of whole class, individual and collaborative work sessions Whole class discussions Quizzes Exit tickets Daily journals Study questions Graphic Organizer based on interviews Individual check-ins with students Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> DVD Case Graphic Organizers Rubrics

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<p>her position from that of others. CC7RI6</p> <p>Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/ effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. CC7W2a</p> <p>Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. CC7W2b</p> <p>Use precise language and domain-specific vocabulary to inform about or explain the topic. CC7W2d</p> <p>Establish and maintain a formal style. CC7W2e</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. CC7W2f</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC7SL1a</p> <p>Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. CC7SL1b</p> <p>Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. CC7SL1c</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Acknowledge new information expressed by others and, when warranted, modify their own views. CC7SL1d</p> <p>With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. CC7W5</p> <p>Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. CC7L4a</p> <p>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). CC7L4d</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC7L6</p>			
<p align="center">Spring Expedition: Our Own: Delaware's Changing Bays</p>			
<p>Unit Eight: My Niche Timeline: 2 weeks (Adapted from http://www.vrml.k12.la.us/7th/7SC_By_Unit/unit4/act3/7SC_Un4Act3.htm)</p>			
<p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. CC7SL1</p> <p>Introduce claim(s), acknowledge alternate or opposing</p>	<p>Concepts: Niche Ecosystems and Biomes Habitat as a community</p>	<p>Essential Questions: What is a niche? What are the advantages of having a niche? How do community niches relate</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> Teacher observation of whole class, individual and collaborative work sessions Whole class discussions

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>claims, and organize the reasons and evidence logically. CC7W1a</p> <p>Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. CC7W1b</p> <p>Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation. CC7W7</p> <p>Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. CC7W8</p> <p>Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. CC7L4a</p> <p>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). CC7L4d</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC7L6</p> <p>Use precise language and domain-specific vocabulary to inform about or explain the topic. CC7W2d</p>	<p><u>Big Ideas:</u> A habitat for an organism or animal can be equated to a person's environment and niche.</p>	<p>to the relationship between an organism and its habitat?</p> <p><u>Learning Targets:</u> Develop an advertisement for recruiting individuals into a certain ecological niche.</p> <p>Identify advantages of an animals niche.</p> <p>Identify characteristics of a niche.</p>	<ul style="list-style-type: none"> • Quizzes • Exit tickets • Daily journals • Study questions • Graphic Organizer based on research • Individual check-ins with students • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Advertisement/poster • Graphic Organizers • Rubrics

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
Unit Nine: Species Cards and Calendar Timeline: 10 Weeks Species Cards During their study of the Delaware ecosystem, students become experts on one species that lives in the Bay area. They work with wildlife experts, conduct fieldwork, and research to create information cards about their species, which they present to inform younger students of all the species they share their resources with. Groups work together to place their species into a class-wide food web that illustrates the relationships of various species in the water. Calendar Students brainstorm a list of what they want others knew about the Delaware water systems, watershed, ecosystems, and development. From this list they organize and design their class calendar, assuring that every class member has a role to play and the support needed to enable students to produce a high quality calendar.			
Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CC7RI1 Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text. CC7RI2 Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events). CC7RI3 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone. CC7RI4 Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/ effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding	Concepts: Delaware Ecosystems Gathering Information Research Presenting Information Big Ideas: Research takes a lot of planning and organization to effectively gather information and present it.	Essential Questions: Why conduct research? Why do I need to evaluate what I read? How do I prepare for reading and writing? What new meaning did I make from combining evidence in the text and my background knowledge? Why use technology for research? How do researchers gather information? Why check for validity and accuracy of information? Learning Targets: Students will form questions to explore and locate sources for	Suggested Formative Assessments: <ul style="list-style-type: none"> Curriculum Based Assessment Measures Response To Intervention Measures Instructional Support and Collaborative Team Measures Portfolios Rubrics Anecdotal Records Rapid-fire brainstorm Collaborative Activities Graphic Organizers Response Cards Suggested Summative Assessments: <ul style="list-style-type: none"> Species Cards Presentation Calendar

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>comprehension. CC7W2a</p> <p>Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation. CC7W7</p> <p>Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. CC7W2b</p> <p>Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts. CC7W2c</p> <p>Use precise language and domain-specific vocabulary to inform about or explain the topic. CC7W2d</p> <p>Establish and maintain a formal style. CC7W2e</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. CC7W2f</p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) CC7W4</p> <p>With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. CC7W5</p> <p>Gather relevant information from multiple print and digital sources, using search terms effectively; assess</p>		<p>information about a topic.</p> <p>Students will determine when enough research information has been obtained to adequately cover the topic and question.</p> <p>Students will plan and organize information for the intended readers</p> <p>Students will select details that will support the topic</p> <p>Students will develop Species Cards to inform younger students about species found in the Delaware Ecosystem</p> <p>Students will develop a class calendar to present information about the Delaware Ecosystem</p> <p>Students will present their findings and their calendar to an external audience.</p> <p>Students will research the Delaware National Resources Conservation Service and identify (additional) areas in which they would like to be or provide a resource.</p> <p>.</p>	

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. CC7W8</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC7L6</p> <p>Draw evidence from literary or informational texts to support analysis, reflection, and research. CC7W9</p> <p>Apply grade 7 Reading standards to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history"). CC7W9a</p> <p>Apply grade 7 Reading standards to literary nonfiction (e.g. "Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims"). CC7W9b</p> <p>Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts. CC7RI9</p>			

Curriculum Framework ELA

School: Kuumba Academy Charter School Curricular Tool: Various based on unit Grade: 8 Teacher: _____

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
Fall Exposition: Spark of Liberty			
Unit One: Tell and Show: Writing with Words and Video (Adapted from ReadWriteThink.Org) Timeline: 7 weeks			
<p>Each student selects a colonial role from a list of 20 options (blacksmith, lawyer, slave, apothecary, indentured servant). Students will have 10 minutes to trade roles if they wished to do so. Students will learn research skills, how to access and utilize primary sources, and follow guided independent research of their character role.</p> <p>Each student will complete at least two weeks of diary/journal entries or letters written from the perspective of their fictional historical character, based research of colonial times.</p> <p>Students will enhance their multimedia literacy and expand their understanding of text in this hands-on unit. First, students watch and study digital videos and their transcripts to explore the differences between written and spoken text. As they think critically about the videos, students will discover how text and images can work together to convey information. Once students are comfortable with the ways in which images and words can support and enhance each other, they will apply what they've learned by writing essays and turning those essays into captions for a teacher-created video. Students will further research the occupation they chose from the Fall Expedition using multiple texts. At the end of the unit, students will have a documentary film that they have written and designed about their colonial occupation from the Fall Expedition</p>			
<p>Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea. CC8RI7</p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) CC8W4</p> <p>Use technology, including the Internet, to produce and</p>	<p>Concepts: Visual aids</p> <p>Pairing images and text</p> <p>Planning, implementing, producing Big Ideas:</p> <p>Film can be used to portray text and images together to convey information</p>	<p>Essential Questions: How can a video do the job of writing?</p> <p>Can a video take the place of good writing?</p> <p>How do text and images work together to convey information?</p> <p>Learning Targets: Students will use content learned</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> Teacher observation of whole class, individual and collaborative work sessions Whole class discussions Quizzes Exit tickets Daily journals Study questions Graphic Organizer based

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. CC8W6</p> <p>Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. CC8RL7</p> <p>Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. CC8SL3</p> <p>Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. CC8RL3</p> <p>Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. CC8W2</p> <p>Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. CC8W2a</p> <p>Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. CC8W2b</p> <p>Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. CC8W2c</p> <p>Use precise language and domain-specific vocabulary</p>		<p>from text to create an educational video</p> <p>Students will demonstrate ability to use content appropriate words</p> <p>Students will use word-solving strategies, background knowledge, graphics, text context, and readers' tools (glossaries, dictionaries) to solve words, including content-specific words.</p> <p>Students will use full range of readers' tools to search for information (table of contents, glossary, headings and subheadings, call-outs, pronunciation guides, index, references).</p> <p>Students will form implicit questions and search for answers while reading.</p>	<p>on occupation</p> <ul style="list-style-type: none"> • Individual check-ins with students • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Production Notes • Video • Rubric based on occupation video

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>to inform about or explain the topic. CC8W2d</p> <p>Establish and maintain a formal style. CC8W2e</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. CC8W2f</p> <p>Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. CC8W3c</p> <p>With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. CC8W5</p> <p>Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. CC8RL7</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC8SL1a</p> <p>Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. CC8SL1b</p> <p>Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>ideas. CC8SL1c</p> <p>Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. CC8SL1d</p>			
Unit Two: Colonial Times Through Research and Historical Fiction Timeline: 5 weeks			
<p>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CC8RI1</p> <p>Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. CC8RI2</p> <p>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CC8RI1</p> <p>Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. CC8RI2</p> <p>Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. CC8RI8</p> <p>Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. CC8W3d</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that</p>	<p>Concepts: Nonfiction Historical Text</p> <p>Oral History versus Written History</p> <p>Gathering information from multiple sources</p> <p>Evaluating Sources</p> <p>Big Ideas: Multiple texts are required to gain an accurate picture of a situation</p> <p>Nonfiction texts must be evaluated for accuracy and bias</p>	<p>Essential Questions: Can one text accurately convey the events of history?</p> <p>What happens when two texts have conflicting information?</p> <p>How do we judge a nonfiction text?</p> <p>Learning Targets: Students will analyze the character traits, motivations, and actions of a real and fictional historical figure</p> <p>Students will develop criteria for historical fiction and assess a novel for its ability to meet these criteria</p> <p>Students will evaluate a variety of historical perspectives and apply one of these perspectives to the creation of a fictional character</p> <p>Students will create a piece of historical fiction that incorporates mood and the</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> Teacher observation of whole class, individual and collaborative work sessions Whole class discussions Quizzes Exit tickets Daily journals Study questions Graphic Organizer Individual check-ins with students Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> Venn Diagram Text Analysis Checklist Timeline

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC8SL1a</p> <p>Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. CC8SL1b</p> <p>Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. CC8SL1c</p> <p>Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. CC8SL1d</p> <p>Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. CC8RL9</p> <p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. CC8RI4</p> <p>Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. CC8W3b</p> <p>Provide a conclusion that follows from and reflects on the narrated experiences or events. CC8W3e</p> <p>Conduct short research projects to answer a question</p>		<p>required elements of fiction (i.e., setting, plot, and characterization)</p>	

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>(including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. CC8W7</p> <p>Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. CC8W8</p> <p>Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation. CC8SL4</p> <p>Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. CC8L4a</p> <p>Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede). CC8L4b</p> <p>Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. CC8L4c</p> <p>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). CC8L4d</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases;</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC8L6</p> <p>By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently. CC8RI10</p> <p>Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence and add interest. CC8SL5</p>			
Intercession			
<p>Unit Three: Myth and Truth: The ‘First Thanksgiving’ (Adapted from ReadWriteThink.Org) Timeline: 4 Weeks</p> <p>By exploring myths surrounding the Wampanoag, the pilgrims, and the "first Thanksgiving," this lesson asks students to think critically about commonly believed myths regarding the Wampanoag Indians in colonial America. Students will begin by considering the difference between myth and historical truth by reading "Of Plymouth Plantation" by William Bradford. They will then, in a full-class discussion, reflect on common myths related to the first Thanksgiving. By using a "myth-breaking" process, groups of students will further explore one myth commonly believed about the Wampanoag and the pilgrim settlers. Finally, students will share thier findings in group presentations.</p>			
<p>Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. CC8RL2</p> <p>Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. CC8RL9</p> <p>Cite the textual evidence that most strongly supports an</p>	<p>Concepts: Nonfiction Text</p> <p>Comparing and Contrasting Multiple Accounts of an Event</p> <p>Myths</p> <p>Big Ideas: The point of view of a narrator determines the information that is shared, and how it is shared.</p>	<p>Essential Questions: What difference does it make who writes a story as long as they tell the "truth"?</p> <p>How can you tell when a story is true? What would indicate a story wasn't true?</p> <p>Have you ever read something that was presented as nonfiction but that you knew was fiction?</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Reading response logs • Teacher observation of whole class, individual and collaborative work sessions • Vocabulary Tasks • Sentence Syntax Tasks • Discussion • Writing tasks • Reading tasks

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>analysis of what the text says explicitly as well as inferences drawn from the text. CC8RI1</p> <p>Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. CC8RI2</p> <p>Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. CC8RI8</p> <p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. CC8RI4</p> <p>Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. CC8W7</p> <p>Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. CC8W8</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC8SL1a</p>	<p>Nonfiction text must be read critically</p>	<p><u>Learning Targets:</u></p> <p>Students will develop strategies for critically examining the origin and characteristics of myth.</p> <p>Students will develop an awareness of the diversities, similarities, and values in various Native American cultural and story traditions.</p> <p>Students will develop awareness of racist and biased language and its impact on readers over centuries.</p> <p>Students will develop strategies for examining messages for racial and cultural bias.</p> <p>Students will read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.</p> <p>Students will read a wide range of literature from many</p>	<ul style="list-style-type: none"> • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Socratic seminar discussions • Individual check-ins with students • Reflection • Think Aloud Responses • Reading Strategy assessments/observations <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Graphic Organizer • Text analysis • Myth and Truth Presentation

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. CC8SL1b</p> <p>Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. CC8SL1c</p> <p>Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. CC8SL1d</p> <p>Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation. C8SL4</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC8L6</p> <p>Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. CC8SL2</p> <p>Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. CC8W2</p>		<p>periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.</p> <p>Students will apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound–letter correspondence, sentence structure, context, graphics).</p>	

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. CC8W2c</p> <p>Use precise language and domain-specific vocabulary to inform about or explain the topic. CC8W2d</p> <p>Establish and maintain a formal style. CC8W2e</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. CC8W2f</p> <p>Draw evidence from literary or informational texts to support analysis, reflection, and research. CC8W9</p> <p>Apply grade 8 Reading standards to literature (e.g., "Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new"). CC8W9a</p> <p>Apply grade 8 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced"). CC8W9b</p> <p>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. CC8W10</p> <p>Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>interpretation. CC8RI9 Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). CC8RI3</p> <p>Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. CC8RL6</p>			
<p>Unit Four: The Challenge of Heroism (Adapted from http://pdfuri.com/unit-1-the-challenge-of-heroism-the-giver) Timeline: 4 Weeks</p> <p>This unit introduces the Challenge theme by examining heroes: in our personal lives, in literary works, and in the world at large. Students are introduced to the archetype of the hero's journey, and view various examples of heroes through that archetypal lens. After exploring heroism, students examine the challenges of society through texts in which individuals take great risks to do what they think is right. The Giver ranks high on the list of adolescents' all-time favorite novels, not only because of Lois Lowry's engaging storytelling, but also because this novel gives young people some challenging issues to contemplate. Many students can identify with the conflict between the desire to fit in and the wish to remain true to one's self. Two features of The Giver merit particular attention: the concept of utopia and the archetypal hero's journey. Students will work in literature circles to explore these concepts.</p>			
<p>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CC8RI1</p> <p>Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. CC8RL2</p> <p>Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. CC8RL3</p> <p>Determine the meaning of words and phrases as they are used in a text, including figurative and connotative</p>	<p>Concepts: Challenges</p> <p>Heroism</p> <p>Literature Circles</p> <p>Big Ideas: An archetype is a pattern of behavior upon which others are copied, patterned, or emulated, such as in a utopian society. Stories can be compared and contrasted and contrasted not only based on setting and</p>	<p>Essential Questions: What defines a hero?</p> <p>How do visual images enhance or create meaning?</p> <p>Learning Targets: Students will apply knowledge of heroism developed through a variety of texts and personal experience.</p> <p>Students will construct a controlling thesis statement that provides an original definition of</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Reading response logs • Teacher observation of whole class, individual and collaborative work sessions • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Literature circle notes • Socratic seminar discussions

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. CC8RL4</p> <p>Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. CC8RL5</p> <p>Write arguments to support claims with clear reasons and relevant evidence. CC8W1</p> <p>Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. CC8W1a</p> <p>Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. CC8W1b</p> <p>Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. CC8W1c</p> <p>Establish and maintain a formal style. CC8W1d</p> <p>Provide a concluding statement or section that follows from and supports the argument presented. CC8W1e</p> <p>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. CC8W3</p> <p>Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. CC8W3a</p>	<p>characters, but also on plot elements</p> <p>Imagery is used in writing to allow the reader to use their senses. Imagery can also be excluded as a writing technique.</p> <p>Theme can be examined in writing to aide in understanding</p>	<p>heroism.</p> <p>Students will use direct quotations from a variety of sources to support the thesis and elaborate upon ideas.</p> <p>Students will organize ideas into a multi-paragraph definition essay (introduction, body paragraphs, and conclusion).</p> <p>Students will use transitions to connect ideas within paragraphs and between paragraphs.</p> <p>Students will use language appropriate for an academic audience.</p> <p>Students will apply structural and literary elements of the graphic novel genre.</p> <p>Students will write reflective text explaining choices made in creation of graphic novel.</p>	<ul style="list-style-type: none"> • Individual check-ins with students • Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Research • Project reflection • Oral presentations of findings • Rubrics

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. CC8W3b</p> <p>Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. CC8W3c</p> <p>Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. CC8W3d</p> <p>Provide a conclusion that follows from and reflects on the narrated experiences or events. CC8W3e</p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) CC8W4</p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 8 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly. CC8SL1</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC8SL1a</p> <p>Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>CC8SL1b</p> <p>Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. CC8SL1c</p> <p>Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. CC8SL1d</p> <p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. CC8L5</p> <p>Interpret figures of speech (e.g. verbal irony, puns) in context. CC8L5a</p> <p>Use the relationship between particular words to better understand each of the words. CC8L5b</p> <p>Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>bullheaded</i>, <i>willful</i>, <i>firm</i>, <i>persistent</i>, <i>resolute</i>). CC8L5c</p>			
Unit Five: The Long Night of the Little Boats Timeline : 1 Week			
<p>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CC8RI1</p> <p>Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. CC8RI2</p>	<p>Concepts: Descriptive Writing</p> <p>Miracles</p> <p>Big Ideas: A miracle is an important concept in some text</p>	<p>Essential Questions: What is a miracle?</p> <p>How does an author establish a sense of desperation in a text?</p> <p>How does descriptive writing aide in the understanding of a text?</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Reading response logs • Teacher observation of whole class, individual and collaborative work sessions • Vocabulary Tasks

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. CC8RI4</p> <p>Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. CC8RI6</p> <p>Write arguments to support claims with clear reasons and relevant evidence. CC8W1</p> <p>Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. CC8W1a</p> <p>Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. CC8W1b</p> <p>Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. CC8W1c</p> <p>Establish and maintain a formal style. CC8W1d</p> <p>Provide a concluding statement or section that follows from and supports the argument presented. CC8W1e</p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) CC8W4</p> <p>With some guidance and support from peers and adults,</p>	<p>Text can be examined in writing to aide in understanding</p> <p>Good readers are active within a text</p> <p>Authors use specific vocabulary to make a text more interesting</p>	<p>Do human values play a part in the outcome of an event?</p> <p><u>Learning Targets:</u> Students will use new vocabulary to understand a new text</p> <p>Students will use the margins of a text to make notes, sketches, and other writings to aide in comprehension</p> <p>Students will compare and contrast parts of a text</p> <p>Students will answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate</p>	<ul style="list-style-type: none"> • Sentence Syntax Tasks • Discussion • Writing tasks • Reading tasks • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Socratic seminar discussions • Individual check-ins with students • Reflection <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Graphic Organizer • Text analysis • Alternate Argument Essay

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 8 on page 52.) CC8W5</p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. CC8SL1</p> <p>Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies. CC8L4</p>			
<p>Unit Six: Modeling Reading and Analysis Processes with the Works of Edgar Allan Poe (Adapted from ReadWriteThink.Org) Timeline: 3 weeks</p> <p>Explore reading strategies using the think-aloud process as students investigate connections between the life and writings of Edgar Allan Poe. The unit, which begins with an in-depth exploration of “The Raven,” then moves students from a full-class reading of the poem to small-group readings of Poe’s short stories (“The Black Cat,” “Hop-Frog,” “Masque of the Red Death,” and “The Fall of the House of Usher”). The unit concludes with individual projects that explore the readings in more detail. Students have the opportunity to choose among the following four activities: write a narrative in Poe’s style; design a sales brochure for the House of Usher; complete a WebQuest on Poe; or investigate the author further by exploring biographical and background information in more detail. The lesson includes options for both students who need direct instruction and those who can explore with less structure.</p>			
<p>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CC8RL1</p> <p>Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. CC8RL2</p> <p>Analyze how a modern work of fiction draws on</p>	<p>Concepts: Poetry</p> <p>The mood of writing</p> <p>Comparing and Contrasting versions of a story or poem</p> <p>Reading Strategies</p>	<p>Essential Questions: What is a think aloud?</p> <p>What are the differences found in versions of “The Raven”?</p> <p>What reading strategies should be used when reading poetry?</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Reading response logs • Teacher observation of whole class, individual and collaborative work sessions • Vocabulary Tasks • Sentence Syntax Tasks • Discussion

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. CC8RL9</p> <p>Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. CC8RL4</p> <p>Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. CC8RL5</p> <p>By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently. CC8RL10</p> <p>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CC8RI1</p> <p>Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. CC8RI2</p> <p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. CC8RI4</p> <p>Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient;</p>	<p><u>Big Ideas:</u></p> <p>It takes a variety of reading strategies to appropriately comprehend text</p> <p>We must adjust our use of language to communicate effectively with a variety of audiences and for different purposes.</p> <p>Drawing on prior experience, interactions with other readers and writers, knowledge of word meaning and of other texts, their word identification strategies, and understanding of textual features (e.g., sound–letter correspondence, sentence structure, context, graphics).</p>	<p><u>Learning Targets:</u></p> <p>Students will participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.</p> <p>Students will use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).</p>	<ul style="list-style-type: none"> • Writing tasks • Reading tasks • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Socratic seminar discussions • Individual check-ins with students • Reflection • Think Aloud Responses • Reading Strategy assessments/observations • WebQuest <p><u>Suggested Summative Assessments:</u></p> <ul style="list-style-type: none"> • Graphic Organizer • Text analysis • Alternate Argument Essay • Individual Culminating Project • Poe Narrative • Rubrics

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>recognize when irrelevant evidence is introduced. CC8RI8</p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) CC8W4</p> <p>Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. CC8W7</p> <p>Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. CC8W8</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC8SL1a</p> <p>Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. CC8SL1b</p> <p>Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. CC8SL1c</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. CC8SL1d</p> <p>Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. CC8L4a</p> <p>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). CC8L4d</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC8L6</p> <p>Use knowledge of language and its conventions when writing, speaking, reading, or listening. CC8L3</p> <p>Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact). CC8L3a</p> <p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. CC8L2</p> <p>Use punctuation (comma, ellipsis, dash) to indicate a pause or break. CC8L2a</p> <p>Use an ellipsis to indicate an omission. CC8L2b</p> <p>Spell correctly. CC8L2c</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. CC8L1</p> <p>Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. CC8L1a</p> <p>Form and use verbs in the active and passive voice. CC8L1b</p> <p>Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. CC8L1c</p> <p>Recognize and correct inappropriate shifts in verb voice and mood. CC8L1d</p> <p>Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept. CC8RI5</p>			
Spring Expedition: Kuumba's Carbon Footprint			
<p>Unit Seven: Alternative Energy Timeline: 7 Weeks</p> <p>During this expedition, students will break into groups, based upon their interests, in order to begin in-depth research into one of four alternative energy sources: wind power, solar power, biomass power, or methane power. Each group will complete a report that includes the science behind the technology, the advantages and disadvantages of the energy source, the monthly and installation costs, the benefit for the environment, a cost benefit-analysis, including the return on the investment over time, and the financial support available from the state and federal government. Working as a group to compile the report, the class will pool all their group reports into one collective piece to be presented to the school board along with class recommendation for the best alternative energy source to reduce the carbon footprint at Kuumba Academy.</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CC8RL1</p> <p>Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. CC8RL2</p> <p>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CC8RI1</p> <p>Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. CC8RI2</p> <p>Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. CC8RI8</p> <p>Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. CC8W3d</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC8SL1a</p> <p>Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. CC8SL1b</p>	<p>Concepts: Alternative Energy</p> <p>Creating a culminating report Using reliable sources</p> <p>Creating a professional presentation</p> <p>Big Ideas: Everyone leaves a carbon footprint; we are responsible for what we leave behind.</p> <p>All options must be investigated before a decision is made.</p> <p>We must search for the best source when investigating a topic.</p>	<p>Essential Questions: How can I reduce my carbon footprint?</p> <p>How do science and technology work together to help the environment?</p> <p>Where can I find out reliable information about new energy sources?</p> <p>Learning Targets: Students will conduct in-depth research into one of the four alternative energy sources</p> <p>Students will give an oral presentation of a report describing the cost benefit-analysis of an alternate energy plan</p> <p>Students will complete a report that includes the science behind the technology of an alternative energy source</p> <p>Students will identify the advantages and disadvantages to an alternate energy source</p> <p>Students will take on role of scientific researchers and collaborate within their research teams effectively.</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Reading response logs • Teacher observation of whole class, individual and collaborative work sessions • Vocabulary Tasks • Discussion • Writing tasks • Reading tasks • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Individual check-ins with students • Reflection • Think Aloud Responses • Reading Strategy assessments/observations <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> • Graphic Organizer • Text analysis • Alternate Energy Report • Individual Culminating Project • Group Culminating Project • Oral Presentation • Cost-Analysis Report • Collaboration Rubric

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. CC8SL1d</p> <p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. CC8RI4</p> <p>Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. CC8W3b</p> <p>Provide a conclusion that follows from and reflects on the narrated experiences or events. CC8W3e</p> <p>Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. CC8W7</p> <p>Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. CC8W8</p> <p>Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation. CC8SL4</p> <p>Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence)</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>as a clue to the meaning of a word or phrase. CC8L4a</p> <p>Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede). CC8L4b</p> <p>Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. CC8L4c</p> <p>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). CC8L4d</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC8L6</p> <p>By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently. CC8RI10</p> <p>Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest. CC8SL5</p>			
<p>Unit Eight: Climate Indicator Postcards Timeline: 5 Weeks</p> <p>Within this expedition, students learned about the <i>nine identified indicators</i> that scientists use to determine if climate change is occurring over time. Students will choose one of these indicators and write a persuasive postcard that provides information about the significance of this indicator of climate change. The postcards may be mailed to anyone they know in the state of Delaware, hoping to raise awareness about the importance and the impacts of climate change.</p>			

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<p>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CC8RL1</p> <p>Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. CC8RL2</p> <p>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. CC8RI1</p> <p>Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. CC8RI2</p> <p>Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. CC8RI8</p> <p>Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. CC8W3d</p> <p>Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. CC8SL1a</p> <p>Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. CC8SL1d</p>	<p>Concepts: Alternative Energy</p> <p>Persuasive Writing</p> <p>Nonfiction Writing</p> <p>Using reliable sources</p> <p>Big Ideas: We must find the appropriate way to present information</p> <p>Persuasive writing has essential parts that come together to convince someone to do something</p> <p>Nonfiction text should be presented in a concise format to best convey the information</p>	<p>Essential Questions: How can I effectively communicate scientific information?</p> <p>Do people respond to written persuasion?</p> <p>How can I concisely present information?</p> <p>Learning Targets: Students will design and create an informative post card</p> <p>Students will use persuasive writing to convey information</p> <p>Students will gather information using nonfiction text</p>	<p>Suggested Formative Assessments:</p> <ul style="list-style-type: none"> • Reading response logs • Teacher observation of whole class, individual and collaborative work sessions • Vocabulary Tasks • Discussion • Writing tasks • Reading tasks • Whole class discussions • Quizzes • Exit tickets • Daily journals • Study questions • Individual check-ins with students • Reflection • Think Aloud Responses • Reading Strategy assessments/observations <p>Suggested Summative Assessments:</p> <ul style="list-style-type: none"> • Graphic Organizer • Post Card • Rubrics

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. CC8RI4</p> <p>Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. CC8W7</p> <p>Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. CC8W8</p> <p>Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation. CC8SL4</p> <p>Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. CC8L4a</p> <p>Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede). CC8L4b</p> <p>Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of</p>			

Standards Alignment	Unit Concept/ Big Ideas	Essential Questions/ Learning Targets	Assessments
<p>speech. CC8L4c</p> <p>Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). CC8L4d</p> <p>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. CC8L6</p> <p>By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently. CC8RI10</p> <p>Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest. CC8SL5</p>			

Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

Unit Title: Jim Murphy, *The Great Fire*

Adapted by: Innovative Schools/Stephanie Donofry

Content Area: ELA

Grade Level(s): Grade 6

Summary of Unit:

The goal of this three day exemplar is to give students the opportunity to use the reading and writing habits they've been practicing on a regular basis to explore the historic Great Fire of Chicago. By reading and rereading the passage closely combined with classroom discussion about it, students will explore the historical truths related to poverty, city construction, and city services that led to the disaster. In this reading, students learn about historical disasters, but they may not fully comprehend causes or how human actions, nature, or even luck contributed to them, rendering history a flat subject to be memorized rather than explored. When combined with writing about the passage and teacher feedback, students will better understand the dangers inherent in cities and the government role in mitigating that danger.

Stage 1– Desired Results

What students will know, do, and understand

Delaware Content Standards

CC6RL1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CC6RL2. – Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CC6RI1. – Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CC6RI2. – Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CC6RI3. – Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

CC6RI5. – Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

CC6RI7. – Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

CC6RI9. – Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).

CC6RI4. – Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings

CC6W7. – Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

CC6W8. – Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

CC6SL1a. – Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CC6SL1b. – Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.

CC6SL1c. – Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

CC6SL1d. – Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

CC6SL4. – Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

CC6L6. – Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Big Idea(s)

Rereading

Great Fire of Chicago

Historical Nonfiction Text

Human Actions, Human Nature

Unit Enduring Understanding(s)

Integrating literacy activities into a social and cultural context in the classroom positively influences a student's intellectual process.

Literature should be an integral part of student's inquiry and meaning constructions of the world.

Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

Analyze the character traits, motivations, and actions of a real and fictional historical figure

Unit Essential Questions(s)

What tone is the author creating by choosing “amble” and “stretch” and “leaned back”?

Why does the author create this feeling or mood when the main story is about the disaster?

Sullivan has to shout, “FIRE!” What does this tell you about the technology in Chicago at the time?

Why would the author want to draw attention to that detail?

Why does the author make a point of saying that the wooden roads were a “quick” solution?

Knowledge and Skills

Students will know...

- How to derive social and cultural context from literacy activities.
- How to employ a wide range of strategies as they write.
- That literature is an integral part of inquiry and constructing meaning of past.

Students will be able to...

- Analyze the character traits, motivations, and actions of a real and fictional historical figures
- Participate as knowledgeable, reflective, creative, and critical members of a literacy community.

- Stay focused on a topic.
- Purposefully acquire vocabulary from text and use new words in talk and writing (including technical words).

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

Argumentative Writing Assignment: Directions for Teachers and Students / Guidance for Teachers

Today, cities have taken a number of actions to prevent fires, including city codes. Building codes require that anyone building a structure use materials that won't catch on fire easily, leave space between buildings, have roofs that can withstand having sparks land on them without catching fire and include "fire walls" built of something that won't burn inside large buildings so that if a fire breaks out in one part, it won't travel to other parts.

Take a few moments to brainstorm the benefits of requiring people who are building to use stronger, more durable building materials (beyond the obvious advantage of having buildings that do not catch fire as easily). How do these laws make life more difficult for some people? Who might dislike the government making rules about how houses and businesses have to be built? How would more rules have negatively affected the O'Learys?

Final Writing Prompt:

How would building codes have changed events in 1871? Could building codes have prevented the fire? How much responsibility should the government take to make sure that people are safe from disasters such as fire? Write an essay with a clear beginning, middle, and end in which you present your ideas. Use facts or quotes from the article or descriptions of the map to support your conclusions.

Guidance regarding an essay about the author's point of view:

Students should recognize that government action in the form of building codes or laws would have mitigated the effects of the fire. The crowded buildings, wood streets and walks, and cheap houses all contributed to the fire spreading faster than the firefighters could handle. However, students should also see that the government could not have prevented the fire totally. A number of factors including the dry weather, heavy winds, and the lack of telephones at the time all made the fire worse, and building codes could not have prevented those items. Students may have a variety of answers as to the responsibility of the government, but the objective is for students to recognize that the government has the difficult task of protecting people without making laws that are so restrictive that they make houses too expensive for people to buy.

	Score of 4	Score of 3	Score of 2	Score of 1
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Reading/Research 2 x ____ = ____	<p>The writing –</p> <ul style="list-style-type: none"> ■ makes effective use of available resources ■ skillfully/effectively supports an opinion with relevant and sufficient facts and details from resources with accuracy ■ uses credible sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ■ makes adequate use of available resources ■ supports an opinion with relevant and sufficient facts and details from resources with accuracy ■ uses credible sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ■ makes limited use of available resources ■ inconsistently supports an opinion with relevant and sufficient facts and details from resources with accuracy ■ inconsistently uses credible sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ■ makes inadequate use of available resources ■ fails to support an opinion with relevant and sufficient facts and details from resources with accuracy ■ attempts to use credible sources*
Development 3 x ____ = ____	<p>The writing –</p> <ul style="list-style-type: none"> ■ addresses all aspects of the writing task with a tightly focused response ■ effectively establishes a plausible claim or proposal and acknowledges alternate or opposing claims ■ skillfully supports claim(s) with clear reasons and relevant and sufficient evidence 	<p>The writing –</p> <ul style="list-style-type: none"> ■ addresses the writing task with a focused response ■ establishes a plausible claim or proposal ■ supports claim(s) with clear reasons and relevant and sufficient evidence 	<p>The writing –</p> <ul style="list-style-type: none"> ■ addresses the writing task with an inconsistent focus ■ attempts to establish a plausible claim or proposal ■ inconsistently supports claim(s) with clear reasons and relevant and sufficient evidence 	<p>The writing –</p> <ul style="list-style-type: none"> ■ attempts to address the writing task but lacks focus ■ attempts to establish a claim or proposal ■ supports claim(s) using reasons and evidence that are insufficient and/or irrelevant
Organization 2 x ____ = ____	<p>The writing –</p> <ul style="list-style-type: none"> ■ effectively introduces the claim(s) ■ organizes reasons and evidence clearly in a manner that supports the writing task ■ effectively uses words, phrases, and/or clauses to clarify the relationships among claim(s) and reasons ■ provides an effective concluding statement or section that follows from the argument presented 	<p>The writing –</p> <ul style="list-style-type: none"> ■ introduces the claim(s) ■ organizes reasons and evidence clearly ■ uses words, phrases, and/or clauses to clarify the relationships among claim(s) and reasons ■ provides a concluding statement or section that follows from the argument presented 	<p>The writing –</p> <ul style="list-style-type: none"> ■ introduces the claim(s) ■ organizes reasons and evidence in a manner that may lack cohesion (ideas may be rambling and/or repetitive) ■ inconsistently uses words, phrases, and/or clauses to clarify the relationships among claim(s) and reasons ■ provides a sense of closure 	<p>The writing –</p> <ul style="list-style-type: none"> ■ identifies the claim(s) ■ has little or no evidence of purposeful organization
Language/Conventions 1 x ____ = ____	<p>The writing –</p> <ul style="list-style-type: none"> ■ demonstrates an exemplary command of standard English conventions ■ skillfully employs language and tone appropriate to audience and purpose ■ has sentences that are skillfully constructed with appropriate variety in length and structure ■ provides basic bibliographic information for sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ■ demonstrates a command of standard English conventions; errors do not interfere with understanding ■ employs language and tone appropriate to audience and purpose ■ has sentences that are generally complete with sufficient variety in length and structure ■ provides basic bibliographic information for sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ■ demonstrates a limited and/or inconsistent command of standard English conventions; errors may interfere with understanding ■ inconsistently employs language and tone appropriate to audience and purpose ■ has some sentence formation errors and/or a lack of sentence variety ■ attempts to provide basic bibliographic information for sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ■ demonstrates a weak command of standard English conventions; errors interfere with understanding ■ employs language and tone that are inappropriate to audience and purpose ■ has frequent and severe sentence formation errors and/or a lack of sentence variety ■ fails to provide basic bibliographic information for sources*

Other Evidence

Reading Task: Students will silently read the passage in question on a given day—first independently and then following along with the text as the teacher and/or skillful students read aloud. Depending on the difficulties of a given text and the teacher’s knowledge of the fluency abilities of students, the order of the student silent read and the teacher reading aloud with students following might be reversed. What is important is to allow all students to interact with challenging text on their own as frequently and independently as possible. Students will then reread specific passages in response to a set of concise, text-dependent questions that compel them to examine the meaning and structure of Murphy’s prose. Therefore, rereading is deliberately built into the instructional unit.

Vocabulary Task: Most of the meanings of words in the exemplar text can be discovered by students from careful reading of the context in which they appear. Teachers can use discussions to model and reinforce how to learn vocabulary from contextual clues, and students must be held accountable for engaging in this practice. Where it is judged this is not possible, underlined words are defined briefly for students to the right of the text in a separate column whenever the original text is reproduced. At times, this is all the support these defined words need. At other times, particularly with abstract words, teachers will need to spend more time explaining and discussing them. In addition, in subsequent close readings of passages of the text, high value academic (‘Tier Two’) words have been **bolded** to draw attention to them. Given how crucial vocabulary knowledge is for academic and career success, it is essential that these high value words be discussed and lingered over during the instructional sequence.

Sentence Syntax Task: On occasion students will encounter particularly difficult sentences to decode. Teachers should engage in a close examination of such sentences to help students discover how they are built and how they convey meaning. While many questions addressing important aspects of the text double as questions about syntax, students should receive regular supported practice in deciphering complex sentences. It is crucial that the help they receive in unpacking text complexity focuses both on the precise meaning of what the author is saying and why the author might have constructed the sentence in this particular fashion. That practice will in turn support students’ ability to unpack meaning from syntactically complex sentences they encounter in future reading.

Discussion Task: Students will discuss the exemplar text in depth with their teacher and their classmates, performing activities that result in a close reading of Murphy’s prose. The goal is to foster student confidence when encountering complex text and to reinforce the skills they have acquired regarding how to build and extend their understanding of a text. A general principle is to always reread the passage that provides evidence for the question under discussion. This gives students another encounter with the text, helping them develop fluency and reinforcing their use of text evidence.

Writing Task: Students will write a persuasive paragraph on the role of government in protecting people from the sort of disaster represented by the Chicago Fire. Teachers might afford students the opportunity to revise their paragraphs after participating in classroom discussion or receiving teacher feedback, allowing them to refashion both their understanding of the text and their expression of that understanding.

Student Self-Assessment and Reflection

- Goal setting
- Exit Tickets

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

The Text: Murphy, Jim. *The Great Fire*

Exemplar Text	Vocabulary
<p>It was Sunday and an unusually warm evening for October eighth, so Daniel “Peg Leg” Sullivan left his stifling little house in the west side of Chicago and went to visit neighbors. One of his stops was at the <u>shingled</u> cottage of Patrick and Catherine O’Leary. The one-legged Sullivan remembered getting to the O’Learys’ house at around eight o’clock, but left after only a few minutes because the O’Leary family was already in bed. Both Patrick and Catherine had to be up very early in the morning: he to set off for his job as a laborer; she to milk their five cows and then deliver the milk to the neighbors.</p> <p>Sullivan ambled down the stretch of land between the O’ Learys’ and their neighbor, crossed the street, and sat down on the wooden sidewalk in front of Thomas White’s house. After adjusting his wooden leg to make himself comfortable, he leaned back against White’s fence to enjoy the night.</p> <p>The wind coming off the <u>prairie</u> had been strong all day, sometimes gusting wildly, and leaves scuttled along the streets; the sound of laughter and fiddle music drifted through the night. A party was going on at the McLaughlins’ to celebrate the arrival of a relative from Ireland. Another neighbor, Dennis Rogan, dropped by the O’Learys’ at eight-thirty, but he, too, left when he heard the family was in bed.</p> <p>Sullivan didn’t hesitate a second. “FIRE! FIRE! FIRE!” he shouted as loud as he could. Running clumsily across the dirt street, Sullivan made his way directly to the barn. There was no time to stop for help. The building was already burning fiercely and he knew that in addition to five cows, the O’Learys had a calf and a house in there.</p> <p>The barn’s <u>loft</u> held over three tons of timothy hay, delivered earlier that day. Flames from the burning hay pushed against the roof and beams, almost as if they were struggling to break free. A shower of burning embers greeted Sullivan as he entered the building.</p> <p>He untied the ropes of the cows, but the frightened animals did not move. On the other side of the barn, another cow and the horse were tied to the wall, straining get loose. Sullivan took a step toward them, then realized that the fire had gotten around behind him and might cut off any chance of escape in a matter of seconds. The heat was fiercely intense and blinding, and in his rush to flee, Sullivan slipped on the uneven floorboards and fell with a thud.</p> <p>He struggled to get up and, as he did, Sullivan discovered that his wooden leg had gotten stuck between two boards and came off. Instead of panicking, he began hopping toward where he thought the door was. Luck was with him. He had gone a few feet when the O’Learys’ calf bumped into him, and Sullivan was able to throw his arms around its neck. Together, man and calf managed to find</p>	<p><i>materials added to the top of a house to make it water-proof</i></p> <p><i>large area of grassland that is generally flat</i></p> <p><i>area above the main barn</i></p>

the door and safety, both **frightened**, both badly **singed**.

A shed attached to the barn was already **engulfed** by flames. It **contained** two **tons** of coal for the winter and a large **supply** of kindling wood. Fire **ran along** the dry grass and leaves, and **took hold** of a neighbor's fence. The heat from the burning barn, shed, and fence was so hot that the O'Learys' house, forty feet away, began to **smolder**. Neighbors rushed from their homes, many carrying buckets or pots of water. The sound of music and merrymaking stopped **abruptly**, replaced by the shout of "FIRE!". It would be a **warning cry** heard thousands of times during the next thirty-one hours.

Chicago in 1871 was a city ready to burn. The city **boasted** having 59,500 buildings, many of them—such as the Courthouse and the Tribune Building—large and ornately decorated. The trouble was that about two-thirds of all these **structures** were made **entirely** of wood. Many of the **remaining** buildings (even the ones proclaimed to be "fireproof") looked **solid**, but were actually jerrybuilt affairs; the stone or brick **exteriors** hid wooden **frames** and floors, all topped with highly flammable **tar or shingle roofs**. It was also a common practice to **disguise** wood as another kind of building material. The fancy exterior decorations on just about every building were **carved from wood**, then painted to look like stone or **marble**. Most churches had steeples that appeared to be **solid** from the street, but a closer **inspection** would **reveal** a wooden **framework** covered with **cleverly** painted copper or tin.

The situation was worst in the middle-class and poorer **districts**. **Lot sizes** were small, and owners usually filled them up with **cottages**, barns, sheds, and outhouses—all made of fast-burning wood, naturally. Because both Patrick and Catherine O'Leary worked, they were able to put a large **addition** on their **cottage despite** a **lot** size of just 25 by 100 feet. **Interspersed** in these **residential** areas were a **variety** of businesses—paint factories, lumberyards, distilleries, gasworks, mills, furniture manufacturers, warehouses, and coal **distributors**.

Wealthier **districts** were by no means free of fire **hazards**. Stately stone and brick homes had wood **interiors**, and stood side by side with smaller wood-frame houses. Wooden stables and other storage buildings were common, and trees **lined** the streets and filled the yards.

The links between richer and poorer sections went beyond the materials used for construction or the way buildings were **crammed** together. Chicago had been built largely on **soggy marshland** that flooded every time it rained. As the years passed and the town developed, a quick solution to the water and mud problem was needed. The answer was to make the roads and sidewalks out of wood and **elevate** them above the waterline, in some places by several feet. On the day the fire started, over 55 miles of pine-block streets and 600 miles of wooden sidewalks **bound** the 23,000 acres of the city in a **highly combustible knot**. Fires were common in all cities back then, and Chicago was no **exception**. In 1863 there had been 186 reported fires in Chicago; the number had risen to 515 by 1868. Records for 1870 **indicate** that fire-fighting companies responded to nearly 600 alarms. The next year saw even more fires spring up, mainly because the summer had been **unusually** dry. Between July and October only a few scattered showers had taken place and these did not produce much water at all.

small pieces of easy to burn wood used to start a fire

being happy (typically during a celebration or party)

fancy or elaborate

built poorly or quickly, especially to save money

able to burn

outside

a tall structure on the top of a church

a shed-like building that covers a deep hole used for going to the bathroom

where alcohol is made; where flour is made

majestic or elegant

Trees **drooped** in the **unrelenting** summer sun; grass and leaves dried out. By October, as many as six fires were breaking out every day. On Saturday the seventh, the night before the Great Fire, a **blaze** destroyed four blocks and took over sixteen hours to control. What made Sunday the eighth different and particularly dangerous was the **steady** wind blowing in from the southwest.

It was this **gusting, swirling** wind that **drove** the flames from the O’Learys’ barn into neighboring yards. To the east, a fence and shed of James Dalton’s went up in flames; to the west, a barn **smoldered** for a few minutes, then **flared** up into a thousand yellow-orange fingers. Dennis Rogan had heard Sullivan’s **initial** shouts about a fire and returned. He forced open the door to the O’Learys’ house and called for them to wake up.

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W

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N



Urban Improvement by City of Chicago

1. Home of Patrick and Catherine O'Leary
2. Courthouse
3. Tribune Building
4. Chamber of Commerce Building

Street map of sections destroyed by the fire. While the map shows only a small portion of the actual city of Chicago, this area was the city business and cultural center, and housed nearly one third of its citizens.

E

Day 1: Instructional Exemplar for Murphy’s *The Great Fire*

Summary of Activities

- 1. Teacher introduces the day’s passage with minimal commentary and students read it independently (5 minutes)
- 2. Teacher or a skillful reader then reads the passage out loud to the class as students follow along in the text (5 minutes)
- 3. Teacher asks the class to discuss the first set of text-dependent questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate (40 minutes)

Text Passage under Discussion	Directions for Teachers/Guiding Questions For Students
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Text Passage under Discussion	Directions for Teachers/Guiding Questions For Students
<p>It was Sunday and an unusually warm evening for October eighth, so Daniel “Peg Leg” Sullivan left his stifling little house in the west side of Chicago and went to visit neighbors. One of his stops was at the <u>shingled cottage</u> of Patrick and Catherine O’Leary. The one-legged Sullivan remembered getting to the O’Learys’ house at around eight o’clock, but left after only a few minutes because the O’Leary family was already in bed. Both Patrick and Catherine had to be up very early in the morning: he to set off for his job as a laborer; she to milk their five cows and then deliver the milk to the neighbors.</p> <p>[read the intervening paragraphs]</p> <p>He struggled to get up and, as he did, Sullivan discovered that his wooden leg had gotten stuck between two boards and came off. Instead of panicking, he began hopping toward where he thought the door was. Luck was with him. He had gone a few feet when the O’Learys’ calf bumped into him, and Sullivan was able to throw his arms around its neck. Together, man and calf managed to find the door and safety, both frightened, both badly singed.</p>	<p>1. Introduce the passage and students read independently. Other than giving the brief definitions offered to words students would likely not be able to define from context (underlined in the text), avoid giving any background context or instructional guidance at the outset of the lesson while students are reading the text silently. This close reading approach forces students to rely exclusively on the text instead of privileging background knowledge and levels the playing field for all students as they seek to comprehend Murphy’s prose. It is critical to cultivating independence and creating a culture of close reading that students initially grapple with rich texts like Murphy’s text without the aid of prefatory material, extensive notes, or even teacher explanations.</p> <p>2. Read the passage out loud to the class as students follow along in the text. Asking students to listen to <i>The Great Fire</i> exposes them a second time to the rhythms and meaning of Murphy’s language before they begin their own close reading of the passage. Speaking clearly and carefully will allow students to follow Murphy’s narrative, and reading out loud with students following along improves fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may be dysfluent with accurate pronunciations and syntactic patterns of English.</p>

Text Under Discussion	Directions for Teachers/Guiding Questions For Students
<p>It was Sunday and an unusually warm evening for October eighth, so Daniel “Peg Leg” Sullivan left his stifling little house in the west side of Chicago and went to visit neighbors. One of his stops was at the <u>shingled</u> cottage of Patrick and Catherine O’Leary. The one-legged Sullivan remembered getting to the O’Learys’ house at around eight o’clock, but left after only a few minutes because the O’Leary family was already in bed. Both Patrick and Catherine had to be up very early in the morning: he to set off for his job as a laborer; she to milk their five cows and then deliver the milk to the neighbors.</p> <p>Sullivan ambled down the stretch of land between the O’ Learys’ and their neighbor, crossed the street, and sat down on the wooden sidewalk in front of Thomas Whites house. After adjusting his wooden leg to make himself comfortable, he leaned back against White’s fence to enjoy the night.</p>	<p><i>materials added to the top of a house to make it water-proof</i></p> <p>3. Ask the class to answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.</p> <p>As students move through these questions and reread Murphy’s <i>The Great Fire</i>, be sure to check for and reinforce their understanding of academic vocabulary in the corresponding text (which will be boldfaced the first time it appears in the text). At times, the questions themselves may focus on academic vocabulary.</p> <p>(Q1) Why does the author start with this description of Daniel and Patrick and Catherine if he plans to describe a famous fire?</p> <p>Students should recognize that the author hopes to personalize the disaster. The people who lived through it were hard-working, normal people. By showing this before the fire, students can see who was really affected instead of just looking at the fire.</p> <p>(Q2) What tone is the author creating by choosing “amble” and “stretch” and “leaned back”? Why does the author create this feeling or mood when the main story is about the disaster?</p> <p>All these verbs have a sense of relaxation and a tranquil tone which contrasts against the disaster that is coming. The author is emphasizing that disasters strike when people are not expecting it.</p>

Text Under Discussion	Directions for Teachers/Guiding Questions For Students
<p>He untied the ropes of the cows, but the frightened animals did not move. On the other side of the barn, another cow and the horse were tied to the wall, straining get loose. Sullivan took a step toward them, then realized that the fire had gotten around behind him and might cut off any chance of escape in a matter of seconds. The heat was fiercely intense and blinding, and in his rush to flee, Sullivan slipped on the uneven floorboards and fell with a thud.</p> <p>He struggled to get up and, as he did, Sullivan discovered that his wooden leg had gotten stuck between two boards and came off. Instead of panicking, he began hopping toward where he thought the door was. Luck was with him. He had gone a few feet when the O’Learys’ calf bumped into him, and Sullivan was able to throw his arms around its neck. Together, man and calf managed to find the door and safety, both frightened, both badly singed.</p>	<p>(Q5) The author includes a number of details about how Sullivan acts. Look at each action. What does the author want you to understand about Sullivan?</p> <p>He goes into the fire, unties the animals, falls and gets his leg caught, and still hops to the door. The details together suggest that Sullivan is a very strong, stubborn man and that he’s concerned about doing the right thing.</p> <p>(Q6) What happened to the O’Leary animals?</p> <p>The animals were in a building that burned, and the author’s last reference to them said that the animals were too frightened to leave the building. The implication is that the animals burned.</p>

Day 2: Instructional Exemplar for Murphy’s *The Great Fire*

Summary of Activities

1. Teacher introduces the day's passage with minimal commentary and students read it independently (5 minutes)
2. Teacher or a skillful reader then reads the passage out loud to the class as students follow along in the text (5 minutes)
3. Teacher asks the class to discuss text-dependent questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate (40 minutes)

Text Passage under Discussion	Directions for Teachers/Guiding Questions For Students
<p>A shed attached to the barn was already engulfed by flames. It contained two tons of coal for the winter and a large supply of <u>kindling</u> wood. Fire ran along the dry grass and leaves, and took hold of a neighbor's fence. The heat from the burning barn, shed, and fence was so hot that O'Learys' house, forty feet away, began to smolder. Neighbors rushed from their homes, many carrying buckets or pots of water. The sound of music and <u>merrymaking</u> stopped abruptly, replaced by the shout of "FIRE!". It would be a warning cry heard thousands of times during the next thirty-one hours.</p> <p>[read the intervening paragraphs]</p> <p>The links between richer and poorer sections went beyond the materials used for construction or the way buildings were crammed together. Chicago had been built largely on soggy marshland that flooded every time it rained. As the years passed and the town developed, a quick solution to the water and mud problem was needed. The answer was to make the roads and sidewalks out of wood and elevate them above the waterline, in some places by several feet. On the day the fire started, over 55 miles of pine-block streets and 600 miles of wooden sidewalks bound the 23,000 acres of the city in a highly combustible knot.</p>	<p>1. Introduce the passage and students read independently. Other than giving the brief definitions offered to words students would likely not be able to define from context (underlined in the text), avoid giving any background context or instructional guidance at the outset of the lesson while students are reading the text silently. This close reading approach forces students to rely exclusively on the text instead of privileging background knowledge and levels the playing field for all students as they seek to comprehend Murphy's prose. It is critical to cultivating independence and creating a culture of close reading that students initially grapple with rich texts like Murphy's text without the aid of prefatory material, extensive notes, or even teacher explanations.</p> <p>2. Read the passage out loud to the class as students follow along in the text. Asking students to listen to <i>The Great Fire</i> exposes them a second time to the rhythms and meaning of Murphy's language before they begin their own close reading of the passage. Speaking clearly and carefully will allow students to follow Murphy's narrative, and reading out loud with students following along improves fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may be dysfluent with accurate pronunciations and syntactic patterns of English.</p>

Text Under Discussion		Directions for Teachers/Guiding Questions For Students
<p>A shed attached to the barn was already engulfed by flames. It contained two tons of coal for the winter and a large supply of <u>kindling</u> wood. Fire ran along the dry grass and leaves, and took hold of a neighbor's fence. The heat from the burning barn, shed, and fence was so hot that O'Learys' house, forty feet away, began to smolder. Neighbors rushed from their homes, many carrying buckets or pots of water. The sound of music and <u>merrymaking</u> stopped abruptly, replaced by the shout of "FIRE!". It would be a warning cry heard thousands of times during the next thirty-one hours.</p> <p>Chicago in 1871 was a city ready to burn. The city boasted having 59,500 buildings, many of them—such as the Courthouse and the Tribune Building—large and <u>ornately</u> decorated. The trouble was that about two-thirds of all these structures were made entirely of wood. Many of the remaining buildings (even the ones proclaimed to be "fireproof") looked solid, but were actually <u>jerrybuilt</u> affairs; the stone or brick exteriors hid wooden frames and floors, all topped with highly <u>flammable</u> tar or shingle roofs. It was also a common practice to disguise wood as another kind of building material. The fancy <u>exterior</u> decorations on just about every building were carved from wood, then painted to look like stone or marble. Most churches had <u>steeple</u>s that appeared to be solid from the street, but a closer inspection would reveal a wooden framework covered with cleverly painted copper or tin.</p>	<p><i>small pieces of easy to burn wood used to start a fire</i></p> <p><i>being happy (typically during a celebration or party)</i></p> <p><i>fancy or elaborate</i></p> <p><i>built poorly or quickly, especially to save money; able to burn outside</i></p> <p><i>a tall structure on the top of a church</i></p>	<p>3. Ask the class to answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.</p> <p>As students move through these questions and reread Murphy's <i>The Great Fire</i>, be sure to check for and reinforce their understanding of academic vocabulary in the corresponding text (which will be boldfaced the first time it appears in the text). At times, the questions themselves may focus on academic vocabulary.</p> <p>(Q7) The author describes a number of specific items in the setting (coal, the fence, dry grass, leaves, kindling wood). Why does he reference these specific objects?</p> <p>The author is showing how many flammable items are near the fire. This is a major reason why the city burned so quickly.</p> <p>(Q8) What evidence does the author give to back up his description of Chicago as a city "ready to burn"? How do the sentence structures employed in the second paragraph draw the reader's attention to these facts.</p> <p>Many of the structures in the city were constructed of wood—even those that didn't appear to be. Murphy's use of long dashes, parenthetical asides, and even semi-colons all feature in constructing a clear vision of tinderbox that was Chicago.</p> <p>Sidebar: Image of Chicago</p> <p>If students are intrigued to see what Chicago looked like at the time of the fire, teachers can direct them to Appendix A and/or the following image:</p> <p>http://www.press.uchicago.edu/books/pacyga/gallery/index.html</p>

Text Under Discussion	Directions for Teachers/Guiding Questions For Students
<p>The situation was worst in the middle-class and poorer districts. Lot sizes were small, and owners usually filled them up with cottages, barns, sheds, and <u>outhouses</u>—all made of fast-burning wood, naturally. Because both Patrick and Catherine O’Leary worked, they were able to put a large addition on their cottage despite a lot size of just 25 by 100 feet. Interspersed in these residential areas were a variety of businesses—paint factories, lumberyards, <u>distilleries</u>, gasworks, <u>mills</u>, furniture manufacturers, warehouses, and coal distributors.</p> <p>Wealthier districts were by no means free of fire hazards. <u>Stately</u> stone and brick homes had wood interiors, and stood side by side with smaller wood-frame houses. Wooden stables and other storage buildings were common, and trees lined the streets and filled the yards.</p> <p>The links between richer and poorer sections went beyond the materials used for construction or the way buildings were crammed together. Chicago had been built largely on soggy marshland that flooded every time it rained. As the years passed and the town developed, a quick solution to the water and mud problem was needed. The answer was to make the roads and sidewalks out of wood and elevate them above the waterline, in some places by several feet. On the day the fire started, over 55 miles of pine-block streets and 600 miles of wooden sidewalks bound the 23,000 acres of the city in a highly combustible knot.</p>	<p>(Q9) The author provides a list of businesses. What do these businesses have in common?</p> <p>All of these businesses are “fire hazards” and burn both quickly and dangerously. Lumber, gas, furniture, and coal are all primary sources of fuel for a fire. Flour burns, paint gives off fumes as it burns, and warehouses might have more flammable material in them.</p> <p>(Q10) How is the location of these businesses important?</p> <p>All these businesses with dangerous materials are in the same area with houses where people live and sleep.</p> <p>(Q11) How are the dangers in the wealthier neighborhoods different or similar to the fire risks for those who lived in poorer areas?</p> <p>The wealthy areas did not have dangerous businesses, and the buildings were more likely to be built out of stone or brick. However, buildings still had wood interiors, are still standing close together and are surrounded by other flammable structures.</p> <p>(Q12) Why does the author make a point of saying that the wooden roads were a “quick” solution?</p> <p>He’s implying that one of the reasons that the wooden sidewalks and roads were produced is because the decision to make them was made too quickly, and if the city builders had thought about the consequences of having so much wood around, they might have made a different choice in terms of how to handle the mud.</p> <p>Sidebar: Students often disregard numbers or have no way to understand them in their own context. Teachers might consider translating these numbers for students into easily understood references to local landmarks.</p>

Day 3: Instructional Exemplar for Murphy’s *The Great Fire*

Summary Activities

- 1. Teacher introduces the day’s passage with minimal commentary and students read it independently (5 minutes)
- 2. Teacher or a skillful reader then reads the passage out loud to the class as students follow along in the text (5 minutes)
- 3. Teacher asks the class to discuss text-dependent questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate (40 minutes)

Text Passage under Discussion	Directions for Teachers/Guiding Questions For Students
<p>Fires were common in all cities back then, and Chicago was no exception. In 1863 there had been 186 reported fires in Chicago; the number had risen to 515 by 1868. Records for 1870 indicate that fire-fighting companies responded to nearly 600 alarms. The next year saw even more fires spring up, mainly because the summer had been unusually dry...</p> <p>[read the intervening paragraphs]</p> <p>It was this gusting, swirling wind that drove the flames from the O’Learys’ barn into neighboring yards. To the east, a fence and shed of James Dalton’s went up in flames; to the west, a barn smoldered for a few minutes, then flared up into a thousand yellow-orange fingers. Dennis Rogan had heard Sullivan’s initial shouts about a fire and returned. He forced open the door to the O’Leary’s house and called for them to wake up.</p> <p>[included is the map of the area destroyed by Saturday night’s fire]</p>	<p>1. Introduce the passage and students read independently. Other than giving the brief definitions offered to words students would likely not be able to define from context (underlined in the text), avoid giving any background context or instructional guidance at the outset of the lesson while students are reading the text silently. This close reading approach forces students to rely exclusively on the text instead of privileging background knowledge and levels the playing field for all students as they seek to comprehend Murphy’s prose. It is critical to cultivating independence and creating a culture of close reading that students initially grapple with rich texts like Murphy’s text without the aid of prefatory material, extensive notes, or even teacher explanations.</p> <p>2. Read the passage out loud to the class as students follow along in the text. Asking students to listen to <i>The Great Fire</i> exposes them a second time to the rhythms and meaning of Murphy’s language before they begin their own close reading of the passage. Speaking clearly and carefully will allow students to follow Murphy’s narrative, and reading out loud with students following along improves fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may be dysfluent with accurate pronunciations and syntactic patterns of English.</p>

Text Under Discussion

Fires were common in all cities back then, and Chicago was no **exception**. In 1863 there had been 186 reported fires in Chicago; the number had risen to 515 by 1868. Records for 1870 **indicate** that fire-fighting companies responded to nearly 600 alarms. The next year saw even more fires spring up, mainly because the summer had been **unusually** dry. Between July and October only a few scattered showers had taken place and these did not produce much water at all. Trees **drooped** in the **unrelenting** summer sun; grass and leaves dried out. By October, as many as six fires were breaking out every day. On Saturday the seventh, the night before the Great Fire, a **blaze** destroyed four blocks and took over sixteen hours to control. What made Sunday the eighth different and particularly dangerous was the **steady** wind blowing in from the southwest.

Directions for Teachers/Guiding Questions For Students

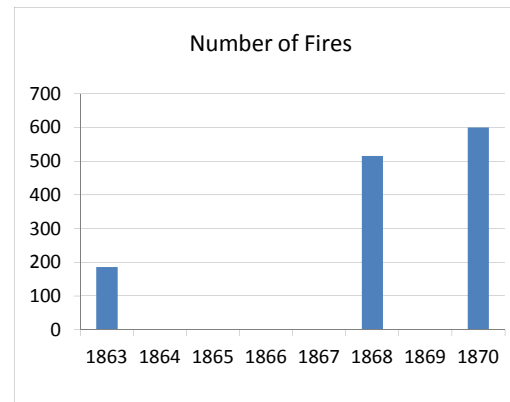
3. Ask the class to answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.

As students move through these questions and reread Murphy's *The Great Fire*, be sure to check for and reinforce their understanding of academic vocabulary in the corresponding text (which will be **boldfaced** the first time it appears in the text). At times, the questions themselves may focus on academic vocabulary.

(Q13) What pattern is starting to emerge when you look at how many fires break out each year from 1863 to 1870? What does this suggest about what people should have known in 1871?

The number of fires is growing at an alarming rate. The people in the city should have seen that with the number of fires growing so fast that the chances of a truly large fire were growing every day. Teachers might want to share the graph below with students to help them grasp the pattern between 1863 and 1871.

Sidebar: Today's text contains numbers which students may ignore, particularly if they are inexperienced readers who fail to understand the importance of numbers to scientific and historical texts. In this case, a graph would allow them to quickly identify the pattern.



Text Under Discussion	Directions for Teachers/Guiding Questions For Students
<p>It was this gusting, swirling wind that drove the flames from the O’Learys’ barn into neighboring yards. To the east, a fence and shed of James Dalton’s went up in flames; to the west, a barn smoldered for a few minutes, then flared up into a thousand yellow-orange fingers. Dennis Rogan had heard Sullivan’s initial shouts about a fire and returned. He forced open the door to the O’Learys’ house and called for them to wake up.</p> <p>[included in the reading is the map above]</p>	<p>(Q14) The author previously had personified the fire, describing it as “struggling to break free” and “greet[ing] Sullivan”, and now as having “a thousand yellow-orange fingers.” What is the author’s purpose in using this language?</p> <p>The author wants to suggest that the fire has a life of its own, and the people caught in the fire feel almost as if the fire is chasing them. The fire has become not just a physical force but an enemy to fight.</p> <p><i>If students struggle, the teacher might ask more guided questions. What human trait or traits might the fire have? Or, for students who continue to struggle, the question could be this explicit: Does the fire have the personality of a human, the power of a human or the shape of a human? Why do you say that, what text supports your answer?</i></p> <p>Ask students to note the spread of the fire from Saturday to Sunday.</p> <p>The area destroyed from Saturday’s fire is already shaded on the map. On Sunday the fire spread east to Michigan Avenue and north to Fullerton Avenue, but not west of Jefferson Street or south of DeKoven. Ask students to mark the extent of the Great Fire on the map using a highlighter or colored pencil.</p> <p>(Q15) Looking at the map and reading the text, what conditions and geographic limitations prevented the fire from spreading farther than it did? What could have made this fire even worse?</p> <p>The wind coming from the southwest pushed the fire toward Lake Michigan, so south and west were largely protected by the winds, and the fire was stopped on the east by the lake itself. If the wind had changed direction and pushed the fire west, there wouldn’t have been a lake to help contain the flames.</p> <p>(Q16) Despite the fact that it was in the middle of the fire, Lincoln Park never burned. Using the map and reading the text, what inferences can you draw as to reasons why it might not have burned?</p> <p>The city burned because streets and houses were pushed close together. Looking at the map, few streets exist in the park. The park also would have lacked the houses and sheds that made the rest of the city burn so quickly.</p>

Rationale for Day Three Activities - shifting to the final writing assignment:

Students have now gone through the text multiple times. Now they all share the same background information required for writing, and no students are privileged due to having richer background knowledge. Guided practice in learning to read and use a map is provided above for the same reason. When students are asked to write in reference to a text before they have a firm understanding of it, less fluent readers are at a disadvantage. Under those conditions, inadequate written responses may reflect a lack of *reading* skills rather than any deficiency in *writing* skills. But it would be almost impossible for a teacher to diagnose what is causing the problem. Students who have moved through this piece and then move on to the writing activities that follow here should have a firm grasp on the text and the ideas the author intended to communicate.

Homework (an optional writing/thinking activity)

Elias Colbert and Everett Chamberlin in their article referred to the people in the crowded neighborhood where the fire started as “human rats”. However, another article in *The Tribune* described the same neighborhood in the following way:

They were nearly all poor people, the savings of whose lifetime were represented in the little mass of furniture which blocked the streets, and impeded the firemen. They were principally laborers, most of them Germans or Scandinavians. Though the gaunt phantom of starvation and homelessness, for the night, at least, passed over them, it was singular to observe the cheerfulness, not to say merriment, that prevailed. Though mothers hugged their little ones to their breasts and shivered with alarm, yet, strange to say, they talked freely and laughed as if realizing the utter uselessness of expressing more dolefully their consciousness of ruin.

Why might people describe the same neighborhood in such different ways? Which point of view does Murphy (our author) agree with?

(Note: The full text of both these articles are included in Appendix B.)

Resources and Teaching Tips

Appendix A: Photograph of Chicago

Historic Photographs from Chicago: A Biography by Dominic A. Pacyga

<http://www.press.uchicago.edu/books/pacyga/gallery/index.html>

The University of Chicago Press

Caption from website: *Chicago Tribune Building, late 1850s. The Tribune evolved as an early supporter of the Republican Party. Notice the McVickers Theater to the left of the building. (Chicago Public Library, Special Collections and Preservation.)*



intersection of Fifth Avenue (Wells) and Polk Street. On the other three sides the bounding lines were the lake and the river--only one block (the Lind) being left in all that area. This district contained the great majority of the most expensive structures in the city, all the wholesale stores, all the newspaper offices, all the principal banks, and insurance and law offices, many coal-yards, nearly all the hotels, and many factories, the Court-house, Custom-house, Chamber of Commerce, etc.--as stated more at length in our chapter descriptive of Chicago in 1871. The number of buildings destroyed in this division was about 3650, which included 1600 stores, 28 hotels, and 60 manufacturing establishments. About 21,800 persons were rendered homeless, very many of whom were residents in the upper stories of the palatial structures devoted, below, to commerce. There were, however, many poor families, and a great many human rats, resident in the western part of this territory.

In the North Division the devastation was the most wide-spread, fully 1470 acres being burned over, out of the 2533 acres in that division. And even this statement fails to convey an idea of the wholesale destruction wrought there, because the territory unburned was unoccupied. Had there been any except widely-scattered structures in the unburned portion, they, too, would have been destroyed as the fire licked up all in its path, and paused only when there was no more food whereon to whet its insatiable appetite. Of the 13,800 buildings in that division, not more than 500 were left standing, leaving 13,300 in ruins, and rendering 74,450 persons homeless. The buildings burned included more than 600 stores and 100 manufacturing establishments, the latter being principally grouped in the south-western part of this division. That part next to the lake, as far north as Chicago Avenue, was occupied by first-class residences, of which only one was left standing--that of Mahlon D. Ogden. Next north of these was the Water-works, and this was the initial point of a line of breweries that stretched out almost to the cemetery. The river banks were piled high with lumber and coal, which was all destroyed, except a portion near the bend of the river, at Kinzie Street. The space between the burned district and the river, to the westward, contained but little improved property. Lincoln Park lay to the northward, on the lake-shore. The fire burned up the southern part of this park--the old City Cemetery--but left the improved part untouched, except a portion of the fencing. One of the saddest among the many sad scenes that met the eye after the conflagration had done its work, was that in the old cemetery--the flames had even made havoc among the dead, burning down the wooden monuments, and shattering stone vaults to fragments, leaving exposed many scores of the remnants of mortality that had smoldered for years in oblivion.

The total area burned over in the city, including streets, was 2124 acres, or very nearly 3 1/3 square miles. The number of buildings destroyed was 17,450; of persons rendered homeless, 98,500. Of the latter, more than 250 paid the last debt of nature amid the carnage--fell victims to the Moloch of our modern civilization.

From the Chicago History Society and the Trustees of Northwestern University
<http://www.chicagohistory.org/fire/conflag/tribune.html>

The Tribune Reports to Chicago on Its Own Destruction

From the Chicago Tribune, October 11, 1871
(1400 words)

During Sunday night, Monday, and Tuesday, this city has been swept by a conflagration which has no parallel in the annals of history, for the quantity of property destroyed, and the utter and almost irremediable ruin which it wrought. A fire in a barn on the West Side was the insignificant cause of a conflagration which has swept out of existence hundreds of millions of property, has reduced to poverty thousands who, the day before, were in a state of opulence, has covered the prairies, now swept by the cold southwest wind, with thousands of homeless unfortunates, which has stripped 2,600 acres of buildings, which has destroyed public

improvements that it has taken years of patient labor to build up, and which has set back for years the progress of the city, diminished her population, and crushed her resources. But to a blow, no matter how terrible, Chicago will not succumb. Late as it is in the season, general as the ruin is, the spirit of her citizens has not given way, and before the smoke has cleared away, and the ruins are cold, they are beginning to plan for the future. Though so many have been deprived of homes and sustenance, aid in money and provisions is flowing in from all quarters, and much of the present distress will be alleviated before another day has gone by.

It is at this moment impossible to give a full account of the losses by the fire, or to state the number of fatal accidents which have occurred. So much confusion prevails, and people are so widely scattered, that we are unable for a day to give absolutely accurate information concerning them. We have, however, given a full account of the fire, from the time of its beginning, reserving for a future day a detailed statement of losses. We would be exceedingly obliged if all persons having any knowledge of accidents, or the names of persons who died during the fire, would report them at this office. We also hope that all will leave with, or at No. 15 South Canal Street, a memorandum of their losses and their insurance, giving the names of the companies.

THE WEST SIDE.

At 9:30 a small cow barn attached to a house on the corner of DeKoven and Jefferson streets, one block north of Twelfth street, emitted a bright light, followed by a blaze, and in a moment the building was hopelessly on fire. Before any aid could be extended the fire had communicated to a number of adjoining sheds, barns and dwellings, and was rapidly carried north and east, despite the efforts of the firemen. The fire seemed to leap over the engines, and commence far beyond them, and, working to the east and west, either surrounded the apparatus or compelled it to move away. In less than ten minutes the fire embraced the area between Jefferson and Clinton for two blocks north, and rapidly pushed eastward to Canal street.

When the fire first engulfed the two blocks, and the efforts of the undaunted engineers became palpably abortive to quench a single building, an effort was made to head it off from the north, but so great was the area that it already covered at 10:30 o'clock, and so rapidly did it march forward, that by the time the engines were at work the flames were ahead of them, and again they moved on north. From the west side of Jefferson street, as far as the eye could reach, in an easterly direction--and that space was bounded by the river--a perfect sea of leaping flames covered the ground. The wind increased in fierceness as the flames rose, and the flames wailed more hungrily for their prey as the angry gusts impelled them onward. Successively the wooden buildings on Taylor, Forquer, Ewing, and Polk streets became the northern boundary, and then fell back to the second place. Meanwhile, the people in the more southern localities bent all their energies to the recovery of such property as they could. With ample time to move all that was movable, and with a foreboding of what was coming, in their neighborhood at least, they were out and in safety long before the flames reached their dwellings. They were nearly all poor people, the savings of whose lifetime were represented in the little mass of furniture which blocked the streets, and impeded the firemen. They were principally laborers, most of them Germans or Scandinavians. Though the gaunt phantom of starvation and homelessness, for the night, at least, passed over them, it was singular to observe the cheerfulness, not to say merriment, that prevailed. Though mothers hugged their little ones to their breasts and shivered with alarm, yet, strange to say, they talked freely and laughed as if realizing the utter uselessness of expressing more dolefully their consciousness of ruin. There were many owners of the building who gave themselves up to the consolation of insurance. But even that appeared to weaken as the flames spread, and they gave themselves up to their fate. Many of the victims were stowed away in the houses on the west side of Jefferson street, while there on Clinton, caught between two fires, had rushed away, losing all but their lives and little ones. How many of these latter ones were abandoned, either from terror or in the confusion, it is impossible to guess, but every now and then a woman wild with grief would run in and out among the alleys and cry aloud her loss.

The firemen were working with extraordinary perseverance. When it seemed impossible for a man to stand without suffocation they carried their hose, sprinkling the houses opposite and endeavoring to stop its spread in a westerly direction. But it was evident by midnight that human ingenuity could not stem that fiery tide. At the same time, so burdened were the minds of the citizens with the conflagration that the question of where it would end never entered their minds. Engine No. 14, which had retreated gradually north on Canal Street to Foes' lumber yard, or rather where that yard had been two days before, was suddenly surrounded in a belt of flame, and abandoned to its fate . . .

But, while it seemed as if the demon of flame had reached a desert and needs must die, a new danger appeared to threaten the city. From the South Side, in the neighborhood of Adams street, whereabouts no one on the West Side could guess with any degree of certainty, rose a column of fire, not large, but horribly suggestive. Such engines as could be moved were called from the West to protect the South Side property, and the flames left to die of inanition.

THE FIRE AS SEEN FROM THE WINDWARD

The fire of Saturday burned the region in the West Division from Van Buren street northward to Adams, and all east on Clinton street to the river, Murry Nelson's elevator alone standing. The light from the burning remnants of these eighteen acres of ruins illuminated the heavens on Sunday evening. Precisely at half-past 9 o'clock the fire bells sounded an alarm, and a fresh light, distinct from the other only to those living west of the fire, sprung up. The wind at the time, as it had been for the preceding forty-eight hours, was strong from the southwest. This fire commenced on DeKoven Street, at the corner of Jefferson, and one block north of Twelfth Street. The wind carried this fire straight before it, through the block to the next block, and so on northward, until it reached Van Buren Street, where it struck the south line of the district burnt the night before. Here this fire ought to have stopped, and here, under ordinary circumstances, it would have stopped. But the wind though fierce and direct, carried the flames before it, cutting as clean and well defined a swath as does the reaper in the fold, the fire gradually but rapidly extended laterally, and in the very teeth of the wind, worked backward nearly to Twelfth Street, and thence extended east to the river. It worked against the wind along the west line of Jefferson Street to Van Buren. North of Twelfth street it cast its burning brands across the river, firing the tan yard of the Chicago Hide and Leather Company. As the fire widened at its base its direct line to the northeast was also widened, and thus many hours after the first sheet of flame had reached Van Buren street, other lines coming from the base would reach the same point . . .

The route of the fire was distinctly visible. In five minutes after the first flame had reached Van Buren Street from the southeast, we could see the incipient fire in the South Division as a point three blocks to the north. The blazing brands borne before it had fallen into the sheds and shanties near the Armory, and at once the blaze mounted high.... From the river to Market street, thence to Franklin and Wells, in a northeast direction, it made its way as if directed by an engineer, in an air line, striking Madison street east of Wells, and near LaSalle. But, preceeding the actual blaze was the shower of brands, falling upon roofs, breaking through windows, falling into yards, and each brand starting a new fire. The fire was in full blast in the rear of the Union Bank and Oriental Buildings, before the actual fire had reached Wells street, three blocks to the southwest. In like manner the Chamber of Commerce building was in flames, the roof of the Court House was ablaze, the old TRIBUNE office was half destroyed, as distinct conflagrations. For a long time the Sherman House resisted destruction, and before it was abandoned the fire had commenced in a dozen places on the North Division. Any one who will take a map will see that the line from the point where the fire began, to the Water Works, was the exact line of the southwest wind. The fire was not continuous. Standing to the windward we could see the fire raging at various points along this line at the same time. The intervening gaps were rapidly overwhelmed by the flames, and shortly after Lill's brewery and the Water Works were ablaze . . . No obstacle seemed to interrupt the progress of the fire. Stone walls crumbled before it. It reached the highest roofs, and swept the earth of everything combustible. The gale was intense in its

severity. Having reached the lake, we on the west had high hopes that the destructive work would be confined to the distinct path thus mown through the very heart of the city . . .

The hope that, as the fire had extended to the lake at Chicago avenue, and the wind was blowing fiercely from the west and south, that part of the North Division westward of the line of the fire would escape, was an idle one. Gradually all Clark Street was included, and thence to the west until the coal beds at the river were reached. The scene about daylight was terrific. The entire North Division, from the river to the lake, and as far north as North Avenue, was one seething mass of blaze. The roar of this fire was appalling . . . Just before daylight there was one continuous sheet of flame . . . making a semicircle the inner line of which was about seven miles long. All east of this was a perfect ocean of blaze.

This work was supported by the Bill and Melinda Gates Foundation

Differentiation

- Allow students to support each other while reading- pair struggling students with students who seem to understand the assignment better
- Provide a graphic organizer for students who need the scaffolding while learning about the Great Chicago Fire

Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in to provide cross-cultural communicative competence.
 - It is important that students understand what life was like in the past, in an effort to understand that some cultures in our modern world are still behind us in some ways. This unit allows students to explore a problem that would have been much easier if it took place in Modern America.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21st Century Learning** – the ability of to use skills, resources, & tools to meet the demands of the global community and tomorrow’s workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth.(AASL,2007)

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

Students will discuss how technology, or the lack thereof, played a role in the Chicago Fire. They will compare this with today’s technology.

Content Connections

Content Standards integrated within instructional strategies

This unit ties in closely with the rest of the Fall Expedition in 6th grade. In this expedition students are learning about people and events that “came before.” The Great Chicago Fire is an example of an event that helped to shape our country.

Delaware Model Unit Gallery Template

Unit Title: My War, Your War, Whose War?

Laura Hillenbrand's *Unbroken* and Jeanne Wakatsuki Houston and James D. Houston's *Farewell to Manzanar*

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Content Area: ELA

Grade Level(s): Grade 7

Summary of Unit:

As students will have previous exposure to the historical themes and factual information about the attacks on Pearl Harbor, the United States involvement in WWII, and the internment of Japanese in camps throughout the western United States, this lesson exemplar will allow students to participate in critical discussion of two stories that illuminate important, yet divergent, experiences of war and conflict. This lesson exemplar will push students to think critically about the experience of wartime as felt by both soldiers and civilians as they navigated specific trials that were a part of their direct or peripheral involvement in WWII.

Stage 1– Desired Results

What students will know, do, and understand

Delaware Content Standards

By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range. **CC7RI10**

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. **CC7W2**

Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. **CC7W2a**

Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. **CC7W2b**

Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts. **CC7W2c**

Use precise language and domain-specific vocabulary to inform about or explain the topic. **CC7W2d**

Establish and maintain a formal style. **CC7W2e**

Provide a concluding statement or section that follows from and supports the information or explanation presented.
CC7W2f

Big Idea(s)

Military and Civilian Experience in WWII

Human Resilience

How People Existed within Different Contexts of the Same World Events

Nonfiction Writing

Unit Enduring Understanding(s)

Students will use stories of imprisonment and internment during WWII to both further their understanding of history and their application of critical literacy skills embedded in the Common Core State Standards

Students will practice existing skills in reading, writing, speaking, and listening as they apply them to new understandings about overarching historical themes

Students will use the text selections to derive a more specific understanding of larger, more overarching historical themes

Students will find the meanings of words from careful reading of the context in which they appear.

Students will discuss passages in depth with their teacher and classmates, performing activities that result in a close reading of passages from both the Hillenbrand non-fiction memoir and the Wakatsuki-Houston novel

Students will compare and contrast two perspectives on WWII and use strong evidence to establish and defend their conclusions about several important historical themes

Unit Essential Questions(s)

How does the discussion of time build knowledge in a situation?

What is a virtue?

What is a burden?

Knowledge and Skills

Students will know...

- How to use stories of the past to understand history
- How to employ a wide range of strategies as they write.
- That literature is an integral part of inquiry and constructing meaning of past.

Students will be able to...

- Use the text selections to derive a more specific understanding of larger, more overarching historical themes.
- Stay focused on a topic.
- Purposefully acquire vocabulary from text and use new words in talk and writing (including technical words).

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

Direction for Teachers and Students

At the close of this unit, you should think carefully about the experiences of both Louie Zamperini (American POW in Japan) and that of Jeanne Wakatsuki Houston (Japanese Internee). Using materials created during the unit (notes, writing prompts) you will develop a short essay of no more than one page that reflects your newfound ideas. This assignment is divided into three parts in which you will:

Gather Text-Based Evidence (Part One)

Use the chart provided (Appendix I) to organize the textual evidence found throughout the course of the unit. Once organized, each piece of evidence will be aligned with a text and attached to a larger historical theme.

Compare and Contrast (Part Two)

Develop a Venn diagram that clearly displays specific similarities and differences between the experiences of Zamperini and Jeanne Wakatsuki Houston during WWII.

Answer Guiding Questions (Part Three)

Thoughtfully answer the following questions using appropriate evidence from the close reading activities. You may answer all questions in the form of one paragraph:

Question #1: What were the two distinct perspectives of WWII presented? What evidence did the texts provide about the similarities and differences between these experiences?

Question #2: How did these people survive their wartime experiences? Select several specific examples of the resilience displayed through our texts to address this question.

Question #3: What were the direct impacts of war on people in both situations? How did their WWII experience change the way they "see" the world? How might it change the way the world "sees" them?

Teacher Narrative

Part 1 – Gather text-based evidence to support the overarching historical themes

This portion of the culminating assignment will focus on students establishing a body of text-based evidence. Students will be able to delve back into the texts to find connections between Zamperini and Houston's experiences and their relation to the overarching themes embedded throughout the lessons. This strong emphasis on text-based evidence will give them an opportunity to deepen their interaction with the texts as they locate reliable evidence to move ahead with this activity.

Part 2 – Establish the similarities and differences between the two perspectives on WWII as they relate to the larger historical themes.

Once they have gathered appropriate text-based evidence, it is important that students understand how their deep understanding of the text help in their application of newfound information. The development of the Venn diagram bolsters student ability to make decisions about the evidence they have identified from the text selections.

Part 3 – Answer guiding questions about Japanese internment and the experience of American soldiers in the Japanese POW camps.

The questions push students to think about how particular experiences change an individual's ability to both operate in a post-war world and how that world accepts them as people with profound damage from their experiences. Students are prompted to think carefully about their established evidence, the critical thinking involved in understanding comparisons and contrasts, and how to apply this thinking to the development of a final writing piece for this unit of study.

	Score of 4	Score of 3	Score of 2	Score of 1
Reading/Research 2 x	<p>The writing –</p> <ul style="list-style-type: none"> ■ makes effective use of available resources ■ skillfully/effectively supports an opinion with relevant and sufficient facts and details from resources with accuracy ■ uses credible sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ■ makes adequate use of available resources ■ supports an opinion with relevant and sufficient facts and details from resources with accuracy ■ uses credible sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ■ makes limited use of available resources ■ inconsistently supports an opinion with relevant and sufficient facts and details from resources with accuracy ■ inconsistently uses credible sources* 	<p>The writing –</p> <ul style="list-style-type: none"> ■ makes inadequate use of available resources ■ fails to support an opinion with relevant and sufficient facts and details from resources with accuracy ■ attempts to use credible sources*

<p style="text-align: center;">Development 3 x =</p>	<p>The writing –</p> <ul style="list-style-type: none"> ■ addresses all aspects of the writing task with a tightly focused response ■ establishes the significance of a claim or proposal ■ distinguishes the claim from alternate or opposing claims ■ skillfully supports claim(s) with logical reasoning and effective and relevant evidence 	<p>The writing –</p> <ul style="list-style-type: none"> ■ addresses the writing task with a focused response ■ establishes a plausible claim or proposal ■ acknowledges alternate or opposing claims ■ supports claim(s) with logical reasoning and sufficient and relevant evidence 	<p>The writing –</p> <ul style="list-style-type: none"> ■ addresses the writing task with an inconsistent focus ■ attempts to establish a plausible claim or proposal ■ inconsistently supports claim(s) with logical reasoning and sufficient and relevant evidence 	<p>The writing –</p> <ul style="list-style-type: none"> ■ attempts to address the writing task but lacks focus ■ attempts to establish a claim or proposal ■ supports claim(s) using evidence that is insufficient and/or irrelevant
<p style="text-align: center;">Organization 2 x =</p>	<p>The writing –</p> <ul style="list-style-type: none"> ■ effectively introduces the claim(s) ■ organizes the reasons and evidence logically in a manner that supports the writing task ■ effectively uses words, phrases, and/or clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence ■ provides an effective concluding statement or section that follows from and skillfully supports the argument presented 	<p>The writing –</p> <ul style="list-style-type: none"> ■ introduces the claim(s) ■ organizes the reasons and evidence logically ■ uses words, phrases, and/or clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence ■ provides a concluding statement or section that follows from and supports the argument presented 	<p>The writing –</p> <ul style="list-style-type: none"> ■ introduces the claim(s) ■ organizes reasons and evidence in a manner that may lack cohesion (ideas may be rambling and/or repetitive) ■ inconsistently uses words, phrases, and/or clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence ■ provides a sense of closure 	<p>The writing –</p> <ul style="list-style-type: none"> ■ identifies the claim(s) ■ has little or no evidence of purposeful organization

APPENDIX I: Student Chart for Gathering Evidence (for culminating writing assignment) ¹						
Theme	Text	Idea #1	Idea #2	Idea #3	Idea #4	Idea #5
Experience of WWII	<i>Unbroken</i>					
	<i>Manzanar</i>					
Human Resilience	<i>Unbroken</i>					
	<i>Manzanar</i>					
Personal/Communal Healing from WWII	<i>Unbroken</i>					
	<i>Manzanar</i>					

Other Evidence

Reading Task: Students will silently read the passage, first while listening to the instructor read aloud, and then independently. The teacher will then lead students through a set of concise, text-dependent questions that compel students to reread specific sentences and paragraphs in order to extract and discuss themes present in Hillenbrand and Wakatsuki Houston's discussion of divergent experiences in WWII.

¹ This work was supported by the Bill and Melinda Gates Foundation

Vocabulary Task: Most of the meanings of words in this selection can be discovered from careful reading of the context in which they appear. The practice is both called for by the standards and is vital. Teachers must be prepared to reinforce it constantly by modeling and holding students accountable for looking in the context for meaning as well.

Sentence Syntax Task: On occasion students will encounter particularly difficult sentences to decode. Teachers should engage in a close examination of such sentences to help students discover how they are built and how they convey meaning. While many questions addressing important aspects of the text double as questions about syntax, students should receive regular supported practice in deciphering complex sentences. It is crucial that the help they receive in unpacking text complexity focuses both on the precise meaning of what the author is saying and why the author might have constructed the sentence in this particular fashion. That practice will in turn support students' ability to unpack meaning from syntactically complex sentences they encounter in future reading.

Discussion Task: Students will discuss the passages in depth with their teacher and classmates, performing activities that result in a close reading of passages from both the Hillenbrand non-fiction memoir and the Wakatsuki-Houston novel. The goal of this exemplar is to reinforce the skills students have acquired regarding how to extend their understanding and interaction with multiple texts when investigating a set of focused historical themes.

Writing Task: Students will compare and contrast two perspectives on WWII and use strong evidence to establish and defend their conclusions about several important historical themes.

Student Self-Assessment and Reflection

- Goal setting
- Exit Tickets

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

Text #1: Hillenbrand, Laura. *Unbroken*

Part 1:

“The men had been **adrift** for twenty-seven days. Borne by an equatorial current, they had floated at least one thousand miles, deep into Japanese-controlled waters. The rafts were beginning to **deteriorate** into jelly, and gave off a sour, burning odor. The men’s bodies were pocked with **salt sores**, and their lips were so swollen that they pressed into their nostrils and chins. They spent their days with their eyes fixed on the sky, singing “White Christmas,” **muttering** about food. No one was even looking for them any more. They were alone on sixty-four million square miles of ocean. A month earlier, twenty-six-year-old [Louie] Zamperini had been one of the greatest runners in the world, expected by many to be the first to break the four-minute mile, one of the most celebrated **barriers** in sport. Now his Olympian’s body had **wasted** to less than one hundred pounds and his famous legs could no longer lift him. Almost everyone outside his family had given him up for dead.”

Part 2:

“Every man in camp was thin, many emaciated, but Louie and Phil were thinner than anyone else. The **rations** weren’t nearly enough and Louie was **plagued** by dysentery. He couldn’t get warm and he was **racked** by a cough. He **teetered** through the exercise sessions, trying to keep his legs from **buckling**. At night, he folded his paper blankets to create loft, but it barely helped; the unheated, **drafty** rooms were only a few degrees warmer than the frigid outside air.”

Borne – (verb) to bear the weight of

Equatorial Current – (noun) ocean currents flowing westward near the equator, controlled by the winds

Pocked – (adjective) small marks on the face similar to pimples

Emaciated – (adjective) state of abnormal thinness caused by lack of nutrition or disease

Dysentery – (noun) a disease marked by inflamed bowels, diarrhea that becomes life-threatening

“The guards were fascinated to learn that the sick, **emaciated**

man in the first barracks had been an Olympic runner. They quickly found a Japanese runner and brought him in for a match race against the American. **Hauled** out and forced to run, Louie was **trounced**, and the guards made a tittering mockery out of him. Louie was angry and shaken, and his growing weakness scared him. POWs were dying by the thousands in camps all over Japan and its captured territories, and winter was coming.”

Part 3:

“**Invasion** seemed inevitable and imminent, both to the POWs and to the Japanese. Having been warned of the **kill-all order**, the POWs were terrified. At Borneo’s Batu Lintang POW camp, which held two thousand POWs and civilian captives, Allied fighters circled the camp every day. A civilian warned POW G. W. Pringle that “the Japanese have orders no prisoners are to be recaptured by Allied forces. All must be killed.” Villagers told of having seen hundreds of bodies of POWs in the jungle. “This then is a **forerunner** of a **fate** which must be ours,” wrote Pringle in his diary. A notoriously sadistic camp official began speaking of his empathy for the POWs, and how a new camp was being prepared where there was **ample** food, medical care, and no more **forced labor**. The POWs knew it was a lie, surely designed to **lure** them into obeying an order to march that would, as Pringle wrote, “afford the Japs a wonderful opportunity to carry out the Japanese Government order to ‘Kill them All.’”

Part 4:

“As bad as were the physical consequences of captivity, the emotional injuries were much more insidious, widespread, and **enduring**. In the first six postwar years, one of the most common diagnoses given to hospitalized former Pacific POWs was psychoneurosis. Nearly forty years after the war, more than 85 percent of former Pacific POWs in one study

Barracks – (noun) a group of buildings used to accommodate military personnel or in this case prisoners

Tittering – (adjective) a kind of laughing that accompanies cruel ridicule

Mockery – (noun) ridicule, contempt

Inevitable – (adjective) unavoidable

Imminent – (adjective) likely to occur at any moment

Notoriously – (adjective) widely and unfavorably known; famous in a negative or bad way

Sadistic – (adjective) deriving pleasure from extreme cruelty

Empathy – (noun) the identification with or experiencing of feelings, thoughts, or attitudes of another

Insidious – (adjective) damaging in a way that cannot be immediately seen

Diagnoses – (noun) the determination of the nature and circumstances of a disease

Psychoneurosis – (noun) a serious mental illness

Part 4 (cont'd):

suffered from **post-traumatic stress disorder** (PTSD), characterized by flashbacks, anxiety and nightmares. Flashbacks, in which men re-experienced their traumas and were unable to distinguish the **illusion** from reality, were common. Intense nightmares were almost ubiquitous. Men walked in their sleep, acting out prison camp **ordeals**, and woke screaming, sobbing, or lashing out. Some slept on their floors because they couldn't sleep on mattresses, ducked in terror when airliners flew over, or hoarded food. One man had a recurrent **hallucination** of seeing his dead POW friends walking past. Another was unable to remember the war. Milton McMullen couldn't stop using Japanese terms, a habit that had been pounded into him. Dr. Alfred Weinstien . . . was dogged by urges to **scavenge** in garbage cans. Huge numbers of men escaped by drinking. In one study of former Pacific POWs, more than a quarter had been diagnosed with alcoholism. "For these men, the central struggle of post-war life was to restore their **dignity** and find a way to see the world as something other than menacing blackness. There was no right way to peace; every man had to find his own path, according to his own history. Some succeeded, for others, the war would never really end."

Anxiety – (noun) being nervous or scared almost all the time, even when nothing bad is happening

Traumas – (noun) body wounds or psychological injuries caused by violence or accident

Ubiquitous – (adjective) found everywhere

Hoarded – (verb) to accumulate for preservation, future use

Recurrent – (adjective) occurring or appearing again, especially repeatedly

Dogged – (adjective) persistent in effort, stubbornly tenacious

Menacing – (adjective) posing the threat of evil, harm, or injury

TEXT #2: Houston, Jeanne Wakatsuki, and Houston, James D. *Farewell to Manzanar*

Part 1:

“They got him two weeks later, when we were staying overnight at Woody’s place, on Terminal Island. Five hundred Japanese families lived there then, and FBI deputies had been questioning everyone, **ransacking** houses for anything that could **conceivably** be used for signaling planes or ships or that **indicated** loyalty to the Emperor. Most of the houses had radios with a short-wave band and a high **aerial** on the roof so that wives could make contact with the fishing boats during these long cruises. To the FBI every radio owner was a potential saboteur. The **confiscators** were often deputies sworn in **hastily** during the turbulent days right after Pearl Harbor, and these men seemed to be acting out the general panic, seeing sinister possibilities in the most ordinary household items: flashlights, kitchen knives, cameras, lanterns, toy swords.”

“The next morning two FBI men in fedora hats and trench coats—like out of a thirties movie—knocked on Woody’s door, and when they left, Papa was between them. He didn’t struggle. There was no point to it. He had become a man without a country. The land of his birth was at war with America; yet after thirty-five years here he was still prevented by law from becoming an American citizen. He was suddenly a man with no rights who looked exactly like the enemy.”

Part 2:

“The American Friends Service helped us find a small house in Boyle Heights, another minority ghetto, in downtown Los Angeles, now inhabited briefly by a few hundred Terminal Island refugees. Executive Order 9066 had been signed by President Roosevelt, giving the War Department authority to define military areas in the western states and to **exclude** from them anyone who might threaten the war effort. There was a lot of talk about internment, or moving inland, or something like that in store for all Japanese Americans . . .

Short-wave band – (noun) radio

frequency typically used to communicate with boats at sea

Saboteur – (noun) a person who commits sabotage; trying to destroy or harm a government

Sinister – (adjective) scary and evil

American Friends Service – (noun) a

Quaker group that works to help people in times of extreme need

Ghetto – (noun) a section of a city, especially a thickly populated slum area, inhabited predominantly by members of similar minority or ethnic groups

Internment – (noun) the state of being confined

They had seen how quickly Papa was removed, and they knew now that he would not be back for quite a while.”

“Then Papa stepped out, wearing a fedora hat and a wilted white shirt. This was September 1942. He had been gone nine months. He had aged ten years. He looked over sixty, gaunt, **wilted** as his shirt, underweight, leaning on that cane and favoring his right leg . . . He kept that cane for years and it served him well. I see it now as a sad homemade version of the samurai sword his great-great grandfather carried in the land around Hiroshima, at a time when such warriors weren’t much needed anymore, when their swords were both their **virtue** and their **burden**. It helps me understand how Papa’s life could end at a place like Manzanar. He didn’t die there, but things finished for him there, whereas for me, it was like a birthplace. The camp was where our life lines **intersected**.”

“Papa never said more than three or four sentences about his nine months at Fort Lincoln. Few men who spent time there will talk about it more than that. Not because of the physical **hardship**: he had been through worse times on fishing trips down the coast of Mexico. It was the charge of disloyalty. For a man raised in Japan, there was no greater **disgrace**. And it was the **humiliation**. It brought him face to face with his own vulnerability, his own **powerlessness**. He had no rights, no home, no control over his own life. This kind of emasculatation was suffered, in one form or another, by all the men **interned** at Manzanar.”

Gaunt – (adjective) extremely thin and bony; haggard and drawn, as from great hunger or torture, emaciated.

Disloyalty – (noun) violation of allegiance or duty

Vulnerability – (noun) being susceptible to being wounded or hurt, open to attack or criticism

Emasculatation – (noun) deprivation or loss of strength or vigor

Part 3:

"If I had been told, the next morning, that I could stay outside the fence as long as I wanted, that I was free to go, it would have sent me sprinting for the compound. Lovely as they were to look at, the Sierras were frightening to think about, an icy **barricade**. If you took off in the opposite direction and made it past the Inyos, you'd hit Death Valley, while to the south there **loomed** a range of brown **sculpted** hills everyone said were full of rattlesnakes. Camp One was about as far as I cared to **venture**. What's more, Block 28 was "where I lived" now."

"In our family the response to this news [the closing of Manzanar] was **hardly** joyful. For one thing we had no home to return to. Worse, the very thought of going back to the west coast filled us with **dread**. What will they think of us, those who sent us here? How will they look at us? Three years of wartime propaganda—racist headlines, atrocities movies, hate **slogans**, and fright mask posters—had turned the Japanese face into something **despicable** and **grotesque** . . . What's more, our years of **isolation** at Manzanar had widened the already **spacious** gap between races, and it is not hard to understand why so many **preferred** to stay where they were."

Part 4:

"'Gee, I didn't know you could speak English.' She was genuinely amazed. I was **stunned** . . . This girl's guileless remark came as an illumination, an instant knowledge that brought with it the first buds of true **shame**."

"From that day on, part of me **yearned** to be invisible. In a way, nothing would

Compound – (noun) consisting of two or more parts. In this case a group of housing structures within the Manzanar internment camp

Propaganda – (noun) information, ideas, or rumors deliberately spread widely to help or harm a person, group, or movement

Atrocity – (noun) an act of extreme wickedness, cruelty, or brutality

Fright Mask – (noun) – originally a prop in Japanese Kabuki theaters meant to scare. Used as anti-Japanese images meant to scare Americans during WWII.

Guileless – (adjective) "Guile" means tricky and not honest; guileless means the opposite, honest and sincere

have been nicer than for no one to see me . . . They wouldn't see me, they would see the slant-eyed face, the Oriental. This is what accounts, in part, for the entire **evacuation**. You cannot deport 110,000 people unless you have stopped seeing individuals. Of course, for such a thing to happen, there has to be a kind of acquiescence on the part of the victims, some submerged belief that this treatment is deserved, or at least allowable. It's an attitude easy for non-whites to **acquire** in America. I had **inherited** it. Manzanar had confirmed it."

Oriental – (adjective) of, pertaining to, or characteristic of the geographic East; Eastern.

Deport – (verb) to send or carry off; transport, especially forcibly

Acquiescence – (noun) consent by silence or without objection, compliance, giving in

Submerged – (adjective) hidden, covered, or unknown

Instructional Exemplar – Perspectives of WWII: Imprisonment, Internment, Hope and Humanity

Each day, students will follow a similar agenda that will guide the lesson from start to finish. It is important to recognize that each day of this lesson is not finite; they are a fluid set of learning experiences that can be timed according to the specific needs of divergent classroom structures and daily school schedules.

1. Introduce the text and students read independently

Other than giving an initial brief definition to words students would likely not be able to define from context (bolded in the text), avoid giving any background context or instructional guidance at the outset. This close reading approach forces students to rely exclusively on the text instead of privileging background knowledge. It is critical to cultivating independence and creating a culture of close reading that students initially grapple with rich texts without the aid of prefatory material, extensive notes, or even teacher explanations.

2. Read the passage out loud as students follow along

Asking students to read along with the text selections from *Unbroken* and *Farewell to Manzanar* exposes them a second time to the ideas before they begin their close reading of the text. Speaking clearly and carefully will allow students to follow the text, and reading out loud with students following along improves fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may be dysfluent with accurate pronunciations and syntactic patterns of English. Though these readings may not seem complex, even accomplished readers will benefit from this kind of repetition.

3. Guide discussion of the passage with a series of specific text-dependent questions and tasks.

As students move through these questions, be sure to check for and reinforce their understanding of academic vocabulary in the corresponding text (which will be **boldfaced** the first time it appears in the text). At times, the questions may focus on academic vocabulary.

Day 1: Establishing Perspectives on WWII

1. Student silent Reading of Text Selection #1 *Unbroken*
2. Read Aloud
3. Writing Prompt
4. Discussion Questions
5. Student Silent Reading of Text Selection #1 *Manzanar*
6. Read Aloud
7. Discussion Questions

Step 1: Independent Silent Reading

Unbroken

"The men had been **adrift** for twenty-seven days. Borne by an equatorial current, they had floated at least one thousand miles, deep into Japanese-controlled waters. The rafts were beginning to **deteriorate** into jelly, and gave off a sour, burning odor. The men's bodies were pocked with **salt sores**, and their lips were so swollen that they pressed into their nostrils and chins. They spent their days with their eyes fixed on the sky, singing "White Christmas," **muttering** about food. No one was even looking for them any more. They were alone on sixty-four million square miles of ocean. A month earlier, twenty-six-year-old [Louie] Zamperini had been one of the greatest runners in the world, expected by many to be the first to break the four-minute mile, one of the most celebrated **barriers** in sport. Now his Olympian's body had **wasted** to less than one hundred pounds and his famous legs could no longer lift him. Almost everyone outside his family had given him up for dead."

Step 2: Read Aloud

Step 3: Writing Prompt

In one or two sentences, briefly describe the condition of Louie Zamperini and the other men who were "adrift" in Japanese-controlled waters.

Step 4: Discussion Questions

Q1: The author is establishing time and geographic location. What language helps us establish location?

Follow Up Question: How does the discussion of time build knowledge of this situation?

Establishing the concept of setting is important for student understanding of how global WWII actually was. Though this passage clearly shows the absence of true location, Hillenbrand uses a number of details to illuminate that Zamperini and his men were lost at sea, in enemy-controlled waters, and getting closer to an imminent death from exposure.

Q2: Briefly describe in your own words, the physical and mental condition of the men on the boat.

Follow Up Question: Given this information, what can we hypothesize about these men and their future?

Hillenbrand uses very colorful language to bring her readers closer to the experience of the men floating on a raft in enemy waters. This exercise should push students to see how detailed description can assist a reader in both their understanding of context and situation and their interest to read further into the literature.

Q3: Hillenbrand writes about Louie Zamperini's former life. Why would the author be specific about this man's past events and experiences?

Hillenbrand describes Louie Zamperini's former condition as an Olympic athlete to show how, within a very short period of time, a popular star-athlete could quickly find himself weak, emaciated, and near death while floating aimlessly on a rescue raft in the South Pacific. This portion of text helps students establish a sense of how far Louie was from his former life before the war.

Step 5: Independent Silent Reading

Manzanar

“They got him two weeks later, when we were staying overnight at Woody’s place, on Terminal Island. Five hundred Japanese families lived there then, and FBI deputies had been questioning everyone, **ransacking** houses for anything that could **conceivably** be used for signaling planes or ships or that **indicated** loyalty to the Emperor. Most of the houses had radios with a short-wave band and a high **aerial** on the roof so that wives could make contact with the fishing boats during these long cruises. To the FBI every radio owner was a potential saboteur. The **confiscators** were often deputies sworn in **hastily** during the turbulent days right after Pearl Harbor, and these men seemed to be acting out the general panic, seeing sinister possibilities in the most ordinary household items: flashlights, kitchen knives, cameras, lanterns, toy swords.”

“The next morning two FBI men in fedora hats and trench coats—like out of a thirties movie—knocked on Woody’s door, and when they left, Papa was between them. He didn’t struggle. There was no point to it. He had become a man without a country. The land of his birth was at war with America; yet after thirty-five years here he was still prevented by law from becoming an American citizen. He was suddenly a man with no rights who looked exactly like the enemy.”

Step 6: Read Aloud

Step 7: Discussion Questions

Q4: The authors use words like "saboteur" and "sinister". What would cause the government to label all Japanese people this way?

In the days following the attacks on Pearl Harbor, there was a growing distrust and fear of all things Japanese in America. As a people, the Japanese nationals living in America and American citizens of Japanese descent were falling victim to acts of racism, violence, and intimidation. Once President Roosevelt officially identified the Japanese as enemies

of the American people, the lives of those in the western United States would experience significant change.

Q5: Reread the last 2 sentences of the text selection aloud. How did the author's father become a "man without a country"?

"He had become a man without a country . . . prevented by law from becoming an American citizen."

Q6: How could this situation of war create people "without a country"?

Follow-up Question: Given the historical context of this passage, why would the U.S. have laws that deny citizenship to people of Japanese descent? How could someone living in a country for thirty-five years still not have any kind of citizenship?

In using these questions to close the first lesson, it is imperative that students are exposed to the negative sentiment that captured American society following the attacks on Pearl Harbor. Not only did that singular event give America an entry point into a global conflict, but it also pushed mainstream society to respond to people of Japanese descent in particularly damaging ways. The language used by authors in this passage is potent and will drive students to understand the deep seeded levels of fear and hatred that many Americans took toward Japanese people following the attacks on Pearl Harbor. Using the extension activities (Appendices B and C) will also allow students different access points to how and why there are different responses to such critical turning points in history.

See Appendices for Homework Options and Extension Activities

Rationale for Day 1 Activities:

This initial lesson introduces students to the overarching historical themes brought forth by the two texts. The students will gain multiple exposures to portions of text that introduce them to the stories that will build two distinctive perspectives on World War II. Paraphrasing and open discussion will bolster students' ability to use the text as a platform for developing sound skills in speaking and writing about United States history. This repeated exposure to the text also allows students to read complex text, extract larger historical themes, and begin the process of developing the storylines involving the experiences of both Louie Zamperini and Jeanne Wakatsuki Houston.

Days 2 & 3: Imprisoned and Interned

Day 2:

1. Student silent Reading of Text Selection #1 *Unbroken*
2. Read Aloud
3. Writing Prompt
4. Students reread silently and write to guiding questions
5. Discussion Questions
6. Student Silent Reading of Text Selection #1 *Manzanar*

7. Read Aloud
8. Writing Prompt
9. Discussion Questions

Step 1: Independent Silent Reading

Unbroken

“Every man in camp was thin, many emaciated, but Louie and Phil were thinner than anyone else. The **rations** weren’t nearly enough and Louie was **plagued** by dysentery. He couldn’t get warm and he was **racked** by a cough. He **teetered** through the exercise sessions, trying to keep his legs from **buckling**. At night, he folded his paper blankets to create loft, but it barely helped; the unheated, **drafty** rooms were only a few degrees warmer than the frigid outside air.”

“The guards were fascinated to learn that the sick, **emaciated** man in the first barracks had been an Olympic runner. They quickly found a Japanese runner and brought him in for a match race against the American. **Hauled** out and forced to run, Louie was **trounced**, and the guards made a tittering mockery out of him. Louie was angry and shaken, and his growing weakness scared him. **POWs** were dying by the thousands in camps all over Japan and its captured territories, and winter was coming.”

Step 2: Read Aloud

Step 3: Writing Prompt

Identify two specific quotes from the text that display the horrible treatment of Louie and other POWs. Rewrite these selections in your own words.

Step 4: Discussion Questions

Q7: Louie and Phil are described as emaciated, weak, and ill. How does the author use language to offer the brutal details of Louie and Phil's treatment during their time as POWs in Japan?

Hillenbrand uses specific language to create a powerful image of the brutality experienced by Louie and Phil during their time in the camps. Discussing how this powerful language is used will allow students an opportunity to see the way the composition illuminates the details of both how POWS lived and the constant fear that racked their minds from one day to the next.

Q8: Louie is described as an Olympian. What were the Japanese hoping to accomplish by bringing in their runner to face Louie?

Follow Up Question: What larger ideas about the treatment of POWs are illuminated in this situation?

The Japanese were purposeful in their continued torture of POWs in the camps. In Louie's case, it was a point of pride for the Japanese to continuously humiliate a person who had represented the strength of the United States as an Olympic athlete. Throughout his odyssey in the Japanese camps, Louie was regularly tortured, starved, and publicly degraded in order to establish the United States as inferior to the Japanese Empire.

Step 5: Independent Silent Reading

Manzanar

"The American Friends Service helped us find a small house in Boyle Heights, another minority ghetto, in downtown Los Angeles, now inhabited briefly by a few hundred Terminal Island refugees. Executive Order 9066 had been signed by President Roosevelt, giving the War Department authority to define military areas in the western states and to **exclude** from them anyone who might threaten the war effort. There was a lot of talk about internment, or moving inland, or something like that in store for all Japanese Americans...They had seen how quickly Papa was removed, and they knew now that he would not be back for quite a while.

"Then Papa stepped out, wearing a fedora hat and a wilted white shirt. This was September 1942. He had been gone nine months. He had aged ten years. He looked over sixty, gaunt, **wilted** as his shirt, underweight, leaning on that cane and favoring his right leg...He kept that cane for years and it served him well. I see it now as a sad homemade version of the samurai sword his great-great grandfather carried in the land around Hiroshima, at a time when such warriors weren't much needed anymore, when their swords were both their **virtue** and their **burden**. It helps me understand how Papa's life could end at a place like Manzanar. He didn't die there, but things finished for him there, whereas for me, it was like a birthplace. The camp was where our life lines **intersected**."

"Papa never said more than three or four sentences about his nine months at Fort Lincoln. Few men who spent time there will talk about it more than that. Not because of the physical **hardship**: he had been through worse times on fishing trips down the coast of Mexico. It was the charge of disloyalty. For a man raised in Japan, there was no greater **disgrace**. And it was the **humiliation**. It brought him face to face with his own vulnerability, his own **powerlessness**. He had no rights, no home, no control over his own life. This kind of emasculation was suffered, in one form or another, by all the men **interned** at Manzanar."

Step 6: Read Aloud

Step 7: Writing Prompt

Reread the final paragraph of the text selection. Paraphrase this selection in no more than three sentences.

Step 8: Discussion Questions

Reread the first paragraph aloud.

When reading this paragraph back to students, speak loudly enough so that only students within a foot or two can hear your voice. Push them to read silently and not rely on your intonation or volume for assistance.

Q9: How is the establishment of this "ghetto" connected to the displacement of Japanese refugees from Terminal Island? How is this use of the word "ghetto" different from our contemporary understanding of the word?

This passage allows students to uncover the historical meaning of the word ghetto. Though it has evolved from the walled-off portion of cities and the forced habitation of cities by Jews during the Nazi Holocaust, our contemporary understanding and use of the word is focused on sections of American urban centers degraded by blight, class issues, and poverty. This discussion will allow students to develop a clear understanding of the changes that occurred for this Japanese family as they moved into the Boyle Heights section of Los Angeles.

It is also important for students to understand the powerful act of government formally stripping the rights from natural-born American citizens. These questions and following discussion should encourage students to display their understanding of the struggle of moving from a free life, to that of living in a minority ghetto, to the strict limitations of internment. For an Extension Activity that deals with Japanese Arrival in the western United States see Appendix. This activity will help students understand the difference in experiences between Japanese parents who came to the western United States in the late 19th and early 20th centuries and that of their first generation American children.

Q10: The author draws a connection between the author's father and his samurai ancestor. What is a virtue? What is a burden? As a prisoner in an internment camp during WWII, how could his Japanese ancestry be both his "burden" and his "virtue?"

With this portion of the text selection, students are asked to examine the concepts of virtue and burden. The author alludes to her father's ancestors as those dealing with the same issues as a man who has had his livelihood taken away. Just as the Samurai still carried their swords as a point of pride following the elimination of Bushido (the Samurai code), Wakatsuki's father carried a cane in the absence of injury as a show of his conviction in a place where he had little to no power as the head of his family. What was once a virtue (pride in ancestry, strength as head of family) for the author's father became a distinctive burden as result of his being a Manzanar.

Q11: Reread the following passage aloud: "It helps me understand how Papa's life could end at a place like Manzanar. He didn't die there, but things finished for him there, whereas for me, it was like a birthplace. The camp was where our life lines intersected."

Why would her father's life "end" at Manzanar? If the camp "ended" her father's life, how could Manzanar be seen as a "birthplace" for the author?

Follow-Up Questions: How could their separate experiences at Manzanar bring their lives closer?

Q12: The author uses words like "vulnerability" and "emasculatation." How might these words further illuminate the experience of Japanese men as they lived through internment at Manzanar?

It is important that the student discussion illuminate the stripping of basic human rights, and how the internment of Japanese in the Western United States stripped people of their individuality and any sense of power they may have previously possessed. The experience of Jeanne Wakatsuki Houston and her father clearly show how overtly the dignity of a grown man can be taken, alongside a more covert indoctrination of a young

girl who began to establish her identity as a Japanese-American within the confines of Manzanar.

Q13: How does the author use specific language to identify the depth of the emotional impacts of internment?

These questions push students to investigate the concepts of disloyalty and humiliation as they pertain to Jeanne Wakatsuki Houston's description of how the experience at Manzanar robbed Japanese men of their traditions, cultural identities, and personal power as they heads of their families. It is important to integrate her interesting, yet contrasting discussion of her own growth as an individual in the camp and how this helped her find commonality with her father's issues and experiences at Manzanar.

See Appendices for HW Options and Extension Activities

Rationale for Day 2 Activities:

This day's activities push students to think more closely about how the text selections clearly display the direct experiences of people in POW camps and those interned within the borders of the United States. These activities also allow students to clearly understand the impact of wartime on the lives of a specific civilian group and that of soldiers staring directly into the process of the war. As they reason through this portion of the story, students will develop their knowledge of what occurs when a person or people are denied basic levels of civil and/or human rights as result of war.

Day 3:

1. Student silent Reading of Text Selection #1 *Unbroken*
2. Read Aloud
3. Writing Prompt
4. Discussion Questions
5. Student Silent Reading of Text Selection #1 *Manzanar*
6. Read Aloud
7. Writing Prompt
8. Discussion Questions
9. Writing Prompt: Freedom or Confinement?

Step 1: Independent Silent Reading

Unbroken

"Invasion [by the Allied forces] seemed inevitable and imminent, both to the POWs and to the Japanese. Having been warned of the **kill-all order**, the POWs were terrified. At Borneo's Batu Lintang POW camp, which held two thousand POWs and civilian captives, Allied fighters circled the camp every day. A civilian warned POW G. W. Pringle that "the Japanese have orders no prisoners are to be recaptured by Allied forces. All must be killed." Villagers told of having seen hundreds of bodies of POWs in the jungle. " This then is a **forerunner** of a **fate** which must be ours," wrote Pringle in his diary. A notoriously sadistic camp official began speaking of his empathy for the POWs, and how a new camp was being prepared where there was **ample** food,

medical care, and no more **forced labor**. The POWs knew it was a lie, surely designed to lure them into obeying an order to march that would, as Pringle wrote, “afford the Japs a wonderful opportunity to carry out the Japanese Government order to ‘Kill them All.’”

Step 2: Read Aloud

Step 3: Writing Prompt

Paraphrase the following sentences: "A notoriously sadistic camp official began speaking of his empathy for the POWs, and how a new camp was being prepared where there was ample food, medical care, and no more forced labor. The POWs knew it was a lie, surely designed to lure them into obeying an order to march that would, Pringle wrote, 'afford the Japs a wonderful opportunity to carry out the Japanese Government order to 'Kill them All.'"

Step 4: Discussion Questions

Q14: With freedom being "inevitable and imminent", why was the Allied invasion a terrifying experience for POWs?

Students should be encouraged to understand the intensity of living life in fear of death. This text selection allows the reader to become closely acquainted with the potential toll that constant confusion and uncertainty could bring to the lives of the POWs. It also extends the discussion about the immense impact of the false hope infused by Japanese camp officials and the rumors that death was inevitable for all.

Step 5: Independent Silent Reading

Manzanar

“If I had been told, the next morning, that I could stay outside the fence as long as I wanted, that I was free to go, it would have sent me sprinting for the compound. Lovely as they were to look at, the Sierras were frightening to think about, an icy **barricade**. If you took off in the opposite direction and made it past the Inyos, you’d hit Death Valley, while to the south there **loomed** a range of brown **sculpted** hills everyone said were full of rattlesnakes. Camp One was about as far as I cared to **venture**. What’s more, Block 28 was “where I lived” now.”

“In our family the response to this news [the closing of Manzanar] was **hardly** joyful. For one thing we had no home to return to. Worse, the very thought of going back to the west coast filled us with **dread**. What will they think of us, those who sent us here? How will they look at us? Three years of wartime propaganda—racist headlines, atrocities movies, hate **slogans**, and fright mask posters—had turned the Japanese face into something **despicable** and **grotesque**...What’s more, our years of **isolation** at Manzanar had widened the already **spacious** gap between races, and it is not hard to understand why so many **preferred** to stay where they were.”

Step 6: Read Aloud

Step 7: Writing Prompt

The author states, "What's more, Block 28 was 'where I lived' now." What does this tell us about the author's connection to Manzanar?

Step 8: Discussion Questions

Point out key vocabulary terms in the second paragraph (wartime propaganda, racist headlines, atrocity movies, fright mask posters)

Q15: The author asks important questions about her exit from Manzanar. Why would Japanese be concerned about moving away from Manzanar and back to life in mainstream America?

Follow Up Question: How would these concerns push people interned at Manzanar and other relocation centers to self-create "minority ghettos" following their release?

Propaganda, atrocity movies, and fright mask posters were used to cultivate a resentment and hatred of people and citizens of Japanese descent. As the formerly interned Japanese began their reentry into American society, there was a general fear of retribution and racism that could result from the intense campaigns that governed American media during the wartime years. This discussion should push students toward the notion that these "minority ghettos" were self-created as a way to maintain a kind of safety within a familiar community. Regardless of setting, formerly interned Japanese found this safety by continuing to live around people similar to themselves.

Step 9: Writing Prompt

In both situations, internees at Manzanar and POWs in Japan faced difficulty as their respective situations came to an end. In no more than one paragraph, describe how the "end" of each camp produced different, yet profound psychological repercussions for those directly involved.

As students develop stronger understandings of the larger historical themes, they will participate in an activity that establishes benefits and detriments of both freedom and confinement. As students work quickly to develop their response, they will participate in the synthesis of their class notes and discussion of pertinent questions and any new ideas that have surfaced during their interaction with the texts.

See Appendices for Homework Options and Extension Activities

Rationale For Day 3 Activities:

At this point, students will experience sustained exposure to author/subject's point of view on issues regarding the issues embedded in the close reading activities. Though it seems counterintuitive, students will be able to transcend the expectation that people wish to leave confinement for freedom. In the summative writing prompt on this day, however, students will grapple with the differing reasons that both Zamperini and Jeanne Wakatsuki Houston gave for resisting their release from confinement. These passages and activities allow students access to a new kind of depth with regards to the human experience of being prisoners of war. The reading, writing, speaking, and listening aspects of this day's lesson will allow students to build skills involving their processing of text and using its complex aspects to develop new ideas.

Day 4: Finding Freedom, Recovering Life

1. Student silent Reading of Text Selection #1 *Unbroken*
2. Read Aloud

3. Writing Prompt
4. Discussion Questions
5. Student Silent Reading of Text Selection #1 *Manzanar*
6. Read Aloud
7. Writing Prompt
8. Discussion Questions
9. Writing Prompt

Step 1: Independent Silent Reading

Unbroken

“As bad as were the physical consequences of captivity, the emotional injuries were much more insidious, widespread, and **enduring**. In the first six postwar years, one of the most common diagnoses given to hospitalized former Pacific POWs was psychoneurosis. Nearly forty years after the war, more than 85 percent of former Pacific POWs in one study suffered from **post-traumatic stress disorder** (PTSD), characterized by flashbacks, **anxiety** and nightmares.”

“Flashbacks, in which men re-experienced their traumas and were unable to distinguish the **illusion** from reality, were common. Intense nightmares were almost ubiquitous. Men walked in their sleep, acting out prison camp **ordeals**, and woke screaming, sobbing, or lashing out. Some slept on their floors because they couldn’t sleep on mattresses, ducked in terror when airliners flew over, or hoarded food. One man had a recurrent hallucination of seeing his dead POW friends walking past. Another was unable to remember the war. Milton McMullen couldn’t stop using Japanese terms, a habit that had been pounded into him. Dr. Alfred Weinstien . . . was dogged by urges to **scavenge** in garbage cans. Huge numbers of men escaped by drinking. In one study of former Pacific POWs, more than a quarter had been diagnosed with alcoholism.”

“For these men, the central struggle of post-war life was to restore their **dignity** and find a way to see the world as something other than menacing blackness. There was no right way to peace; every man had to find his own path, according to his own history. Some succeeded, for others, the war would never really end.”

Step 2: Read Aloud

Step 3: Writing Prompt

Paraphrase this text selection in your own words. Once finished, share your work with a partner in order to compare and contrast *how* you chose to describe the situation of post-war trauma.

Step 4: Discussion Questions

Q16: What was the "central struggle of post-war life" for the POWs?

Follow Up Questions: How does the author describe the symptoms of post-war trauma? How did Hillenbrand display the hardships experienced by veterans of the POW camps? What language points to the horrors (or redemptive qualities) of the lives lived by these men? What were the common issues POWs suffered as they reentered post-war life?

This passage focuses the students on the lasting physical and emotional impact on the POWs in the Pacific Theater of WWII. The powerful language used in the passage should

push students to understand the trauma of war extends far beyond the battlefields or camps into the continuing lives of those who lived through it. This is also a wonderful chance for students to potentially examine the large spanning impact that war has, both on those who participated directly and those who awaited their return at home. The statistics embedded in the passage allow students to see the sheer number of those affected by similar experiences to those of Louie Zamperini.

Step 5: Independent Silent Reading

Manzanar

“‘Gee, I didn’t know you could speak English.’ She was genuinely amazed. I was **stunned** . . . This girl’s guileless remark came as an illumination, an instant knowledge that brought with it the first buds of true **shame**.”

“From that day on, part of me **yearned** to be invisible. In a way, nothing would have been nicer than for no one to see me...They wouldn’t see me, they would see the slant-eyed face, the Oriental. This is what accounts, in part, for the entire **evacuation**. You cannot deport 110,000 people unless you have stopped seeing individuals. Of course, for such a thing to happen, there has to be a kind of acquiescence on the part of the victims, some submerged belief that this treatment is deserved, or at least allowable. It’s an attitude easy for non-whites to **acquire** in America. I had **inherited** it. Manzanar had confirmed it.”

Step 6: Read Aloud

Step 7: Writing Prompt

Focus students on the following quote from the text selection. In no more than three sentences, describe (a) what might prompt her to seek invisibility following her time at Manzanar and (b) why she would believe that mainstream American society would only "see the slant-eyed face, the Oriental?"

"From that day on, part of me yearned to be invisible. In a way, nothing would have been nicer than for no one to see me . . . They wouldn’t see me, they would see the slant-eyed face, the Oriental."

This writing prompt will begin to focus students on the larger ideas involved in how the experience in the camps pushed Wakatsuki towards seeing herself as invisible . . . this prompt (and the following discussion questions) should push students to consider why she is invisible and how the act of racial internment erased any kind of cultural or ethnic individuality possessed by Japanese people in American society.

Step 8: Discussion Questions

Q17: The author states, "They wouldn't see me, they would see the slant eyed oriental." Why does the author use the word "would"?

Follow Up Question: What does her choice of this word tell about the way mainstream America viewed the Japanese following WWII?

Q18: Why would the author "yearn to be invisible"?

Follow Up Question: How could this define her view of life in America following her experiences at Manzanar? Why does the author talk about shame? What details in this passage point to potential prejudices against Japanese living within American society?

Q19: The author states, "You cannot deport 110,000 people unless you have stopped seeing individuals." Why would the U.S. Government stop seeing people of Japanese descent as individuals in American society?

Follow-up Questions: What language illuminates these ideas? How might this viewpoint influence the long-range impact of internment on the lives of Japanese people in America? How does this "invisibility" prompt a group of people to acquiesce?

In this text selection, Jeanne Wakatsuki Houston is describing the unwillingness of mainstream America to see anything but a mirror image of the recently defeated Japanese Empire. These questions also address the idea that Wakatsuki "inherited" the ills of wartime racism while further pushing students to understand the depth of how her experiences in the camps "confirmed" their impact on her life. As Japanese internees began moving back into mainstream American society, they faced a society fearful of their existence, harsh stereotyping based on the intense propaganda campaign, and a sense of humiliation after having their lives being taken from them and being imprisoned by their own government as result of their racial and ethnic designations.

In the time following their internment, Japanese victims submitted to the notion that they were deserving of internment. As they moved back into mainstream society, few arguments were made (other than the Supreme Court cases), and many attempted to resume life as normal following the war. This acquiescence displays the stoicism embedded in Japanese culture and the pride that a people could bring after being treated as subhuman by their own nation charged with protecting their interests. It could also be reminiscent of a need to move on from a dark time in United States history.

Step 9: Writing Prompt

Both the U.S. Government and the Japanese Army made their captives "invisible" as humans. In no more than one paragraph, explain how the Japanese at Manzanar and the POWs in Japan were made "invisible" during their imprisonment?

See Appendices for Homework Options and Extension Activities

Rationale for Day 4 Activities:

This final day of close reading allows students to attach their own experiences to how Zamprini (and other POWs) and Wakatsuki-Houston (and other interned children) responded to life after their forced ordeals described in the text selections. In their consideration of how people recover from their wartime experiences, students will be able to participate in a close reading of these experiences that will prepare them for the culminating writing assignment to be completed on Day 5.

Day 5: The Impact of Conflict—Using Textual Evidence to Compare and Contrast Wartime Experiences

1. Discussion Questions (Brainstorming Historical Themes)
2. Culminating Writing Assignment Prompt
3. Individual Writing
4. Homework (depending on teacher's wishes, final writing piece could be finished as HW)

Step 1: Discussion Questions:

For each of the themes, lead the students through the development of a word web that gathers their new understandings and thoughts about each of the overarching historical themes present throughout their involvement with these texts. They should be encouraged to look to their class notes and writing prompts to add to the full class discussion. Students could also start the activity in smaller groups to brainstorm themes with just a few classmates at a time. These small groups would then discuss their collective ideas with the larger class.

Themes for Closing Discussion:

- Experiencing War (word web that catalogues the strongest evidence from the texts)
- Resilience During War (word web that outlines how students saw this concept within the text(s))
- Understanding the Lasting Trauma of War (word web that outlines text-based evidence dealing with post-war trauma and possible long-range effects)

Step 2: Culminating Writing Assignment:

Students should think carefully about the experiences of both Louie Zamperini (POW in Japan) and that of Jeanne Wakatsuki Houston (Japanese internee) and develop a short essay of no more than one page. This assignment will be divided into three parts in which students will:

- Establish the similarities and differences between the two perspectives on WWII (using established historical themes),
- Gather and use text-based evidence to support the major historical themes illuminated in the text, and
- Write an essay based on guiding questions about Japanese internment at Manzanar and the experience of soldiers in Japanese POW camps.

See Appendices for a full explanation of the culminating writing assignment with teacher explanation and student handouts

Rationale for Day 5 Activities:

The final assignment for these lessons should provide students with an opportunity to participate in an overview and discussion of guiding historical themes and the ability to write about the comparisons and contrasts of Zamperini's and Houton's wartime experiences. Initially, this culminating experience will push students to strengthen their direct interaction with specific portions of the text selections. This exercise will also allow students to use specific evidence gathered from the text selections in order to make conclusions about those experiences as they relate to the larger story of United States involvement in WWII. See Appendix I for a detailed explanation of the culminating writing assignment.

Appendices:

Primary source documents that, along with careful questioning and structured support will act as excellent supplements for increased student understanding of content and skills development. These could be used as homework assignments or supplemental pieces for a variety of enrichment activities.

- Appendix A – Lesson Structure for Using Full Text
- Appendix B – Extension Activity #1: Accounts of Pearl Harbor
- Appendix C – Extension Activity #2: FDR's Declaration of War
- Appendix D – Extension Activity #3: Understanding Japanese Immigration to the western U.S.
- Appendix E – Extension Activity #4 Using Images as Text
- Appendix F – Extension Activity #5: A Changing Home Front: Rosie the Riveter and the Women of WWII
- Appendix G – Extension Activity #6: Coming Home from War: Using Statistics to Understand Post-War Trauma
- Appendix H – *Culminating Writing Assignment*
- Appendix I – Chart – Gathering evidence for *Culminating Writing Assignment*

APPENDIX A: Lesson Structure for Full-Text Readings

Overview: Throughout this unit of study, students will read and interact with the full texts of *Unbroken* by Laura Hillenbrand and *Farewell to Manzanar* by Jeanne Wakatsuki Houston and James D. Houston. Teachers will facilitate an experience where students can engage in critical discussion and activity. Students will participate in established reading groups, each specific to either book. Students will work independently, in small reading groups, and as a whole class to explore necessary historical content and larger historical themes present throughout the aforementioned texts, as well as participate in close reading activities that allow them access to both texts. This exemplar lesson will display the learning possibilities involved when having students read through a full, complex text while comparing and contrasting viewpoints from an alternative text being investigated by other students.

Options for Student "Reading Groups"

1. Teachers can split their students into two "reading groups," full class discussion/activity, book-specific reading groups, etc.
2. Teachers can have students focus on a single text (*Manzanar* is shorter and more grade-appropriate as a full-text) and participate in close reading lessons to gain exposure to a more complex text dealing with similar historical themes.

Timeframe

3-4 weeks (Teachers should feel free to pace this activity in such a way that fits the largest cross section of learners in their classrooms.)

Reading Journal

Students can use reading journals as part of a structured/periodic assignment focused on expanding students' their understanding of how full texts can be multifaceted and useful for building literary skills along with historical understandings of particular time periods, events, and people. Through this sustained activity, students will identify larger historical themes as evident throughout the text, select meaningful passages and quotes with analysis/display of thinking while reading, develop clear and critical annotations of the text, and show comprehension through response to writing prompts focused on assigned reading.

Reading Partners

As they are reading two separate texts, students can be paired together as reading partners. This interaction allows students to share ideas about the two texts by discussing their chapter-by-chapter progress, highlighting exciting and shocking aspects of their chosen text, and comparing and contrasting the two compelling stories of people's experiences during World War II. Teachers can prepare questions that guide their discussions or create graphic organizers for different examinations of assigned chapters. This can be a daily or weekly exercise, but works well with established consistency throughout the unit of study.

Daily Lessons

This unit of study will be organized in five, three-day lesson sets (teachers may wish to add a day to each lesson set in order to differentiate appropriately for classrooms with diverse levels of student ability). Initially, students will investigate topics specific to WWII beginning with the U.S. Lend-Lease Act and closing with the dropping of atomic bombs in Hiroshima and Nagasaki. Teachers have the opportunity to enrich their students' understanding of content materials with a variety of primary text and research-based extension activities that can be used as either homework options or full-class activities. The lesson set concludes with the option of using the close reading exercises to create space for in-depth examination of small portions of text as they pertain to the historical topics under discussion. This order is intended to help teachers in their facilitation of students reading a full text outside the classroom, using class time to delve deeply into the historical content and themes, immersing themselves in specific excerpts from both texts through close reading, and the practicing of skills identified in the Common Core Literacy Standards for Social Studies.

Days 1-4

WWII Topic 1: From Lend-Lease to Pearl Harbor

Independent Reading For Days 1-4: *Unbroken* (1-11), *Manzanar* (1-8)

Establishing Historical Context: The first days of this unit will allow students to establish historical context for the upcoming United States involvement in the growing global conflict in Europe. As students learn about the expansion of Hitler's German empire, students should be building their understanding of how the United States transitioned from a militarily and politically neutral country to an active participant in wartime issues with the Lend-Lease Act. This first section will conclude with the Japanese attack on the U.S. military installation at Pearl Harbor.

Extension Activity 1: *Accounts of Pearl Harbor, Responding to Attack: FDR's Pearl Harbor Speech*

Close Reading Lesson 1: *Unbroken & Manzanar Part 1*

Days 5-7

WWII Topic 2: The Pacific War

Independent Reading 2: *Unbroken* (12-17), *Manzanar* (9-17)

Establishing Historical Context: This portion of the unit will push students to understand the activities of the Japanese Empire in their attempts to expand their influence throughout East Asia and their actions as aggressors throughout the Pacific Theater of WWII. This could begin with pre-WWII actions in China (Nanking), Korea, and Manchuria and conclude with the clashes between the Axis and Allied powers in the Pacific theater.

Extension Activity 2: Understanding Japanese in America

Close Reading Lesson 2: *Unbroken & Manzanar Part 2*

Days 8-10

WWII Topic 3: War on the Home Front

Independent Reading 3: *Unbroken* (18-29), *Manzanar* (18-21)

Establishing Historical Context: The wartime efforts on the home front came to define a new mode of operation for people on every level of American society. In addition to wartime rationing, Americans began to redefine social and economic roles. As men went to war, American women began to take a more significant social role in America and challenged traditional understandings of gender roles in the workplace. This unit will also allow students to develop a strong visual understanding of how the Japanese coped with their internment during the initial years of American involvement in the war.

Extension Activity 3: *Japanese Internment Photo Activity*

Close Reading Lesson 3: *Unbroken & Manzanar Part 3*

Days 10-12

WWII Topic 4: The European War

Independent Reading 4: *Unbroken* (30-Epilogue), *Manzanar* (21-End)

Establishing Historical Context: As the unit moves toward discussion of an increased U.S. involvement in WWII, students will need to gain a basic understanding of how the U.S. deployed its forces in WWII, the politics involved in its alliances with Hitler's enemies, and the major battles that defined this event in U.S. History. With this understanding, students will be able to understand the connection between the historical context, the use of two texts, and specific

wartime statistics to establish a deep understanding of how participants in WWII dealt with life after war.

Extension Activity 4: *Coming Home from War: Using Statistics to understand Post-War Trauma*

Close Reading Lesson 4: *Unbroken & Manzanar* Part 4

Days 13-15

WWII Topic 5: Hiroshima and Nagasaki

Establishing Historical Context: In the final days of the unit, students should understand the impact of the U.S. bombing of Hiroshima and Nagasaki. Students will be able to use specific parts of both texts to discuss and write about how and why these events took place and how they contributed to the end of the war.

Extension Activity 5: *Culminating Writing Assignment*

Close Reading Lesson 5: *Unbroken & Manzanar* Part 5 (final discussion/closing/culminating writing piece)

Culminating Writing Assignment (see Appendix H)

End of Unit Products

These products will be used for the formative assessment of reading comprehension, vocabulary acquisition, and ability to evaluate information. Teachers will use these products to evaluate how their students are able to draw connections between course content materials and independent reading, identify appropriate evidence from informational and literary text, and display a continuum of understanding from the start of the unit to its end.

1. Reading Journal
2. Close Reading Writing Prompts
3. Extension Activity Products
4. Culminating Writing Assignment

APPENDIX B: Extension Activity #1: Primary Account of the Attack on Pearl Harbor

"Attack at Pearl Harbor, 1941," EyeWitness to History, www.eyewitnesstohistory.com (1997).

Students can use this primary source document to build their knowledge of the attacks at Pearl Harbor, while simultaneously deepening their understanding of the text selections they experience during the daily class sessions. This selection will allow students access to a point of view not established in the two texts under examination, as well as help them make connections between the reading of primary source documents and that of memoirs and novels.

The battleships moored along "Battleship Row" are the primary target of the attack's first wave. Ten minutes after the beginning of the attack a bomb crashes through the Arizona's two armored decks igniting its magazine. The explosion rips the ship's sides open like a tin can starting a fire that engulfs the entire ship. Within minutes she sinks to the bottom taking 1,300 lives with her. The sunken ship remains as a memorial to those who sacrificed their lives during the attack. Marine Corporal E.C. Nightingale was aboard the Arizona that fateful Sunday morning:

"At approximately eight o'clock on the morning of December 7, 1941, I was leaving the breakfast table when the ship's siren for air defense sounded. Having no anti-aircraft battle station, I paid little attention to it. Suddenly I heard an explosion. I ran to the port door leading to the quarterdeck and saw a bomb strike a barge of some sort alongside the NEVADA, or in that vicinity. The marine color guard came in at this point saying we were being attacked. I could distinctly hear machine gun fire. I believe at this point our anti-aircraft battery opened up.

"We stood around awaiting orders of some kind. General Quarters sounded and I started for my battle station in secondary aft. As I passed through casement nine I noted the gun was manned and being trained out. The men seemed extremely calm and collected. I reached the boat deck and our anti-aircraft guns were in full action, firing very rapidly. I was about three quarters of the way to the first platform on the mast when it seemed as though a bomb struck our quarterdeck. I could hear shrapnel or fragments whistling past me. As soon as I reached the first platform, I saw Second Lieutenant Simonson lying on his back with blood on his shirt front. I bent over him and taking him by the shoulders asked if there was anything I could do. He was dead, or so nearly so that speech was impossible. Seeing there was nothing I could do for the Lieutenant, I continued to my battle station.

"When I arrived in secondary aft I reported to Major Shapley that Mr. Simonson had been hit and there was nothing to be done for him. There was a lot of talking going on and I shouted for silence which came immediately. I had only been there a short time when a terrible explosion caused the ship to shake violently. I looked at the boat deck

and everything seemed aflame forward of the mainmast. I reported to the Major that the ship was aflame, which was rather needless, and after looking about, the Major ordered us to leave.

"I was the last man to leave secondary aft because I looked around and there was no one left. I followed the Major down the port side of the tripod mast. The railings, as we ascended, were very hot and as we reached the boat deck I noted that it was torn up and burned. The bodies of the dead were thick, and badly burned men were heading for the quarterdeck, only to fall apparently dead or badly wounded. The Major and I went between No. 3 and No. 4 turret to the starboard side and found Lieutenant Commander Fuqua ordering the men over the side and assisting the wounded. He seemed exceptionally calm and the Major stopped and they talked for a moment. Charred bodies were everywhere.

I made my way to the quay and started to remove my shoes when I suddenly found myself in the water. I think the concussion of a bomb threw me in. I started swimming for the pipe line which was about one hundred and fifty feet away. I was about half way when my strength gave out entirely. My clothes and shocked condition sapped my strength, and I was about to go under when Major Shapley started to swim by, and seeing my distress, grasped my shirt and told me to hang to his shoulders while he swam in.

"We were perhaps twenty-five feet from the pipe line when the Major's strength gave out and I saw he was floundering, so I loosened my grip on him and told him to make it alone. He stopped and grabbed me by the shirt and refused to let go. I would have drowned but for the Major. We finally reached the beach where a marine directed us to a bomb shelter, where I was given dry clothes and a place to rest."

Homework/Classwork Tasks:

- Select and copy three particular quotes from the text that help you better understand this soldier's experience on the USS Arizona on December 7, 1941. Under each quote, provide an explanation of the quote and list any words that you did not know before reading this selection.
- Language is used in different ways when reading primary source documents. Think about Nightengale's vivid description of the day Pearl Harbor was attacked. Select a minimum of 8 words (with definitions) that illuminate his account of the attacks.
- This reading provides a certain kind of perspective on war and conflict. How is this account similar or different than our text selections in class? What does this primary document add to our discussion of the in-class text selections?

APPENDIX C: Extension Activity #2: Speech to the U.S. Congress, President Franklin Delano Roosevelt, December 8, 1941

Immediately following the attacks on Pearl Harbor, President Roosevelt delivered a speech to the United States Congress outlining his reasoning behind the U.S. declaration of war against the Japanese Empire. Unlike the other primary document that was chiefly based in recollection, this speech reflects both the emotion and politics of the moments just following a massive attack on a domestic military installation. While giving students a feeling for the intensity of the moment, this document also allows students to make pertinent connections between the course of events leading up to Louie Zamperini's imprisonment and the internment of the Japanese in the western United States.

Yesterday, Dec. 7, 1941 - a date which will live in infamy - the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.

The United States was at peace with that nation and, at the solicitation of Japan, was still in conversation with the government and its emperor looking toward the maintenance of peace in the Pacific.

Indeed, one hour after Japanese air squadrons had commenced bombing in Oahu, the Japanese ambassador to the United States and his colleagues delivered to the Secretary of State a formal reply to a recent American message. While this reply stated that it seemed useless to continue the existing diplomatic negotiations, it contained no threat or hint of war or armed attack.

It will be recorded that the distance of Hawaii from Japan makes it obvious that the attack was deliberately planned many days or even weeks ago. During the intervening time, the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace.

The attack yesterday on the Hawaiian Islands has caused severe damage to American naval and military forces. Very many American lives have been lost. In addition, American ships have been reported torpedoed on the high seas between San Francisco and Honolulu.

Yesterday, the Japanese government also launched an attack against Malaya.

Last night, Japanese forces attacked Hong Kong.

Last night, Japanese forces attacked Guam.

Last night, Japanese forces attacked the Philippine Islands.

Last night, the Japanese attacked Wake Island.

This morning, the Japanese attacked Midway Island.

Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area. The facts of yesterday speak for themselves. The people of the United States have already formed their opinions and well understand the implications to the very life and safety of our nation.

As commander in chief of the Army and Navy, I have directed that all measures be taken for our defense.

Always will we remember the character of the onslaught against us.

No matter how long it may take us to overcome this premeditated invasion, the American people in their righteous might will win through to absolute victory.

Homework Questions:

- What accusations does President Roosevelt make against the Japanese empire?
- What language does FDR use to appeal to the American people?
- FDR says, "The people of the United States have already formed their opinions and well understanding the implications to the very life and safety of our nation." What are these opinions? What are the implications involved in the maintaining the safety of the nation?
- This document presents a point of view that is clearly different than our daily text selections. What language makes them different? Why would FDR's point of view read differently than Zamperini or Jeanne Wakatsuki Houston's?

Appendix D – Extension Activity #3: Understanding Japanese Immigration to America, a Look at Generational Differences

<http://archive.vancouver.wsu.edu/crbeha/ja/ja.htm#first> - from the Columbia River Ethnic History Archive

Using information gathered as part of the *Columbia River Basin Archive*, this extension activity will guide students toward an in-depth understanding of the different experiences had by first generation Japanese immigrants and that of their children who grew up as American citizens. This investigation will allow students to compare and contrast the experiences (successes/struggles) of Japanese immigrants as they arrived in the western United States along with the lives they built for their first-generation, American children.

In connection with the reading activity, this activity will play a large role in how students understand the vast divide between Jeanne Wakatsuki Houston and her father as they navigated their individual experiences as internees at Manzanar. This will also allow students to grapple with the differences in rights afforded to Japanese immigrants who were not given a chance at citizenship based on old, oppressive, immigration laws from the late 1790s (Alien and Sedition Acts).

Possible Lesson Structure for In-Class Use:

Prompt Questions:

- Why have people immigrated to the United States?
- How did recent immigrants survive in America?
- What would make a new immigrant "successful" in America?
- What hardships might they experience?

Using any kind of organizational chart (word web, tables), report student answers on the board or on poster paper to keep visual their initial thinking about the issues that will drive their learning for the remainder of the lesson.

Full Class Jigsaw Activity:

Step 1:

Divide students into small working groups, each of which will receive a reading about the development of Japanese immigrant communities in the western United States. Initially, students will assign themselves working roles including recorder, presenter, and facilitator.

Step 2:

Independently, each student will read his or her portion of the assigned document. Students should be encouraged to "read with a pen" as they learn about specific aspects of Japanese immigrants to the western United States.

Step 3:

Following the reading, the group's facilitator will ask prescribed discussion questions to the group while the recorder takes notes on a central sheet that represents the collective ideas of the group.

Group 1: First Arrivals and Their Labors

Thought Questions for Discussion:

- What brought the Japanese to the Columbia River Basin?
- What kind of community did new Japanese immigrants establish?
- How did Japanese farmworkers believe they could become economically successful in America?

Group 2: Establishing Communities

Thought Questions for Discussion:

- What kinds of communities did Japanese immigrants create in the Columbia River Valley?
- Why did the Japanese initially come to the United States?
- The article refers to a "Gentlemen's Agreement". Explain this agreement and its impact on the Japanese in the Columbia River Valley.
- Japanese women were "disappointed" in America. What was the source of this disappointment? Compare and contrast their lives in Japan with their lives in the western United States.

Group 3: Resisting Discrimination

Thought Questions for Discussion:

- Why did "Anti-Japanese attitudes" begin to surface on the West Coast?
- The article discusses "nativist activists". Who were these people, and why would they oppose the establishment of Japanese farms in the Columbia River Valley?
- How did Oregon state laws begin to limit the freedoms of Japanese farmers?
- Why was the situation different for the Issei (first generation Japanese) in Idaho?

Group 4: Japanese American Associations/Culture

Thought Questions for Discussion:

- How did Japanese in the Columbia River Valley deal with being denied citizenship by the American government?
- What role did baseball play in the Japanese immigrant culture of the American West?
- How did the Japanese educate white Americans about their culture? Why would they do this?
- What impact might this strong cultural foundation have on second generation Japanese children born in America?

Step 4:

Students will participate in a full group discussion beginning with Group 1 and concluding with Group 4. Each group will select a presenter who will report to the class while the teacher records a group set of notes on the board to assist students in both organization and accuracy. During this time, teachers can pose follow-up questions, identify areas of important historical content that attaches to the goals of the larger unit on WWII, or scaffold around student answers to provide the highest levels of student understanding.

Photo Title	Description/Specifics	Possible Inferences	Connection to Text Selections (Zamperini/Wakatsuki-Houston)

APPENDIX E: Extension Activity #4: Using Images as Supplemental Texts

This chart is to help you organize your thoughts regarding your selected images from the JARDA website. Your task will be to view the photos, think about your new knowledge of the events leading up to U.S. involvement in WWII, and the hardship endured by Houston and Zamperini during their wartime experiences. Using this tool, students can reflect on potential connections to the despair, loss, and possible hope present in the collection of images of Japanese internment during WWII.

<http://www.calisphere.universityofcalifornia.edu/jarda/>

APPENDIX F: Extension Activity #5: A Changing Home Front: Rosie the Riveter and the Women of WWII

Summary: Images as Text: Analyzing Photographs, Posters and Wartime Propaganda

Prompt/Opening Questions:

- How does one gain power over another?
- What are the traditional roles within an "American" family?
- Why would these roles be reversed?

Full Class/Discussion:

- Record student responses to prompt on board.
- Teachers should lead a short discussion of how Rosie the Riveter became a symbol for the involvement of women in the domestic, industrial effort when America's men left to fight in World War II. This can include discussion of home front issues including food vouchers and other changes in American life, as well as statistics of prewar and wartime military production.

Activity:

This activity will allow students to examine:

1. Basic information about the changing landscape of the United States as it increased its involvement in WWII.
2. The transition from a depressed economy to the boom of wartime.
3. The impact of wartime on home front "normalcy."
4. The power of wartime propaganda and its influence on domestic morale.

All photographs and posters are available for reference from the Library of Congress website:

http://www.loc.gov/rr/print/list/126_rosi.html

Step 1:

Groups will receive one of two packets with photos of women factory workers and examples of domestic wartime posters displaying the roles of women in the U.S. war effort. (Teachers can also lead students through one model chart with images on a projector.)

Step 2:

Students will use the Image Analysis Chart (Appendix F) to discuss, infer, and connect the photos and posters to the overarching conversation about the impacts of WWII on all peoples involved. This can be an individual or small group activity.

Step 3:

Using their Image Analysis Charts, students will work to create their own WWII poster. Students should be encouraged to use their creativity to represent powerful images of women contributing to the domestic, wartime industries during WWII.

Note: Teachers should plan carefully which photos they wish to use from the Library of Congress website. There are hundreds of images, so each group can get different packets of images to use for the duration of this activity.

Products:

- Charts
- Image/Poster Project

Materials:

- Image Analysis Chart (Appendix F)
- Photo Packet

APPENDIX G: Extension Activity #6: Coming Home from War: Using Statistics to Understand Post-War Trauma

Statistics Activity: Using the statistical information in the provided readings, students will create 2-4 graphs that display POW numbers in Europe and Japan, WWII death rates by nation, post-war rate of suicide, rates of PTSD. These statistics are not confined to World War II, but will give students insight into a range of American military actions that resulted in a variety of post-war trauma issues for veterans.

Skills: reading charts, creating text-based graphs, using references and statistics to explain impacts of historical events on participants

Step 1: Reading Data Tables

http://en.wikipedia.org/wiki/World_War_II_casualties

Source: Wikipedia Online Encyclopedia: WWII Casualties

Using the information provided, students will work independently or in groups to read tables, record necessary information, discuss assumptions about the data, and make conclusions about the connections between the data and the historical content involving World War II. Teachers should encourage students to see the numbers as their text for this activity. Students should be using statistics to complete the task of creating tables, and the specific numbers to answer the following questions.

Record Information:

Find the data connected to the major countries of the Allied (USSR, USA, France, & Britain) and Axis Powers (Japan, Germany & Italy). Create a new table that identifies the following:

- Total Population
- Military Deaths
- Civilian Deaths Due to military activity and crimes against humanity
- Deaths as % of 1939 population

Make Conclusions: (using the new chart)

- Which 2 nations had the highest death tolls?
- How did World War II impact the civilian populations of the major countries involved?
- What does this body of statistics tell of what life might be like after WWII? How do we know?

Step 2: Using Postwar Trauma Data to Create Charts/Graphs

[http://www.sfgate.com/cgi-](http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2005/06/22/MNGJ7DCKR71.DTL&type=health)

[bin/article.cgi?f=/c/a/2005/06/22/MNGJ7DCKR71.DTL&type=health](http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2005/06/22/MNGJ7DCKR71.DTL&type=health)

Source: San Francisco Chronicle

Part 1: Extracting Statistics

- Read each section of the *San Francisco Chronicle* article.
- Create a Table entitled "Statistics of Post War Trauma" the following columns:
 - World War II
 - Korea
 - Vietnam
 - Afghanistan
 - Iraq
- For each of these columns, record the numbers of soldiers experiencing some kind of post-war trauma. These numbers should be in the form of percentages. Students should be encouraged to employ a basic knowledge of statistics here (i.e. What percent of twenty is 1?).

Part 2: Developing Charts and Graphs

- Using the data from the chart developed in Step 1, students will create charts and graphs that create a visual understanding of the gathered data about post-war trauma for American soldiers in the past eighty years.
- Students should be provided examples of bar graphs and charts that represent real numbers and gathered statistical data. Pie charts and bar graphs are great ways to help students draw connections between the statistics and numbers that often help build understanding of important aspects of the history of WWII.

Differentiation

- Allow students to support each other while reading- pair struggling students with students who seem to understand the assignment better
- Provide a graphic organizer for students who need the scaffolding while reading

Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
 - This unit gives students multiple ways to learn, find, and demonstrate their knowledge. Using multiple texts and multiple forms of evaluation, students are able to use their strengths to demonstrate their learning.
- **21st Century Learning** – the ability of to use skills, resources, & tools to meet the demands of the global community and tomorrow’s workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth.(AASL,2007)
(Briefly explain how design principle(s) are embedded within the unit design.)

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

Content Connections

Content Standards integrated within instructional strategies

This unit ties in closely with the rest of the Fall Expedition in 7th grade. In this expedition students are learning about veterans, people of the past, and primary sources.

Delaware Model Unit Gallery Template

Unit Title: Basil Heatter - “The Long Night of the Little Boats”

Adapted by: Innovative Schools/Stephanie Donofry from Engageny.com

Content Area: ELA

Grade Level(s): Grade 8

Summary of Unit:

The goal of the exemplar is to give students practice in reading and writing habits that they have been working with throughout the curriculum, particularly using literary nonfiction text. It was designed originally for use in a middle school Social Studies curriculum, where teaching students to go beneath a surface understanding of historical events is at a premium. Although this exemplar was designed to be used in a middle school Social Studies curriculum, it is appropriate for use in an ELA class as well.

By reading and re-reading the text passage, closely combining classroom discussion about it, and writing about it, students come to an appreciation of the need to (a) re-read, paraphrase, and discuss ideas, (b) come to an accurate basic understanding level of a text, (c) come to an accurate interpretive understanding of a text, and (d) build a coherent piece of writing that both constructs and communicates solid understanding of text.

Stage 1– Desired Results

What students will know, do, and understand

Delaware Content Standards

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. **CC8RI1**

Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. **CC8RI2**

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. **CC8RI4**

Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. **CC8RI6**

Write arguments to support claims with clear reasons and relevant evidence. **CC8W1**

- a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. **CC8W1a**
- b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. **CC8W1b**
- c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. **CC8W1c**
- d. Establish and maintain a formal style. **CC8W1d**
- e. Provide a concluding statement or section that follows from and supports the argument presented. **CC8W1e**

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) **CC8W4**

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing

for conventions should demonstrate command of Language standards 1-3 up to and including grade 8 on page 52.)
CC8W5

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. **CC8SL1**

Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies. **CC8L4**

Big Idea(s)

A miracle is an important concept in some text

Descriptive Writing

Text can be examined in writing to aide in understanding

Good readers are active within a text

Authors use specific vocabulary to make a text more interesting

Unit Enduring Understanding(s)

Students will use new vocabulary to understand a new text.

Students will use the margins of a text to make notes, sketches, and other writings to aide in comprehension.

Students will compare and contrast parts of a text

Students will apply information learned from maps and atlases to help with understanding

Students will answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate

Students will synthesize, in writing, a summary of the text

Unit Essential Questions(s)

What is a miracle?

How does an author establish a sense of desperation in a text?

How does descriptive writing aide in the understanding of a text?

Do human values play a part in the outcome of an event?

Knowledge and Skill

Students will know...

- How to define a miracle
- How to employ a wide range of strategies as they practice descriptive writing
- That human values play a part in the outcome of an event

Students will be able to...

- Use new vocabulary to understand a new text.
- Stay focused on a topic while using descriptive writing techniques.
- Compare and contrast parts of a text.

Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

Suggested Performance/Transfer Task(s)

History is of course driven by more than human values and beliefs, important as these are. In this story of the little boats, the course of history is also driven by geography (the actual topography, the shallow water, the existence of a relatively narrow English Channel separating mainland Europe from England, and perhaps most of all, the calm weather that night at Dunkirk. Imagine that the story of the little boats happened in today's time, in the Delaware Bay. Using what you know about your local geography, what would differ in the story? How would the little boats effect the local people and yourself?

Rubric (adapted from <http://wvde.state.wv.us/teach21/writingrubrics/>)

	ORGANIZATION	DEVELOPMENT	SENTENCE STRUCTURE	WORD CHOICE/GRAMMAR USAGE	MECHANICS
Score of 6	Exemplary Organization <ul style="list-style-type: none"> • Clear and logical progression of ideas • Strong introductory paragraph, supporting paragraphs and concluding paragraph • Sophisticated transition conveys relationships among ideas and paragraphs 	Exemplary Development <ul style="list-style-type: none"> • Clear focus maintained for intended audience • Strong development of the topic for narrative and descriptive writing • Strong thesis statement for development of informative and persuasive writing • Strong use of examples, evidence or relevant details • Strong use of analogies, illustrations or anecdotes 	Exemplary Sentence Structure <ul style="list-style-type: none"> • Sophisticated sentence structure; complete and correct sentences • Sentence variation <ul style="list-style-type: none"> ➢ Simple ➢ Compound ➢ Complex 	Exemplary Word Choice/Grammar Usage <ul style="list-style-type: none"> • Vivid, specific, economical, connotative • Consistent grammar usage <ul style="list-style-type: none"> ➢ Subject/verb agreement ➢ Singular/plural nouns ➢ Verb (tense and usage) ➢ Pronoun usage ➢ Adjective/Adverb 	Exemplary Mechanics <ul style="list-style-type: none"> • May have minor errors <ul style="list-style-type: none"> ➢ Punctuation ➢ Capitalization ➢ Spelling • Needs little or no editing
Score of 5	Effective Organization <ul style="list-style-type: none"> • Logical progression of ideas • Introductory paragraph, supporting paragraphs and concluding paragraph • Purposeful transition conveys relationships among ideas and paragraphs 	Effective Development <ul style="list-style-type: none"> • Effective focus maintained for intended audience • Appropriate development of the topic for narrative and descriptive writing • Appropriate thesis statement for development of informative and persuasive writing • Clear use of examples, evidence or relevant details • Use of analogies, illustrations or anecdotes 	Effective Sentence Structure <ul style="list-style-type: none"> • Complete and correct sentences • Sentence variation <ul style="list-style-type: none"> ➢ Simple ➢ Compound ➢ Complex 	Effective Word Choice/Grammar Usage <ul style="list-style-type: none"> • Economical, specific, clear meaning, connotative • Mostly consistent grammar usage <ul style="list-style-type: none"> ➢ Subject/verb agreement ➢ Singular/plural nouns ➢ Verb (tense and usage) ➢ Pronoun usage ➢ Adjective/Adverb 	Effective Mechanics <ul style="list-style-type: none"> • Few errors <ul style="list-style-type: none"> ➢ Punctuation ➢ Capitalization ➢ Spelling • Needs some editing
Score of 4	Adequate Organization <ul style="list-style-type: none"> • Some evidence of a logical progress of ideas • Introductory paragraph, supporting paragraphs and concluding paragraph • Appropriate use of transition; transition between paragraphs 	Adequate Development <ul style="list-style-type: none"> • Adequate focus maintained for intended audience • Adequate development of the topic for narrative and descriptive writing • Adequate thesis statement for development of informative and persuasive writing • Sufficient use of examples, evidence or relevant details • Use of analogies, illustrations or anecdotes 	Adequate Sentence Structure <ul style="list-style-type: none"> • Minor errors in sentence structure • Some sentence variation <ul style="list-style-type: none"> ➢ Simple ➢ Compound ➢ Complex (errors in more complex sentences do not detract) 	Adequate Word Choice/Grammar Usage <ul style="list-style-type: none"> • Appropriate, specific, somewhat simplistic • Somewhat consistent grammar usage <ul style="list-style-type: none"> ➢ Subject/verb agreement ➢ Singular/plural nouns ➢ Verb (tense and usage) ➢ Pronoun usage ➢ Adjective/Adverb 	Adequate Mechanics <ul style="list-style-type: none"> • Some errors <ul style="list-style-type: none"> ➢ Punctuation ➢ Capitalization ➢ Spelling • Needs editing but doesn't impede readability

Score of 3	Limited Organization <ul style="list-style-type: none"> Limited evidence of a logical progression of ideas Introductory paragraph and concluding paragraph with limited supporting paragraphs Repetitive use of transition 	Limited Development <ul style="list-style-type: none"> Some evidence of focus for intended audience Limited development of the topic for narrative and descriptive writing Limited thesis statement for development of informative and persuasive writing Some use of examples, evidence or supporting details Some use of analogies, illustrations or anecdotes 	Limited Sentence Structure <ul style="list-style-type: none"> Some errors in sentence structure Limited sentence variation <ul style="list-style-type: none"> Simple Compound Complex (errors in more complex sentences begin to detract) 	Limited Word Choice/Grammar Usage <ul style="list-style-type: none"> Vague, redundant, simplistic Several inconsistencies in grammar usage <ul style="list-style-type: none"> Subject/verb agreement Singular/plural nouns Verb (tense and usage) Pronoun usage Adjective/Adverb 	Limited Mechanics <ul style="list-style-type: none"> Frequent errors <ul style="list-style-type: none"> Punctuation Capitalization Spelling Begins to impede readability
Score of 2	Minimal Organization/Minimal Response <ul style="list-style-type: none"> Lacks evidence of a logical progression of ideas Lacks introductory paragraph, supporting paragraphs and/or concluding paragraph Ineffective or overused transition 	Minimal Development/Minimal Response <ul style="list-style-type: none"> Lacks focus on intended audience Lacks development of the topic for narrative and descriptive writing Lacks thesis statement for development of informative and persuasive writing Lacks sufficient examples, evidence or other supporting details Lacks sufficient analogies, illustrations or anecdotes 	Minimal Sentence Structure/Minimal Response <ul style="list-style-type: none"> Contains fragments and/or run-ons Minimal sentence variation <ul style="list-style-type: none"> Simple Compound Complex (errors in more complex sentences detract) 	Minimal Word Choice/Grammar Usage/Minimal Response <ul style="list-style-type: none"> Inadequate, imprecise, repetitive Frequent inconsistencies in grammar usage <ul style="list-style-type: none"> Subject/verb agreement Singular/plural nouns Verb (tense and usage) Pronoun usage Adjective/Adverb 	Minimal Mechanics/Minimal Response <ul style="list-style-type: none"> Consistent errors <ul style="list-style-type: none"> Punctuation Capitalization Spelling Impedes readability
Score of 1	Inadequate Organization <ul style="list-style-type: none"> Little or no progression of ideas; difficult to follow Inadequate paragraphing Little or no transition 	Inadequate Development <ul style="list-style-type: none"> Unclear or no focus Little or no development of narrative or descriptive writing Little or no development of informative or persuasive writing Few or no examples, evidence or other supporting details Few or no analogies, illustrations or anecdotes 	Inadequate Sentence Structure <ul style="list-style-type: none"> Contains numerous fragments and/or run-ons Inadequate sentence variation <ul style="list-style-type: none"> Simple Compound Complex (errors in sentence structure detract) 	Inadequate Word Choice/Grammar Usage <ul style="list-style-type: none"> Rambling, inappropriate, incorrect Distracting inconsistencies in grammar usage <ul style="list-style-type: none"> Subject/verb agreement Singular/plural nouns Verb (tense and usage) Pronoun usage Adjective/Adverb 	Inadequate Mechanics <ul style="list-style-type: none"> Serious and consistent errors <ul style="list-style-type: none"> Punctuation Capitalization Spelling Impedes understanding/communication

Other Evidence

Reading Task: Students will first read the text in a supported context, with the teacher reading aloud while they read/follow silently. They will work closely with several paragraphs, then (with guidance) write a summary of the text, using the author's focus. This brings them to an accurate basic understanding of the text, which they capture in explanatory writing. After that, using a Focusing Question provided by the teacher, students do more close reading to develop an analytical understanding of the text. With guidance, they capture this understanding in an argument piece of writing.

Vocabulary Task: Most of the meanings of words in this selection can be discovered from careful reading of the context in which they appear. Teachers can use discussions to model and reinforce how to learn vocabulary from contextual clues, and students must be held accountable for engaging in this practice. Where it is judged this is not possible, underlined words are defined briefly for students in a separate column whenever the original text is reproduced. At times, this is all the support these words need. At other times, particularly with abstract words, teachers will need to spend more time

explaining and discussing them. In addition, for subsequent readings, high value academic (‘Tier Two’) words have been bolded to draw attention to them. Given how crucial vocabulary knowledge is to students’ academic and career success, it is essential that these high value words be discussed and lingered over during the instructional sequence.

Sentence Syntax Task: On occasion students will encounter particularly difficult sentences to decode. Teachers should engage in a close examination of such sentences to help students discover how they are built and how they convey meaning. While many questions addressing important aspects of the text double as questions about syntax, students should receive regular supported practice in deciphering complex sentences. It is crucial that the help they receive in unpacking text complexity focuses both on the precise meaning of what the author is saying and why the author might have constructed the sentence in this particular fashion. That practice will in turn support students’ ability to unpack meaning from syntactically complex sentences they encounter in future reading.

Discussion Task: Throughout this exemplar, students are discussing: in pairs, in small groups, in full class discussions. There are two purposes of the “turn and talk” in pairs – first, to make sure all students are actually focusing and talking about the text (“speaking their thinking”); and second, to make sure students actually own the ideas they are working with. Students cannot write what they could not have spoken, and often what they actually did speak; if we want them to write coherently and thoughtfully about the text, they need frequent opportunity to speak those ideas.

Writing Task: As noted above, there are two writing tasks, one showing basic understanding (the summary) and one showing analytical understanding (the argument essay). This writing is NOT used as an assessment – rather, it is an essential part of the instruction, helping students both to crystallize their understanding of the text and to write clearly and coherently – this time, and next time.

Student Self-Assessment and Reflection

- Goal setting
- Exit Tickets

Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Key learning events needed to achieve unit goals

The Text: Heatter, Basil. “The Long Night of Little Boats”

Exemplar Text	Vocabulary
1 It was a miracle . Those who were there consider it so, and those who have studied it since are even more convinced. It was a miraculous combination of courage, effort, and good weather.	
2 The British army lay besieged at Dunkirk in 1940, in desperate trouble. Europe had been overrun by the German <u>armored divisions</u> , and the British had retreated into a tiny pocket on the French coast. Their backs were to the sea. They could go no further. England and safety lay just across the Channel, but might as well have been half a world away.	<i>Troops of soldiers in tanks</i>

3 Hour by hour the German armored ring closed tighter. The troops were **compressed** into an ever narrowing area. At last they were on the open beach – hundreds of thousands of them waiting for the end. Overhead, the dive---bombers **wheeled**. Behind them, the tanks and **artillery** roared. They turned to fight for the last time, and that was when the miracle began.

4 No one knows exactly how it began, how the word was spread, but somehow the message was passed that Englishmen were dying on the beaches of France and that other Englishmen must go to take them off those beaches. Small boats were needed, anything that could float and move under its own power. Lifeboats, tugs, yachts, fishing craft, lighters, barges, and pleasure boats – it was the strangest navy in history.

5 They **poured** out of the rivers and harbors and down toward the coast. Some were **frowsy** and hung with old automobile tires for fenders, others white and gleaming with polished **chromium** and flying yacht **pennants**. There were fishing boats, shrimp catchers, ancient car ferries that had never known the touch of salt water. Some had been built before the Boer War. There were Thames fire floats, Belgian drifters, and lifeboats from sunken ships. There were bright blue French fishing boats and stumpy little Dutch schouts. There were paddle steamers and tugs pushing barges, and flatboats with ancient kerosene engines. Large and small, wide and narrow, fast and slow, they moved in a motley flood down to the shore. Some had registered with the navy and were under navy command. Others had simply come by themselves, tubby little craft used for Sunday picnics on the Thames and laid up for years, somehow gotten underway by elderly gentlemen who had left their armchairs and rocking chairs. Down they came, **clogging** the estuaries, going off to war.

6 There were bankers and dentists, taxi drivers and yachtsmen, old longshoremen and very young boys, engineers, fishermen, and civil servants. There were fresh-faced young Sea Scouts and old men with white hair blowing in the wind. Some were poor, with not even a raincoat to protect them from weather, and others were owners of great **estates**. A few had machine guns, some had rifles and old **fowling** pieces, but most had nothing but their own brave hearts.

7 Off they went at sundown, more than a thousand boats in all. It was a miracle that so many had been able to **assemble** at one place at one time, and even more miraculous that crews had been found for them. But now came the best part of the miracle. The sea, as if **obedient to suggestion**, lay down flat. Ordinarily the English Channel is one of the roughest places in the world – no place at all for a small boat – government but suddenly the wind died and the seas **subsided**, and the little boats went out into a calm night.

8 By the hundreds they poured forth. Coming up behind them, bent on missions of their own, were the warships, destroyers, cruisers, and gunboats, **racketing** full tilt across toward the coast of France. The moon was not yet up, and in the blackness – for no one dared show a light – the destroyers could not see the little boats, and the little boats could not see the warships until the great gleaming bow waves moving at forty knots were right on top of them. But somehow, for the most part, they avoided each other, and the strange armada moved on.

9 The wash thrown out by the big ships was a serious matter for the little boats, and they rocked helplessly in the wake of the warships. It was like being on a black highway with fast--moving traffic and no lights showing. A few were **rammed** and some were swamped, but still they moved on. Behind them, invisible in the blackness, was England. Ahead, glowing **faintly** from burning oil tanks and flaming artillery, lay the coast of France. On one of the

A great variety

*The lower part
of a river where
it meets the
tides of the sea*

Dock worker

*People who
work for the
government*

*Speed of a
boat, about 50
mph*

*Fleet of
warships*

little boats, the man at the wheel put his arm around the shoulders of his twelve---year---old son and hugged him in silent encouragement. On another boat, a girl dressed in man's clothes, having thought to fool the inspection officers by sticking an empty pipe in her mouth, now took the pipe out again and stuck it between her teeth to keep them from **chattering**.

10 Suddenly out of the night came dozens of aircraft flares dropped by the German bombers, looking like orange blossoms overhead. They lit up a nightmarish scene: wrecked and burning ships everywhere, thousands of British soldiers standing waist deep in the water holding their weapons over their heads, hundreds of thousands more in snakelike lines on the beaches. Through it all, **scuttling** like water bugs, moved the little boats coming to the rescue.

11 As the flares **sputtered** overhead, the planes came in to the attack. The primary targets were not the little boats but the larger ships – the destroyers and transports – but the people on the little boats fought back all the same, firing rifles and rackety old Lewis guns as the dive--bombers screamed down. Exploding bombs and fiery tracers added their light to the unearthly scene. Through it all, the little boats continued to move in to the beach and began taking aboard the soldiers.

12 Those who were there will never forget the long lines of men **wearily staggering** across the beach from the dunes to the shallows, falling into the little boats, while others, caught where they stood, died among the bombs and bullets.

A hill or wind-blown sand

13 The amazing thing was the lack of panic. There was no mad **scramble** for boats. The men moved slowly forward, neck deep in the water, with their officers guiding them. As the front ranks were dragged aboard the boats, the rear ranks moved up, first ankle deep and then knee deep and finally shoulder deep until at last it was their turn to be pulled up over the side.

14 The little boats **listed** under loads they had never been designed for. Boats that had never carried more than a dozen people at a time were now carrying sixty or seventy. Somehow they backed off the beach, remained afloat, and **ferried** their loads out to the larger ships waiting offshore and then returned to the beach for more men.

15 As the German gunners on the coast and the German pilots overhead saw their prey escaping, they **renewed** their efforts. The rain of bombs, shells, and bullets ever greater until the little boats seemed to be moving through a sea of flame. The strip of beach, from Bergues on the left to Nieuwpoort on the right, was growing smaller under the **barrage**, and even the **gallant** rear guard was now being pressed down onto the beaches. The Germans were closing in for the kill. The little boats still went about their business, moving steadily through the water.

16 As the situation became even more desperate, the big ships moved in right alongside the little ones, some **grounding** on the sand and hoping somehow to get off again despite the falling tide. Ropes, ladders, and cargo nets were **heaved** over the sides to make it possible for the **bedraggled** men to **clamber** aboard. Those who were wounded or too weak to climb were picked up by the little boats. Hands slippery with blood and oil clutched at other hands. Strangers embraced as they struggled to **haul** each other to safety. Now the fight was not only against the Germans but against time as well. The minutes and hours were racing by. Soon the gray light of dawn would be touching the eastern sky, and when it grew light, the German guns and planes could pick off the survivors at their leisure. Every minute counted now; the little boats **redoubled** their already desperate efforts.

17 Orders were shouted but went unheard in that infernal din. The gun batteries shelled without stopping. To the whistle of the shells were added the scream of falling bombs and the roaring of engines, the bursting of anti-aircraft shells, machine--- gun fire, the explosions of burning ships, the screaming of the dive---bombers.

From hell

18 But all this time, as if in contrast to humanity's **frenzy**, nature had remained calm. All through the spring night, the wind had not risen and the sea had remained flat. That in itself was a factor in the saving of countless lives, for if one of the usual spring gales had come **whirling** through the Channel, rescue would have been far more difficult, if not impossible.

19 All through the long hours, the work went on. The old men and boys who piloted the boats were sagging with exhaustion. There was an endless repetition in what they were doing: pull the men aboard, make the wounded as comfortable as possible, take them out to the larger ships, then return for more. No matter how many times they made the trip, there were still more men, **apparently** endless files of **weary**, stumbling, silent men moving down across the beaches into the water, waiting for rescue.

20 Sometimes the little boats ran out of gas. And sometimes the engine of a boat that had been laid up for years in a boatyard or quiet backwater simply broke down and quit. When that happened, small individual miracles were performed by grease--- stained, sweating, cursing old gentlemen who whacked away in the dark with pliers and screwdrivers at the stubborn metal until some **obstruction** gave and the **asthmatic** engines ground back into life.

21 Meanwhile, invisible in the night sky, another battle was taking place. R.A.F. Spitfires were hurling themselves at 400 miles an hour into the massed ranks of Nazi bombers, scattering them all over the Channel. The fighters flew until they were down to their last pints of fuel and then hurriedly landed, filled their tanks and guns, and took off again. **Flitting** back and forth, silent as bats and deadly as hawks, they fought their own strange war at great cost to themselves and at an even greater cost to the enemy. It was thanks to them that the Germans were never able to mount a fully **sustained** air attack on all the motley craft beneath.

22 At last the ranks of men on the beach grew thinner. The flood that had once seemed endless was reduced to a trickle. Already the sky was growing light, and soon the little boats would have to scuttle away. None abandoned their position. Steadily they went on with the work. Although every minute lost might mean another life lost, the men on the beach did not panic. Slowly, steadily, silently, responding only to the orders of their officers, the long lines shuffled forward and out into the water toward the helping hands that waited for them on the little boats.

23 The exhausted crews looked toward the beach and saw only a handful of men left – the soldiers of the rear guard, who were still firing at the advancing Germans. With a last quick rush, the men turned and ran for the water. In the gray light of dawn, they could see the little boats bobbing there, waiting for them. The Germans, now seeing the last of their prey escaping, let loose a final **barrage** that turned the waterfront into a hell of flaming metal. But the little boats never **budged**, each waiting calmly for its load of drenched, **gasping** men.

24 And then at long last, with the fires growing pale against the daylight and the dive-bombers sweeping in for the kill, the job was done; the beach was empty of life, and the overloaded fleet turned and chugged home to England.

25 It had been hoped that, with the use of the little boats, some 30,000 men might be rescued.

That would have been counted an achievement of sorts. What the little boats actually did was to take off 335,000 men, the best of the British army. Although their equipment was lost, the men were not; at home in England and ready to fight again, they **discouraged** Hitler from any thought of invasion. Many of these same men were to land later in France along with their American allies and drive straight on through Germany to Berlin and so end the Nazi nightmare.

26 The **fortunes of war** always turn on small things, but never before has the **fate** of a great modern nation rested on so ill---assorted, so scruffy, so mixed a bag of strange little boats.

Day One: Instructional Exemplar for Heatter’s “The Long Night of Little Boats”

Summary of Activities

1. The teacher introduces the day’s passage with minimal commentary and students read it independently.
2. The teacher or a skillful student then reads the passage out loud to the class as students follow along in the text.
3. The teacher asks the class to discuss text-dependent questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.

Text under Discussion	Directions for Teachers/Guiding Questions For Students
<p>It was a miracle. Those who were there consider it so, and those who have studied it since are even more convinced. It was a miraculous combination of courage, effort, and good weather.</p> <p>The British army lay besieged at Dunkirk in 1940, in desperate trouble. Europe had been overrun by the German armored divisions, and the British had retreated into a tiny pocket on the French coast. Their backs were to the sea. They could go no further. England and safety lay just across the Channel, but might as well have been half a world away.</p> <p>Hour by hour the German armored ring closed tighter. The troops were compressed into an ever narrowing area. At last they were on the open beach – hundreds of thousands of them waiting for the end. Overhead, the dive---bombers wheeled. Behind them, the tanks and artillery roared. They turned to fight for the last time, and that was when the miracle began.</p> <p>No one knew exactly how it began, how the word was spread, but somehow the message was passed that Englishmen must go to take them off those beaches. Small boats were needed, anything that could float and move under its own power. Lifeboats, tugs, yachts, fishing craft, lighters, barges, and pleasure boats-it was the strangest navy in history.</p>	<p>1. Introduce the text and students read independently. Other than giving the brief definitions offered to words students would likely not be able to define from context (underlined in the text), avoid giving any background context or instructional guidance at the outset of the lesson while students are reading the text silently. This close reading approach forces students to rely exclusively on the text, and levels the playing field for all students as they seek to comprehend Heatter’s text. It is critical to cultivating independence and creating a culture of close reading that students initially grapple with rich texts like Heatter’s prose without the aid of prefatory material, extensive notes, or even teacher explanations.</p> <p>2. Work closely with the word, “miracle”. Understanding the concept of “miracle” is critically important to this text. It is the author’s key point and will be used when students come to summarize the article.</p> <p>The teacher guides students to note that “miracle” and “miraculous” are both used in the first paragraph, and class re-reads and discusses briefly what this might mean (from prior knowledge, which may be inaccurate, and from context). The teacher then works with a Frayer model template (see Appendix A), beginning with bottom left quadrant, moving to the top left, then top right, and finally to the bottom right. (The bottom two quadrants, examples of “miracle” and non-examples, are especially important, since “miracle” is a word that has lost much of its original meaning due to everyday use. Working with the Frayer model takes time, but for rich concept words that matter to understanding, it’s worth the time it takes.</p>

Text Passage under Discussion		Directions for Teachers/Guiding Questions For Students
<p>It was a miracle. Those who were there consider it so, and those who have studied it since are even more convinced. It was a miraculous combination of courage, effort, and good weather.</p> <p>The British army lay besieged at Dunkirk in 1940, in desperate trouble. Europe had been overrun by the German armored divisions, and the British had retreated into a tiny pocket on the French coast. Their backs were to the sea. They could go no further. England and safety lay just across the Channel, but might as well have been half a world away.</p> <p>Hour by hour the German armored ring closed tighter. The troops were compressed into an ever narrowing area. At last they were on the open beach – hundreds of thousands of them waiting for the end. Overhead, the dive---bombers wheeled. Behind them, the tanks and artillery roared. They turned to fight for the last time, and that was when the miracle began.</p> <p>No one knew exactly how it began, how the word was spread, but somehow the message was passed that Englishmen must go to take them off those beaches. Small boats were needed, anything that could float and move under its own power. Lifeboats, tugs, yachts, fishing craft, lighters, barges, and pleasure boats-it was the strangest navy in history.</p>	<p><i>Troops of soldiers in tanks</i></p>	<p>3. Students read paragraphs 1-3 of text aloud in pairs. Students will have just heard/read the text, so this immediate “second reading” will be, in effect, support by familiarity with the text. Reading aloud in a “one foot voice” with a partner (softly enough so that only someone within one foot can hear) is a useful way to help students pay close attention to the text, which is key for understanding.</p> <p>Oral partner reading is valuable because it forces students to pay close attention to their reading. Close reading is slow and careful, a habit of reading many students do not have.</p> <p>4. Compare the first three paragraphs with the student atlas, map of Dunkirk/English Channel. Draw the scene in text margins. Using a map to place this historical event is important. When reading informational text, it is helpful to students to build the habit of stopping and identifying places/references that are key to the text. When students use the map and the text to draw the setting in the margin, they must re-read repeatedly to make sure they understand the scene - another key skill for students.</p> <p>(Q1) What is going on in the first three paragraphs? Discuss the actual scene to make sure students understand what is happening. If students need information about WWII and the players, give enough information so that this makes sense. This would be a good time to point out that the US was not yet in the war, but that Hitler had already taken over all of Europe except England, so what happened with England was critically important to the world.</p> <p>(Q2) How does the author establish a sense of how desperate the situation is? Have students work in pairs for a couple of minutes to underline words and phrases that establish this sense. These might include “besieged”, “backs to the sea”, “overrun”, “hour by hour”, “waiting for the end”, etc.</p> <p>(Q3) Look at the phrase at the end of paragraph 3, “and that was when the miracle began.” Why do you think the author chose the word “miracle” to describe the events that night? Review the meaning of “miracle” - out of human hands, so wonderful and good as to defy belief (refer back to Frayer model)</p>

Day Two: Instructional Exemplar for Heatter’s “The Long Night of Little Boats”

Summary of Activities

1. Students read the passage out loud in pairs
2. The teacher asks the class to discuss text-dependent questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.

Text under Discussion	Directions for Teachers/Guiding Questions For Students
<p>5 They poured out of the rivers and harbors and down toward the coast. Some were frowsy and hung with old automobile tires for fenders, others white and gleaming with polished chromium and flying yacht pennants. There were fishing boats, shrimp catchers, ancient car ferries that had never known the touch of salt water. Some had been built before the Boer War. There were Thames fire floats, Belgian drifters, and lifeboats from sunken ships. There were bright blue French fishing boats and stumpy little Dutch schouts. There were paddle steamers and tugs pushing barges, and flatboats with ancient kerosene engines. Large and small, wide and narrow, fast and slow, they moved in a <u>motley</u> flood down to the shore. Some had registered with the navy and were under navy command. Others had simply come by themselves, tubby little craft used for Sunday picnics on the Thames and laid up for years, somehow gotten underway by elderly gentlemen who had left their armchairs and rocking chairs. Down they came, clogging the <u>estuaries</u>, going off to war.</p> <p>6 There were bankers and dentists, taxi drivers and yachtsmen, old <u>longshoremen</u> and very young boys, engineers, fishermen, and <u>civil servants</u>. There were fresh-faced young Sea Scouts and old men with white hair blowing in the wind. Some were poor, with not even a raincoat to protect them from weather, and others were owners of great estates. A few had machine guns, some had rifles and old fowling pieces, but most had nothing but their own brave hearts.</p>	<p>1. Students read the passage aloud in pairs. This is the second day, so students need to re-read these paragraphs, having listened to and read them for the first time a day ago. This type of re-reading is essential for deep understanding of any complex text.</p> <p>2. Ask the class to answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate. As students move through these questions and reread the text, be sure to check for and reinforce their understanding of academic vocabulary in the corresponding text (which will be boldfaced the first time it appears in the text). At times, the questions themselves may focus on academic vocabulary.</p> <p>(Q4) Notice how many different types of boats and different types of people are described in these paragraphs. What are the ways they differ? Why does the author spend so much time on these descriptions? What does he want us to understand about this “strange navy”? Students turn and talk in pairs, then discuss as a group. Here, turn and talk is important. It means that every student is engaged in and focused on the text.</p> <p>The teacher should help students to see that these are a great range of people and boats, the shared purpose, the all-out determination to save the soldiers - more effective than saying, “lots of boats and different kinds of people,” for example. Students should understand that this is a democratic moment - everybody involved, everybody making a difference. In contrast to a regular navy, this “strange navy” is spontaneous and diverse and voluntary.</p>

Text under Discussion	Directions for Teachers/Guiding Questions For Students
<p>7 Off they went at sundown, more than a thousand boats in all. It was a miracle that so many had been able to assemble at one place at one time, and even more miraculous that crews had been found for them...</p> <p>[Read the intervening sentences]</p> <p>...But somehow, for the most part, they avoided each other, and the strange <u>armada</u> moved on.</p> <p>9 The wash thrown out by the big ships was a serious matter for the little boats, and they rocked helplessly in the wake of the warships. It was like being on a black highway with fast-- moving traffic and no lights showing. A few were rammed and some were swamped, but still they moved on. Behind them, invisible in the blackness, was England. Ahead, glowing faintly from burning oil tanks and flaming artillery, lay the coast of France...</p> <p>[Read intervening paragraphs.]</p> <p>26 The fortunes of war always turn on small things, but never before has the fate of a great modern nation rested on so ill-- assorted, so scruffy, so mixed a bag of strange little boats.</p>	<p>(Q5) What is the author referring to as the “best part of the miracle”? Why is this so significant to the outcome of this event?</p> <p>In pairs or independently, students can refer back to the text and even the map or drawing - they need to see that if the English Channel were rough, the soldiers could never have been rescued. Referring back to the Frayer model of “miracle” will help students see how amazing this phenomenon was.</p> <p>Students re-read the remaining text (paragraphs 9-26) either independently or in pairs, depending on the needs of the class.</p> <p>This seems like a great deal of text to read independently without being broken down into chunks for “close reading questioning.” However, this part of the text will be read closely later in the sequence, with the guidance of the teacher. For now, students are engaged and have a good sense of the story from the previous day and earlier today, and they are ready to come to a basic understanding of the full text. The writing in the next step addresses this.</p> <p>Summary writing. Students will gather notes to a write a summary of the text.</p> <p>Summary writing is an important first-level synthesizing skill in understanding. When students can accurately summarize a text in writing, it means they have understood the author’s main point and key supporting points. The teacher helps students come to the focus of the summary such as, “The little boats’ rescue of the soldiers at Dunkirk in 1940 was a miracle.” Using the summary notes template (see Appendix B), students work, first in pairs, to find evidence for this from the text, then share out in full group. Evidence will include the weather, the outpouring of help, the soldiers themselves, the RAF. It will be important to share these notes, so the teacher can ensure all students understand. They will not be able to write the final essay if they do not have solid, initial understanding.</p>

Day Three: Instructional Exemplar for Heatter’s “The Long Night of Little Boats”

Summary of Activities

1. The teacher reminds students of the focus statement that was established yesterday.
2. Students use their notes from yesterday to write a summary independently.
3. The teacher asks the class to discuss text-dependent questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.

Text under Discussion	Directions for Teachers/Guiding Questions For Students
<p>1 It was a miracle. Those who were there consider it so, and those who have studied it since are even more convinced. It was a miraculous combination of courage, effort, and good weather.</p> <p>2 The British army lay besieged at Dunkirk in 1940, in desperate trouble. Europe had been overrun by the German armored divisions, and the British had retreated into a tiny pocket on the French coast. Their backs were to the sea. They could go no further. England and safety lay just across the Channel, but might as well have been half a world away.</p> <p>3 Hour by hour the German armored ring closed tighter. The troops were compressed into an ever narrowing area. At last they were on the open beach – hundreds of thousands of them waiting for the end. Overhead, the dive---bombers wheeled. Behind them, the tanks and artillery roared. They turned to fight for the last time, and that was when the miracle began.</p> <p style="text-align: center;">[Read intervening paragraphs.]</p> <p>26 The fortunes of war always turn on small things, but never before has the fate of a great modern nation rested on so ill--assorted, so scruffy, so mixed a bag of strange little boats.</p>	<p>1. Students turn their notes from yesterday into a complete written summary. The teacher should remind students of the focus statement: “The little boats’ rescue of the soldiers at Dunkirk in 1940 was a miracle.” Students should write the summary independently, while the teacher circulates to help as needed. The teacher should also perform over the shoulder conferences in order to check-in with students.</p> <p>2. Students write a concluding statement (“So what?”) for their summary. After students write the body of the summary, the teacher should conduct a short discussion about why this miracle so important. Being able to answer this “So what?” question is an important and powerful way to conclude summary writing. In fact, much expository writing that students encounter such as op-ed pieces, conclude this way.</p> <p>In order to prepare students to write these statements, the teacher should take students to paragraph 26, where they will find the author’s “So what?”. Words such as “fate” and “fortunes of war” are useful to include in the discussion. They are ‘Tier Two’ words, so they are important to linger over and discuss. After re-reading the final paragraph and discussing its importance to the overall text, students should paraphrase, in their own words, the author’s “So what?” They should start the sentence with, “As the author points out,” in order to credit him with the idea.</p> <p>3. Teacher returns to asking a set of text-dependent guided questions. Now that students understand the miracle that happened, they need to grapple with why it happened. How did shared human values, both on the part of little boat rescuers and soldiers, play a part in the outcome of this event? It is essential for students to understand the concept of “value.” They need to understand that a “value” is a deeply held belief about something for which one cares. By working with examples for their own lives, students will find it easier to recognize and infer the underlying values of patriotism, responsibility, persistence, discipline, and deference to others on the part of the soldiers.</p>

Day Four: Instructional Exemplar for Heatter’s “The Long Night of Little Boats”

Summary of Activities

1. The teacher guides students on taking notes on evidence from text (see Appendix C).
2. Students continue to gather evidence and practice their note-taking skills both in partners and independently.
3. If time permits, the teacher introduces an example essay (see Appendix D), after which students can model their own final essay.

Text under Discussion	Directions for Teachers/Guiding Questions For Students
<p>1 It was a miracle. Those who were there consider it so, and those who have studied it since are even more convinced. It was a miraculous combination of courage, effort, and good weather.</p> <p>2 The British army lay besieged at Dunkirk in 1940, in desperate trouble. Europe had been overrun by the German armored divisions, and the British had retreated into a tiny pocket on the French coast. Their backs were to the sea. They could go no further. England and safety lay just across the Channel, but might as well have been half a world away.</p> <p>3 Hour by hour the German armored ring closed tighter. The troops were compressed into an ever narrowing area. At last they were on the open beach – hundreds of thousands of them waiting for the end. Overhead, the dive---bombers wheeled. Behind them, the tanks and artillery roared. They turned to fight for the last time, and that was when the miracle began.</p> <p style="text-align: center;">[Read intervening paragraphs.]</p> <p>26 The fortunes of war always turn on small things, but never before has the fate of a great modern nation rested on so ill--assorted, so scruffy, so mixed a bag of strange little boats.</p>	<p>1. Teacher introduces note-taking template (see Appendix C) for finding evidence of values in the little boat rescues and in the soldiers being rescued. It is important to explain to students that once they have a focus statement, it is essential to be able to support and prove that statement with evidence from the text.</p> <p>2. Teacher directs students to paragraphs 5 and 6. Students re-read these paragraphs in partners and then take part in a whole class discussion regarding what values show up here. Teacher helps students to see that patriotism, shared devotion to country, and taking responsibility are evident here. Teacher then guides students through the template (see Appendix C) for taking notes on these ideas.</p> <p>Next, the teacher directs students to paragraphs 19, 20, and 22. Again, students re-read the paragraphs in partners. Following this, students try to identify the values in these paragraphs (persistence, resourcefulness) by themselves. Students may need help “naming” these values.</p> <p>Finally, the teacher directs students to the values of the soldiers found in paragraphs 13 and 22. Again, students re-read these paragraphs independently or in pairs and then identify the values (discipline, sense of order, awareness of others’ needs) and take notes on their chart.</p> <p>NOTE: Appendix F provides an even more “guided experience” through the values paragraphs. This may be helpful to do before students are introduced to the notes chart. It’s also important to note that teachers should allow as much time for this note-taking process as necessary. It’s important for students to be orally processing their ideas and constructing meaning with their partners and with the whole class. Being able to find and talk about the evidence in these paragraphs is at the heart of understanding the text, and students will be asked to show their comprehension in the writing assignment. If the next activity has to be moved to the next day, that’s okay.</p>

Text under Discussion	Directions for Teachers/Guiding Questions For Students
<p>1 It was a miracle. Those who were there consider it so, and those who have studied it since are even more convinced. It was a miraculous combination of courage, effort, and good weather.</p> <p>2 The British army lay besieged at Dunkirk in 1940, in desperate trouble. Europe had been overrun by the German armored divisions, and the British had retreated into a tiny pocket on the French coast. Their backs were to the sea. They could go no further. England and safety lay just across the Channel, but might as well have been half a world away.</p> <p>3 Hour by hour the German armored ring closed tighter. The troops were compressed into an ever narrowing area. At last they were on the open beach – hundreds of thousands of them waiting for the end. Overhead, the dive---bombers wheeled. Behind them, the tanks and artillery roared. They turned to fight for the last time, and that was when the miracle began.</p> <p style="text-align: center;">[Read intervening paragraphs.]</p> <p>26 The fortunes of war always turn on small things, but never before has the fate of a great modern nation rested on so ill---assorted, so scruffy, so mixed a bag of strange little boats.</p>	<p>3. Teacher shares an example (see Appendix D) of a writing sample after which students should model their own final essay. This example essay is about the values of a person who stopped to help a young woman fix her flat tire.</p> <p>It is helpful for students to see an example of this kind of writing. By showing them a model, all students will get clear, concrete instruction. Just as a good basketball coach shows students how to do lay-ups before asking them to do it on their own, teachers can help students see what quality writing looks like before asking them to do it on their own.</p>

Day Five: Instructional Exemplar for Heatter’s “The Long Night of Little Boats”

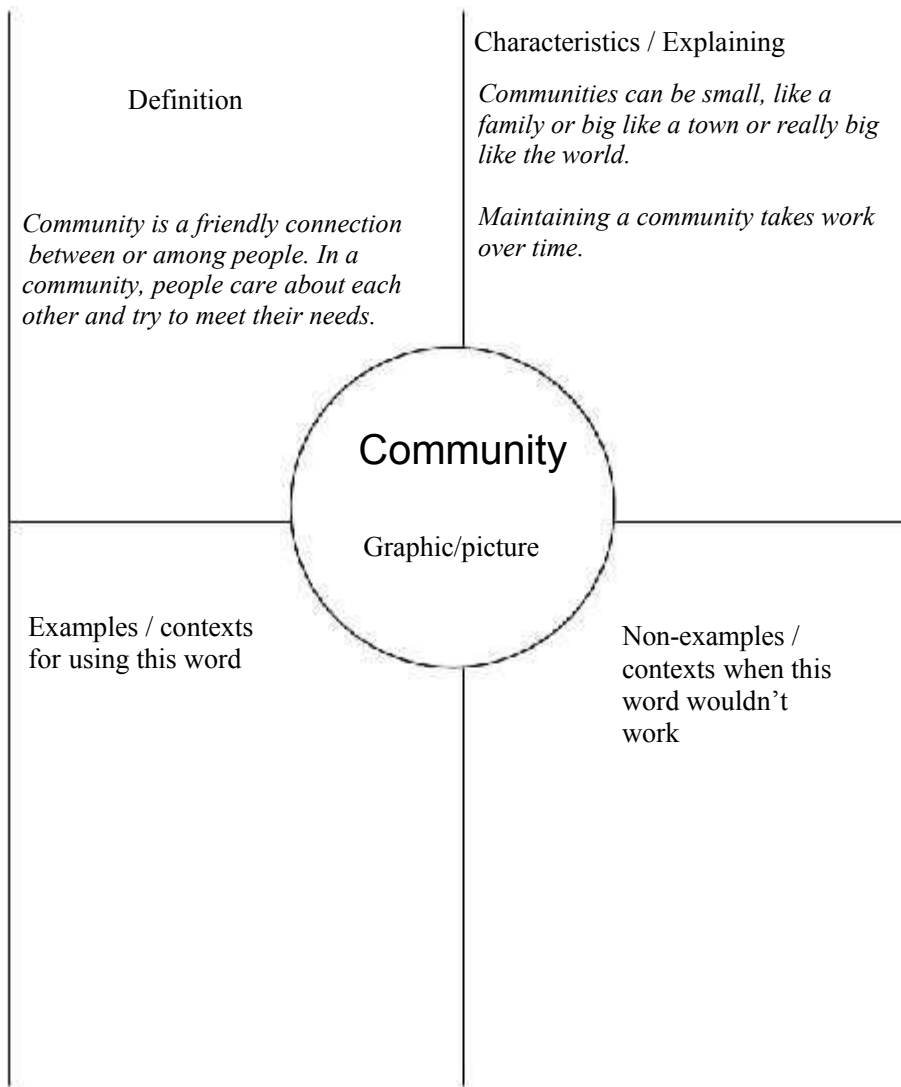
Summary of Activities

1. The teacher guides students on using graphic organizer (see Appendix E) to put their thoughts together in essay form.
2. The teacher guides students in writing an introduction from their essay based on the summary they wrote earlier in the sequence.
3. The students write their essays in chunks, using their notes from the day before and the graphic organizer for help.

Text under Discussion	Directions for Teachers/Guiding Questions For Students
<p>1 It was a miracle. Those who were there consider it so, and those who have studied it since are even more convinced. It was a miraculous combination of courage, effort, and good weather.</p> <p>2 The British army lay besieged at Dunkirk in 1940, in desperate trouble. Europe had been overrun by the German armored divisions, and the British had retreated into a tiny pocket on the French coast. Their backs were to the sea. They could go no further. England and safety lay just across the Channel, but might as well have been half a world away.</p> <p>3 Hour by hour the German armored ring closed tighter. The troops were compressed into an ever narrowing area. At last they were on the open beach – hundreds of thousands of them waiting for the end. Overhead, the dive---bombers wheeled. Behind them, the tanks and artillery roared. They turned to fight for the last time, and that was when the miracle began.</p> <p>[Read intervening paragraphs.]</p> <p>26 The fortunes of war always turn on small things, but never before has the fate of a great modern nation rested on so ill---assorted, so scruffy, so mixed a bag of strange little boats.</p>	<p>1. Teacher introduces the graphic organizer (see Appendix E). This organizer will give students a visual of what their final product will look like, without any of the actual writing have been done. In this way, It gives students a clear sense of where they are going. They have done a great deal of work making sense of the text at this point, and this organizer provides them with a clear map regarding how to put that understanding into an essay form.</p> <p>The teacher should go through the introduction portion together and fill in the focus statement. From here, students use their notes on values to (independently) write their first body paragraph on the values of the little boat rescuers. While this is happening, the teacher should circulate to check in with students.</p> <p>After students have finished their first body paragraph, they should share with a partner and revise as needed. The same procedure should be followed for the second body paragraph on the values of the soldiers.</p> <p>Next, the teacher should lead a “So what?” discussion for the concluding paragraph. They might use the question, “So what does this event show about the importance of values as a force in human history?” Following the discussion on this question, students should (independently) write their concluding paragraphs.</p> <p>Once their drafts are completed, students should read their full essays aloud to two other students. They should provide comments to each other and revise their essays as needed. Like the note-taking process, the writing and workshopping may take more than one class period. Or, it may take less if students do not need the level of guidance provided here. The process is flexible based on the needs of the class.</p>

Appendix A: Frayer Model

Let's REALLY Know This Word!



Joey Hawkins

2006

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Appendix B: Strategic Reading: Writing a Magnet Summary

When you are reading actively, one of the most important things you do is figure out what the point of it is. This means you recognize the focus or the controlling idea of the text. Once you have done that, you have done the hardest work! Still, there is more - you need to figure out what the key details in the text are. Once that is done, you are ready to write notes into a summary paragraph. At that point, you will have gotten a good, basic understanding of the text you are reading.

[illegible]

Appendix C: Note-taking Template

Focusing Question: How did shared human values, both on the part of the little boat rescuers and the soldiers, play a part in the outcome of Dunkirk?

FOCUS: Both the little boat rescuers and the soldiers held values which played a role in the outcome of Dunkirk.

Little Boat Rescuers		
Value	Evidence from text	Analysis / explanation – how does this evidence show the value? What difference did it make?

Soldiers		
Value	Evidence from text	Analysis / explanation – how does this evidence show the value? What difference did it make?

Appendix D: Writing Model

The Great Breakdown of 1995

Human history can be complicated. When we look at any big historical event, we know that it has many causes. Great forces are at work, often all at the same time. The same can be true even of small, more personal events.

It was the fall of 1995. Sarah, aged 23, had just moved to Long Island, New York to go to graduate school. Graduate classes are often held at night so that students can work during the day, so on this particular fall date Sarah was returning to her apartment by way of the Long Island Expressway around ten o'clock at night. The Long Island Expressway is always a busy place. No matter what time of day or night one drives on it, there is always heavy traffic, and it is always speeding right along. As Sarah was whizzing down the highway, she suddenly heard a loud CLUNKETY-CLUNK-CLUNK-CLUNK. At the same time, she felt the car lurch to the side. When she pulled over and got out to look at the car, she realized she had a flat tire. It was a frightening moment for her, to say the least. As it happened, however, luck was with her. Even before a police car could stop to help, a motorist stopped to help.

The motorist could not speak English, but he could see what was wrong with the car. Within moments he had the flat tire off; within ten minutes, the spare tire was on and the car was ready. When Sarah tried to pay him, he simply smiled and waved, then got in his car and drove off.

In this seemingly simple event, we can see that human ideas and values play an important part in human history.

Values reflect what people care about, what people believe in. Those values often drive what people do. In this case, the stranger who stopped to help held values that made a big difference for Sarah! He did not know who she was; he did not even speak English; yet he stopped and fixed her flat tire. Somehow, this stranger cared about helping people. Perhaps she reminded him of his daughter. Perhaps he had been taught as a child to try to help people in trouble. Perhaps he was a generous-hearted soul who enjoyed assisting people. Sarah never knew, because they could not speak the same language - at least, not in words. But his smile as he refused her offers of payment said everything. And his values, what he cared about, turned her car breaking down from a frightening event to one which warmed her heart.

Having a flat tire on the Long Island Expressway may not seem like a significant moment in human history. Yet even in this tiny personal event, we can see that human values, an idea someone held in his heart, made a great difference to the outcome. Perhaps we can see from Sarah's flat tire that human values are a driver of human history.

Appendix E: Essay Graphic Organizer

Title

This is your introduction. It should include the title and author, and a bit of background. Hint: Use your summary!

Many forces came together to make this event happen. One of the most significant was strong human values, both on the part of the little boat rescuers and the soldiers being rescued. Discuss the values of the rescuers in your first body paragraph, using the evidence you compiled in your notes. Then, describe the values of the soldiers in the next body paragraph.

First, let's look at

In addition

So, what does this event show about the importance of values / beliefs as a force in human history?

Appendix F: Close Reading of “Values” Paragraphs

5 They poured out of the rivers and harbors and down toward the coast. Some were frowsy and hung with old automobile tires for fenders, others white and gleaming with polished chromium and flying yacht pennants. There were fishing boats, shrimp catchers, ancient car ferries that had never known the touch of salt water. Some had been built before the Boer War. There were Thames fire floats, Belgian drifters, and lifeboats from sunken ships. There were bright blue French fishing boats and stumpy little Dutch schouts. There were paddle steamers and tugs pushing barges, and flatboats with ancient kerosene engines. Large and small, wide and narrow, fast and slow, they moved in a motley flood down to the shore. Some had registered with the navy and were under navy command. Others had simply come by themselves, tubby little craft used for Sunday picnics on the Thames and laid up for years, somehow gotten underway by elderly gentlemen who had left their armchairs and rocking chairs. Down they came, clogging the estuaries, going off to war.

6 There were bankers and dentists, taxi drivers and yachtsmen, old longshoremen and very young boys, engineers, fishermen, and civil servants. There were fresh-faced young Sea Scouts and old men with white hair blowing in the wind. Some were poor, with not even a raincoat to protect them from weather, and others were owners of great estates. A few had machine guns, some had rifles and old fowling pieces, but most had nothing but their own brave hearts.

a) What do you think the word “poured” means in line 1?

b) How many different types of boats does the author name here?

What do you think he is trying to show with such a variety?

c) In paragraph 6 about the pilots of the little boats, how many different types of people does the author name?

d) Paraphrase the sentence that reads, “Some were poor, with not even a raincoat to protect them from weather, and others were owners of great estates.”

e) Paraphrase the last sentence in paragraph 6.

THINK!! What does the author want us to understand about the **values** of the little boat pilots from these two paragraphs?

19 All through the long hours, the work went on. The old men and boys who piloted the boats were sagging with exhaustion. There was an endless repetition in what they were doing: pull the men aboard, make the wounded as comfortable as possible, take them out to the larger ships, then return for more. No matter how many times they made the trip, there were still more men, **apparently** endless files of weary, stumbling, silent men moving down across the beaches into the water, waiting for rescue.

20 Sometimes the little boats ran out of gas. And sometimes the engine of a boat that had been laid up for years in a boatyard or quiet backwater simply broke down and quit. When that happened, small individual miracles were performed by grease-stained, sweating, cursing old gentlemen who whacked away in the dark with pliers and screwdrivers at the stubborn metal until some **obstruction** gave and the **asthmatic** engines ground back into life.

21

22 At last the ranks of men on the beach grew thinner. The flood that had once seemed endless was reduced to a trickle. Already the sky was growing light, and soon the little boats would have to scuttle away. None abandoned their position. Steadily they went on with the work. Although every minute lost might mean another life lost, the men on the beach did not panic. Slowly, steadily, silently, responding only to the orders of their officers, the long lines shuffled forward and out into the water toward the helping hands that waited for them on the little boats.

f) In paragraph 19, underline the words and phrases that show you how hard these little pilots were willing to work to rescue the soldiers.

Why do you think the author goes into such detail about this hard work?

g) In paragraph 20, what do you think the phrase “small individual miracles” means?

What does this show about the little boat pilots?

h) Paragraph 22 talks about both the little boat pilots and the soldiers. Underline the words and phrases that describe more about what the *little boats pilots* are doing.

i) What do you think the word “abandoned” means?

THINK!! What does the author want us to understand about the **values** of the little boat pilots from these two paragraphs?

13 The amazing thing was the lack of panic. There was no mad scramble for boats. The men moved slowly forward, neck deep in the water, with their officers guiding them. As the front ranks were dragged aboard the boats, the rear ranks moved up, first ankle deep and then knee deep and finally shoulder deep until at last it was their turn to be pulled up over the side.

22 At last the ranks of men on the beach grew thinner. The flood that had once seemed endless was reduced to a trickle. Already the sky was growing light, and soon the little boats would have to scuttle away. None abandoned their position. Steadily they went on with the work. Although every minute lost might mean another life lost, the men on the beach did not panic. Slowly, steadily, silently, responding only to the orders of their officers, the long lines shuffled forward and out into the water toward the helping hands that waited for them on the little boats.

j) Underline the sentence “The amazing thing was the lack of panic.” Paraphrase this sentence.

k) The sentence you just underlined and paraphrased is the author’s topic sentence. In your own words, what details does the author give to show “lack of panic”?

THINK! What **value** of the soldiers is the author trying to show us here?

l) In paragraph 22, underline the words and phrases that tell us about how the soldiers behaved.

m) What do you think the word “shuffled” means?

THINK! What **value** of the soldiers is the author trying to show us here?

Appendix G: Alternate Argument Essay Focusing Question

History is of course driven by more than human values and beliefs, important as these are. In this story of the little boats, the course of history is also driven by geography (the actual topography, the shallow water, the existence of a relatively narrow English Channel separating mainland Europe from England, and perhaps most of all, the calm weather that night at Dunkirk.

For students who can take on more independent and/or enriched work, they can take this on as well for their final essay. In this case, the Focusing Question might be something like, “How did geographical factors, as well as shared human values, both on the part of the little boats pilots and the soldiers, play a part in the outcome of this event?”

Differentiation

- Allow students to support each other while reading- pair struggling students with students who seem to understand the assignment better
- Provide a graphic organizer for students who need the scaffolding while writing the final essay

Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in to provide cross-cultural communicative competence.
 - This unit allows students a chance to read about another culture and another time. They are then asked to take the experience from one culture and relate it to that of their own.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21st Century Learning** – the ability of to use skills, resources, & tools to meet the demands of the global community and tomorrow’s workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth.(AASL,2007)

Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

Students are able to use technology to type their essay, if time allows.

Content Connections

Content Standards integrated within instructional strategies

This unit ties in closely with the rest of the Fall Expedition in 8th grade. In this expedition students are learning about people of the past, and connections with today.