ENGLISH GUIDEBOOK

GRADES
6–8

CONTENTS

INTRODUCTION

Louisiana Believes...

Louisiana students...are **just as capable as students anywhere. They deserve high expectations** with support to reach them so that they are prepared to complete college and attain a professional career.

Louisiana teachers...will understand those expectations and work with their peers to make individual decisions to **meet their students' needs through planning and instruction.**

Louisiana principals and schools...will **create and lead meaningful structures of feedback and collaboration** to ensure teachers are able to learn and grow with support and guidance.

Louisiana districts...will **choose strong assessment and curricular** plans and **build systems that support school leaders** with goal setting, feedback, and collaboration.

Louisiana's Department of Education...will continue to shift away from prescribing local decisions and instead **provide resources, data, models, and direct teacher, principal, and district support.**

At the heart of these beliefs is good classroom teaching and learning. Effective instruction stems from the constant cycle of setting an ambitious goal, planning and teaching, and evaluating results. Our Teacher Support Toolbox in Louisiana is built to support these core actions of teachers. This instructional guidebook is a printed companion to our Teacher Support Toolbox. The guidebooks and the Teacher Support Toolbox, when used together, should support teachers and schools to make informed but independent decisions about how to provide rigorous but unique instruction in each classroom around the state.

http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox

How to Use the English Language Arts Guidebook

This guide is meant to support teachers in creating yearly, unit, and daily instructional plans for students. Each group of students has a unique set of needs, and thus the department is not mandating that teachers use the instructional models shared in this guide. Instead, the models are provided as a starting point for teams of teachers to use in planning for the unique needs of their students.

This guide provides:

- An explanation of how to structure an English language arts classroom centered around authentic texts
- Plans aligned to the state standards for English language arts
- Yearly and unit instructional plans that can be adapted by teams of teachers
- Examples of daily whole-class instruction

This guide **does not** provide:

- A set of plans that should be taught exactly the same in every classroom
- Daily lesson plans that all English language arts teachers must use in their classroom

How to Read This Guide

There are two sections of this guide, which function differently.

- **English Language Arts Overview** (page 8): This section describes how teachers can structure an English Language Arts (ELA) classroom to ensure students meet Louisiana's standards.
- **Tools for Teaching** (page 19): This section provides grade-level plans for instruction. These plans are meant to serve as a model for how teachers can structure their year and their units. Teachers should collaborate to adjust these plans to meet the needs of their students.

In addition, this guide is a companion to a series of resources that can only be accessed virtually through the Teacher Support Toolbox. Thus, throughout the guide you will see the following icons that highlight key connections.

Online Teacher Toolbox Resources: Notes a recommendation to find more available resources in the Teacher Support Toolbox.

Multimedia Components: Notes a recommendation to find a resource or video hosted on an outside Internet site.

Statewide Assessment: Illustrates how a component of this guide connects to the statewide assessment students will take.

Compass Connections: Illustrates the connections between instructional content and the Compass rubric.

As always, we welcome questions and feedback on these materials. If you need any support, do not hesitate to contact us at classroomsupporttoolbox@la.gov.

ENGLISH LANGUAGE ARTS OVERVIEW

ENGLISH LANGUAGE ARTS OVERVIEW

Engaging students with grade-level text is central in an effective ELA classroom. Research has shown that the key factor in determining student learning in ELA is students' ability to read and understand grade-level 🖥 texts.[1]

As such, Louisiana's new ELA standards demand:

• All students regularly access at or above grade-level texts and

• All students express their understanding of those texts through writing and speaking.

To support teachers with this, the department is releasing an online 💼 ELA instructional framework[2] and these guidebooks.

The online ELA instructional framework illustrates a vision of text- and standards-based classroom instruction. Students must have access to quality texts during whole-class and small-group settings. Meaningful texts, use of standards, and ongoing assessment must integrate in each component of ELA instruction. The online framework helps illustrate what this looks like for teachers.

The ELA guidebooks accompany the online framework and provide an overview of this vision of instruction. These guidebooks include full unit plans for every grade level K through 12.

---
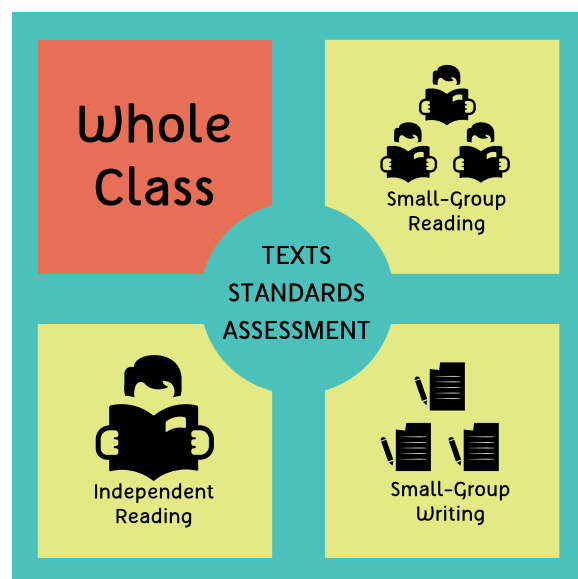
[1] ACT released a study showing the importance of grade-level text:
http://www.act.org/research/policymakers/pdf/reading_summary.pdf

Tim Shanahan released "Letting the Text Take Center Stage" highlighting similar findings:
http://www.aft.org/pdfs/americaneducator/fall2013/Shanahan.pdf

"Text Complexity Is the New Black" from *Text Complexity* by Douglas Fisher, Nancy Frey, and Diane Lapp (2012):
http://www.reading.org/Libraries/Books/bk478-samplechapter.pdf

[2] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXTS

The Importance of Text

Quality texts are critical for English language arts instruction. "Quality" means a text's language is at or above grade level and the content of the text is appropriately complex and connected to themes, concepts, or topics students are learning. All students, even the most struggling readers, must regularly have access to texts that are at or above grade level. This does not mean students do not also engage with texts on their reading level (they may during small groups) but whole-group instruction must remain rigorous and 🖥 complex.[3]

Texts should be varied and include fiction or literary texts, nonfiction or informational texts, and nonprint texts (e.g., art, film, songs, etc.). Students should have the opportunity to formulate their own ideas about these texts and communicate them either in writing or orally to their peers. Grade-level standards provide the criteria for reading, formulating ideas, and expressing those ideas about quality texts. **As such, the text, use of standards with that text, and connection of that text to other texts are among the most important choices an ELA teacher will make.**

Text Quality[4]

Texts must be both linguistically complex and instructionally useful based on the grade-level standards. Teachers use the following criteria to ensure texts are appropriate and meaningful for their students:

- *Texts are complex*.
  - » Use this guide to determine if your text meets the 🗂 complexity expectations[5] of Reading Standard 10 and Reading Standard 4 in grades K-1 for student-read texts.
  - » Review all of the texts already reviewed and listed by grade bands in 🖥 Appendix B[6] of the standards.
- *Texts are instructionally useful*.
  - » Texts build student knowledge about universal themes, diverse cultures, and other perspectives (e.g., RL.2.9, RI.5.6, or RL.9-10.6.)
  - » Texts are 🗂 available[7] and include commonly read authors or genres that are mentioned in grade-specific standards (e.g., Shakespeare or mysteries, RL.4.9, RL.6.9, RI.11-12.9, Grade 3 overview, Grade 7 overview.)
  - » Texts represent major historical events and time periods, popular science, music, and art or connect to other content areas (e.g., RI.1.9, RI.3.3, or RI.8.9). Texts interest students or provide opportunities for building reading stamina and perseverance.
- *Texts include age-appropriate content*. Decisions about content appropriateness must be made. locally. While text titles are provided in the sample units, local districts, schools, and teachers should make the final determination of which texts will be read in Louisiana classrooms.
- *Texts are authentic*. They are written by a published author and/or are high-quality and contain accurate information as opposed to short passages expressly written for the purpose of teaching a discrete ELA skill.

---

[3] http://www.act.org/research/policymakers/pdf/reading_summary.pdf
http://www.aft.org/pdfs/americaneducator/fall2013/Shanahan.pdf

[4] http://www.parcconline.org/sites/parcc/files/E0928_PassageSelectionSlidesFinal%28SueP%29.ppt

[5] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-determine-text-complexity-grades-k-12.pdf?sfvrsn=5

[6] http://www.corestandards.org/assets/Appendix_B.pdf

[7] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---locating-texts-for-classroom-use.pdf?sfvrsn=5

Text Sets

The unit plans included in this guidebook (page 25) illustrate quality text choice and are organized as a text set. The anchor text is the focus text for the unit—a quality text that students read and understand and then express their understanding of as they work with the grade-level standards. The supporting texts help students make meaning of the themes, concepts, or topics highlighted in the anchor text.

Here is a sample of a text set from grade 7.

Strong Text Set, Grade 7

Unit Focus: Students learn that writers use stories and distinctive characters to teach us lessons. For this particular set, students explore the redemption that can be found in valuing people and relationships over material possessions. They will come to understand how literature that resonates with readers has "staying power," influencing other writers and becoming a part of our language, culture, and moral code.

ANCHOR TEXT

A Christmas Carol (or here), Charles Dickens (literary, non-leveled or adapted version)

RELATED TEXTS

Literary Texts (Fiction)

- "The Gift of the Magi," O. Henry (Appendix B exemplar)
- "The Treasure of Lemon Brown," Walter Dean Myers
- Reader's Theater Play of *A Christmas Carol* from *SCOPE Magazine*, Scholastic

Informational Texts (Nonfiction)

- "History of Christmas" from BBC
- "Study: Experiences Make Us Happier Than Possessions" from CNNHealth.com, Elizabeth Landau
- "Do Experiences or Material Goods Make Us Happier?" from *ScienceDaily*
- "The Eighth Tuesday: We Talk About Money" from *Tuesdays with Morrie*, Mitch Albom
- "Charles Dickens: Six Things He Gave the Modern World" from BBC News, Alex Hudson

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- Live drama or filmed version of *A Christmas Carol* (example)
- Audio of *A Christmas Carol* from *Lit2Go*
- Original Manuscript of *A Christmas Carol* with Dickens's revisions from *The New York Times*

Sidebar annotations:

1. Students explore universal themes.
2. Anchor text is complex, authentic, and instructionally useful for grade 7.
3. This text set contains a balance of literary and informational texts.
4. Related texts coordinate with other content areas.
5. This text set contains different formats and mediums of text.
6. Texts are authentic and allow students to learn about writing through reading.

If you choose to build your own units or access another curriculum, we recommend that you review the guidance[8] in the Teacher Support Toolbox that illustrates the steps to find and assess the quality of the texts you are using.

To learn more about how to find quality texts, review this guidance[9] in the toolbox.

---

8 http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-create-a-text-set-for-whole-class-instruction-grades-k-12.pdf?sfvrsn=9

9 http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---locating-texts-for-classroom-use.pdf?sfvrsn=7

STANDARDS AND ASSESSMENTS

The Standards Shifts

Louisiana's ELA standards help students make meaning of text and communicate about text. They are the skills that help students process the content of text. These new standards ask students to go deeper in their exploration of ELA content, and thus require teachers to shift their instruction.

These major shifts include:

7

Shift 1: 🔤 **Practice with complex and varied text and its academic language.**

Definition of this shift: In careers, college, and life, students will regularly have to read complex and varied materials, make meaning of them, and act on what they have read. The standards call for students to practice these real-life skills so they are prepared to excel outside of a K-12 classroom. Research shows one factor that distinguishes a college- and career-ready student from one who is not ready is the ability to read and understand grade-level complex text. It is essential, then, that students have access to text with academic language, including rich vocabulary and complex sentence structure. Students should also read varied texts, including a balance of informational and literary texts in ELA classrooms across the year. Informational texts include content-rich nonfiction in history/social studies, science, the arts, and literary texts include fictional texts such as novels, short stories, and poetry. To be clear, the standards do require substantial attention to literature throughout K-12, at least 50% of the time in ELA classes.

Illustration from the unit plans: *All of the included unit plans use anchor texts at or above the complexity level of that grade level and provide teachers with guidance in how to support students in reading and understanding those complex texts. To support teachers and students exploring rigorous texts, the sample daily instructional tasks include guidance on how to help students (1) read the text, (2) understand the text, (3) express the meaning of the text. The first two sections of these tasks help all students engage with grade-level text. Below is an example of a daily task from the* grade 7 unit for A Christmas Carol *that integrates standards to help all students read grade-level text.*

> **READ THE TEXT:** Have students read "History of Christmas" from BBC independently prior to analyzing the text in pairs. Read aloud Stave II of *A Christmas Carol* as students follow along and summarize the stave as a class. (RL.7.2) Then ask students to take note of Dickens's language at the beginning of Stave II. Divide the students into pairs and have them partner to read the first 20 paragraphs of Stave II aloud. Discuss: What is the effect of repetition and sound devices in first part of Stave II (RL.7.1, RL.7.4)? Then have students read Stave III in pairs and summarize the text (RL.7.2, RL.7.10).

Shift 2: Writing and speaking should connect to and support the reading of text.

Definition of this shift: Just as students must read complex and varied text given expectations for college, careers, and life, students must also communicate effectively about that text. Writing and speaking are not meant to happen in isolation—they help students and adults communicate their ideas about the information they are taking in (from text and other sources). Thus, in classrooms, the standards push teachers and students to connect reading, writing, speaking and listening, and language, as every input (reading, listening, and language) must have an output (writing, speaking, and language) and vice versa. Even more, the standards place a premium on students writing to sources, i.e., using evidence from texts to present careful analyses, well-defended claims, and clear information.

Illustration from the unit plans: *Throughout the plans, students are asked to express their understanding of text through writing or speaking. From the same lesson noted above from* A Christmas Carol, *the daily task then asks students to write in response to the text with this culminating daily activity.*

EXPRESS UNDERSTANDING: Have students continue to maintain their reading logs, tracking and writing about Scrooge's reactions to the setting, his interactions with each ghost, and what he learns from his experiences throughout Staves II and III. Teachers provide feedback to students on their logs for Stave I or have students exchange reading logs and provide feedback to each other before beginning Stave II so that students can improve the quality of their evidence selection and written analysis. (RL.7.1, RL.7.2, RL.7.3)

Shift 3: The goal is comprehension of text, not mastery of a skill or strategy.

Definition of this shift: Students must use the standards in connection with each other to make meaning of text. The standards are not meant to be addressed once in isolation and then checked off, never to be addressed again. Teachers must identify what begs to be taught with each particular text and then select the most important related standards that will help a student make meaning of that particular text. Students use combinations of skills and strategies to help them read, understand, and express their understanding about text. Thus, the standards are not isolated skills that can be mastered through individual, disconnected lessons. Rather, the standards represent outcomes for reading, understanding, and expressing understanding of quality complex texts. Throughout a given year, then, students will work with the same standards again and again in the context of different texts to build independence in reading and understanding grade-level complex texts.

Illustration from the unit plans*: The unit plans (and the examples above) provide tasks that illustrate how students use the skills of the standards to understand complex texts. Students are being asked to work with the same standards again and again with different texts.*

Standards are the tools students use to make meaning of and communicate about text. Louisiana's new standards, the plans included in this guidebook, and the online ELA instructional framework help teachers make these shifts.

To find your grade-level standards, go to the ["Appendix"](#) of this document.

To find learning modules to help you better understand the standards, go to the 📋 [standards page](#)[10] in the Teacher Support Toolbox.

The new ELA standards are well 🖥 [researched](#).[11] Do not miss out on reviewing the research behind this approach to ELA instruction.

---

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/standards

[11] http://www.achievethecore.org/dashboard/2/search/1/1/0/1/2/3/4/5/6/7/8/9/10/11/12/page/405/ela-literacy-research-and-articles

Assessment

Given the important role of text in instruction, quality texts are critical in high-quality ELA assessment. Strong ELA assessments measure a students' ability to comprehend meaningful text and effectively express their understanding of that text. This is best done in two settings:

(1) with texts they have studied and/or texts related to topics they are exploring and thus have context for, and

(2) with texts they have not read previously and/or that communicate new information.

Students will encounter both settings in college, careers, and life and should be exposed to both settings throughout their K-12 education.

Assessments of Known Texts

Since students have read and studied these texts prior to the assessment, these assessments can tell a teacher about student performance on particular standards, as a student's ability to read the text (e.g., decode the words, have sufficient background knowledge and fluency, etc.) is less of a factor.

The unit plans included in this guidebook connect all writing, speaking, listening, and language tasks to text, and offer teachers multiple tasks (both end-of-unit and daily tasks) that integrate a set of standards for determining student performance on those standards. For example, every unit plan in this guidebook includes a culminating writing task and extension task, along with daily instructional tasks that can inform a teacher's understanding of student performance.

- **Culminating Writing Task**: Students are asked to express their final understanding of the anchor text and demonstrate 🔤 meeting the expectations of the standards through a written essay. This task was created to assess the content and standards of the unit in an integrated and authentic way for students.

- **Extension Task**: Students are asked to connect and extend their knowledge learned through text in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

- **Daily Instructional Tasks**: These tasks are divided into "Read the Text," "Understand the Text," and "Express Understanding." While any of these tasks can be used to inform teachers about student performance, the tasks for Express Understanding are likely to be most useful for ongoing classroom assessment tasks. These tasks vary from writing to speaking tasks, but they can be used to assess the content and standards of a lesson in an integrated and authentic way for students.

Assessments of New Texts

Since students have not read or studied these texts prior to the assessment, these assessments can tell a teacher about a student's ability to read and comprehend a particular level of complex text independently. This type of assessment is similar to the type of assessment students are likely to encounter on the statewide assessments, and can be useful for tracking student readiness for those assessments. Assessments of new texts help teachers identify student success with reading and applying skills independently. It is important to note that just because a student does not do well in this context does not mean the student has not mastered a standard. It means that with a text at this grade level, he or she cannot apply the standard and make meaning of the text.

The unit plans included in this guidebook include a cold-read assessment that can inform teachers about how well their students are able to read and comprehend complex text independently.

- **Cold-Read Assessment Task**: Students are asked to 🔊 read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. 🔊 Texts may also be multimedia texts, e.g., videos, interactive graphics, etc.

The cold-read assessments offer a range of text types (fiction, nonfiction, and multimedia) and complexity (readily accessible, moderately complex, very complex) throughout the unit, but teachers and districts may choose to offer additional opportunities for student practice with new texts during small-group instructional time, tutoring, remediation, etc. to monitor student progress toward end-of-year goals. Additional resources, including EAGLE, PARCC sample items, and other sites, are available for teachers in the 💼 Teacher Support Toolbox.[12]

With both sets of assessments (with known texts and with new texts), teachers may choose to omit, add, or adjust tasks.

---

[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments

INSTRUCTION

The goal for students in English language arts (ELA) is to regularly access at- or above-grade-level text and express their understanding of those texts through writing and speaking.

After teachers select quality texts, identify how they will use standards to help students engage in texts, and identify how they will assess student mastery, teachers must then plan for their instruction. Effective ELA instruction is structured so that students receive the right amount of support through whole-class activities, small-group reading, small-group writing, and independent reading. This blended approach helps students build the skills necessary to increase their reading proficiency level while pushing them to explore complex ideas at their grade level. This combination of reading and writing allows students to practice in authentic settings similar to how they will perform in college and careers.

The above instructional model illustrates the components necessary to support students. To find sample schedules and hear video testimonials from real middle school teachers about how they make this structure work in their classroom, check out the 🗄 Teacher Support Toolbox.[13]

Whole Class Instruction

Whole-class time is for grade-level instruction. All students should meet standards for reading, writing, speaking and listening, and language with complex texts. The sample unit plans included in this guidebook provide tasks that illustrate what meeting standards at each grade level may look like. Even if their skills are not always at grade level, students are capable of thinking at grade level. Thus, whole-class instruction provides a space for students to think about meaningful text, talk with other students to develop and refine their thinking about text, and write about their knowledge and understanding of text.

Whole-class instruction includes:

- Complex, grade-level **texts**
- Grade-level **standards** integrated throughout text sets
- Ongoing **assessments** during and at the end of instruction

---

During whole-class instruction:

Students	CC Teachers
• Build knowledge and skill to read, write, and speak about texts and meet grade-specific standards • Engage with complex texts collaboratively and independently to develop understanding of key ideas, language and structure, and text connections • Apply learning to new texts and situations throughout the unit; demonstrate learning via formative and summative performance-based tasks	• Establish clear outcomes for student reading, writing, speaking, listening, and language study with texts • Design tasks that promote intellectual engagement of students, who demonstrate complex thinking about texts through writing and discussion • Assess student learning informally to determine student progress toward instructional outcomes and formally to measure student learning toward end-of-year goals

There are a variety of whole-class instructional strategies that support students in meeting grade-specific standards with complex texts. To see how to use these strategies to teach content, read the sample unit plans (page 27). To learn more about these strategies and access related resources and videos, check out the Teacher Support Toolbox.[14]

Small-Group Reading Instruction

Small-group reading time is for supporting student needs that cannot be met during whole-class instruction. This may be intervention for students below grade level with texts at their reading level (NOT a leveled version of a whole-class text) or targeted instruction for different learners using grade-level texts to support whole-class instruction. This allows students to practice and build the fluency and comprehension skills necessary to grow their reading proficiency over time. All students need small-group support. For advanced readers, this is a place to challenge each other and explore above-grade-level texts and skills.

Small-group reading includes:

• Various levels of **texts** selected to support and challenge students' growing reading ability

• Support for meeting grade-level **standards** with complex texts during whole-class instruction

• Various **assessments** to establish flexible groups

Students	CC Teachers
• Receive support for growing reading fluency and extend learning with texts selected based on their reading needs • Receive additional targeted instruction with whole-class texts, concepts, and standards • Engage in related small-group or independent work when not engaged in teacher-led instruction	• Establish clear outcomes that vary from group to group, are based on student needs, and focus on building student reading ability • Design teacher-led tasks that develop student knowledge and skill and support students' ability to meet grade-level standards with complex texts during whole-class instruction • Create and change groups based on assessment results, either formal or informal

There are a variety of small-group instructional strategies that support teachers in delivering content during small-group reading instruction. To learn about these strategies and access related resources and videos, check out the Teacher Support Toolbox.[15]

---

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading

Small-Group Writing Instruction

Small-group writing time is for supporting student needs that cannot be met during whole-class instruction. Students may receive individual feedback on their writing, receive additional instruction on specific writing or language skills, and practice mastering unique skills they are struggling with.

Small-group writing includes:

- Various **texts** used as models for improving writing
- Support for meeting grade-level **standards** with complex texts during whole-class instruction
- Various **assessments** to establish flexible groups

Students	CC Teachers
- Engage in teacher-led writing practice focused around a specific writing concept or skill based on needs, or collaborate to discuss, reflect, and develop more complex writing skills - Receive support to meet standards during whole-class instruction independently - Engage in related small-group or independent work when not engaged in teacher-led instruction	- Establish clear outcomes that vary from group to group, are based on student needs, and focus on building student writing ability - Design teacher-led tasks that develop student knowledge and skill and support students' ability to engage in whole-class instruction, demonstrating complex thinking about texts through writing and discussion - Create and change groups based on assessment results, either formal or informal

There are a variety of small-group instructional strategies that support teachers in delivering content during small-group writing instruction. To learn about these strategies and access related resources and videos, check out the 💼 Teacher Support Toolbox.[16]

Independent Reading

Independent reading time is for increasing the volume and range of student reading. Students may read books at their reading level to support their growing reading ability. These texts may or may not be related to the unit text set, but research has shown that student vocabulary growth is best supported by reading a large volume of texts about related concepts. To encourage reading enjoyment and build reading stamina and perseverance, students are encouraged to select their own texts in addition to reading teacher-selected texts.

Independent reading includes:

- **Texts** based on student interest and reading level
- Volume and range of reading for students to meet grade-level **standards**
- Holding students accountable for their reading via various **assessments**

Students	cc Teachers
• Are able to select texts for reading independently based on their individual interests and goals for independent reading • Read their independent reading books throughout the school day and at home • Demonstrate their understanding and enjoyment of the text	• Establish clear outcomes for independent reading that vary from student to student; these include showing students how to select texts and supporting them in setting individual goals • Provide access to a large variety of books via a classroom, school, or local library and provide time (even if it is not a set time) for reading and student discussion and interaction about books • Hold students accountable for their independent reading comprehension through student reading journals, monitored discussions, student presentations, etc.

There are a variety of instructional strategies that support teachers in developing an independent reading program. To learn about these strategies and access related resources and videos, check out the Teacher Support Toolbox.[17]

---

[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/independent-reading

TOOLS
FOR
TEACHING

YEAR-LONG PLANS

This section of the guidebook includes unit plans to help teachers use meaningful text with students. To begin using these plans you will need to (1) determine which units you will use this year (create a plan for the year), (2) prepare to use the unit plans, and (3) read the unit plans. This guidance prepares you for those steps.

Create a plan for the year

Five to six units are included for each grade level. On average, teachers and students will complete four units in one year, as each unit is designed to be approximately nine weeks long. This means teachers can choose the units to include.

If your district has not already done so, determine the units for your classroom following the steps below.

Step 1: Review the units included for your grade band.

Step 2: Choose four units to teach.

Consider:

- **Text complexity and type**: Do the anchor texts address a variety of complexity levels? Do the anchor texts include a variety of fiction and nonfiction texts?

- **Unit focus**: Which units will your students most enjoy? What ELA knowledge and skill do you want your students to gain this year? Which topics fit with other topics you or your colleagues in other content areas are teaching this year?

- **Text availability**: Do you have access to certain anchor texts but not others?

Step 3: Order your units.

Consider:

- **Text complexity and type**: Does the text complexity level increase as the year progresses? Is there a balance in fiction and nonfiction texts across the year?

- **Unit focus**: Does the unit topic connect to a specific time of year or an additional instructional topic in another content area (e.g., science, social studies, or the arts)?

That's it! You have built a year-long scope and sequence for your upcoming year in English language arts!

Below, you'll find an overview of all of the units included in this guidebook.

Grade 6 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Out of the Dust, *Karen Hesse* (Page 32)	Overcoming adversity, growing up	Readily accessible	Character perspective, evaluation of primary and secondary historical sources to understand setting, nonfiction and fiction comparisons, theme development through characters and setting	Beginning of year
The Witch of Blackbird Pond, Elizabeth George Speare (Page 49)	Personal identity	Moderately complex	Influence of nonfiction on understanding fictional texts, character development, plot development, historical research	Middle of year
Hatchet, Gary Paulsen (Page 66)	Physical and emotional survival	Moderately complex	Characters, conflict, theme, and comparing and contrasting different texts	Middle of year
If Stones Could Speak, Marc Aronson (Page 82)	Historical exploration	Very complex	Analyze how claims support the main idea, read and comprehend nonfiction text	Middle of year (to coordinate with social studies)
Steve Jobs' Commencement Address (Page 98)	Finding success through failure and hard work	Very complex	Determine the author's purpose, analyze how a central idea is developed, evaluate and compare effective arguments	End of year

Grade 7 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
The Giver, Lois Lowry (Page 116)	Developing different perspectives	Readily accessible	Characters, point of view, conflict, theme, and comparing and contrasting different texts	Beginning of year
Written in Bone, Sally M. Walker (Page 136)	The interdisciplinary nature of learning about the past and how fiction authors use and alter history	Moderately complex	Identify and examine central ideas, compare and present unique historical perspectives through writing	Beginning or middle of year (to coordinate with social studies)
"**How to Write a Memoir,**" William Zinsser (Page 152)	Coming-of-age stories	Moderately complex	Read, comprehend, evaluate, and write memoirs	Middle of year or end of year (based on unit focus)
A Christmas Carol, Charles Dickens (Page 169)	Self-reflection and selflessness	Very complex	Character point of view/perspective and development, influence of setting and characters on theme, influence of text on society	Middle of year (to coordinate with Christmas)
Excerpts from **Behind the Scenes**, Elizabeth Keckley (Page 186)	Pre– and post–Civil War America	Very complex	Point of view given historical perspective, comparing nonfiction and fiction to understand historical settings and events, comprehending firsthand accounts and primary sources of historical events	End of year

Grade 8 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Call of the Wild, Jack London (Page 206)	Human interaction with animals and nature	Moderately complex	Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research	Beginning of year
Sugar Changed the World, Marc Aronson and Marina Budhos (Page 225)	Sugar production's influence on society	Moderately complex	Determine text credibility, comprehend texts for research, compare and contrast texts to build historical knowledge, use nonfiction and fiction texts to consider the social impact of historical events	Middle of year
"**Flowers for Algernon**," Daniel Keyes (Page 240)	The nature of knowledge	Readily accessible to very complex	Analyze plot and character development, write argumentative essays using claims from text, compare facts and opinions from multiple sources	Middle of year
"**The Tell-Tale Heart**," Edgar Allan Poe (Page 263)	Perception versus reality	Very complex	Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources	End of year
"**Conservation as a National Duty**," Theodore Roosevelt (Page 281)	Conservation	Very complex	Read and evaluate multiple nonfiction texts, use multiple sources to build an argument, and evaluate ho texts and language influence individuals	End of year

* *Readily accessible text*: The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level, or the language is at grade level and the content is less complex.

Moderately complex text: The language is at grade level, and the content is suitable for the grade level.

Very complex text: The language is at or slightly above grade level, and the content is significantly complex.

Sample Year-Long Plan

Unit One Approximately 9 Weeks	Unit Four Approximately 9 Weeks	Unit Two Approximately 9 Weeks	Unit Three Approximately 9 Weeks
The Giver, Lois Lowry Literary Text (Fiction)	*Written in Bone*, Sally M. Walker (Nonfiction)	*A Christmas Carol*, Charles Dickens (non-leveled version) Literary Text (Fiction)	"How to Write a Memoir," *The American Scholar*, William Zinsser Informational Text (Nonfiction)
Text Complexity: Readily accessible Rationale: The concepts of this text are complex and make this a more difficult text to understand than what the readability of the text indicates.	Text Complexity: Moderately complex Rationale: The content of this set coordinates well with social studies, and is best taught during or after students have studied the colonies in social studies.	Text Complexity: Very complex Rationale: The language and content are both complex, but the setting of this text makes it well-suited for reading during the winter.	Text Complexity: Moderately complex Rationale: Students are expected to do substantial independent reading in this unit and the reflective nature of the unit make it well-suited for the end of the year.
Through the study of dystopian literature and related texts, students will explore common themes and diverse perspectives. They will analyze how our lives and belief systems are shaped and challenged by our perceptions, knowledge, and memory. They will consider how their choices and actions affect others through a study of characters and their various points of view. They will compare and synthesize various texts to evaluate whether perfection is worth the necessary sacrifice.	Building on a grade 6 unit on archaeology and emphasizing the connections between English language arts, social studies, and science, this unit focuses on learning the stories of our past. Students will explore various texts (literary and informational) to come to understand how looking at various perspectives and using multiple documents can help corroborate details of the past and help them understand an author's purpose. Students will also learn how authors use or alter history to develop fictional texts.	Students learn that writers use stories and distinctive characters to teach us lessons. Students will continue to explore characters and how their choices affect the plot and develop a theme of a story. Students will come to understand that redemption can be found in selflessness and valuing people and relationships over material possessions. They will also explore how literature that resonates with readers has "staying power," influencing other writers and becoming a part of our language, culture, and moral code.	How do writers present the challenges that adolescents face as they "grow up"? Students will learn about memoirs and "coming of age" literature. They will explore lives in transition and discover that hope often comes in unlikely places. Students will learn about the craft of writing from professional writers and begin to explore their own voice and style as a writer, observing firsthand the connection between reading and writing.

1. Texts **increase in complexity** across the year.

2. There is a 🔤 balance of literary and informational texts.

3. The units are sequenced so the topics make sense based on the time of year.

4. The units connect to other content areas.

5. Students engage with multiple standards to build knowledge and skill with complex texts across different sets.

UNIT PLAN OVERVIEW

How to Use the Unit Plans

In order to prepare for effective instruction, teachers will need to engage in a series of steps as they use these unit plans. Throughout the school year, grade-specific webinars will help teachers take these steps. Those webinars will be available in August and posted on the website as well.

Each unit includes:

UNIT FOCUS:
What do I want
students to
learn?

UNIT ASSESSMENTS:
What evidence
do I have they've
learned it?

DAILY INSTRUCTIONAL TASKS:
How can I help
them learn it?
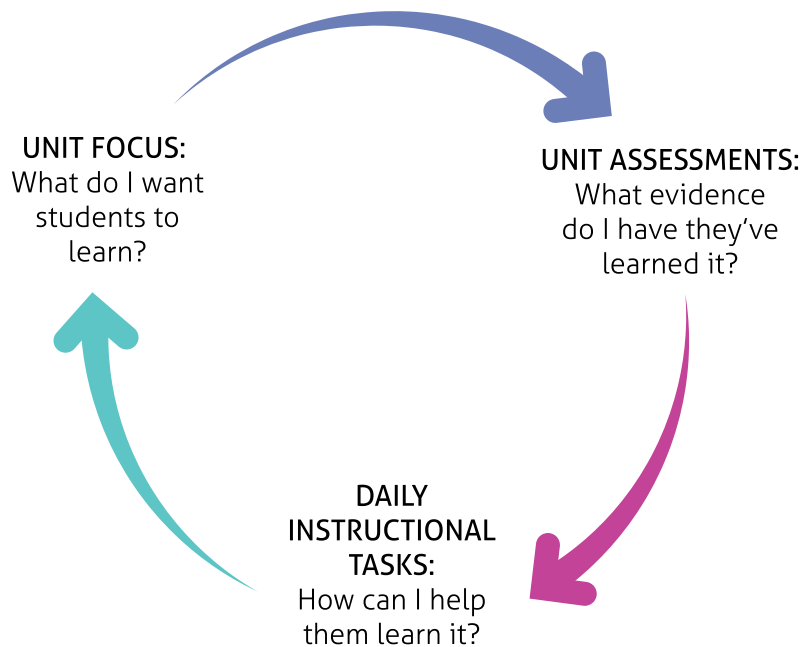
That said, teachers will need to take the following steps to use the unit plans.

1. **Read the texts and the unit focus.** Because text is so critical, teachers must read their texts before instructing. To ask meaningful questions of texts and engage students, teachers should be clear on the following:

   a. **Unit focus:** This explains how all of the texts connect to each other and what content knowledge, themes, and/or concepts students will build or understand as a result of engaging in this unit.

   b. **Text focus:** Teachers should read the texts of the unit and consider: (1) How does this text help students accomplish the unit focus? and (2) How does this text connect to and deepen understanding of other texts in the unit?

   c. **Standards use:** How do the standards recommended in this unit help students engage with this text?

2. **Identify what mastery of the content and standards looks like for students.** Once teachers have reviewed the unit texts, they should review the sample unit assessments in the plan. Exploring the sample unit assessments will help teachers adjust and build their lesson plans, by identifying the content they must teach to prepare students for success.

   a. **Mastery of text and content**: What content knowledge must students build in this unit in order to perform well? What texts and portions of texts must they deeply understand?

   b. **Meeting standards**: What do reading, understanding, writing, and speaking about texts look like at this grade level? How do the standards help students understand and write or speak about complex texts?

3. **Adapt and create daily instructional tasks that prepare students for the end-of-unit assessment.** With this knowledge, teachers are prepared to adapt and create their lesson plans. Teachers should consider the following:

   a. **Using recommended tasks**: Which tasks are already built out that will matter most for the students in my classroom? Will I need to adjust or omit any of those tasks?

   b. **Building additional plans**: The unit plans do not include tasks for every text. What additional texts, content, and standards must my students practice before the culminating assessment? How will I build a lesson to help them do that?

   c. **Learning from others**: The grade-level ELA Edmodo site, virtual book clubs, and the online instructional framework[18] are all places where teachers can find additional resources and support to help them build and adjust plans.

---

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

How to Read the Unit Plans

The unit plans are built around the instructional framework illustrated in the front section of this guide. They help teachers use high-quality texts and use the standards for students to understand and to express understanding of those texts.

These plans model standards-aligned whole-class instruction. Instruction for small-group reading, small-group writing, and independent reading must be unique to the individual students in your classroom and support your students in meeting grade-level standards during whole-class instruction. To learn more about how to support individual student needs in those instructional areas, visit the 💼 Teacher Support Toolbox.[19]

SAMPLE UNIT PLAN

UNIT: *A CHRISTMAS CAROL*

ANCHOR TEXT ①

A Christmas Carol (or here), Charles Dickens (literary, non-leveled or adapted version)

RELATED TEXTS
Literary Texts (Fiction)
- "The Gift of the Magi," O. Henry (Appendix B exemplar)
- "The Treasure of Lemon Brown," Walter Dean Myers
- Reader's Theater Play of *A Christmas Carol* from *SCOPE Magazine*, Scholastic ③

Informational Texts (Nonfiction)
- "History of Christmas" from *BBC* ⑥
- "Study: Experiences Make Us Happier Than Possessions" from *CNNHealth.com*, Elizabeth Landau
- "Do Experiences or Material Goods Make Us Happier?" from *ScienceDaily*
- "The Eighth Tuesday We Talk About Money" from *Tuesdays with Morrie*, Mitch Albom
- "Charles Dickens: Six Things He Gave the Modern World" from *BBC News,* Alex Hudson ④

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)
- Live drama or filmed version of *A Christmas Carol* (example)
- Audio of *A Christmas Carol* from *Lit2Go*
- Original manuscript of *A Christmas Carol* with Dickens's revisions from *The New York Times*

UNIT FOCUS ②

Students learn that writers use stories and distinctive characters to teach us lessons. Students will explore how the choices of characters affect the plot and build the theme of a story. Students will come to understand that redemption can be found in selflessness and valuing people over material possessions. They will also explore how literature that resonates with readers has "staying power," influencing other writers and becoming a part of our language, culture, and moral code.

Text Use: Character point of view/perspective and development, influence of setting and characters on theme, influence of text on society

Reading: RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, RI.7.8, RI.7.9, RI.7.10

Writing: W.7.1a-e, W.7.2a-f, W.7.4, W.7.5, W.7.6, W.7.7, W.7.8, W.7.9a-b, W.7.10 ⑤

Speaking and Listening: SL.7.1a-d, SL.7.2, SL.7.3, SL.7.4, SL.7.6

Language: L.7.1a-c; L.7.2a-b; L.7.3a; L.7.4a-d, L.7.5a-c, L.7.6

CONTENTS

Page 1: Text Set and Unit Focus

Page 2: Unit Overview

Pages 3-5: Summative Unit Assessments: Culminating Writing Task, Cold-Read Assessment, and Extension Task

Page 6: Instructional Framework

Pages 7-17: Text Sequence and Sample Whole-Class Tasks

....

① The anchor and related texts were selected based on text selection criteria on page 9. 🔊

② The unit focus identifies the knowledge and skills students will build by **reading complex texts**. 🔊

③ There is a **balance of literary and informational texts** within this unit. 🔊

④ Units include print texts and nonprint **multimedia texts**. 🔊

⑤ The texts are rich and complex so that students have opportunities to meet many of the standards in a single unit. 🔊

⑥ The related texts offer opportunities for coordination across content areas. 🔊

A Christmas Carol Unit Overview (1)

Unit Focus (2)

- **Topic**: Self-reflection and selflessness
- **Themes**: Explore how characters teach life lessons and achieve redemption through selflessness and valuing people over material possessions
- **Text Use**: Character point of view/perspective and development, influence of setting and characters on theme, influence of text on society

Summative Unit Assessments (3)

A **culminating writing task** (4):

- How authors develop contrasting points of view/perspectives
- The influences of characters and setting on theme

A **cold-read assessment** (5):

- Reading and understanding grade-level texts
- Comparing and contrasting how texts approach similar topics
- Understanding academic vocabulary

An **extension task** (6):

- Influence of text on other texts, social traditions, and language

Daily Tasks (7)

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: Stave I of *A Christmas Carol* (sample tasks)
- **Lesson 2**: "The Treasure of Lemon Brown" (sample tasks)
- **Lesson 3**: "History of Christmas," Stave II and Stave III of *A Christmas Carol* (sample tasks)
- **Lesson 4**: Stave IV of *A Christmas Carol* (sample tasks)
- **Lesson 5**: "Study: Experiences Make Us Happier Than Possessions" and "Do Experiences or Material Goods Make Us Happier?"
- **Lesson 6**: Stave V of *A Christmas Carol* and "The Gift of the Magi"
- **Lesson 7**: Reader's Theater Play of *A Christmas Carol* from *SCOPE Magazine* and *A Christmas Carol*
- **Lesson 8**: "The Eighth Tuesday We Talk About Money" from *Tuesdays with Morrie* (cold-read assessment)
- **Lesson 9**: Original manuscript of *A Christmas Carol* with Dickens's revisions (sample tasks and culminating writing task)
- **Lesson 10**: "Charles Dickens: Six Things He Gave the Modern World" (extension task)

---

(1) All units have a unit focus, summative unit assessments, and daily tasks.

(2) The unit focus answers the question: "What do I want my students to learn from texts?"

(3) The summative unit assessments answer the question: "How will I determine if my students can read grade-level texts and meet standards?"

(4) The culminating writing task ask students to **write in response to a text**.

(5) The cold-read assessment measures **students' ability to read and understand sufficiently complex texts**.

(6) The extension task incorporates **research about related unit topics**.

(7) The daily tasks answer the question: "How will I help students read and understand texts and express their understanding?"

SUMMATIVE UNIT ASSESSMENTS 1

CULMINATING WRITING TASK[1]

Throughout *A Christmas Carol* Charles Dickens introduces different points of view regarding a man's "business." Scrooge is described as being a man of "business," and in Stave I, Marley's ghost says, "Mankind was my business." What does Dickens want us to understand about the "business" of being human? (RL.7.2, RL.7.3, RL.7.6) Write a multi-paragraph essay that introduces a claim about what Dickens wants us to understand and supports the claim with reasoning and relevant evidence that acknowledges the points of view of the characters and analyzes how Dickens develops his ideas over the course of the text. (RL.7.1; W.7.1a, b, e; W.7.9a; W.7.10)

Teacher Note: The writing should use grade-appropriate words and phrases, as well as a variety of sentence patterns, choosing among simple, compound, complex, and compound-complex sentences. It should also demonstrate command of proper grammar and usage, punctuation, and spelling. (W.7.1c, d; L.7.1b; L.7.2a-b; L.7.3a; L.7.6) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. (W.7.4, W.7.5)

Handouts to support students in rereading closely to determine meaning surrounding this question and an evidence organizer for this question can be accessed here.[2]

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS 3
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Self-reflection and selflessness • **Themes**: Explore how characters teach life lessons and achieve redemption through selflessness and valuing people over material possessions • **Text Use**: Character point of view/perspective and development, influence of setting and characters on theme, influence of text on society	This task assesses: • How authors develop contrasting points of view/perspectives • The influences of characters and setting on theme	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 4 (sample tasks included) **Express understanding of text:** • Lesson 6 • Lesson 9 (use this task)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

[2] http://vermontwritingcollaborative.org/images/Grade7/Gr%207%20A%20Christmas%20Carol%20Unit.zip

....

1   Each unit includes three summative unit assessments: culminating writing task, cold-read assessment, and extension task

2   This chart, included with each assessment task, explains how the assessment measures what students are expected to learn in the unit.

3   This column shows the tasks that most directly prepare students for success on the unit assessments.

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE

LESSON 1:[7]
 	
[Stave I](#) of *A Christmas Carol*, Charles Dickens
	TEXT DESCRIPTION: Stave I establishes the setting and resulting mood through Dickens' use of descriptive language ([RL.7.3](#)). Many of the main characters are introduced and developed, including the greedy Scrooge.
	
	TEXT FOCUS: This section of the text prepares the reader to study Scrooge as a character, take note of his changes, and then draw conclusions about how those changes develop a theme ([RL.7.2](#), [RL.7.3](#)).
	
	UNIT TASKS NOTE: Throughout the unit have students maintain a reading log in which they record brief quotations that show Scrooge's character development over the course of the play. ([RL.7.1](#)) In the log, students should include:
	
	    (1) specific quotations from the text;
	    (2) brief objective summaries to provide context for the quotations/paraphrases; and
	    (3) an analysis of the impact of the phrases used.
	
	Students should indicate when Scrooge is interacting with new characters or ghosts in their notes so that later they can reflect on the impact each interaction had on the development of Scrooge's character. ([RL.7.1](#), [RL.7.2](#), [RL.7.3](#), [RL.7.4](#), [L.7.5a-c](#))
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read the text as a group and explore the vocabulary of the text through word mapping. Students then work in pairs to annotate the text to explore Scrooge's character and the setting and mood of the text. Students share their annotations and end the lesson discussing who Scrooge is and how he is responding to the setting.
	
	READ THE TEXT:
	
	    • **The complex vocabulary and sentence structure of *A Christmas Carol* will likely initially be difficult for students to understand. Have students read, reread, and analyze the language with support. Read aloud the first part of this text (or have students listen to the audio version) as students follow along, and then have them work in pairs or collaborative groups to reread and analyze the text.**
	
	    • As a class, choose two or three words from Stave I of *A Christmas Carol* (e.g., *dismal, morose, cross, indignantly, resolute, scarcely, caustic, faltered, spectre, restless, haste*). Define the words in context and verify the meanings. ([RL.7.4](#); [L.7.4a](#), [d](#)) Then have student pairs analyze the words through **[semantic mapping](#)**[8] (i.e., verify their part of speech, identify how Greek or Latin affixes and roots provide clues to the words' meaning, and recognize the

---

[7] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

· ·

1 This column presents a suggested sequence and pairing of complex texts over the course of the unit.

2 This column provides guidance for using texts so students meet the standards.

3 Text Description provides a summary of the texts used in the unit.

4 Text Focus describes how the texts can be used for students to meet ELA standards.

5 Lesson Overview provides a summary of the model tasks and suggested order of instruction.

6 Each Model Task provides guidance for teachers to support students in reading, understanding, and expressing their understanding of complex texts.

7 A lesson <u>does not</u> equal one day of instruction. Teachers must determine the length of each lesson based on each unique class of students.

6TH GRADE UNIT PLANS

6TH GRADE UNIT PLANS

6th Grade Units at a Glance

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Out of the Dust, *Karen Hesse* (Page 32)	Overcoming adversity, growing up	Readily accessible	Character perspective, evaluation of primary and secondary historical sources to understand setting, nonfiction and fiction comparisons, theme development through characters and setting	Beginning of year
The Witch of Blackbird Pond, Elizabeth George Speare (Page 49)	Personal identity	Moderately complex	Influence of nonfiction on understanding fictional texts, character development, plot development, historical research	Middle of year
Hatchet, Gary Paulsen (Page 66)	Physical and emotional survival	Moderately complex	Characters, conflict, theme, and comparing and contrasting different texts	Middle of year
If Stones Could Speak, Marc Aronson (Page 82)	Historical exploration	Very complex	Analyze how claims support the main idea, read and comprehend nonfiction text	Middle of year (to coordinate with social studies)
Steve Jobs' Commencement Address (Page 98)	Finding success through failure and hard work	Very complex	Determine the author's purpose, analyze how a central idea is developed, evaluate and compare effective arguments	End of year

* **Readily accessible text**: The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level or the language is at grade level and the content is less complex.

Moderately complex text: The language is at grade level and the content is suitable for the grade level.

Very complex text: The language is at or slightly above grade level and the content is significantly complex.

UNIT: *OUT OF THE DUST*

ANCHOR TEXT[1] *Out of the Dust*, Karen Hesse (literary/novel in verse) **RELATED TEXTS** *Literary Texts (Fiction)* • Paragraphs 10-36 of "Chapter 17" from *The Grapes of Wrath*, John Steinbeck • "Leaving the Dust Bowl," Bob Bradshaw (Poem) *Informational Texts (Nonfiction)* • Page 1 of No Title from The Library of Congress, Woody Guthrie[2] • "Drought" from *American Experience* on *PBS.org* and "Drought!" from *Farming in the 1930s* • Paragraphs 1-13 from an audio recording of "On Drought Conditions," Franklin D. Roosevelt • "March 8, 1936" from "Letters from the Dust Bowl" from *The Atlantic*, Caroline Henderson • "Dust Bowl Migrants," *We Are California* • "The Assignment I'll Never Forget," Dorothea Lange • "10 Things You May Not Know About the Dust Bowl," *History.com*, Christopher Klein • "Legacy" from *The Dust Bowl* on *PBS.org* *Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)* • Information on wheat growing from World War I through the Great Depression ("Wheat Prices," *U-SHistory.com*; World War I U.S. Food Administration propaganda: "Stamina," "Save the Wheat," "Will You Give Them Wheat?," and "Little Americans") • "Dorothea Lange's 'Migrant Mother' Photographs in the Farm Security Administration Collection: An Overview," *Library of Congress* • *Surviving the Dust Bowl* from *American Experience* on *PBS.org*	**UNIT FOCUS** Focused on the Dust Bowl and how families fought for a meaningful existence and survival, this unit will offer students different perspectives on how people respond to adversity, the lessons that can be learned from hardship and failure, and what happens when we take good fortune for granted. Students will also gain a basic understanding of the social and environmental issues farmers faced in the 1930s, noting how reading literary and informational texts enhances their understanding of the topic. This unit connects to social studies and science. **Text Use**: Character perspective, evaluation of primary and secondary historical sources to understand setting, nonfiction and fiction comparisons, theme development through characters and setting **Reading:** RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RI.6.1, RI.6.2, RI.6.3, RI.6.4, RI.6.5, RI.6.6, RI.6.7, RI.6.8, RI.6.9, RI.6.10 **Writing:** W.6.1a-e; W.6.2a-f; W.6.3a-b, d; W.6.4; W.6.5; W.6.6; W.6.7; W.6.8; W.6.9a-b; W.6.10 **Speaking and Listening:** SL.6.1a-d, SL.6.2, SL.6.3, SL.6.4, SL.6.5, SL.6.6 **Language:** L.6.1a, c, d, e; L.6.2a-b; L.6.3a-b; L.6.4a-d; L.6.5a-c; L.6.6
	CONTENTS
	Page 32: Text Set and Unit Focus **Page 33**: *Out of the Dust* Unit Overview **Pages 34-37:** Summative Unit Assessments: Culminating Writing Task, Cold-Read Assessment, and Extension Task **Page 38:** Instructional Framework **Pages 39-48:** Text Sequence and Sample Whole-Class Tasks

---

[1] A complete version of this unit is available as a Grade 6 Sample Unit Plan at http://www.louisianabelieves.com/resources/library/year-long-scope-sequence.
[2] **Note:** The full text contains sensitive material. The excerpt used in the unit does not contain sensitive material.

Out of the Dust Unit Overview

Unit Focus

- **Topic**: Overcoming adversity, growing up
- **Themes**: Through the setting of the Dust Bowl, consider survival, response to adversity, the lessons learned from hardship and failure, and what happens when good fortune is taken for granted
- **Text Use**: Character perspective, evaluation of primary and secondary historical sources to understand setting, nonfiction and fiction comparisons, theme development through characters and setting

Summative Unit Assessments

A culminating writing task:

- Theme development through setting and character
- Use of text to make a claim

A cold-read assessment:

- Read and understand poetry
- Read and understand nonfiction
- Compare and contrast the presentation of events

An extension task:

- Understand time period through primary sources
- Conduct a short research project
- Read and gather information from multiple and varied sources
- Evaluate and present claims

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: "Winter 1934,*" Out of the Dust,* and Page 1 of No Title from *The Library of Congress* (sample tasks)
- **Lesson 2**: "Drought," **I**nformation on wheat growing, and "Drought!" (sample tasks)
- **Lesson 3**: "Spring 1934*"* and "Summer 1934,*" Out of the Dust*
- **Lesson 4**: Paragraphs 1-13 from an audio recording of "On Drought Conditions" and "March 8, 1936" from "Letters from the Dust Bowl" (sample tasks)
- **Lesson 5**: "Autumn 1934*"* and "Winter 1935,*" Out of the Dust*
- **Lesson 6**: "Spring 1935*" Out of the Dust*; "Dust Bowl Migrants," *We Are California*; and paragraphs 10-36 of Chapter 17 of *The Grapes of Wrath* (sample tasks)
- **Lesson 7**: "Dorothea Lange's 'Migrant Mother'" and "The Assignment I'll Never Forget"
- **Lesson 8**: "Summer 1935*"* and *"Autumn 1935," Out of the Dust* (sample tasks and culminating writing task)
- **Lesson 9**: *Surviving the Dust Bowl* and "10 Things You May Not Know About the Dust Bowl" (extension task)
- **Lesson 10**: "Legacy" and "Leaving the Dust Bowl" (cold-read assessment)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[3]

Consider the title of the novel: *Out of the Dust*. How does the phrase "out of the dust" relate to a theme of the novel? Write a multi-paragraph argumentative essay that analyzes how Hesse conveys the meaning of the title and develops a theme through particular details, including the setting and how Billie Jo changes as the story unfolds. (RL.6.2, RL.6.3, RL.6.5) Introduce and support your claims about the theme of the novel with clear reasons and relevant textual evidence, including direct quotations with page numbers. (RL.6.1; W.6.1a, b, c, e; W.6.9a; W.6.10)

Teacher Note: The writing includes grade-appropriate words and phrases and a variety of sentence patterns and demonstrates command of proper grammar and usage, punctuation, and spelling. (W.6.1d; L.6.1a, c, d; L.6.2b; L.6.3a-b; L.6.6) Use peer and teacher conferencing to improve student writing. (W.6.4, W.6.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
Topic: Overcoming adversity, growing up **Themes**: Through the setting of the Dust Bowl, consider survival, response to adversity, the lessons learned from hardship and failure, and what happens when good fortune is taken for granted **Text Use**: Character perspective, evaluation of primary and secondary historical sources to understand setting, nonfiction and fiction comparisons, theme development through characters and setting	This task assesses: - Assessing theme development through setting and character - Using of text to make a claim	**Read and understand text:** - Lesson 1 (sample tasks) - Lesson 3 - Lesson 6 (sample tasks) - Lesson 7 **Express understanding of text:** - Lesson 5 - Lesson 8 (sample tasks and use this task)

---

[3] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ ASSESSMENT[4]

Have students read "Legacy" from *The Dust Bowl* (*PBS.org*) and "Leaving the Dust Bowl" by Bob Bradshaw independently and then answer a combination of multiple-choice and constructed-response questions[5] about the text. Sample questions may include:

1. According to "Legacy," what were the causes of the Dust Bowl? Identify at least three causes and provide evidence for each cause. What lessons were learned? What evidence does the article provide in support of this idea? (RI.6.1, RI.6.2, RI.6.8)

2. Explain the meaning of the following lines from "Leaving the Dust Bowl": "California/is like a big green harbor/waiting for us." (RL.6.1, RL.6.4, L.6.5a)

3. How did people survive the Dust Bowl? Identify at least two actions people took for survival and their resulting outcomes. Explain how the ideas of survival are introduced and elaborated upon in the two texts. (RI.6.1, RI.6.3, RI.6.7)

4. How does information about the Dust Bowl in "Legacy" support or contradict information provided in *Out of the Dust*? Compare and contrast the presentation of events in each text. (RL.6.1, RI.6.1, RI.6.9, W.6.9a-b, W.6.10)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Overcoming adversity, growing up • **Themes**: Through the setting of the Dust Bowl, consider survival, response to adversity, the lessons learned from hardship and failure, and what happens when good fortune is taken for granted • **Text Use**: Character perspective, evaluation of primary and secondary historical sources to understand setting, nonfiction and fiction comparisons, theme development through characters and setting	This task focuses on: • Reading and understanding poetry • Reading and understanding nonfiction • Comparing and contrasting the presentation of events	**Read and understand text:** • Lesson 1 (sample tasks) • Lesson 2 (sample tasks) • Lesson 5 • Lesson 6 (sample tasks) • Lesson 8 (sample tasks) **Express understanding of text:** • Lesson 10 (use this task)

---

[4] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[5] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[6]

Watch *Surviving the Dust Bowl*, *American Experience, PBS.org,* and read "10 Things You May Not Know About the Dust Bowl," Christopher Klein. Then research answers to one of the following questions, gathering relevant information from credible sources:

1. What were the causes of the Dust Bowl, and what efforts have been made to prevent similar disasters?

2. What was daily life like in the 1930s?

Following the research, create an electronic and interactive news article featuring the answers to one of the questions. (W.6.7) Each article should Include:

- "firsthand accounts" (i.e., quotes from the texts of the unit) and quotes from at least one source;

- multimedia components (e.g., links to videos, interactive timelines, songs, etc.);

- visuals; and

- basic bibliographic information for sources. (RI.6.2; RI.6.7; RI.6.10; W.6.2a, b, c, d, f; W.6.9a-b; W.6.10; SL.6.5; L.6.1e; W.6.8)

Teacher Note: The writing should use grade-appropriate words and phrases and a variety of sentence patterns. (W.6.2e, W.6.4, L.6.3a-b, L.6.6) It should also demonstrate command of proper grammar and usage, punctuation, and spelling. (W.6.5; L.6.1a, c, d; L.6.2b) Similar to an online newspaper, ask students to read and comment on articles written by their peers. (W.6.6) Then engage in a reflection about the process and what students learned from the research experience.

Access sample student writing based on a similar topic here.[7]

Possible articles for student research:
- http://www.pbs.org/wgbh/americanexperience/features/introduction/dustbowl-introduction/
- http://www.u-s-history.com/pages/h1583.html
- http://www.history.com/topics/dust-bowl
- http://www.kansashistory.us/dustbowl.html
- http://www.livinghistoryfarm.org/farminginthe30s/farminginthe1930s.html
- http://kclibrary.lonestar.edu/decade30.html

---

[6] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[7] http://www.achievethecore.org/file/1005

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Overcoming adversity, growing up • **Themes**: Through the setting of the Dust Bowl, consider survival, response to adversity, the lessons learned from hardship and failure, and what happens when good fortune is taken for granted • **Text Use**: Character perspective, evaluation of primary and secondary historical sources to understand setting, nonfiction and fiction comparisons, theme development through characters and setting	This task focuses on: • Understanding of theme (time period) through primary sources • Conducting a short research project unit topic • Reading and gathering information from multiple and varied sources • Evaluating and presenting claims	**Read and understand the text:** • **Lesson 2** (sample tasks) • **Lesson 3** • **Lesson 4** (sample tasks) • **Lesson 7** **Express understanding of text:** • **Lesson 6** (sample tasks) • **Lesson 9** (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[8] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level; and
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[8] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[9] *"*Winter 1934*"* from *Out of the Dust*, Karen Hesse Page 1 of No Title from *The Library of Congress,* Woody Guthrie[10]	**TEXT DESCRIPTION:** *"*Winter 1934*"* introduces Billie Jo and her parents. Readers learn about the setting and the way of life for many Oklahoma farmers in the 1930s. Page 1 of No Title captures the spirit and language of the people of Oklahoma in the 1930s. **TEXT FOCUS:** Students begin understanding the setting, which will inform their understanding of the theme of the text. "Fields of Flashing Light" from "Winter 1934*"* is helpful in analyzing how words and phrases contribute to setting. (**RL.6.4**) This also gives students exposure to poetry as a text type that helps them understand the era and its approach to survival (preparing them for the cold-read summative task). (**RL.6.5**) Setting is an important element in *Out of the Dust*. How the characters respond to the setting is what builds the theme of this text. (**RL.6.2**, **RL.6.3**, **RL.6.10**) **NOTE ABOUT THE LESSONS:** Throughout this unit students will build knowledge through three tools. These tools will be reference for students to build on throughout the unit. • **Vocabulary Exploration:** Students identify unknown vocabulary and figurative language to understand the texts and explore tone. Have students identify unknown words, identify meaning using context clues, and describe how the words contribute to the meaning of the text. Students keep this vocabulary in a consistent location (e.g., journals) so they can return to and build on it throughout the lessons. *Begin in Lesson 1.* • **Character Analysis Graphic Organizer:** Examining character development helps students analyze the novel's theme. Have students keep a graphic organizer focused on the main characters that they return to throughout the unit. *Begin in Lesson 1.* • **Timeline Graphic Organizer:** Understanding the setting of the time period deepens student understanding of the main characters and the theme of the novel. Thus, have students keep a timeline of the Dust Bowl. On this timeline they should record facts about events. Have students include details that help them understand the context of each event. *Begin in Lesson 2.* **MODEL TASKS** **LESSON OVERVIEW:** Read the texts aloud as a class. Identify and determine the meaning of words and figurative language to ensure comprehension of the text. In groups, students describe and discuss how the vocabulary impacts their initial understandings. Then students identify the main characters and their response to the setting. Finally, students describe the people and setting of Oklahoma in the 1930s by writing a descriptive essay.

---

[9] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[10] **Note:** The full text contains sensitive material. The excerpt used in the unit does not contain sensitive material.

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXTS: • Read "Winter 1934" aloud as students follow along to get a feel for the structure of a novel in verse. Then have students reread "Fields of Flashing Light" independently. (**RL.6.10**) • Begin vocabulary exploration. Prompt students to identify and determine the meaning of unknown words and figurative phrases by using context as a clue (e.g., *fidgety, civil, scowl, slants, riled, pestering, whittled, clanked, feuding, foul, spindly, ratcheted,* and *snatched* and phrases such as "I hollered myself red the day I was born/Red's the color I've stayed ever since"; "cheekbones like bicycle handles"; and "wind/[. . .] ripped wheat straight out of the ground"). (**L.6.4a, L.6.5a**) Then verify the meaning of the words by using a dictionary. (**L.6.4d**) Keep a vocabulary display in a consistent location to build as students read the text. (**L.6.6**) • Have students begin the character analysis graphic organizer to chart the development of Billie Jo and Pa throughout the novel: (1) Keep track of their descriptions (physical and emotional), (2) evidence/quotations that reveal their thoughts and point of view regarding various events, (3) their responses to and interactions with other characters, (4) the consequences of their actions, and (5) the possible lessons learned from those actions. (**RL.6.1, RL.6.3, RL.6.6, W.6.9a**) Then discuss as a class how Hesse uses language to establish Billie Jo's character. (**RL.6.4, L.6.1e**) • Using **TP-CASTT**,[11] have students analyze "Fields of Flashing Light." (**RL.6.1, RL.6.2, RL.6.4, L.6.5a**) Then conduct a classroom discussion. Provide structure and routines for student interaction, such as using **accountable talk**[12] and citing evidence from their analysis. Model how to discuss ideas and provide evidence as support and allow students to practice. (**SL.6.1a, c, d; SL.6.6**) Example discussion questions: How do Hesse's words and phrases establish the setting and tone? How does this poem contribute to the development of the novel's setting and plot? (**RL.6.5**) Why is understanding the setting important for understanding *Out of the Dust*? How do Ma, Pa, and Billie Jo respond to the events? (**RL.6.3**) How does the setting influence their actions? • Read aloud Page 1 of No Title for students to hear Guthrie's "voice." The conversational tone and heavy dialect conveys information about the time and place in which Page 1 of No Title was written. • Ask students to work in groups to compare and contrast the content of Guthrie's brief autobiographical essay with the content of "Winter 1934." How does the portrayal of Billie Jo's community resemble that of Guthrie's experiences? (**RL.6.1, RL.6.9**) How does each author's language deviate from standard English? Why might Guthrie choose to use a dialect in his writing? (**RL.6.1, RI.6.6, L.6.1e**)

---

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Ask student pairs to write a descriptive summary of the people of Oklahoma in the 1930s, using details from either the poem or Page 1 of No Title to support the response. (**RL.6.2**, **W.6.9a-b**, **W.6.10**)
LESSON 2: "**Drought**," *American Experience, PBS.org* **I**nformation on wheat growing from World War I through the Great Depression ("**Wheat Prices**," *U-SHistory.com*; World War I U.S. Food Administration propaganda: "**Stamina**," "**Save the Wheat**," "**Will You Give Them Wheat?**," and "**Little Americans**") "**Drought!**," *Farming in the 1930s*	**TEXT DESCRIPTION:** The articles explain some of the causes of the Dust Bowl. The visual texts support information provided in the articles. Since "Drought!" from *Farming in the 1930s* is interactive, students should be given time to independently read and interact with the multimedia features, particularly the various drought maps over the decade. **TEXT FOCUS:** Present all these texts together, as students can analyze the different presentations of information to corroborate information and build an understanding of the Dust Bowl era. (**RI.6.9**) **MODEL TASKS** **LESSON OVERVIEW:** Students will end this lesson with an initial timeline about the facts of the Dust Bowl (timeline graphic organizer) and an explanation of how primary and secondary sources help them understand an historical time period. Students will first read the texts aloud as a class. They will identify and determine the meaning of words to ensure comprehension of the text. Students will compare the claims presented in each text. They will end by creating a timeline of the facts from various texts. **READ AND UNDERSTAND THE TEXTS:** • In pairs, have students read and create a written summary of "**Drought**" from *American Experience* on *PBS.org*. Then have students reread the text independently. (**RI.6.10**) • Have students build on the vocabulary exercise from Lesson 1. In pairs and then as a whole group, determine the meaning of words and phrases in the various texts using context clues (e.g., *drought, achingly, diminishing, unavoidable, devastation, desolation, penetrates, rehabilitate, stamina, depression, frantically, scrapped*). (**RI.6.4**, **L.6.4a**) Ask students to verify the meaning of the words and select two or three words to create **semantic maps**.[13] (**L.6.4b**, **c**, **d**; **L.6.5b**) • Have students individually **annotate**[14] "**Drought**" from *American Experience* on *PBS.org*, focusing on how the drought of the 1930s is introduced, illustrated, and elaborated in the text. (**RI.6.1**, **RI.6.3**) Label the technique(s) the author uses in each paragraph (e.g., example, anecdote, quotation, definition, etc.) and explain how each technique builds understanding of the drought. (**RI.6.1**, **RI.6.2**, **RI.6.5**) • Conduct a class discussion in which students determine the central idea of "**Drought**" from *American*

---

[13] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	Experience on *PBS.org*. (**RI.6.2**) Then discuss the author's purpose and how the purpose is conveyed through particular details. (**RI.6.6**)
	• Working in groups or pairs, have students record notes of the information shared in "**Wheat Prices**" from *U-SHistory.com*, World War I U.S. Food Administration propaganda: "**Stamina**," "**Save the Wheat**," "**Will You Give Them Wheat?**," and "**Little Americans,**" and "**Drought!**" from *Farming in the 1930s*. (**RI.6.7**, **SL.6.2**) Then have students compare and contrast the various presentations to "**Drought**" from *American Experience* on *PBS.org*. (**RI.6.9**, **SL.6.1a**) What information is supported in all texts? What new information do the additional texts provide? What information provided in "**Drought**" from *American Experience* on *PBS.org* is contradicted by the additional texts?
	• Finally, as a class, discuss which claims in "**Drought**" from *American Experience* on *PBS.org* are not supported or are better supported with the additional texts and why. Again, students should use evidence from the texts to back their statements. (**RI.6.1**, **RI.6.8**, **SL.6.2**)
	EXPRESS UNDERSTANDING:
	• Have students write an explanation of how the author of "**Drought**" conveys the central idea and purpose through the use of details. (**RI.6.2**, **RI.6.6**) Students should select an identified technique from their annotations to support the written explanation. (**RI.6.1**, **RI.6.5**, **RI.6.10**, **W.6.2a-c**, **W.6.9b**, **W.6.10**, **L.6.6**) Provide students with an **answer frame**[15] to help them organize their writing.[16] (**RI.6.1**, **RI.6.8**, **W.6.9b**, **W.6.10**, **L.6.6**)
	• Finally, have students individually create a graphic organizer, such as a timeline to record information gathered from the various texts, to create an accurate understanding of the historical context of the Dust Bowl. (**RL.6.1**, **RI.6.1**, **RI.6.9**) Have students share and compare their timelines and make adjustments to their own. As a class, discuss how people's stories and primary and secondary source documents help us to develop an understanding of people and a time period. (**W.6.9a-b**, **W.6.10**, **SL.6.2**)

---

[15] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

[16] Support students in using the answer frame structure by providing them with models strong in the targeted area and discussing the strengths based on a rubric. Then present a model that is weak in the targeted area and have the small group of students suggest revisions based on the rubric. For example, if students are struggling using strategies to organize ideas and develop the topic with quotations and appropriate transitions to clarify the relationships among the ideas, evidence, and explanation, conduct a **mini-lesson** in which students learn to use sentence frames such as "I know this because the text says…" and "This means…" to support their use of evidence and prompt them to provide an explanation. Work with the same students over time to add more sophisticated transitions and decrease their reliance on the sentence frame "crutches." Present students with mentor texts (excerpts from informational texts being read during whole-class instruction when strong organization and transitions are used), and have them analyze how authors organize and transition between ideas to connect sentences and paragraphs. Then work with students to show them how to **imitate the sentences** from the mentor texts to develop proficiency with using more varied and sophisticated transitions between ideas, limiting the use of the sentence frame "crutches" over time. (**W.6.2a**, **b**, **c**; **W.6.4**; **W.6.5**; **L.6.6**)

TEXT SEQUENCE	TEXT USE
LESSON 3: *"Spring 1934"* and "Summer 1934*"* from *Out of the Dust*, Karen Hesse	**TEXT DESCRIPTION:** These sections of the text help students continue to develop their understanding of Billie Jo, her family, daily life in the 1930s, and the experiences of farmers in the Dust Bowl. **TEXT FOCUS:** The phrases in these sections are rich and provide opportunities to discuss how Hesse uses words and phrases figuratively to develop the tone, setting, and characters. (**RL.6.4**, **L.6.5a**, **L.6.5c**, **L.6.6**) At this point in the text, students are likely to be familiar with the format. They will likely consider it easier to read individually or in small groups because poetry is often quicker to read than narrative text. To understand the meaning and make connections across the text, though, students will likely need to be prompted to reread and discuss key passages as a whole class or in small groups. (**RL.6.10**)
LESSON 4: Paragraphs 1-13 (until "And this was on Saturday, the farmers' marketing day!") from an **audio recording** of "**On Drought Conditions**," Franklin D. Roosevelt "March 8, 1936" from "**Letters from the Dust Bowl**" from *The Atlantic*, Caroline Henderson	**TEXT DESCRIPTION:** This excerpt is from one of Franklin D. Roosevelt's Fireside Chats and details his experiences and observations as he toured the Dust Bowl. The letters from Caroline Henderson are one of the most famous firsthand accounts of life during the Dust Bowl. **TEXT FOCUS:** These texts provide students with exposure to primary source documents to better understand the time period (and thus the setting of *Out of the Dust*). Additionally, these texts can be compared for how each presents similar information, delineating the claims and evaluating the supporting evidence, to get at the different purposes of each text. Those comparisons can also be made with the anchor text. (**RL.6.9**, **RI.6.6**, **RI.6.8**, **RI.6.9**, **L.6.3a**) **MODEL TASKS** **LESSON OVERVIEW:** Given the complexity and importance of these texts, students should have multiple exposures to them as a group. As a class, read, listen to, and reread the texts. Then help students make meaning of what the texts say about the time period. Finally, apply what students learn from these texts to *Oust of the Dust.* **READ THE TEXTS:** • These texts are complex and should first be read aloud as students follow along. Use the audio version for students to hear the speech in its original form. • Have students summarize the main points of each text. (**RI.6.1**, **RI.6.2**, **W.6.10**) **UNDERSTAND THE TEXTS:** • Conduct a series of class discussions based on the following questions: o *Husbandry* is defined as "the management and conservation of resources." Why does FDR open his speech and describe his journey this way? How does FDR establish his knowledge of the issues in the Dust Bowl? Explain how FDR's explanation in paragraphs 12 and 13 support his claim that his journey was one of *husbandry*? (**RI.6.1**, **RI.6.3**, **RI.6.4**, **RI.6.5**, **RI.6.6**, **RI.6.9**)

TEXT SEQUENCE	TEXT USE

	○ According to Caroline Henderson, "My own verdict in regard to plans for the reclaiming of such land would be, 'Too late.'" Why does she believe it is "too late" to reclaim the land? (**RI.6.1**, **RI.6.5**, **RI.6.6**)
	
	  ○ How does Henderson's letter give insight into the thoughts and traits of the people of the Dust Bowl? For example, read the following quotation from Caroline Henderson: "I suppose there is something of the gambler in all of us. We instinctively feel that the longer we travel on a straight road, the nearer we must be coming to a turn. People here can't quite believe yet in a hopeless climatic change which would deprive them permanently of the gracious gift of rain." What information does this quotation provide about the thoughts and traits of the people of the Dust Bowl? How does Henderson's view of the people of the Dust Bowl relate to FDR's observation in paragraph 7? (**RI.6.1**, **RI.6.5**, **RI.6.6**, **RI.6.9**)
	
	  ○ How do Henderson and FDR each view the following: Government aid? Preservation of the environment? What claims does each make, and how are those supported in each text? Which claims are not supported? (**RI.6.1**, **RI.6.6**, **RI.6.8**, **SL.6.3**)
	
	 • Prompt students to review the timeline graphic organizer from Lesson 2. Have them compare information expressed in either Henderson's letters or FDR's speech to information expressed in the poetry of *Out of the Dust* and information about the Dust Bowl on the timeline: How are the various presentations different? Which format is more interesting, convincing, and effective to you? What additions would you make to the timeline? Have students update their timeline graphic organizer. (**RL.6.1**, **RL.6.9**, **RI.6.1**, **RI.6.9**, **L.6.3a**)
	
	UNDERSTAND THE TEXTS:
	
	 • As a class, discuss how the students' new understanding of the time period helps them better describe the setting and the challenges the characters are facing in *Out of the Dust*.
	
	 • Then ask students to work in groups to create a formal written response for at least one of the above tasks. (**W.6.5**, **W.6.9b**, **W.6.10**, **SL.6.1a-b**, **L.6.3a**, **L.6.6**)
	
	Note: *There tasks are based on lessons available at* *http://nys.smithsonianconference.org/files/2012/08/Persuasive_Rhetoric.pdf and in* Reading Like a Historian *by Wineburg, Martin, and Monte-Sano.*

LESSON 5: "Autumn 1934" and "Winter 1935" from *Out of the Dust*, Karen Hesse	**TEXT DESCRIPTION:** These sections of the text contain several poems that provide further information about Billie Jo's changing point of view regarding her surroundings, the Dust Bowl, and her feelings toward her parents. **TEXT FOCUS:** This section of text begins to deeply connect the characters' point of view with the setting of the novel. Students should use their understanding of previous outside texts to deeply describe the setting and challenges Billie Jo is up against and explain how her character is changing as a result.

English Language Arts, Grade 6: *Out of the Dust*

TEXT SEQUENCE	TEXT USE
	TEXT NOTES: "Autumn 1934" can be read independently with class time spent on analyzing "Art Exhibit." "Winter 1935" is a longer section with several poems and lines worth exploring. Have students read the entire section independently, and then break the class into small groups or pairs. (**RL.6.10**) Use these sections to continue studying vocabulary and analyzing character, point of view, and theme development. Continue to have students locate information that corroborates or supports previous ideas and thoughts, information that offers a new perspective or new event or idea, or information that contradicts or challenges previous information about the Dust Bowl. (**RL.6.1**, **RL.6.2**, **RL.6.3**, **RL.6.6**, **RI.6.9**)
LESSON 6: "Spring 1935" from *Out of the Dust*, Karen Hesse "**Dust Bowl Migrants**," *We Are California* Paragraphs 10-36 ("The families moved westward, and the technique of building the worlds…" [Paragraph 10] until "They were known people—good people." [Paragraph 36]) of "**Chapter 17**" from *The Grapes of Wrath*, John Steinbeck	**TEXT DESCRIPTION:** This section contains several poems that provide further information about Billie Jo's changing point of view regarding her surroundings, the Dust Bowl, and her feelings toward her parents. "Dust Bowl Migrants" provides additional information about the Dust Bowl and the migration of farmers to California. The excerpt from *The Grapes of Wrath* presents the story of the Joad family, who migrated out of the Dust Bowl, and describes life on the road and the migrant camps that popped up along Route 66. **TEXT FOCUS:** Use these sections to continue studying vocabulary and verifying how the various texts provide similar or different information about the Dust Bowl. (**RL.6.4**, **RL.6.9**) Explore point of view based on character analysis and theme development to demonstrate understanding of the characters. (**RL.6.1**, **RL.6.2**, **RL.6.3**, **RL.6.6**) **MODEL TASKS** **LESSON OVERVIEW:** Read and summarize the texts. As a class, continue to interpret vocabulary and figurative language to comprehend the text. Discuss how the two supporting texts continue to help students understand the setting and theme of *Out of the Dust.* Finally, have students write a poem expressing Pa's point of view. **READ THE TEXTS:** • Focus students on reading and rereading "Dust Bowl Migrants" from *Out of the Dust*. "Dust Bowl Migrants" can be read aloud as students follow along. While the readability of the excerpt from *The Grapes of Wrath* is well below grade 6, the concepts and ideas are abstract. As such, this text is best read and summarized independently, and then discussed as a whole class. (**RL.6.2**, **RL.6.10**) **UNDERSTAND THE TEXTS:** • As a class, continue to determine the meaning of unknown words and figurative phrases in *Out of the Dust* by using context clues (begun in Lesson 1). (**L.6.4a**, **L.6.5a**, **L.6.5c**, **L.6.6**) In this section of the text, ask student groups to select at least two significant phrases and interpret the phrases based on context. Then, ask each group to present the phrases to the class, providing evidence for the interpretation, and logically explaining how the phrases contribute to the development of a theme. (**RL.6.1**, **RL.6.2**, **RL.6.4**, **SL.6.1a-b**, **SL.6.4**, **SL.6.6**) Have the audience ask questions of the presenters and challenge any interpretations that are not supported by

TEXT SEQUENCE	TEXT USE
	evidence. (**SL.6.1c-d**, **SL.6.3**)
	• Have students review the character graphic organizer begun in Lesson 1. Add details from this section of *Out of the Dust* that describe Billie Jo and Pa, their responses to and interactions with other characters, the consequences of their actions, and the possible lessons learned from those actions. (**RL.6.1**, **RL.6.3**, **RL.6.6**, **W.6.9a**)
	• Conduct a class discussion in which students discuss the following question: What do *Out of the Dust* and the excerpt from *The Grapes of Wrath* convey about the people of the Dust Bowl? (**RL.6.1**; **RL.6.2**; **RL.6.9**; **SL.6.1a**, **c**, **d**; **SL.6.6**)
	• Prompt students to review the timeline graphic organizer created in Lesson 2 to consider how information in these texts reflects and relates to information from other texts. (**RL.6.9**, **RI.6.1**, **RI.6.2**, **RI.6.9**) Have them look in these texts for information that corroborates or supports previous details on the timeline, information that offers a new perspective or new event or idea not included on the timeline, or information that contradicts or challenges previous information learned about the Dust Bowl.
	EXPRESS UNDERSTANDING:
	• Have students individually create an original poem from Pa's point of view that connects to the events of *Spring 1935*. (**W.6.3a-b**, **d**; **L.6.1e**; **L.6.2a-b**; **L.6.6**) Have students publish their poems on a shared class site. (**W.6.6**) Ask students to annotate their poems with an explanation of where the poem will go within the section of *Out of the Dust* and why based on how the poem explains Pa's character. (**RL.6.1**, **RL.6.5**) In addition, have students explain what they hoped to emphasize about Pa in their poem, drawing evidence from *Out of the Dust* to support the explanation. (**RL.6.1**, **RL.6.3**) Have students read at least two poems by a peer and provide feedback based on effectiveness of meeting the stated purpose, reader interest, and language use (**W.6.4**, **W.6.5**, **L.6.3a**)
LESSON 7: "**Dorothea Lange's 'Migrant Mother' Photographs in the Farm Security Administration Collection: An Overview**," Library of Congress "**The Assignment I'll Never Forget**," Dorothea Lange	**TEXT DESCRIPTION:** This is arguably the most famous photograph from the 1930s and illustrates the challenges of the time. The text with the photograph provides technical information about the context in which the photograph was taken and should be read alongside Lange's essay. "The Assignment I'll Never Forget" provides insight into Lange's thoughts, actions, and intentions when she took the famous photograph. **TEXT FOCUS:** The photograph can be analyzed for how it contributes to an understanding of a theme in *Out of the Dust*. (**RL.6.2**, **RI.6.7**) Since both texts provide similar information, they can be compared and contrasted based on their purposes and the effectiveness of each. (**RI.6.6**, **RI.6.9**) Lange makes several claims, and the essay can be evaluated for how particular phrases, sentences, and/or paragraphs contribute to her claims, as well as how she uses sentences for variety, effect, and to capture reader interest. (**RI.6.2**, **RI.6.3**, **RI.6.5**, **RI.6.8**, **L.6.3a**)

TEXT SEQUENCE	TEXT USE

LESSON 8:
 	
"Summer 1935" and "Autumn 1935" from *Out of the Dust*, Karen Hesse
	TEXT DESCRIPTION: In these sections Billie Jo learns to forgive herself and her father, and they begin to see more promising times ahead both in their relationship and in their surroundings.
	
	TEXT FOCUS: As these sections resolve the plot of the novel, use them to study theme development based on the characters. (**RL.6.2**, **RL.6.3**)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read the text independently. Students continue their character and vocabulary exploration. Students discuss the relationships between the characters. The lesson ends with students writing a narrative from the perspective of the character Pa.
	
	READ THE TEXT:
	
	• Ask students to read these sections independently or in pairs. Then have students reread "Midnight Truth," "Out of the Dust," and "Something Lost, Something Gained" ("Summer 1935").
	
	UNDERSTAND THE TEXT:
	
	• Prompt students to analyze "Midnight Truth," "Out of the Dust," and "Something Lost, Something Gained" ("Summer 1935") using **TP-CASTT**.[17] (**RL.6.1**, **RL.6.2**, **RL.6.4**, **L.6.5a**) Record the analysis on a graphic organizer.
	
	• Have students review the character graphic organizer begun in Lesson 1. Add details from this section of *Out of the Dust* that describe Billie Jo and Pa, their responses to and interactions with other characters, the consequences of their actions, and the possible lessons learned from those actions. (**RL.6.1**, **RL.6.3**, **RL.6.6**, **W.6.9a**)
	
	• Conduct a **fishbowl discussion**[18] based on the following questions:
	
	    o How are the various relationships (between Billie Jo and her dad, the people and the land, Billie Jo and herself, etc.) centered on the need for forgiveness?
	
	    o Is the concept of forgiveness present in any other texts in the unit?
	
	    o How are the approaches similar or different? How does the format of the novel contribute to the reader's understanding of Billie Joe? (**RL.6.1**, **RL.6.2**, **RL.6.3**, **RL.6.6**, **RL.6.9**, **RI.6.9**)
	
	Form two circles (one person from each pair is in the inner circle, and one person from each pair is in the outer

---

[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	circle). Provide each pair eight minutes to devise answers to the discussion questions and locate specific evidence. Then have the inner circle discuss their answers to the questions for five minutes, providing evidence from the text. (**SL.6.1a**, **b**, **c**) While the inner circle discusses, prompt students in the outer circle to note the claims made during the discussion, locate evidence that supports or contradicts those claims, and develop additional claims. (**SL.6.3**) After the five-minute discussion, have the pairs consult each other to revise and refine their claims and evidence. Then have the inner circle continue the discussion for five more minutes. • Prompt students to review the timeline graphic organizer from Lesson 2 and consider how information in these texts reflects and relates to information from other texts. (**W.6.9a**, **W.6.10**) Have them look in these sections for information that supports previous ideas, details on the timeline, or offers a new perspective on previous information learned about the Dust Bowl. (**RL.6.9**, **RI.6.2**, **RI.6.9**) **EXPRESS UNDERSTANDING:** • Have students write an answer to the following questions: Why does Billie Jo decide to leave, and why does she return? Why are Billie Jo's choices important to the plot of the novel? Analyze how "Midnight Truth," "Out of the Dust," and "Something Lost, Something Gained" contribute to the development of a theme of *Out of the Dust*. (**RL.6.1**, **RL.6.2**, **RL.6.3**, **RL.6.5**) Provide students with an **answer frame**[19] to support them in organizing their response. (**W.6.9a**, **W.6.10**, **L.6.6**) **SAMPLE SUMMATIVE TASK: Culminating Writing Task**
LESSON 9: *Surviving the Dust Bowl* from *American Experience* on *PBS.org* "**10 Things You May Not Know About the Dust Bowl**," Christopher Klein	**MODEL TASKS** **SAMPLE SUMMATIVE TASK: Extension Task**
LESSON 10: "**Legacy**" from *The Dust Bowl*, *PBS.org* "**Leaving the Dust Bowl**" by Bob Bradshaw	**MODEL TASKS** **SAMPLE SUMMATIVE TASK: Cold-Read Assessment**

---

[19] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

UNIT: *THE WITCH OF BLACKBIRD POND*

ANCHOR TEXT	**UNIT FOCUS**

ANCHOR TEXT

The Witch of Blackbird Pond, Elizabeth George Speare (Literary)

RELATED TEXTS

Literary Texts (Fiction)
- "**Choices**," Nikki Giovanni (Poem)
- "**The Road Not Taken**," Robert Frost (Poem)
- "**Identity**," Julio Noboa Polanco (Poem)

Informational Texts (Nonfiction)
- "**Puritans**" from *The New Book of Knowledge*, Grolier Online, Michael Kaufman
- "**Puritan Laws and Character**" from *History of the United States of America*, Henry William Elson, The MacMillan Company
- "**A Duty to Family, Heritage and Country**" from NPR's *This I Believe,* Ying Ying Yu
- The title and last page of "**Confession of Salem Jurors**" from *Strange Phenomena of New England in the 17th Century Including the "Salem Witchcraft, 1692,"* Cotton Mather

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)
- "**Puritan Intolerance**" from *Just the Facts: The Colonization of North America: The English Settlements: Part 02* Cerebellum, *Discovery Education* (Website)

UNIT FOCUS

Students will learn about the influence of family expectations and religious values on the development of one's personal identity. Students will also learn how reading informational texts in coordination with literary texts can enhance their understanding of time periods and the theme and setting of the novel.

Text Use: Influence of nonfiction on understanding fictional texts, character development, plot development, historical research

Reading: RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RI.6.1, RI.6.2, RI.6.3, RI.6.4, RI.6.5, RI.6.6, RI.6.7, RI.6.8, RI.6.9, RI.6.10

Writing: W.6.1a-e, W.6.2a-f, W.6.3a-e, W.6.4, W.6.5, W.6.6, W.6.7, W.6.8, W.6.9a-b, W.6.10

Speaking and Listening: SL.6.1a-d, SL.6.2, SL.6.3, SL.6.4, SL.6.6

Language: L.6.1a-d, L.6.2a-b, L.6.3a-b, L.6.4a-d, L.6.5a-c, L.6.6

CONTENTS

Page 49: Text Set and Unit Focus

Page 50: *The Witch of Blackbird Pond* Unit Overview

Pages 51-53: Summative Unit Assessments: Culminating Writing Task, Cold-Read Assessment and Extension Task

Page 54: Instructional Framework

Pages 55-65: Text Sequence and Sample Whole-Class Tasks

The Witch of Blackbird Pond Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks

Unit Focus

- **Topic**: Personal identity
- **Themes**: Evaluate the role of family and religion on one's personal identity
- **Text Use**: Influence of nonfiction on understanding fictional texts, character development, plot development, historical research

Summative Unit Assessments

A **culminating writing task**:

- Evaluate character development
- Analyze plot

A **cold-read assessment**:

- Read and understand complex texts
- Write in response to text

An **extension task**:

- Conduct historical research
- Build and present an argument

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: "The Road Not Taken" and Chapters 1-3 of *The Witch of Blackbird Pond* (sample tasks)
- **Lesson 2**: "Puritans" and Chapters 1-3 of *The Witch of Blackbird Pond* (sample tasks)
- **Lesson 3**: Chapters 4-5 of *The Witch of Blackbird Pond* and paragraphs 1-7 of "Puritan Laws and Character" from *History of the United States of America* (sample tasks)
- **Lesson 4**: Chapters 6-10 of *The Witch of Blackbird Pond*
- **Lesson 5**: "A Duty to Family, Heritage and Country" from NPR's *This I Believe*
- **Lesson 6**: Chapters 11-17 of *The Witch of Blackbird Pond* and "Puritan Intolerance" from *Just the Facts: The Colonization of North America: The English Settlements: Part 02*
- **Lesson 7**: Chapters 18-20 of *The Witch of Blackbird Pond* and "Choices" (sample tasks)
- **Lesson 8**: "Identity" (cold-read assessment)
- **Lesson 9**: The title and last page of "Confession of Salem Jurors" from *Strange Phenomena of New England in the 17th Century* (sample tasks)
- **Lesson 10**: Chapter 21 of *The Witch of Blackbird Pond* (culminating writing task)
- **Lesson 11**: Various texts (sample tasks and extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

As the plot of *The Witch of Blackbird Pond* unfolds, Kit aligns with different people at different times. In the end, to whom do you believe Kit is most loyal? Write an argument to support your claims with clear reasons and relevant textual evidence, including direct quotations with page numbers. (RL.6.1; W.6.1a, b, c, e; W.6.9a; W.6.10) Describe how Kit's loyalty changes throughout the story, including the impact Kit's family's expectations and religious values have on her loyalty. (RL.6.3, RL.6.10)

Teacher Note: The writing should use grade-appropriate words and phrases and demonstrate command of proper grammar, usage, and spelling, including correct punctuation and a variety of sentence patterns for reader interest. (W.6.1d, L.6.2a, L.6.2b, L.6.3a, L.6.3b, L.6.6) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and to improve student writing ability. (W.6.4, W.6.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Personal identity • **Themes**: Evaluate the role of family and religion on one's personal identity • **Text Use**: Influence of nonfiction on understanding fictional texts, character development, plot development, historical research	This task assesses: • Evaluating character development • Analyzing plot	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) **Express understanding of text:** • Lesson 4 • Lesson 6 • Lesson 7 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 10 (use this task)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ ASSESSMENT[2]

Read "Identity" independently and then answer a combination of multiple-choice and constructed-response questions[3] about the text and *The Witch of Blackbird Pond*, using evidence for all answers. Sample questions:

1. What is the central idea of "Identity"? Which statement from the poem best describes the central idea? Why? (**RL.6.1, RL.6.2, RL.6.5, RL.6.10**)

2. Explain the meaning of the first two stanzas of the poem. Then answer the following questions, citing evidence from the poem to support your answers (**RL.6.1, RL.6.4, RL.6.5, RL.6.10, L.6.5a-c, L.6.6**)

    a. Which words in the poem have the biggest influence on the meaning of the poem?

    b. Which words in the poem have the biggest influence on the tone of the poem?

3. What is the point of view of the speaker of the poem? Which lines in the poem best help you understand the speaker's point of view? Why? Cite textual evidence to support your explanation. (**RL.6.1, RL.6.4, RL.6.6, RL.6.10**)

4. In "Identity," the speaker states, "If I could stand alone, strong and free, I'd rather be a tall ugly weed." First, explain what the speaker means by this statement. Then, explain how this point of view is reflected in *The Witch of Blackbird Pond.* Finally, compare and contrast how each text, "Identity" and *The Witch of Blackbird Pond,* approaches a similar theme. Cite textual evidence to support your explanation. (**RL.6.1, RL.6.9, W.6.2a-b**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Personal identity • **Themes**: Evaluate the role of family and religion on one's personal identity • **Text Use**: Influence of nonfiction on understanding fictional texts, character development, plot development, historical research	This task focuses on: • Reading and understanding complex texts • Writing in response to text	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) **Express understanding of text:** • Lesson 5 • Lesson 7 (sample tasks included) • Lesson 8 (use this task)

---

[2] COLD-READ Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

Working in groups of two or three students, have each complete a research project on a selected historical figure who took action to overcome obstacles when his or her individual values and beliefs conflicted with family, religious, or social norms. As a group, write a report detailing:

- an overview of the person you researched (e.g., who was he or she, where did he or she live);
- an overview of the context in which the person lived (what were the challenges or beliefs surrounding the person);
- the actions the person took in relation to his/her situation;
- how those actions illustrate his/her values and beliefs; and
- the impact of his/her actions on today's society.

Gather relevant information from several sources, including first- and secondhand accounts, through library or Internet research, assessing the credibility of each source. (W.6.7, W.6.8, SL.6.1b) In your report, be sure to cite evidence from your research by quoting or paraphrasing conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources. (RI.6.1, W.6.2a-f, W.6.8, W.6.9b, W.6.10, SL.6.2)

Teacher Note: The writing should use grade-appropriate words and phrases and demonstrate command of proper grammar, usage, punctuation, and spelling, including using pronouns correctly and using a variety of sentence patterns for reader interest. (W.6.4; W.6.5; L.6.1a, b, c, d; L.6.3a, b; L.6.6) Students should present their findings to the class, sequencing ideas logically and using pertinent descriptions, facts, and details. (SL.6.4, SL.6.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Personal identity • **Themes**: Evaluate the role of family and religion on one's personal identity • **Text Use**: Influence of nonfiction on understanding fictional texts, character development, plot development, historical research	This task focuses on: • Conducting historical research • Building and presenting an argument	**Read and understand the text:** • Lesson 3 (sample tasks included) **Express understanding of text:** • Lesson 5 • Lesson 9 (sample tasks included) • Lesson 11 (use this task)

---

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[5] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level; and
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[5] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6] "**The Road Not Taken**," Robert Frost (Poem) Chapters 1-3 of *The Witch of Blackbird Pond*, Elizabeth George Speare	**TEXT DESCRIPTION:** "The Road Not Taken" sets the stage for *The Witch of Blackbird Pond*. In these first three chapters of the book, Kit, the main character, begins her journey. "The Road Not Taken" frames the importance of this journey. (**RL.6.1**, **RL.6.2**, **RL.6.5**, **RL.6.6**, **RL.6.10**) **TEXT FOCUS:** The first three chapters of *The Witch of Blackbird Pond* provide opportunities for students to identify, chart, and discuss the beginning of Kit's journey, and to form an initial understanding of her character. Students begin to identify instances when Kit chooses "The Road Not Taken" and how these decisions help the author develop Kit's point of view. (**RL.6.6, RL.6.9**) Make predictions as to what this could mean for Kit throughout the reading of the text. **MODEL TASKS** **SAMPLE TASK:** Use these **lessons**[7] to help students read and understand "The Road Not Taken." Then preview the content of *The Witch of Blackbird Pond* and discuss what students learned about making hard choices through the poem.
LESSON 2: "**Puritans**" from *The New Book of Knowledge*, Grolier Online, Michael Kaufman Chapters 1-3 of *The Witch of Blackbird Pond*, Elizabeth George Speare	**TEXT DESCRIPTION:** This text provides an overview of Puritan values and describes their reasons for emigrating to the American colonies. **TEXT FOCUS:** Reading "Puritans" will help students understand the time period and history Kit and her family experience. This content will help students examine the rationale for some of the decisions she and her family make, including the ambivalence Kit's uncle feels about taking her in. (**RL.6.3**) **MODEL TASKS** **LESSON OVERVIEW:** Students read "Puritans" and reread Chapters 1-3 of *The Witch of Blackbird Pond* independently. Analyze as a class the vocabulary and sentences within the texts. In small groups, students pull information from "Puritans" and use it to understand the setting of *The Witch of Blackbird Pond.* End with a class discussion about the decisions of the main character, Kit, given the setting. **READ THE TEXTS:** • Have students read "Puritans" and reread Chapters 1-3 of *The Witch of Blackbird Pond* independently. (**RL.6.10**, **RI.6.10**)

---

[6] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[7] **http://learnzillion.com/lessonsets/146-reading-literature-the-road-not-taken-poetry**

TEXT SEQUENCE	TEXT USE
	• As a class, choose two or three words from "Puritans" (e.g., *frivolity, persecuted, infamous, foreshadowed*) to add to a classroom **word display**.[8] (**RI.6.4**) First, have students define the words in context. (**L.6.4a**) **Then p**rovide students with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions based on their affixes. (**L.6.4b**) Reinforce understanding by having students create **semantic maps**[9] for the words. (**L.6.4c**, **d**) As words are added throughout the unit, challenge students to use the words in discussion and writing. (**L.6.6**)
	• Divide students into pairs and provide the pairs with different color highlighters. Have student pairs reread a section of "Puritans" and highlight the various sentence types (e.g., simple, compound, complex, compound-complex). Then, have students do the same for a passage from *The Witch of Blackbird Pond.* Ask students to review the different colors to determine how authors vary their sentences. As a class, discuss how the variety of sentences and words used in both texts contributes to meaning and reader interest. (**L.6.3a**)
	• **Note for Small-Group Reading:** If students struggle with reading fluency (rubric for assessing reading fluency available **here**[10]), provide a copy of "Puritans" that has been marked with phrase breaks (see **Phrase-Cued Text Lessons**[11]). Follow the fluency intervention description provided in the link.
	UNDERSTAND THE TEXTS:
	• To help students determine the central idea of the text and how it is conveyed through particular details, organize students into four small groups. (**RI.6.2**) Post four questions about "Puritans" on chart paper around the room. Have students circulate around the room in their groups, silently reading, commenting on and adding to the answers provided by classmates (see **Chalk Talk**[12]). This task prepares students with the knowledge they need to participate in the next task. Review each completed poster at the end of the class time. Sample questions:
	o Summarize the central idea of this text. List three pieces of evidence that support the central idea (noting related page numbers). (**RI.6.1**, **RI.6.2**, **W.6.9b**)
	o How is the central idea introduced and elaborated on throughout the text? What techniques did the author use to communicate the central idea? (**RI.6.3**)
	o Identify three claims the author of "Puritans" makes. Locate one piece of evidence to support each claim. Determine whether any of the claims are not supported by evidence. (**RI.6.8**)

[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[10] http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf
[11] http://www.interventioncentral.org/academic-interventions/reading-comprehension/phrase-cued-text-lessons
[12] http://leagueschools.com/chalktalk.pdf

TEXT SEQUENCE	TEXT USE

	o What similarities and differences do you notice about the characters and events of *The Witch of Blackbird Pond* and the ideas described in "Puritans"? (**RI.6.9**)
	
	  • Have students begin a section in their notes where they track the main character, Kit, and her choices. Students should create a chart. The first column should say "Challenging Events or Situations," the second column should say "Kit's Decision about That Event," and the third column should say "Who Kit Was Loyal to and How She Felt." Students will track Kit's loyalty and what guided her decisions throughout the unit. Have students work in pairs to begin completing this chart for these chapters. Students should note page numbers next to their entries. Discuss as a class while students adjust and change their chart.
	
	EXPRESS UNDERSTANDING:
	
	  • Conclude this task by engaging students in a full-class discussion using **accountable talk**.[13] Have students begin by summarizing the context of the time. Students should explain what they learned about the people and setting from "Puritans."
	
	  • Then have students discuss the impact of that context on *The Witch of Blackbird Pond*. Students should refer to specific evidence from both texts to pose and respond to specific questions with detail. (**RL.6.1**; **SL.6.1a**, **c**, **d**) Sample questions:
	
	    o In Chapter 1, John Holbrook asks Kit, "You are not a Puritan then?" to which she responds, "Puritan? You mean a Roundhead? One of those traitors who murdered King Charles?" How might Kit's response impact the plot of the novel? (**RL.6.3**, **RL.6.5**)
	
	    o In Chapter 2, Kit says about her aunt Rachel, "But instead she fell in love with a Puritan and ran away to America without her father's blessing." How does this idea contribute to the conflict of the novel? What might this mean for Kit as she begins her life in America? (**RL.6.2**, **RL.6.5**)
	
	    o Near the end of Chapter 3, Kit's uncle Matthew asks her, "Your grandfather was a King's man, I reckon?" to which she replies, "He was a Royalist, sir. Here in America are you not also subjects of King James?" The text then states, "Without answering, Matthew Wood left the room." Why might Matthew have acted in this way? What conclusions can you draw about how the relationship between Matthew and Kit might develop over the course of the novel? (**RL.6.3**, **RL.6.5**)

---

[13] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
LESSON 3: Paragraphs 1-7 of "**Puritan Laws and Character**" from *History of the United States of America*, Henry William Elson, The MacMillan Company Chapters 4-5 of *The Witch of Blackbird Pond*, Elizabeth George Speare	**<u>TEXT DESCRIPTION:</u>** Chapters 4-5 of *The Witch of Blackbird Pond* emphasize the strict Puritan way of life that Kit, an outsider, does not necessarily agree with or want to understand. "Puritan Laws and Character" provides an historical overview of the Puritan way of life fictionalized in *The Witch of Blackbird Pond*. **<u>TEXT FOCUS:</u>** Pairing "Puritan Laws and Character" with Chapters 4-5 helps students gain a deeper insight into the Puritan ways of life and more fully understand the events in *The Witch of Blackbird Pond*. (**RL.6.9**, **RI.6.10**) **<u>MODEL TASKS</u>** **LESSON OVERVIEW:** Read "Puritan Laws and Character" aloud as a class. Identify key vocabulary and define. In pairs, have students reread "Puritan Laws and Character." Have students read Chapters 4-5 in small groups. Through small-group conversations using graphic organizers, a follow-up whole-class conversation, and writing, have students identify characteristics from the time period to explain the setting and characters of *The Witch of Blackbird Pond*. **READ THE TEXTS:** - "Puritan Laws and Character" is from the high end of the grade-level text complexity band. Read aloud paragraphs 1-7 of "Puritan Laws and Character" as students follow along with a printed copy. - After the first reading of "Puritan Laws and Character," ask students to suggest two or three words from the text (e.g., *unmollified*, *somber*, *tyranny*) to add to the word display. Come to a consensus on which words to add and verify their meanings through context and using a dictionary. (**RI.6.4**; **L.6.4a**, **d**) - Have students reread paragraphs 1-7 of "Puritan Laws and Character" in partners using the **Say Something**[14] reading strategy. As students read, they should periodically pause to "say something" about the text in order to make predictions, ask questions, clarify misunderstandings, and make comments and connections. (**RI.6.10**) - Have students read Chapters 4-5 from *The Witch of Blackbird Pond* in small groups. **UNDERSTAND THE TEXTS:** - Working in pairs, have students compare the description of the Puritan way of life in Colonial America from "Puritan Laws and Character" to how *The Witch of Blackbird Pond* portrays life in a Puritan community. - Prompt students to use a graphic organizer (e.g., Venn diagram or **T-chart**[15]) and cite evidence to support entries made on the organizer. (**RL.6.1**, **RI.6.1**, **RI.6.9**, **SL.6.1a**) Ask two student pairs to form a group of four and work together to compare graphic organizers. Each pair should take turns presenting their organizer as the other pair

---

[14] http://www.learningpt.org/literacy/adolescent/strategies/something.php
[15] http://www.readwritethink.org/classroom-resources/printouts/chart-30225.html

TEXT SEQUENCE	TEXT USE
	reviews their own organizer, adding relevant details and removing any irrelevant or inaccurate information. (**W.6.5**; **W.6.9a**, **b**; **SL.6.1a**, **b**)
	• Have students return to the chart (begun in Lesson 2) where they track Kit's decisions and loyalties. Have students work in pairs to update the chart based on the new chapters. Discuss as a class.
	EXPRESS UNDERSTANDING:
	• Lastly, have students choose an incident or detail from *The Witch of Blackbird Pond* that connects to an historical concept or idea expressed in "Puritan Laws and Character." Some examples may include:
	o The discussion between Judith and Kit in Chapter 4 about the slits in the sleeves of dresses
	o Matthew telling Kit in Chapter 4, "You will fit yourself to our ways and do no more to interrupt the work of the household or to turn the heads of my daughter with your vanity"
	o Kit declining to go to Meeting and causing an uproar in Chapter 5
	• Ask students to analyze in writing how the incident or detail contributes to their understanding of Kit and the setting of the novel. (**RL.6.5**, **W.6.1a-e**, **W.6.10**) Use the following process with students:
	o Students identify their writing task. Students complete an evidence chart as a pre-writing activity. The evidence chart has three columns: (1) Evidence: Quote or Paraphrase, (2) Page Number, (3) Elaboration/Explanation of How This Evidence Supports Ideas or Arguments.
	o Once students complete the evidence chart, prompt them to look at the writing task to remind themselves what kind of response they are writing (e.g., expository, analytical, argumentative) and think about the evidence they have found. (**W.6.5**)
	o Have students develop a specific thesis statement.[16] This could be done independently, with a partner, or in a small group. As needed, model for students how to create a thesis statement. (**W.6.1a**)
	o Have students complete a first draft, and prompt them to use evidence from the chart, words and phrases from the word display, and a variety of sentence lengths and types. (**RL.6.1**; **W.6.1b**; **W.6.1d**; **W.6.9a**, **b**; **L.6.3a**-**b**; **L.6.6**)
	o Then, through writing conferences with peers or the teacher, have students develop and strengthen writing as needed by planning, revising, editing, and rewriting to ensure that each claim is supported with clear reasons and relevant evidence. (**W.6.1b**, **c**; **W.6.5**; **L.6.6**) Depending on student writing ability,

---

[16] Resources for developing thesis statements: **http://owl.english.purdue.edu/owl/resource/545/01/** or **http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml**.

TEXT SEQUENCE	TEXT USE
	determine the necessary support during the writing process (e.g., providing an organizational frame, showing models of strong and weak student work, providing descriptive feedback).
LESSON 4: Chapters 6-10 of *The Witch of Blackbird Pond*, Elizabeth George Speare	**TEXT DESCRIPTION:** In these chapters, political pressure placed on the Puritan sect from King James and the royalists continues to escalate. Meanwhile, William Ashby (a King's man) begins to call on Kit, and she wrestles with acceptance of the pairing. Additionally, Kit is recommended to assist Mercy with her dame school for young children, and Kit's unconventional ways create conflict. (**RL.6.2**, **RL.6.5**) As a result, Kit seeks comfort in the Meadows and is introduced to Hannah Tupper of Blackbird Pond, who provides Kit with guidance and peace. **TEXT FOCUS:** Students continue to explore Kit's character as she changes over the course of the text and responds to the pressures of the Puritan society. (**RL.6.3**)
LESSON 5: "**A Duty to Family, Heritage and Country**" from NPR's *This I Believe,* Ying Ying Yu	**TEXT DESCRIPTION:** "A Duty to Family, Heritage and Country" is a supplemental text in which the author follows her family's wishes against her own. **TEXT FOCUS:** Students analyze how the author introduces, illustrates, and elaborates on the idea of "duty" through particular details. (**RI.6.2**, **RI.6.3**) This text can then be used as a comparison to the decisions Kit makes throughout *The Witch of Blackbird Pond*. (**RL.6.3**, **RL.6.9**)
LESSON 6: Chapters 11-17 of *The Witch of Blackbird Pond*, Elizabeth George Speare "**Puritan Intolerance**" from *Just the Facts: The Colonization of North America: The English Settlements: Part 02* Cerebellum, *Discovery Education*	**TEXT DESCRIPTION:** "Puritan Intolerance" is a video clip (2:26 minutes) that provides more information about the Puritans and their beliefs. It also discusses the idea that the Puritans were intolerant of witchcraft and introduces the Salem witch trials of the 1690s. Access to this video clip can be obtained by using a Discovery Education user name and password, or the entire video can be purchased **here**.[17] **TEXT FOCUS:** It is important for students to understand that Kit's experience is not an isolated event but connected to the context of the time period. Students determine the author's purpose in creating "Puritan Intolerance" and explain how this purpose is conveyed in the text to further their understanding of the time period. (**RI.6.6**, **RI.6.7**)
LESSON 7: Chapters 18-20 of *The Witch of*	**TEXT DESCRIPTION:** "Choices" is about a limitation of choices, when one feels restricted. At this point in the novel, Kit is frustrated with the life she has and is looking for choices. **TEXT FOCUS:** A comparison of points of view allows students to take a deeper look at the role choices play or do not play

---

[17] **http://www.amazon.com/Just-Facts-Colonization-English-VHS/dp/B00008J2HS/ref=sr_1_fkmr1_1?s=movies-tv&ie=UTF8&qid=1389185718&sr=1-1-fkmr1&keywords=Just+the+Facts%3A+The+Colonization+of+North+America%3A+The+English+Settlements%3A+2**

TEXT SEQUENCE	TEXT USE
Blackbird Pond, Elizabeth George Speare	in everyday life, connecting back to the unit focus. (**RL.6.6**, **RL.6.9**)
	MODEL TASKS
"**Choices**," Nikki Giovanni (Poem)	**LESSON OVERVIEW:** Students read both texts independently. Students work in pairs to analyze "Choices" and use it to better understand Kit. Students debate the question "Should Kit be persecuted as a witch?" as a whole class and end with their personal written argument to this question.
	READ THE TEXTS:
	• Have students read Chapters 18-20 of *The Witch of Blackbird Pond* and read the poem "Choices" independently. (**RL.6.10**)
	UNDERSTAND THE TEXTS:
	• Have students work in pairs to analyze "Choices" using **TP-CASTT**[18] and determine a theme of the poem. (**RL.6.1**, **RL.6.2**, **RL.6.4**, **RL.6.6**, **L.6.5b-c**, **L.6.6**) In groups of three or four, have students apply the theme of "Choices" to *The Witch of Blackbird Pond* and discuss how the poem reflects similar feelings to those expressed by Kit.
	• Have students return to the chart they have been keeping all unit (begun in Lesson 2) to update it with events and Kit's choices.
	• Have students reread Chapter 18 of *The Witch of Blackbird Pond.* Using a **philosophical chairs debate**,[19] **have students consider** whether Kit should be prosecuted as a witch. (**RL.6.3**) Form two student-led groups—one defending Kit during her upcoming hearing and the other opposing. First, have students work with their group to form written opening arguments, citing from any text read throughout the unit. Their goal is to convince as many classmates as possible to join their side. (**RL.6.1**; **RI.6.1**; **SL.6.1a**, **b**; **W.6.9a**, **b**; **W.6.10**)
	• Have each side deliver their opening arguments to the class.
	• Then, engage students in a debate, responding to each side's opening argument. During the debate, students will form two lines facing each other, each line representing a different side of the debate. They will present their claims, reasons, and evidence; pose questions that elicit elaboration; and respond to others' claims with relevant ideas. (**SL.6.1a**, **b**, **c**; **SL.6.4**; **SL.6.6**) As students listen to the other side and evaluate the soundness of the reasoning and sufficiency of the evidence, they may modify their own views and switch sides by physically moving to the other line. (**SL.6.1d**, **SL.6.3**)

---

[18] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[19] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • After the debate, have students independently write a paragraph arguing for their final position on the debate. They should introduce their final claim (should Kit be prosecuted as a witch based upon the information presented) and support their claim with reasoning and relevant evidence gathered during the debate. (**RL.6.1**; **W.6.1a**, **b**; **W.6.9a**; **W.6.10**) Have students share their written paragraph with a partner, who will review the writing with a student-developed rubric to evaluate whether the evidence supports the claim and whether the explanation is logical. (**W.6.5**)
LESSON 8: "**Identity**," Julio Noboa Polanco (Poem)	**TEXT DESCRIPTION:** This poem addresses similar themes to the anchor text and is sufficiently complex for grade 6. **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Cold-Read Assessment**
LESSON 9: The title and last page of "**Confession of Salem Jurors**" from *Strange Phenomena of New England in the 17th Century including the "Salem Witchcraft, 1692*," Cotton Mather	**TEXT DESCRIPTION:** "Confession of Salem Jurors" is a signed primary source document by Salem jurors asking forgiveness for their role in the Salem witch trials. (**RI.6.10**) **TEXT FOCUS:** "Confession of Salem Jurors" brings this study full circle, helping students see from a primary source how the religious and social expectations of the time influenced people. Students should use this text to reflect on the decisions Kit made throughout *The Witch of Blackbird Pond*. (**RL.6.2**, **RL.6.9**) **MODEL TASKS** **LESSON OVERVIEW:** As a class, read "Confession of Salem Jurors" and analyze the sentences and vocabulary to identify a central idea and supporting reasons. Have students reread the text in pairs and compare the details to the setting of *The Witch of Blackbird Pond*. Finally, have students write a confession letter from the viewpoint of one of the key characters from *The Witch of Blackbird Pond.* **READ THE TEXT:** • "Confession of Salem Jurors" is complex. Read this text aloud as students follow along with a printed copy. Then have students work in collaborative groups to reread the text to answer the questions. • Paraphrase the text as a class by analyzing the words, phrases, and sentences of the text to put them into students' own words. Some words will need to be defined by the teacher as not all words are defined through context (e.g., *sundry* [various], *candidly* [honestly]). Ask students to determine the meaning of words and phrases (e.g., *delusions of the powers of darkness, prevailed, impute, unwittingly, condemning, unacquainted, deluded*) using context. (**L.6.4a**) Provide them with a list of Greek and Latin affixes and roots. Have students verify the

TEXT SEQUENCE	TEXT USE
	preliminary definitions of words based on the affixes. (L.6.4b) Confirm the meaning with a dictionary. (L.6.4d)

UNDERSTAND THE TEXT:

- As a class, identify the central idea of the "Confession of Salem Jurors."

- Have students reread the text in pairs and circle descriptive words and phrases. Project the words and phrases students circled and have a discussion about the meaning of the words based on context and their relationship to each other. (RI.6.4; L.6.4a; L.6.5a, b) What do the words make the students think of or feel? (L.6.5c)

- Put two pairs together (forming groups of four) and provide each group with a copy of the text. Have each group identify three details that connect to the central idea in the text and record the details on a piece of chart paper. (RI.6.1) Each group should determine whether their details introduce, illustrate, or elaborate on the central idea. (RI.6.2, RI.6.3) Students should cite evidence from the text to explain why they made the claim they did and note that on their chart paper.

- Have each group share their details with the class and then determine whether any claims in the text are unsupported by reviewing the details from each group. (RI.6.8, SL.6.1a)

- Lastly, have each group determine the author's purpose in writing this confession: How do the words, phrases, claims, and supporting details reveal the purpose? Is the purpose explicitly stated by the author? Is there another purpose that is revealed through the analysis of the text? (RI.6.6) Discuss as a class how the confession supports or refines students' understanding of *The Witch of Blackbird Pond*. (RL.6.9, SL.6.1a, SL.6.6)

EXPRESS UNDERSTANDING:

- Have students compose letters of confession similar to the "Confession of Salem Jurors." Students should choose a character from *The Witch of Blackbird Pond* that they will represent in their letter. Each letter should be written in first person and represent the viewpoint given what the students understand about the historical setting of the time. (RL.6.6, W.6.3a-e, W.6.4, W.6.5, W.6.10)

- Have students select a character and identify the confession that character will make. Consider the character's interactions with and treatment of Kit. (RL.6.3)

- Provide students with an evidence chart to gather and record thoughts, information, and evidence about the character's confession from class notes on the time period and *The Witch of Blackbird Pond*. (RL.6.1, RI.6.1) The evidence chart has three columns: (1) Evidence: Quote or Paraphrase, (2) Page Number, (3) Elaboration/Explanation of How This Evidence Supports Ideas. Then have students work in pairs, small groups, or

TEXT SEQUENCE	TEXT USE
	at a teacher table to discuss the ideas and information gathered and refine their thinking, including locating additional relevant evidence. (**RL.6.1**; **RI.6.1**; **W.6.9a-b**; **SL.6.1a**, **c**, **d**) **Model**[20] how to turn notes and words from the word display into sentences, focusing on a portion of the letter where students need additional support (e.g., establishing a context, composing sentences for reader interest, incorporating descriptive language). • Finally, have students write the letters in pairs or small groups using techniques (such as descriptive details and sensory language) to develop the experiences and point of view of the character, and transition words, phrases, and clauses to convey sequence and proper formal letter format. (**W.6.3b**, **c**, **d**) Have students suggest ideas and revisions for improving the writing based on a **writing rubric**.[21] Incorporate cycles of drafting with peer and teacher conferencing and revision through small-group writing. (**W.6.4**; **W.6.5**; **L.6.1c**, **d**; **L.6.2b**; **L.6.3a**; **L.6.6**) Use a similar process for the culminating writing task. • **Note for Small-Group Writing:** Use **mentor texts and student models**[22] in small-group writing focused around targeted areas of student writing weakness. Present a model that is strong in the targeted area and discuss its strengths based on the writing rubric. Then present a model that is weak in the targeted area and have the small group of students suggest revisions based on the writing rubric.[23] (**W.6.5**, **L.6.3a**, **L.6.6**)
LESSON 10: Chapter 21 of *The Witch of Blackbird Pond*, Elizabeth George Speare	**TEXT DESCRIPTION:** Kit struggles with the need to follow family expectations and religious values throughout the text. In the end, she decides to follow her heart regardless of others' perception of her. Due to this struggle, Kit's loyalty wavers throughout the novel. **TEXT FOCUS:** Tracing the development of Kit's character throughout the novel and analyzing its impact on her loyalty to others defines Kit and her journey throughout the novel. (**RL.6.1**, **RL.6.10**) **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Culminating Writing Task**
LESSON 11: Various texts selected by students for research on historical figures	**TEXT DESCRIPTION:** Kit finds the strength to follow her heart and make her dreams a reality regardless of the expectations of her family or their religious values. Have students research historical figures who found the strength to similarly hold fast to their personal beliefs and overcome obstacles created by family expectations, religious values, and societal norms.

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[21] http://www.parcconline.org/sites/parcc/files/Grade6-11-ELACondensedRubricFORANALYTICANDNARRATIVEWRITING.pdf

[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-writing

[23] For example, if students are struggling to incorporate grade-appropriate words and phrases, use Adam Cruff's speech after learning his daughter could read in Chapter 19 of *The Witch of Blackbird Pond* as a mentor text. Analyze the words and phrases with the students and show them how to imitate the sentences to develop proficiency in using a variety of sentence patterns for meaning, reader interest, and style, and incorporate more robust vocabulary similar to the texts provided.

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **EXPRESS UNDERSTANDING:** • Prior to engaging in research for the extension task, conduct a **Socratic seminar**[24] based on the following question: In *"Confession of Salem Jurors,"* the jurors apologize for their actions during the Salem witch trials. Considering this and Kit's experiences in *The Witch of Blackbird Pond*, why do social norms and religious values sometimes lead to prejudice or mistreatment of those who don't conform? • Provide students with key quotes from various texts in the unit or outside sources to support their discussion and/or allow students to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (**RL.6.1**, **RL.6.2**, **RL.6.5**, **RI.6.1**, **RI.6.2**, **RI.6.5**, **W.6.8**) • During the seminar, divide the class into two circles (inner and outer). (**SL.6.1b**) Have the inner circle discuss the questions for a certain amount of time, inviting others in the inner circle to speak so all voices are heard, posing and responding to additional questions, bringing the conversation back on track as needed, and acknowledging when opinions are changed and views are modified based on evidence provided during the discussion. (**SL.6.1c**, **d**; **SL.6.4**; **SL.6.6**) As the inner circle (speakers) discuss, each person in the outer circle evaluates a person in the inner circle to determine the evidence that is relevant or irrelevant and the evidence that most strongly supports the speaker's claim. Track evaluations, make comments, and ask questions using a graphic organizer, journals, or on a back-channel platform like **TodaysMeet**.[25] Then swap positions of the circles. (**W.6.6**, **SL.6.3**) **SAMPLE SUMMATIVE TASK: Extension Task**

UNIT: *HATCHET*

ANCHOR TEXT

Hatchet, Gary Paulsen (literary)

RELATED TEXTS

Literary Texts (Fiction)

- "In Which the Autumn Provides Food and Loneliness" and "In Which We All Learn About Halloween" from *My Side of the Mountain*, Jean Craighead George *(Note: These excerpts can be found in some grade 5 basals.)*
- Chapters 1-2, 4, and 8-9 from *The River*, Gary Paulsen
- Excerpt[1] from *Julie of the Wolves,* Jean Craighead George

Informational Texts (Nonfiction)

- "**What Would Peter Do?**" from *OutdoorSafe Inc.*, Peter Kummerfeldt
- "**Help Me Make It Through the Night—Surviving a Wilderness Emergency**" from *New York State Conservationist*, Kelly Stang
- "**The Practice of Slowing Down**" from *This I Believe*, Phil Powers
- "**Survival by the Numbers**" from *OutdoorSafe Inc.*, Peter Kummerfeldt
- "**Your Story: Are You a Survivor?**" from *National Geographic*
- "**The 25 Most Incredible Survival Stories of All Time**" from *Outdoorlife.com*, Tim MacWelch

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *A Cry in the Wild*, Mark Griffins (1990)
- "**Snow Fall: The Avalanche at Tunnel Creek**" from *The New York Times*, John Branch (Website)

UNIT FOCUS

This unit teaches students about survival in the face of grave danger and overwhelming odds. Students will evaluate survival stories to learn about the importance of positive thinking, slowing down to think clearly, problem solving, and constant vigilance when facing any situation, especially a life-threatening one. They will also study characters in literature to learn about the struggle of man versus nature and the life lessons we can learn from others' survival situations.

Text Use: Characters, conflict, theme, and comparing and contrasting different texts

Reading: RL.6.1, **RL.6.2**, **RL.6.3**, **RL.6.4**, **RL.6.5**, **RL.6.6**, **RL.6.7**, **RL.6.9**, **RL.6.10**; **RI.6.1**, **RI.6.2**, **RI.6.3**, **RI.6.4**, **RI.6.6**, **RI.6.8**, **RI.6.9**, **RI.6.10**

Writing: W.6.1a-d; **W.6.2a-f**, **W.6.3a-e**, **W.6.4**, **W.6.5**, **W.6.7**, **W.6.8**, **W.6.9a-b**, **W.6.10**

Speaking and Listening: SL.6.1a-d, **SL.6.2**, **SL.6.3**, **SL.6.4**, **SL.6.5**, **SL.6.6**

Language: L.6.1a-e, **L.6.2a-b**, **L.6.3a-b**, **L.6.4a**, **L.6.5a-c**, **L.6.6**

CONTENTS

---

[1] Excerpt is pending permission: **http://www.parcconline.org/samples/english-language-artsliteracy/grade-6-elaliteracy**

Hatchet Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks

Unit Focus

- **Topic**: Physical and emotional survival
- **Themes**: Evaluate survival stories to learn about the importance of positive thinking, slowing down to think clearly, problem solving, and constant vigilance
- **Text Use**: Characters, conflict, theme, and comparing and contrasting different texts

Summative Unit Assessments

A **culminating writing task**:

- Evaluate character changes
- Compare and contrast different texts in terms of their approaches to the topic of survival

A **cold-read task**:

- Read and understand complex texts
- Write in response to text

An **extension task**:

- Engage in collegial conversations
- Conduct a short research project about the topic of survival
- Read and gather information from multiple and varied sources
- Evaluate and present claims

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: *Hatchet* Chapters 1-2 (sample tasks)
- **Lesson 2**: *Hatchet* Chapters 3-4
- **Lesson 3**: *Hatchet* Chapter 5 and "What Would Peter Do?" (sample tasks)
- **Lesson 4**: *Hatchet* Chapters 6-8 and "Help Me Make It Through the Night" (sample tasks)
- **Lesson 5**: *Hatchet* Chapters 9-10
- **Lesson 6**: *Hatchet* Chapters 11-13
- **Lesson 7**: "In Which the Autumn Provides Food and Loneliness" and "In Which We All Learn About Halloween" from *My Side of the Mountain*
- **Lesson 8**: *Hatchet* Chapters 14-15 (sample tasks)
- **Lesson 9**: *Hatchet* Chapters 16-18 (sample tasks)
- **Lesson 10**: *Hatchet* Chapter 19 and Epilogue and "The Practice of Slowing Down"
- **Lesson 11**: *A Cry in the Wild*
- **Lesson 12**: *The River* Chapters 1-2, 4, and 8-9
- **Lesson 13**: "Survival by the Numbers" (culminating writing task)
- **Lesson 14:** *Julie and the Wolves* (cold-read assessment)
- **Lesson 15**: "The 25 Most Incredible Survival Stories of All Time" and "Your Story: Are You a Survivor?" (extension task)
- **Lesson 16**: *Snow Fall: The Avalanche at Tunnel Creek*

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[2]

Select an event from *Hatchet* and identify Brian's steps for survival. After reading "Survival by the Numbers" from *OutdoorSafe Inc.* by Peter Kummerfeldt, compare Brian's actions against the tips included in the article. What did Brian do to aid or hinder his survival? Then write a multi-paragraph report explaining how Brian was successful and/or could have improved his situation if he had followed the steps provided in the article case studies. Conclude the report by determining the instructional value of *Hatchet*—does it represent useful survival tips similar to "Survival by the Numbers"? (RL.6.3, RL.6.9, W.6.10)

Teacher Note: Student essays should introduce and explain Brian's approach to survival using relevant evidence from Hatchet *and the informational article. (W.6.2a, b; W.6.9a-b) Student essays should use appropriate transitions, precise and grade-appropriate language, and a variety of sentence patterns for meaning, interest, and style, and should provide a relevant conclusion that examines the instructional value of Brian's story. (W.6.2c, d, e, f; W.6.4; L.6.3a-b, L.6.6) The essay should demonstrate proper grammar and usage. (L.6.1a, c, d; L.6.2b) Use peer and teacher conferencing in the process of developing the essay. (W.6.5) A model of a similar report is available here.*[3]

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Physical and emotional survival • **Themes**: Evaluate survival stories to learn about the importance of positive thinking, slowing down to think clearly, problem solving, and constant vigilance • **Text Use**: Characters, conflict, theme, and comparing and contrasting different texts	This task assesses: • Evaluating character changes • Comparing and contrasting different texts in terms of their approaches to the topic of survival	**Read and understand text:** • Lesson 1 • Lesson 2 • Lesson 3 (sample tasks included) • Lesson 10 **Express understanding of text:** • Lesson 4 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 13

---

[2] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

[3] http://www.artofmanliness.com/2010/03/11/10-wilderness-survival-lessons-from-hatchet/

Read the excerpt from *Julie of the Wolves* by Jean Craighead George independently and answer a combination of multiple-choice and constructed-response questions[5] about the text using evidence for all answers. PARCC assessment items for these passages are available **here**.[6] Sample PARCC question:

- In the passage, the author developed a strong character named Miyax. Think about Miyax and the details the author used to create that character. The passage ends with Miyax waiting for the black wolf to look at her. Write an original story to continue where the passage ended. In your story, be sure to use what you have learned about the character Miyax as you tell what happens to her next. (**RL.6.1**, **RL.6.3**, **W.6.3a-e**, **W.6.4**, **L.6.1a-e**, **L.6.2a-b**, **L.6.3a-b**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Physical and emotional survival • **Themes**: Evaluate survival stories to learn about the importance of positive thinking, slowing down to think clearly, problem solving, and constant vigilance • **Text Use**: Characters, conflict, theme, and comparing and contrasting different texts	This task focuses on: • Reading and understanding complex texts • Writing in response to text	**Read and understand text:** • **Lesson 3** (sample tasks included) • **Lesson 10** **Express understanding of text:** • **Lesson 4** (sample tasks included) • **Lesson 14** (use this task)

---

[4] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments**.

[5] Ensure that students have access to the complete texts as they are testing.

[6] **http://parcconline.org/samples/english-language-artsliteracy/grade-6-elaliteracy**

EXTENSION TASK[7]

After reading and discussing "**Your Story: Are You a Survivor?**" as a class, divide the class into research groups and present the "**The 25 Most Incredible Survival Stories of All Time**" from *Outdoorlife.com*. Have each group select a different survival story to investigate further. *(**Note:** Survival stories are sometimes graphic, so depending on the maturity of the students, consider limiting the list from 25 to 10.)* Research the details of the story in groups, drawing on print and digital sources (assessing the credibility of each source) to identify the main action or character trait that resulted in survival. (**W.6.7**, **W.6.8**, **SL.6.1b**) Create a multimedia presentation that presents:

- a summary of the story;
- a statement of the claim (e.g., "The main character trait that resulted in this person's survival was *preparedness*");
- evidence (e.g., appropriate pictures, maps, videos, quotations) and a logical explanation for why that one action or characteristic was selected; and
- basic bibliographic information for sources. (**W.6.1a**-**b**, **W.6.8**, **W.6.9b**, **SL.6.2**, **SL.6.4**, **SL.6.5**)

Have students evaluate each group's content, presentation style, and use of evidence, distinguishing claims that are supported with textual evidence from claims that are not. Determine as a class what made presentations effective based on evidence from individual evaluations. (**SL.6.1a**, **d**; **SL.6.3**; **SL.6.6**)

Teacher Note: The presentations should use grade-appropriate words and phrases and formal style, proper grammar and usage, punctuation, and spelling. (**W.6.1c**, **d**; **L.6.1a**, **c**, **d**; **L.6.2a-b**, **L.6.2a-b**, **L.6.6**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Physical and emotional survival • **Themes**: Evaluate survival stories to learn about the importance of positive thinking, slowing down to think clearly, problem solving, and constant vigilance • **Text Use**: Characters, conflict, theme, and comparing and contrasting different texts	This task focuses on: • Engaging in collegial conversations • Conducting a short research project about the topic of survival • Reading and gathering information from multiple and varied sources • Evaluating and presenting claims	**Read and understand the text:** • **Lesson 3** (sample tasks included) • **Lesson 4** (sample tasks included) • **Lesson 7** • **Lesson 10** **Express understanding of text:** • **Lesson 9** (sample tasks included) • **Lesson 13** • **Lesson 15** (use this task)

---

[7] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[8] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level; and
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[8] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[9] Chapters 1-2 of *Hatchet*, Gary Paulsen	**TEXT DESCRIPTION:** The opening chapter introduces the main character, Brian Robeson. Brian is the sole passenger in a small plane flying north to Canada to visit his father when the pilot suffers a fatal heart attack. On his belt Brian has the parting gift his mother gave him, a hatchet. Once Brian realizes, in Chapter 2, that the pilot has died, he tries to get help utilizing the radio. By the end of Chapter 2, Brian realizes he is going to crash. Brian nervously starts the plane on its descent. **TEXT FOCUS:** In this unit students explore character and theme as they apply to the topic of survival. These chapters introduce students to the main character Brian. These chapters prepare students to begin exploring Brian's character and understand the challenging situation he finds himself in. Reading and summarizing these chapters will help students evaluate Brian's character and decision making in later chapters and texts. (**RL.6.2**, **RL.6.3**) **MODEL TASKS** **Note for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts have been read as a whole class. This will provide extra time for students to process the information and receive additional support through basic comprehension questions. This can help students be more prepared to participate in the whole-class discussion. Several chapters in *Hatchet* (e.g., Chapters 2, 3, 11, 14, and 19) include sentences that vary in length and patterns (e.g., use and repetition of single-word sentences or the use of dashes) and dialogue. As such, these passages are useful for working with struggling readers on fluency and reading with expression.[10] A rubric for assessing reading fluency is available **here**.[11] Techniques for how to address fluency can be found with the **ELA Instructional Framework**.[12]
LESSON 2: Chapters 3-4 of *Hatchet*, Gary Paulsen	**TEXT DESCRIPTION:** In Chapters 3 and 4, Brian flies the plane into a lake, realizing that is the only way to survive the plane crash. Brian fights his way out of the plane to the surface of the lake. He emerges exhausted and passes out. While asleep, Brian remembers "the secret" that he believes led to his parents' divorce. After waking, Brian realizes he is fortunate to be alive but also realizes he is facing some big challenges.

---

[9] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[10] For example, use an oral-assisted reading technique (e.g., **phase-cued text lessons**, reading while listening to a fluent reading of the same text by another reader (either live or recorded), or paired reading in which both readers read the same text aloud) while students read a targeted passage (e.g., the plane crash in Chapter 2) several times. The goal should be for students to fluently read the passages aloud with expression. If this work is done in advance of reading one of the chapters as a whole class, one or more of the students who have demonstrated fluency could read one of the chapters aloud as the class follows along.

[11] **http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf**

[12] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading**

TEXT SEQUENCE	TEXT USE
	TEXT FOCUS: Students continue to explore Brian's character in these chapters by learning about his background. Students should remain focused on Brian's struggle and how he reacts to his challenges. These chapters provide Brian's first thoughts about surviving the crash, specifically pages 31 and 33, offering an opportunity to analyze how particular sentences in Chapter 4 illustrate Brian's character and develop the setting and plot. (**RL.6.4**, **RL.6.5**)
LESSON 3: Chapter 5 of *Hatchet*, Gary Paulsen "**What Would Peter Do?**" from *OutdoorSafe Inc.*, Peter Kummerfeldt	**TEXT DESCRIPTION:** In this chapter, Brian forces himself to slow down so that he can make more rational decisions in such a high-stress situation. The article "**What Would Peter Do?**" relays the story of a man lost in the woods and then provides preparation advice for surviving in the wilderness in the case of emergency. **TEXT FOCUS:** Students should use what they have learned about Brian's character and the setting to compare and contrast the different survival tactics and evaluate the quality of Brian's decision making. (**RL.6.9**, **RI.6.1**, **RI.6.2**, **RI.6.6**) **MODEL TASKS** **LESSON OVERVIEW:** Students read two texts about survival tactics and use that information to evaluate Brian's decisions. Students begin by reading both texts. As they read, students identify strong words to understand how Brian is feeling in his setting and discuss how those words help students understand his character. Students discuss the connection between Brian's decisions and the survival tactics recommended in "**What Would Peter Do?**" Students end the lesson by writing their reflections about the quality of Brian's decision making given the challenging setting. **READ THE TEXTS:** - Students read Chapter 5 and summarize it in pairs. (**RL.6.2**) Read "**What Would Peter Do?**" aloud to the class as students follow along and then summarize the text as a class. (**RI.6.2**) - After the first reading of Chapter 5, have students reread the text independently and **annotate the text**[13] by circling strong, descriptive words and phrases that "stick out" to them (e.g., "His mouth and throat raged with the thirst" [42], "the emptiness roared at him" [46], "thundered into his thoughts" [50], "like sloshing oil" [52]). Have students share the words and phrases and project them. Then conduct a class discussion about the meaning of the projected words and phrases based on their relationship to each other and the patterns that students notice in Paulsen's word choice. (**RL.6.4**, **L.6.4a**, **L.6.5b**, **L.6.6**) Interpret the figures of speech in context. (**L.6.5a**) What do the words make the students think of or feel? (**L.6.5c**) How do the words help students understand the setting and what Brian is up against?

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXTS: • After reading "What Would Peter Do?" pose the following question to the class: Given that Brian's situation in the wild was an emergency, did he follow the advice offered in "What Would Peter Do?" Have students work in pairs to find evidence from *Hatchet* of each of the eight pieces of advice given in the informational text. Pairs will complete a graphic organizer in which they will write the advice on the left side and the evidence from the text to support the advice on the right side. If there is no evidence, students will write "no evidence found." The class will contribute to a discussion presenting their claim and findings based on evidence from both texts. (**SL.6.1a**, **b**, **c**; **SL.6.4**; **SL.6.6**) **EXPRESS UNDERSTANDING:** • Have students write a paragraph to demonstrate understanding of the text. Students write in response to the following questions: Did Brian follow the advice offered in "What Would Peter Do?" How do both of these texts support the idea that "You are your most valuable asset"? Students support their claims with reasoning and relevant evidence from their notes and the class discussion. (**RL.6.1**; **W.6.1a-c**; **W.6.9a**, **W.6.10**) Use an **answer frame**[14] such as RATE (Restate, Answer, Text evidence, Explanation) or ACE (Answer, Cite, Explain) or Claim-Evidence-Reasoning to support students in organizing their writing. Have students share their written paragraph with a partner, who reviews the writing with a student-developed rubric to evaluate whether the evidence supports the claim and whether the explanation of the evidence is logical. (**W.6.5**)
LESSON 4: Chapters 6-8 of *Hatchet*, Gary Paulsen "**Help Me Make It Through the Night—Surviving a Wilderness Emergency**" from *New York State Conservationist*, Kelly Stang	**TEXT DESCRIPTION:** In these chapters Brian uses memories to inspire himself to build a shelter for protection. Brian finds berries that are edible and eats himself sick. He later encounters a bear. At different points in these chapters Brian spends time feeling sorry for himself before he realizes that self-pity is his chief obstacle to survival. The chapters end with Brian realizing the hatchet will be an integral part of his survival. The article "**Help Me Make It Through the Night—Surviving a Wilderness Emergency**" provides information regarding Peter Kummerfeldt's survival training classes and basic survival tips. **TEXT FOCUS:** Summarizing these chapters will help students understand how Brian responds to the challenges of survival. (**RL.6.2**, **RL.6.3**) The informational text can guide a discussion to help students continue to evaluate the quality of Brian's responses to his challenges. (**RI.6.1**, **RI.6.2**, **RI.6.6**)

---

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	MODEL TASKS
	<u>**LESSON OVERVIEW:**</u> Students begin by reading chapters 6-8 in *Hatchet and* "Help Me Make It Through the Night— Surviving a Wilderness Emergency." Students first discuss as a class how Brian actually survived and compare that to recommendations from the article. Then students consider Brian as a character and his core belief: "Feeling sorry for yourself doesn't work." After students reflect on the narrator's representation of Brian's character, they explore his character more deeply by writing an essay from Brian's point of view, considering how he is using his core belief to survive.
	READ THE TEXTS:
	• Students read Chapters 6-8 and "Help Me Make It Through the Night—Surviving a Wilderness Emergency" independently and then summarize both texts. (**RL.6.2**, **RL.6.10**, **RI.6.2**, **RI.6.10**)
	UNDERSTAND THE TEXTS:
	• Pose the following question to the class: What does Brian do to survive in the wild? Working in pairs, have students record evidence from *Hatchet* to note the steps that Brian takes to survive in the wild. These notes should be kept throughout the unit in preparation for the culminating writing task. (**RL.6.1**) Conduct a class discussion for students to make connections between their notes and the informational text. (**SL.6.1a-d**, **SL.6.2**, **SL.6.6**) Then ask, "What information does Kelly Stang offer that Brian followed without proper survival training?" Students will present findings to the class. (**SL.6.1a-d**, **SL.6.4**)
	• Prompt students to reread pages 48 and 49 and page 79 of *Hatchet*. Have them identify the specific quotations from *Hatchet* that establish Brian's core belief about survival (i.e., "You are your most valuable asset. Don't forget that. You are the best thing you have" [48-49] and "Feeling sorry for yourself doesn't work" [79]). Write both quotations on the board and determine Brian's most important rule of survival. Have students work in pairs to find other episodes in the text when this rule also applies. (**RL.6.1**, **RL.6.2**, **RL.6.5**) As students read additional texts throughout the unit about survival, prompt them to come back to these notes to locate connections among the texts based on what Brian does to survive in the wild. (**RL.6.3**, **RL.6.9**)
	• Working in pairs, have students note the changes in character emotions. For example, pages 56 and 57 offer an example that demonstrates the emotions of the character transforming (from pain to weakness, happiness to sadness, and then to determination to survive) through the narrator's description of events. (**RI.6.4**, **RL.6.5**) Using a graphic organizer or in notes, have students record the quotations in which the narrator denotes changes in characters and their emotions. (**RL.6.1**) Using **accountable talk**,[15] engage students in a discussion in which they

---

[15] <u>http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class</u>

TEXT SEQUENCE	TEXT USE
	explain how the author develops the point of view of the narrator. (RL.6.6) Students should add on to, agree, or disagree with their peers using evidence from the text to support their position. (SL.6.1a-d)
	EXPRESS UNDERSTANDING:
	Have students select a short passage from the text that demonstrates a change in Brian's attitude and supports the quote "Feeling sorry for yourself doesn't work." Then have students write the passage of Brian's survival from his point of view, instead of the third person point of view, bringing his rule for survival to the forefront of the writing. (RL.6.1, RL.6.6, W.6.3a-e, W.6.9a, W.6.10) To support student writing, use **mentor texts and student models**[16] as a whole class and in small-group writing focused around areas of student writing weakness. Present a model that is strong in the targeted area and discuss its strengths based on a **writing rubric**.[17] Then present a model that is weak in the targeted area and have students suggest revisions based on the writing rubric. For example, if students are struggling using narrative techniques, such as dialogue and description, use strong excerpts from *Hatchet* as a mentor text. Analyze how the author incorporates dialogue and uses descriptive phrases and figurative language with students and show them how to **imitate the sentences**[18] to develop proficiency in using a variety of sentence patterns for meaning, reader interest, and style similar to the texts provided. (W.6.3b, W.6.5, L.6.3a, L.6.6)
LESSON 5: Chapters 9-10 of *Hatchet*, Gary Paulsen	**TEXT DESCRIPTION:** Brian is successful in his attempts to build a fire after much work. The fire becomes a source of comfort and protection to Brian. He collects wood and is determined to keep the fire burning. He later finds turtle eggs, which he realizes can be a good food source. **TEXT FOCUS:** In these chapters students use their understanding of Brian's character to finally identify the theme of the novel—never give up. The series of events in Chapter 9 demonstrates Brian's determination to make the fire last. The last paragraph of Chapter 10 also recounts lesson 8 from "What Would Peter Do?" from *OutdoorSafe Inc.*, as Brian reminds himself to think of his family as a reason to never give up. Readers can summarize the chapters and identify particular details to determine the theme of the text. (RL.6.2)

---

[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-writing
[17] http://www.parcconline.org/sites/parcc/files/Grade6-11-ELACondensedRubricFORANALYTICANDNARRATIVEWRITING.pdf
[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 6: Chapters 11-13 of *Hatchet*, Gary Paulsen	**TEXT DESCRIPTION:** Brian is becoming more proficient at surviving in the woods. After noting the prevalence of fish in the lake, Brian devises a method of fishing utilizing a spear. The fish and his fire provide him with the nourishment he needs. While fishing, Brian sees a plane that he hopes has come to rescue him. When the plane does not see him, Brian becomes depressed and attempts to kill himself. **TEXT FOCUS:** These chapters help students explore the changes in Brian's character and how those changes drive the plot and develop a theme. On page 117 the reader is formally introduced to the idea of the "new Brian." On pages 118 and 119 the reader is again reminded of the events that have changed Brian. (**RL.6.5**) These chapters help students discuss how Brian has responded to the crash throughout the 42 days and how Brian has changed due to the crash, focusing on key quotes throughout the novel (e.g., "None of that used to be in Brian and now it was a part of him, a changed part of him, a grown part of him, and the two things, his mind and his body, had come together as well, had made a connection with each other that he didn't quite understand" [102]). (**RL.6.3**, **RL.6.5**) Summarizing and discussing Chapter 13 helps students consider how Brian is learning about himself and survival from new situations. (**RL.6.2**)
LESSON 7: "In Which the Autumn Provides Food and Loneliness" "In Which We All Learn About Halloween" from *My Side of the Mountain*, Jean Craighead George *(Note: This excerpt can be found in some grade 5 basals.)*	**TEXT DESCRIPTION:** These excerpts offer the story of another child who must also survive in the wild. **TEXT FOCUS:** These excerpts present a different character in a similar setting to Brian. Exploring how the child in these texts responds to challenges in the wilderness allows students to compare how Brian's character responded. The questions linked below help students understand the text. They are aligned to grade 5 standards. As such, they may need to be revised to align to grade 6 standards. Since this text is less complex, it may be read independently, and the questions may be answered by students independently as practice for the cold-read task. (**RL.6.10**) **MODEL TASKS** **SAMPLE TASK: Questions and vocabulary**[19] for the excerpts from *My Side of the Mountain*
LESSON 8: Chapter 14-15 of *Hatchet*, Gary Paulsen	**TEXT DESCRIPTION:** After facing a challenge to his food supply and shelter, Brian makes changes to both in an effort to ensure his continued survival. Brian's mentality has shifted from day-to-day survival to long-term planning. He devises a system of cooking that allows him to enjoy better meals. **TEXT FOCUS:** These chapters offer yet another change in thinking as Brian begins to consider long-term survival, and not just day-to-day life. Analyzing the description in Chapter 15 when Brian has his first meat supports the theme—never give up. (**RL.6.5**)

---

[19] http://www.achievethecore.org/file/693

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **LESSON OVERVIEW:** Students should read Chapters 14-15 on their own. Students then reread Chapter 15 in pairs, discussing their understanding of the "first meat." Finally, students use their understanding of "first meat" and the role of memories in Brian's experience to complete a graphic organizer and discuss their understanding of the theme of the book—never giving up. **READ THE TEXT:** - Students read Chapters 14-15 from *Hatchet* independently. Prior to reading Chapter 15, inform students they should pay careful attention to the narrator's description of "first meat." (**RL.6.10**) **UNDERSTAND THE TEXT:** - Have students reread Chapter 15 in collaborative groups and engage them in **noticing and taking note**[20] of Brian's "memory moment" (i.e., when he recounts his experience of first meat). Ask them to consider why the memory might be important and discuss amongst their group. Then have students consider how the flashback contributes to the development of a central theme. In this case, students are likely to develop a theme similar to "A person should never give up." (**RL.6.1**, **RL.6.2**, **RL.6.6**) Using a graphic organizer for recording evidence and interpretations, ask students to note how the story is interrupted by the memory of the first meat and provide specific evidence to recount Brian's memory and indicate how those ideas support the theme (e.g., his first attempt at squirrels or rabbits with an arrow or spear [134], "But on the day of first meat he decided…to stay with it until he got one… [135]). (**RL.6.1**, **RL.6.2**, **RL.6.3**, **RL.6.5**)
LESSON 9: Chapters 16-18 of *Hatchet*, Gary Paulsen	**TEXT DESCRIPTION:** After a tornado damages his shelter and puts out his fire, Brian must start over. While rebuilding his shelter Brian recalls the survival pack that the pilot mentioned to him. In his efforts to retrieve the pack from the downed plane, Brian sees the pilot's body, causing him to become sick and drop his hatchet, which he has to retrieve from the bottom of the lake. Brian locates the pack, which has several items that will help him survive. **TEXT FOCUS:** These chapters reinforce the focus of the unit—survival—and a theme of the text—never give up. Even in the face of adversity and after a tornado destroys Brian's new life, he is determined to rebuild. (**RL.6.2**, **RL.6.3**) **MODEL TASKS** **LESSON OVERVIEW:** Students begin by reading Chapters 16-18 in full. As they read, they go back and identify how the hatchet is described by Brian throughout the text. This prepares students to discuss how Brian's description of the hatchet throughout the text illustrates his changing character and approach to survival. Students complete the lesson by writing about their understanding of Brian's changing character as represented by the hatchet.

---

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	READ THE TEXT:
	• Students read Chapters 16-18 in pairs.
	• Working with a partner, students reread references to the hatchet throughout the novel. Provide specific pages in the first column of a graphic organizer (pages 8, 53, 77, 82, 83, 85, 108, 167-172). In the second column, have pairs record the words or phrases used in reference to the hatchet (e.g., "steel handle and rubber handgrip," "stout," "weapon," "flashed brilliant gold," "like fire"). (**RL.6.1**) Have pairs determine the meaning and connotations of the words and phrases by writing one word that describes Brian's feelings about the hatchet. Write that word in the third column. (**RL.6.4**, **L.6.5c**)
	UNDERSTAND THE TEXT:
	• Conduct a **fishbowl discussion**[21] based on these questions: What is the importance of the hatchet? Did Brian's attitude toward the hatchet change throughout the text? How does his attitude toward the hatchet show the development of his character or approach to survival? (**RL.6.3**) Form two circles (one person from each pair is in the inner circle, and one person from each pair is in the outer circle). Provide each pair five minutes to devise an answer to the discussion questions and locate specific evidence, using the graphic organizer as a starting point. Then have the inner circle discuss their answers to the questions for five minutes using **accountable talk**[22] and providing evidence for their ideas. Students respond to specific questions from peers with elaboration and detail to build on the contributions of others. (**SL.6.1a**, **b**, **c**) While the inner circle discusses, students in the outer circle will serve as their partner's "wingman," paraphrasing and noting the claims made during the discussion, locating evidence that supports or contradicts those claims, and developing additional points to be shared in discussion. (**SL.6.3**) After the five-minute discussion, have the pairs consult each other to revise and refine their claims and evidence. Then have the inner circle continue the discussion for five more minutes.
	EXPRESS UNDERSTANDING:
	• Conclude the lesson by having students review and reflect on the ideas expressed during the fishbowl discussion, and then work as a pair to provide a written response for the following questions: How does the author's choice of words reveal Brian's changing attitude toward the hatchet? How does this change in attitude develop a theme? Students should cite evidence from the text to support their responses. (**RL.6.1**, **RL.6.2**, **RI.6.3**, **RL.6.4**, **W.6.9a**, **W.6.10**, **SL.6.1d**)

---

[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 10: Chapter 19 and Epilogue of *Hatchet*, Gary Paulsen "**The Practice of Slowing Down**" from *This I Believe*, Phil Powers	**TEXT DESCRIPTION:** "**The Practice of Slowing Down**" from *This I Believe* is a short informational text that provides the reader with one man's perspective on why it is important to slow down in the face of danger and adversity. In *Hatchet*, Brian discovers that the transmitter he believes is broken has brought rescue to him. Brian returns home to the great joy of his parents. He reflects on his time in the woods and the challenges that he faced. **TEXT FOCUS:** The idea of self-reflection and slowing down to gain clarity presented in "**The Practice of Slowing Down**" connects to a central idea in *Hatchet* (e.g., pages 44, 63, 79, 87, 119, and 162). (**RL.6.2**) This provides opportunities for first describing how this idea leads to Brian's rescue and then comparing and contrasting how each author presents the central idea. Which presentation is more instructive? (**RI.6.9**)
LESSON 11: *A Cry in the Wild*, Mark Griffins	**TEXT DESCRIPTION:** *A Cry in the Wild* is the film version of *Hatchet.* **TEXT FOCUS:** Viewing the film will support student understanding of this text set. Discuss the similarities and differences between the book version and the film version of this story. Compare and contrast the experience of reading *Hatchet* to the experience of viewing *A Cry in the Wild*. (**RL.6.7**)
LESSON 12: Chapters 1-2, 4, and 8-9 from *The River*, Gary Paulsen	**TEXT DESCRIPTION:** *The River* is Brian's second adventure into the wild, only this time it is planned and purposeful. **TEXT FOCUS:** This can be used to lead a discussion on Brian's evolving (and more confident) character. Students can compare and contrast Brian's approach to survival, preparation, and general attitude and perspective in this new setting. (**SL.6.1a-d**, **SL.6.4**)
LESSON 13: "**Survival by the Numbers**" from *OutdoorSafe Inc.*, Peter Kummerfeldt	**TEXT DESCRIPTION:** This text provides the reader with a 10-step survival guide. **TEXT FOCUS:** This allows students to show their understanding of the unit focus. Students show their understanding of Brian's character and decision in light of the challenges he faced in the wilderness. Students use a supporting text, "**Survival by the Numbers**," to evaluate Brian's decisions. **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Culminating Writing Task**
LESSON 14: Excerpt[23] from *Julie of the Wolves*, Jean Craighead George	**TEXT DESCRIPTION:** An excerpt from *Julie of the Wolves* by Jean Craighead George will be used as a cold-read task and can be found on the PARCC website.

---

[23] Excerpt is pending permission: **http://www.parcconline.org/samples/english-language-artsliteracy/grade-6-elaliteracy**

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **SAMPLE SUMMATIVE TASK: Cold-Read Task**
LESSON 15: "**The 25 Most Incredible Survival Stories of All Time**" from *Outdoorlife.com*, Tim MacWelch "**Your Story: Are You a Survivor?**" from *National Geographic*	**TEXT DESCRIPTION:** "**The 25 Most Incredible Survival Stories of All Time**" by Tim MacWelch presents a brief overview of famous survival stories throughout history. "**Your Story: Are You a Survivor?**" from *National Geographic* is a set of case studies with seven steps to determine whether or not the reader would be considered a survivor. In each, a key lesson is learned that emphasizes an action or characteristic that led to survival. **TEXT FOCUS:** These texts prepare students to complete the Extension Task. **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Extension Task**
LESSON 16: "**Snow Fall: The Avalanche at Tunnel Creek**" from *The New York Times*, John Branch	**TEXT DESCRIPTION:** Using a combination of text, video, maps, and interactive elements, "**Snow Fall: The Avalanche at Tunnel Creek**" by John Branch offers firsthand accounts of survival due to knowledge of survival techniques during an avalanche on a dangerous mountain. **TEXT FOCUS:** This text can serve as a model for integrating multimedia components into a presentation to support students with their final research **extension task**. (**SL.6.5**) While students will have substantially less text than is included here, the format of this account can represent the types of presentations students should create for their survival stories.

UNIT: *IF STONES COULD SPEAK*

UNIT FOCUS

Students will explore history and will learn that archaeologists, like detectives, work to piece together the past through investigation. Archaeological research provides us with "stories" of human history that help us understand the past more completely. The texts in this unit expose students to diverse perspectives and challenge them to analyze data and draw meaningful conclusions about history.

Text Use: Analyze how claims support the main idea, read and comprehend nonfiction text

NOTE: This unit can connect to social studies (particularly ancient world history), as students examine techniques used to learn about civilizations of the past.

Reading: RL.6.1, RL.6.2, RL.6.4, RL.6.5, RL.6.6, RL.6.9, RL.6.10, RI.6.1, RI.6.2, RI.6.3, RI.6.4, RI.6.5, RI.6.6, RI.6.7, RI.6.8, RI.6.9, RI.6.10

Writing: W.6.1a-e, W.6.2a-f, W.6.3a-e, W.6.4, W.6.5, W.6.6, W.6.8, W.6.9a-b, W.6.10

Speaking and Listening: SL.6.1a-d, SL.6.2, SL.6.3, SL.6.4, SL.6.6

Language: L.6.1a-e, L.6.2a-b, L.6.3a-b, L.6.4a-d, L.6.5a-c, L.6.6

CONTENTS

If Stones Could Speak Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks
• **Topic**: Historical exploration • **Themes**: Explore ancient civilizations through a variety of texts, examining the techniques used by archaeologists and historians to make meaning of the past • **Text Use**: Analyze how claims support the main idea, read and comprehend nonfiction text	A **culminating writing task**: • Analyze how claims support the main idea and reveal the author's purpose • Read and comprehend nonfiction text A **cold-read assessment**: • Read and understand complex texts • Write in response to text An **extension task**: • Read to guide writing approach • Apply content knowledge to writing style and type	*Daily instruction helps students read and understand text and express that understanding.* • **Lesson 1**: "Travel" (sample tasks) • **Lesson 2**: "Archaeology 101" from the Education Department of the Archaeological Institute of America and "Michael Fortin, Archaeologist: What Does Decoding Mean?, Placing Objects in Their Proper context, and About Interpretation" from *The Exhibition: Indiana Jones and the Adventure of Archaeology* (sample tasks) • **Lesson 3**: First 42 minutes of "Episode 1: My First Adventure," *The Young Indiana Jones Chronicles*; "Travel"; and "Archaeology: Then and Now" from *Intrigue of the Past, Part 1: Fundamental Concepts Introduction* (sample tasks) • **Lesson 4**: Chapters 1-2 from *If Stones Could Speak* (sample tasks) • **Lesson 5**: Chapters 3-5 from *If Stones Could Speak* (sample tasks) • **Lesson 6**: Chapter 6 from *If Stones Could Speak* • **Lesson 7**: "Chapters 7-8 from *If Stones Could Speak* • **Lesson 8**: Chapter 9 and Epilogue from *If Stones Could Speak* • **Lesson 9**: Part 1 of "Passage to India" from *Leaves of Grass* • **Lesson 10**: Excerpts of the Appendix of *If Stones Could Speak* (culminating writing task and cold-read assessment) • **Lesson 11**: Various texts (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

In *If Stones Could Speak: Unlocking the Secrets of Stonehenge*, the author says, "This is a book about questioning what others believe to be true, not accepting ideas just because famous people say they are right. [...] And that is the really big story here—how a new idea, a new way of thinking, can go from being dismissed to capturing the attention of the world" (pp. 8-9). What does Marc Aronson mean by this statement? How does he explain and support this idea throughout the text? Write a multi-paragraph essay with clear reasons and relevant evidence that analyzes how the author introduces and elaborates his central idea and purpose. (RI.6.2, RI.6.3, RI.6.6, RI.6.8, W.6.9b, W.6.10)

Teacher Note: The completed writing should introduce a claim about the main idea of the text and how it reveals the author's purpose. (W.6.1a, b, c, e) Students should use grade-appropriate words and phrases and a variety of sentence patterns in their writing. (W.6.1d, L.6.3a-b, L.6.6) The writing should also demonstrate command of proper grammar and usage, punctuation, and spelling. (L.6.1a, c, d; L.6.2b)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Historical exploration • **Themes**: Explore ancient civilizations through a variety of texts, examining the techniques used by archaeologists and historians to make meaning of the past • **Text Use**: Identify the main idea, support the main idea with claims from the text, read and comprehend nonfiction text	This task assesses: • Analyzing how claims support the main idea and reveal the author's purpose • Reading and comprehending nonfiction text	**Read and understand text:** • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 6 • Lesson 7 • Lesson 8 • Lesson 10 (use this task)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ ASSESSMENT[2]

Read "Archaeologists and Their Theories" and "The Ever-Changing Time Line of Stonehenge" from the Appendix of *If Stones Could Speak* by Marc Aronson. Then read *"Profiles of Archaeologists"* from *Intrigue of the Past* by Research Laboratories of Archaeology. Answer a combination of multiple-choice and constructed-response questions[3] about the texts, using evidence from the texts for all answers. Sample questions:

1. Summarize Aronson's advice in "The Ever-Changing Time Line of Stonehenge." How does "Archaeologists and Their Theories" support this advice? (**RI.6.2**, **RI.6.5**, **RI.6.6**)

2. Both David Moore and Linda Carnes-McNaughton mention similar frustrations about being an archaeologist—the challenge of preservation. Explain how each goes about trying to solve this problem through his or her work as an archaeologist. (**RI.6.3**, **RI.6.6**, **RI.6.8**)

3. Carnes-McNaughton says, "Being an archaeologist means looking at the world around us in a different perspective. We live in the present as we study the past in order to learn what to do in the future. " Given what Aronson wrote in *If Stones Could Speak,* would he agree with Carnes-McNaughton's statement? Why or why not? (**RI.6.1**, **RI.6.6**, **RI.6.9**, **W.6.9b**, **W.6.10**)

4. Explain the following quote by Carnes-McNaughton: "It is not what you find, it is what you find out that's important." How is this idea explored throughout the texts in the unit? (**RI.6.1**, **RI.6.2**, **RI.6.5**, **W.6.9a-b**, **W.6.10**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
Topic: Historical exploration **Themes**: Explore ancient civilizations through a variety of texts, examining the techniques used by archaeologists and historians to make meaning of the past **Text Use**: Identify the main idea, support the main idea with claims from the text, read and comprehend nonfiction text	This task focuses on: - Reading and understanding complex texts - Writing in response to text	**Read and understand text:** - Lesson 1 (sample tasks included) **Express understanding of text:** - Lesson 7 - Lesson 9 - Lesson 10 (use this task)

---

[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

Reread page 27 from *If Stones Could Speak* by Marc Aronson.

Propose to students that they have been transported into the future, and a cataclysmic event has buried the city under debris. They have uncovered a portion of the city and are tasked with developing a set of field notes detailing their dig and discoveries. To prepare for and help them accomplish this task, take them through the following steps.

To prepare for this dig, you may want to use the following lessons to help students articulate how they should examine what they are finding in the dig:

- **Lesson 1.4: Archaeological Context**[5]
- **Lesson 1.6: Classification and Attributes**[6]
- **Lesson 1.8: It's in the Garbage**[7]
- **Lesson 2.9: Looking at an Object**[8]

Then, review some of the following texts and evaluate how each author followed the guidance provided in the above lessons to effectively analyze what he or she found.

- Pages 22-47 and 52-85 from *Motel of the Mysteries*, David Macaulay (read aloud)[9]
- *The Secrets of Vesuvius*, Sara Bisel[10]
- "**Field Notes**" and "**Student Journals**"[11] from Archaeology's Interactive Dig: In Vesuvius' Shadow (July 2001-August 2003), *ARCHAEOLOGY Magazine* (Website)

Finally, prepare students to examine an area of the school and take their own notes, modeling them after the samples they have reviewed. Share with them a handful of items that they need to evaluate as archaeologists from the future. Have students "investigate" an area of the school or community as futuristic explorers (you may pull out some items for them to focus on that include things like keyboards, pencils and pens, clothing items, kitchen items, etc.). Have students create an archaeological report detailing the findings (including visuals, e.g., drawings, photographs) and a separate narrative description of daily life

---

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] http://www.rla.unc.edu/lessons/Lesson/L104/L104.pdf

[6] http://www.rla.unc.edu/lessons/Lesson/L106/L106.pdf

[7] http://www.rla.unc.edu/lessons/Lesson/L108/L108.pdf

[8] http://www.rla.unc.edu/lessons/Lesson/L209/L209.pdf

[9] This text has limited availability. It is recommended, but not required for the set.

[10] This text has limited availability. It is recommended, but not required for the set.

[11] http://interactive.archaeology.org/pompeii/field/index.html and http://interactive.archaeology.org/pompeii/journals.html

based on artifacts and evidence located at the "site." (W.6.2a-f, W.6.3a-e) They can use a humorous or serious tone, but they should include vocabulary from material read and model their writing after the style of the texts included in the set.

Teacher Note: The field notes and the accompanying narrative should use grade-appropriate words and phrases, vocabulary from the texts read, and a variety of sentence patterns, while maintaining a consistent tone and style. (W.6.2e, W.6.4, L.6.3a-b, L.6.6) Both the field notes and the narrative description should demonstrate command of proper grammar and usage (e.g., proper use of pronouns), punctuation, and spelling. (L.6.1a-e, L.6.2b) Engage students in peer editing to ensure the content and writing style emulates the provided models and meets expectations of standard English. (W.6.5) Both pieces of writing can be published electronically as a blog or some other digital medium. (W.6.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Historical exploration • **Themes**: Explore ancient civilizations through a variety of texts, examining the techniques used by archaeologists and historians to make meaning of the past • **Text Use**: Identify the main idea, support the main idea with claims from the text, read and comprehend nonfiction text	This task focuses on: • Reading to guide writing approach • Applying content knowledge to writing style and type	**Read and understand the text:** • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) **Express understanding of text:** • Lesson 9 • Lesson 11 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[12] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level; and
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[12] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS INSTRUCTION

TEXT SEQUENCE	TEXT USE
LESSON 1:[13] "Travel," Robert Louis Stevenson (Poem)	**TEXT DESCRIPTION:** This poem describes places in the world the speaker would like to visit, ending with a description of Egypt and references to exploring a pyramid as an archaeologist. **TEXT FOCUS:** This poem connects the study of archaeology and world travel. This poem serves as an introduction to the unit and situates and connects this unit of study in English language arts to social studies. **MODEL TASKS** **LESSON OVERVIEW:** Read the text once aloud as a whole class and then have students reread it independently. Have students annotate and discuss the meaning of the poem. Students end by summarizing the poem and the key ideas in writing. **READ THE TEXT:** • Read this poem aloud as students follow along with a printed copy so they can hear the rhyming couplets and the poem's rhythm. Then have students reread this poem independently. (**RL.6.10**) **UNDERSTAND THE TEXT:** • As students reread the poem, have them **annotate the text**[14] through highlighting, circling, and taking notes in the margins. Their annotations should focus on the following: o Determine how many lines are in the poem; determine how many sentences are in the poem.[15] o Evaluate the verb tense used throughout the poem. Are there any changes in verb tense?[16] o Identify the punctuation that ends each line. Is there a noticeable pattern? Why is the different punctuation important?[17] o Identify each geographic place mentioned based on the descriptions in the poem; for places where you are not sure, identify the most important clues, and we'll discuss as a class.[18] (**RL.6.1**, **RL.6.5**, **L.6.4a**, **L.6.6**)

---

[13] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[15] There are 46 lines and two sentences.

[16] Line 1 says, "I should like to rise and go…" The majority of the poem is told in present tense. Line 39 says, "There I'll come when I'm a man…" The first line indicates the speaker has a current desire to see the world, but he has not yet done so. Line 39 indicates a shift in time from the present to the future.

[17] The dashes indicate change in reference to a different geographic location.

TEXT SEQUENCE	TEXT USE
	o The title of the poem is "Travel." What is the speaker's attitude toward travel? Identify the words and phrases that you used to determine the speaker's attitude. (**RL.6.1**, **RL.6.4**, **RL.6.6**, **L.6.5c**) o Mark the most significant shift in the poem. What signals to you that there is a shift? Briefly describe what happens in the poem prior to the shift. What happens after the shift? How does this shift contribute to your understanding of the poem? (**RL.6.5**) • As a class, discuss the annotations and poem, ending with a discussion about the theme of the poem. Ask students to discuss with a peer: What is a theme of "Travel"? How is that theme developed in the poem? (**RL.6.2**) Throughout the discussion, prompt students to use **accountable talk**[19] and reference their annotations and lines from the poem as support for their inferences. (**RL.6.1**, **SL.6.1a-d**) **EXPRESS UNDERSTANDING:** • Conclude the lesson by having students create a written response based on the class discussion, identifying a theme and explaining how the theme is supported in "Travel." (**RL.6.1**, **RL.6.2**, **W.6.1a-b**, **W.6.9a**, **W.6.10**) Provide students with an **answer frame**[20] to support them in organizing their writing.
LESSON 2: "**Archaeology 101**" from the Education Department of the Archaeological Institute of America "**Michael Fortin, Archaeologist: What Does Decoding Mean?**," "**Michael Fortin, Archaeologist: Placing Objects in Their Proper Context**," and "**Michael Fortin, Archaeologist: About**	**TEXT DESCRIPTION:** "Archaeology 101" provides an overview of archaeology. The text contains technical vocabulary and ideas and can be divided into chunks to be studied over the course of several days. The videos highlight the value of exploration, the importance of thoughtful analysis, and information about the profession. **TEXT FOCUS:** Watching the videos while reading the article help students understand the technical ideas in "Archaeology 101." These texts build background knowledge (e.g., critical vocabulary and concepts) students will use throughout the unit. Students study the article and videos to develop an understanding of the main ideas of archaeology, including the techniques and processes, specialized vocabulary, and importance of studying the past. (**RI.6.2**, **RI.6.4**, **RI.6.6**) **MODEL TASKS** **LESSON OVERVIEW:** Read "Archaeology 101" as a group and have students reread it in small groups, defining key vocabulary throughout. Watch the video as a class. Students begin a "field journal" that they will use throughout the unit to take notes and build their understanding of archaeology.

---

[18] Depending on what has already been discussed in social studies, many of these references may require some additional research, which the teacher can model searching for references during the discussion. Line 2: "golden apples" is a reference to Greek mythology; line 6: "lonely Crusoes" is a reference to *Robison Crusoe*, stranded on an island in the Caribbean; lines 7-12: "Eastern cities," "mosque and minaret," and "for sale in the bazaar" are references to the Middle East; line 13: "the Great Wall round China" specifically mentions China; lines 17-20: "forests," "apes and cocoa-nuts," and "negro hunters' huts" likely refers to rainforests in Congo; lines 21-24: "Nile" also refers to northern Africa; lines 25-30: "palanquin" refers to a specific type of vehicle used in India; lines 31-46: "desert sands" and "dusty dining-room" (pyramids) "pictures on the walls" (hieroglyphics) and "Egyptian boys" (young pharaohs, such as King Tutankhamun) all refer to Egypt.

[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
Interpretation" from *The Exhibition: Indiana Jones and the Adventure of Archaeology*, National Geographic (Website) *(Note: Each of these videos is available after the introductory clip from an Indiana Jones movie.)*	**READ THE TEXT:** • "Archaeology 101" is complex and can be broken into different sections for students to read, reread, and analyze to develop a complete understanding of the entire article (e.g., "Introduction," "Material Culture," "Types of Archaeology," "The Process of Archaeology," "Techniques and Tools," "Destruction of Cultural Heritage"). Alternate between reading different sections aloud while students follow along and having students read a section in pairs. Following the first reading of a section, have students summarize the section and work with the vocabulary (see below). (**RI.6.2**) • Watch the videos as a class after reading the section "The Process of Archaeology" from "Archaeology 101." • This unit likely contains a lot of new vocabulary words. Have students keep track of and add to the growing vocabulary knowledge throughout the unit through **a classroom vocabulary display,**[21] **which allow students to categorize and visually represent the connections between various words. (L.6.5b, L.6.6) In this reading, have students define some of the key vocabulary from** "Archaeology 101" (e.g., *scope, necessitated, interpretive, specialized, culture [material culture], features, artifacts, reconstruct, inundated, habitation, resolve, impetus, accumulation, successive, human agency, emerge*). (**RI.6.4**; **L.6.4a, d**) (**Note:** A specialized dictionary for archaeology is available here.[22]) Note for Small-Group Reading: If students struggle to understand the archaeological concepts, support them by reading additional texts that provide similar information. Example text: *Archeology for Kids*[23] from the National Park Service. • After rereading the text, provide students with a list of Greek and Latin affixes and roots. Have students select and sort the different forms of words used throughout the text (i.e., *excavations/excavate/excavated/unexcavated/excavators, preservation/preserved/preserve,* and *conservators/conservation/conserved, conducted, context*) to develop word families[24]. Then have students determine how the addition of a Greek or Latin affix changes the part of speech and meaning of the word. (**L.6.4b, c**) **UNDERSTAND THE TEXT:** • For each section of text read, have students keep track of the information being presented, focusing on how main ideas of each section are introduced and elaborated on in the text (e.g., through examples, definitions, pictures, etc.) and supported through evidence. (**RI.6.1, RI.6.3, RI.6.8**) See Express Understanding (below) for how students can

---

[21] http://gato-docs.its.txstate.edu/department-of-curriculum-and-instruction/people/faculty/jackson/Interactive-Word-Walls-Science-Scope-J-Jackson/Interactive%20Word%20Walls%20Science%20Scope.J.Jackson.pdf

[22] http://www.archaeological.org/education/glossary

[23] http://www.nps.gov/archeology/public/kids/index.htm

[24] Word families are groups of words that are sufficiently closely related to each other. Words can be grouped into families in two main ways: they are similar in form or their meanings are related.

TEXT SEQUENCE	TEXT USE
	keep track of their notes and understandings as they read. Have students select a particular sentence, paragraph, and section and describe how it supports a central idea of "Archaeology 101." (**RI.6.5**) For example, as students read "Types of Archaeology" in pairs, have them determine how the section is organized and identify the various types of archaeology and their connections. For each type of archaeology, have students include a summary of the evidence provided in the article and identify where more evidence or support is needed.
	• After watching the videos, have students integrate any additional information gathered while watching the videos into their notes to develop a more complete understanding of archaeology. (**RI.6.7**, **SL.6.2**)
	• Conduct a class discussion in which students explain how archaeology works based on the lessons learned from "Archaeology 101." (**RI.6.2**)
	EXPRESS UNDERSTANDING:
	• Create a "field journal" (i.e., reading log/journal) to maintain throughout the unit. Have students create an entry for each day of the unit in which they list and/or summarize the key concepts and terminology discussed, their reflections on the information, including any new "discoveries" made during the day's lesson. Students may format their daily entries using a **Cornell Notes**[25] format.
LESSON 3: First 42 minutes of "**Episode 1: My First Adventure**," *The Young Indiana Jones Chronicles* (Film) "**Travel**," Robert Louis Stevenson (Poem) "**Archaeology: Then and Now**" from *Intrigue of the Past, Part 1: Fundamental Concepts Introduction*, Research Laboratories of Archaeology	**TEXT DESCRIPTION:** "Episode 1: My First Adventure" describes Indiana Jones's experiences and adventures as a child in Egypt. Viewers learn various facts about the pyramids, mummification, and archaeological digs in Egypt. "Archaeology: Then and Now" provides an overview of archaeology, similar to "Archaeology 101." **TEXT FOCUS:** Students read these texts together to learn how reading multiple texts can deepen and challenge current understanding. (**RI.6.7**, **RI.6.9**, **SL.6.2**) Similar to archaeologists, students locate evidence and draw conclusions. As new information is introduced, students adapt their thinking and understanding about various texts. **MODEL TASKS** **LESSON OVERVIEW:** Watch "Episode 1: My First Adventure." Students read "Travel" independently. Read "Archaeology: Then and Now" as a class and define key vocabulary. Students continue to build their "field notes" highlighting what they are learning about archaeology. Students end by writing and presenting on the importance of archaeology. **READ AND UNDERSTAND THE TEXT:** • Watch the first half of "Episode 1: My First Adventure" of *The Young Indiana Jones Chronicles* as a class. • Have students independently read "Travel." (**RL.6.10**) Conduct a class discussion in which students explain, citing

[25] **http://coe.jmu.edu/learningtoolbox/cornellnotes.html**

TEXT SEQUENCE	TEXT USE
	evidence, how their understanding of the poem changed as a result of watching *The Young Indiana Jones Chronicles*. (RI.6.1, RI.6.7, SL.6.2)
	• Read aloud "Archaeology: Then and Now" as students follow along. Have students keep track of and add to the growing vocabulary knowledge throughout the unit through a classroom vocabulary display,[26] which allow students to categorize and visually represent the connections between various words within the discipline. (L.6.5b, L.6.6) Have students consider the meaning of three or four of the following words in context: *comprises, facets, tempered, gleaned, provenience, interpretation, theoretical skills, excavation, temperamental, methodological, managerial, analytical, fundamental, cumulative, generalization, deduce, implications, survey,* and *synthesize*. (L.6.4a)
	• Create a class T-chart based on "Archaeology: Then and Now," identifying the differences between archaeology of the past and archaeology of the present. In this chart, include the skills that modern archaeologists must possess. Prompt students to include a copy of the T-chart in their field journals. (RI.6.2)
	• Prompt students to review information they previously included from "Archaeology 101." Compare the different presentations of information to determine which ideas or evidence from "Archaeology: Then and Now" is new, which is the same as information in "Archaeology 101," and which contradict "Archaeology 101." (RI.6.9)
	• In pairs, have students evaluate "Episode 1: My First Adventure" for its portrayal of archaeology and record their answers in their field journals. Students may consider the following questions:
	○ What details are fictionalized or sensationalized? What details are factual? How accurate is this representation? (W.6.8)
	○ What additional information would you need to investigate to determine the accuracy of the episode? (SL.6.3)
	○ Why might screenwriters and/or directors choose to fictionalize historical accounts? (RL.6.9, RI.6.9)
	○ How does watching the episode support, enhance, or change your understanding of archaeology? (RI.6.7, SL.6.2)
	EXPRESS UNDERSTANDING:
	• Prompt students to consider and select one of three quotations from "Episode 1: My First Adventure":
	○ "Maybe you'll add a new page to history, or discover a treasure beyond price."
	○ "Archaeology doesn't steal from the past—it opens it so that everyone may learn from its treasures."

---

[26] http://gato-docs.its.txstate.edu/department-of-curriculum-and-instruction/people/faculty/jackson/Interactive-Word-Walls-Science-Scope-J-Jackson/Interactive%20Word%20Walls%20Science%20Scope.J.Jackson.pdf

TEXT SEQUENCE	TEXT USE
	o "We haven't got enough proof yet. We need hard evidence." Have students determine how the quotation reflects the importance of archaeology. Then have students independently write a brief argumentative response in which they make a claim about the quotation and how it represents archaeology. Students should support the argument with relevant evidence from any of the texts read or viewed so far in the unit.[27] (**RI.6.2**, **RI.6.5**, **W.6.1a-e**, **W.6.4**) Have each student present his or her claim and evidence as a 90-second "commercial" for the importance of archaeology. (**SL.6.4**, **SL.6.6**) Then conduct a class discussion about the brief presentations, emphasizing the evolving methodology and value of archaeology for learning about the past. Prompt students during the discussion to draw parallels between the work and methodology of archaeologists and the "work" and methodology of an effective reader. (**SL.6.2**) • **Note for Small-Group Reading:** If some students struggle to understand these concepts, "**Excavating Television**"[28] from *The Archaeology Channel* by Amy Ramsay presents a similar argument.
LESSON 4: Chapter 1: "The Secret of Stonehenge" and Chapter 2: "A Tour Around Stonehenge" from *If Stones Could Speak*, Marc Aronson	**TEXT DESCRIPTION:** Chapter 1 provides a firsthand account of a trip to Stonehenge and establishes that this book is full of questions and new discoveries. Chapter 2 offers a detailed structural analysis of Stonehenge and introduces several new vocabulary words. **TEXT FOCUS:** These two chapters contain excellent examples of descriptive writing and imagery as well as rich text features that enhance understanding. The text also reveals the importance of inquiry in the work of archaeologists. **MODEL TASKS** **LESSON OVERVIEW:** Students read the chapters in pairs. In their field journals, students summarize and identify the main idea of the text. **READ THE TEXT:** • Have students read Chapters 1 and 2 with a partner. **UNDERSTAND THE TEXT:** • Prompt students to maintain their field journals based on the following tasks as they read Chapters 1 and 2 with their partner:

[27] To support student writing, use mentor texts. For example, if students are struggling using transitions, review with students the sentence structure contained in "Archaeology 101" and "Archaeology: Then and Now." Encourage them to identify patterns that each author uses to present factual information such as, "in many cases," "the study of," "the evidence," "for instance," etc. Model for students how to imitate the sentences (including using proper punctuation to set off nonrestrictive phrases) to develop proficiency in using transitions similar to the texts provided. (**W.6.1c**, **W.6.5**, **L.6.2a**, **L.6.3a**)

[28] **http://www.archaeologychannel.org/player/player.php?v=excavatingtv.mp4**

TEXT SEQUENCE	TEXT USE
	o Summarize Chapters 1 and 2. (**RI.6.2**)
	o Determine the main ideas of each chapter and describe how the author introduces and supports those ideas (e.g., anecdotes, rhetorical questions, comparisons/analogies, introducing opposing views, diagrams, maps, captions, etc.). (**RI.6.2**, **RI.6.3**, **RI.6.8**)
	o Focus on paragraphs 4 and 5 of Chapter 1. Reread those paragraphs and analyze how they contribute to the development of a main idea of the text. (**RI.6.5**)
	o Reread page 14 to develop a clearer understanding of technical vocabulary. Ask students to consider how the images support their understanding of the text. Create an analogy for the description on page 14. (**RI.6.7**, **L.6.4a**, **L.6.6**)
	EXPRESS UNDERSTANDING:
	• Conduct a class discussion based on the following question: How do the main ideas of Chapters 1 and 2 offer new information, support, or challenge ideas expressed in "Archaeology 101" and "Archaeology: Then and Now"? (**RI.6.9**, **SL.6.1a-d**)
LESSON 5: Chapter 3: "The Making of an Archaeologist," Chapter 4: "The Man from Madagascar," and Chapter 5: "The Question" from *If Stones Could Speak*, Marc Aronson	**TEXT DESCRIPTION:** These chapters provide the background for how Mike Parker Pearson came to develop a new theory about Stonehenge. **TEXT FOCUS:** Students continue to read and analyze the informational text to understand the methodology for archaeological digs and the nature of knowledge, understanding, and the inquiry process. **MODEL TASKS** **LESSON OVERVIEW:** Students read the chapters independently. Students continue to work in their field journals to make meaning of the text. **READ THE TEXT:** • Have students read Chapters 3 and 4 independently and then read aloud Chapter 5 as students follow along with a printed copy. (**RI.6.10**) **UNDERSTAND THE TEXT:** • Prompt students to maintain their field journal based on the following tasks as they read Chapters 3-5: o Summarize Ramilisonina's involvement in the discoveries at Stonehenge. Why is Ramilisonina important? What knowledge and experiences did he have that contributed to his unique conclusions? (**RI.6.2**) o Examine the various theories of Stonehenge: Identify the claims made about the origins of Stonehenge. Who

TEXT SEQUENCE	TEXT USE
	made (or took credit for) each claim? What evidence that supports the claim? Who corroborated the claim or proved it to be false? Organize the claims into a graphic organizer to visually represent the connections between the various claims and the changes in thinking over time. (**RI.6.8**)
	o Summarize the basketball court analogy on page 27. How does this analogy contribute to the development of main ideas of *If Stones Could Speak*? (**RI.6.2**, **RI.6.5**)
	o Describe Mike Parker Pearson's approach to exploring his theory of Stonehenge. Identify the steps he takes to explain his claims. (**RI.6.2**)
LESSON 6: Chapter 6: "Mike's Decision" from *If Stones Could Speak*, Marc Aronson	**TEXT DESCRIPTION:** This chapter details Mike Parker Pearson's decision to pursue the archaeological dig at Stonehenge despite the fact that his theory called into question most of what people had come to accept as facts about Stonehenge. **TEXT FOCUS:** Students can continue examining the various theories of Stonehenge and describing Mike Parker Pearson's methodology in their field journals. (**RI.6.2**, **RI.6.8**) Compare photographs to artistic drawings (pages 36 to 38) to gain a more coherent understanding of the text. (**RI.6.7**)
LESSON 7: Chapter 7: "The Lost Village" and Chapter 8: "The Alignment, and the Mistake" from *If Stones Could Speak*, Marc Aronson	**TEXT DESCRIPTION:** These chapters detail Mike Parker Pearson's dig and discoveries, including how he corrected misunderstandings by reviewing previous findings and locating additional evidence that challenged theories about the purpose of Stonehenge once accepted as fact. **TEXT FOCUS:** As these chapters detail the archaeological dig and findings, the text is more technical and requires students to use images, diagrams, and graphics to support their understanding of the text. Students can continue examining the various theories of Stonehenge and describing Mike Parker Pearson's methodology in their field journals. (**RI.6.2**, **RI.6.8**) Students can evaluate Pearson's methodology in writing to determine whether it aligns with the methodology suggested by "Archaeology 101" and "Archaeology: Then and Now," citing textual evidence. (**RI.6.1**, **RI.6.9**, **W.6.9b**)
LESSON 8: Chapter 9: "The Story We Can Now Tell" and Epilogue: "Seeing Stonehenge" from *If Stones Could Speak*, Marc Aronson	**TEXT DESCRIPTION:** Chapter 9 explains Mike Parker Pearson's theory for the purpose of Stonehenge and his supporting evidence. The epilogue provides the author's final claim about his purpose for writing *If Stones Could Speak*. **TEXT FOCUS:** Students can summarize the theory Mike Parker Pearson proposes about Stonehenge and include supporting evidence in their field journals. (**RI.6.1**, **RI.6.2**, **W.6.9b**) They can also identify remaining questions about Stonehenge that lack answers with sufficient evidence or support. (**RI.6.8**) Students determine the author's purpose for writing *If Stones Could Speak*, use their field journals to determine a main idea of the entire text, analyze how it is developed throughout the chapters, and evaluate whether the author's final claim has sufficient evidence and support. (**RI.6.2**, **RI.6.6**, **RI.6.8**)

TEXT SEQUENCE	TEXT USE
LESSON 9: Part 1 of "**Passage to India**" from *Leaves of Grass*, Walt Whitman (Poem)	**TEXT DESCRIPTION:** This poem illustrates an image of the past and its role in the present. **TEXT FOCUS:** Students analyze the poem, focusing on how the language and devices used reveal the speaker's point of view on the past. (**RL.6.2**, **RL.6.4**, **RL.6.6**, **L.6.5a**) This poem offers opportunities to discuss themes of the unit focus, mainly how the past informs the present and reveals human stories that are waiting to be told. Students can consider the quotation, "It is not what you find, it's what you find out," in reference to this poem as well as other texts throughout the unit.
LESSON 10: "Archaeologists and Their Theories" and "The Ever-Changing Time Line of Stonehenge" from the Appendix of *If Stones Could Speak*, Marc Aronson "**Profiles of Archaeologists**" from *Intrigue of the Past*, Research Laboratories of Archaeology	**TEXT DESCRIPTION:** These texts offer different perspectives about the process of archaeologists, as well as how the knowledge about the past can always be revised as new evidence is uncovered. They are sufficiently complex for grade 6. **MODEL TASKS** **SAMPLE SUMMATIVE ASSESSMENT: Cold-read assessment** and **Culminating writing task**
LESSON 11: Various texts included in the extension task	**MODEL TASKS** **SAMPLE SUMMATIVE ASSESSMENT: Extension task**

UNIT: STEVE JOBS'S COMMENCEMENT ADDRESS AT STANFORD

ANCHOR TEXT	UNIT FOCUS
[Stanford Commencement Address (2005)](#), Steve Jobs (informational)	Students will explore the role of failure in finding success. In this set, students learn that success takes hard work, deliberate practice, and the ability to learn from failures and persevere. Students explore how an author's word choice, use of evidence, and selected organization reflect a text's purpose, which they can use as a model for their own writing. Finally, students will explore the texts to consider for themselves what it takes to succeed.
RELATED TEXTS	
Literary Texts	**Text Use**: Determine the author's purpose, analyze how a central idea is developed, evaluate and compare effective arguments
• "[To Failure](#)," Philip Larkin (poem)	
• "[Mother to Son](#)," Langston Hughes (poem)	
• "[The Story of David and Goliath](#)," 1 Samuel 17, the Bible	**Reading:** [RL.6.1](#), [RL.6.2](#), [RL.6.3](#), [RL.6.4](#), [RL.6.5](#), [RL.6.6](#), [RL.6.9](#), [RL.6.10](#), [RI.6.1](#), [RI.6.2](#), [RI.6.3](#), [RI.6.4](#), [RI.6.5](#), [RI.6.6](#), [RI.6.7](#), [RI.6.8](#), [RI.6.9](#), [RI.6.10](#)
• "[Casey at the Bat](#)," Ernest Lawrence Thayer	
Informational Texts	**Writing:** [W.6.1a](#), [b](#), [c](#), [d](#); [W.6.2a-f](#); [W.6.3a-e](#); [W.6.4](#); [W.6.5](#); [W.6.6](#); [W.6.7](#); [W.6.8](#); [W.6.9a-b](#); [W.6.10](#)
• "[Overcoming Obstacles: How Your Biggest Failure Can Lead to Your Success](#)" from the *Chicago Tribune*, Jody Michael	
• "[Mindset for Achievement](#)" from *Mindset* ([www.mindsetonline.com](#)), Carol Dweck	**Speaking and Listening:** [SL.6.1a-d](#), [SL.6.2](#), [SL.6.3](#), [SL.6.4](#), [SL.6.5](#), [SL.6.6](#)
• "[What It Takes to Be Great](#)" from *FORTUNE* Magazine, Geoffrey Colvin	**Language:** [L.6.1a-d](#), [L.6.2a-b](#), [L.6.3a-b](#), [L.6.4a-d](#), [L.6.5a-c](#), [L.6.6](#)
• Paragraphs 18-22 of "[The Fringe Benefits of Failure, and the Importance of Imagination](#)," from *Harvard Magazine*, J.K. Rowling	**CONTENTS**
	Page 98: Text Set and Unit Focus
	Page 99: Steve Jobs's Stanford Commencement Address Unit Overview
	Pages 100-103: Summative Unit Assessments: Culminating Writing Task, Cold-Read Assessment, and Extension Task
	Page 104: Instructional Framework
	Pages 105-113: Text Sequence and Sample Whole-Class Tasks

Steve Jobs's Stanford Commencement Address Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks

Unit Focus

- **Topic**: Finding success through failure and hard work
- **Themes**: Through various articles students consider what it takes to succeed and how authors effectively construct their arguments
- **Text Use**: Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments

Summative Unit Assessments

A **culminating writing task**:

- Determine a central idea and how it is developed
- Compare and contrast how ideas are presented and developed

A **cold-read assessment**:

- Read and understand nonfiction texts
- Compare and contrast interpretations of finding success

An **extension task**:

- Conduct a short research project on the unit topic
- Read and gather information from multiple and varied sources

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: Stanford Commencement Address (2005) (sample tasks)
- **Lesson 2**: Stanford Commencement Address (2005), "To Failure," "Mother to Son" (sample tasks)
- **Lesson 3**: "Mindset for Achievement," "Overcoming Obstacles: How Your Biggest Failure Can Lead to Your Success, " Stanford Commencement Address (2005) (sample tasks)
- **Lesson 4**: "What It Takes to Be Great"
- **Lesson 5**: "The Story of David and Goliath," "Casey at the Bat" (sample tasks)
- **Lesson 6**: Stanford Commencement Address (2005), "What It Takes to Be Great" (sample tasks)
- **Lesson 7**: Paragraphs 18-22 of "The Fringe Benefits of Failure, and the Importance of Imagination," Stanford Commencement Address (2005) (cold-read assessment and culminating writing task)
- **Lesson 8**: Various texts for research (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Determine a central idea of Jobs's commencement address and explain how it is conveyed through particular details. (**RI.6.6**, **RI.6.10**) Determine a similar central idea of paragraphs 18-22 of "**The Fringe Benefits of Failure, and the Importance of Imagination**" by J.K. Rowling and explain how it is conveyed through particular details. (**RI.6.6**, **RI.6.10**) Write an essay that compares and contrasts how each central idea is introduced and elaborated in each speech, including examples and direct quotations. (**RI.6.1**, **RI.6.2**, **RI.6.3**, **RI.6.9**, **W.6.2a-b**, **W.6.9b**, **W.6.10**)

Teacher Note: Students should use appropriate transitions and precise language that clarify the relationships between the various ideas and provide a related conclusion. (W.6.2c, d, f; L.6.6) The writing should demonstrate command of proper grammar and usage, punctuation, spelling, and a variety of sentence patterns for meaning, interest, and maintaining a consistent style. (W.6.2e; L.6.1a, c, d; L.6.2a, b; L.6.3a, b) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing (e.g., using appropriate organization and style or correct grammar and punctuation). (W.6.4, W.6.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Finding success through failure and hard work • **Themes**: Through various articles students consider what it takes to succeed and how authors effectively construct their arguments • **Text Use**: Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments	This task assesses: • Determining a central idea and how it is developed • Comparing and contrasting how ideas are presented and developed	**Read and understand text:** • **Lesson 1** (sample tasks) • **Lesson 2** (sample tasks) **Express understanding of text:** • **Lesson 6** (sample tasks) • **Lesson 7** (use this task)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ ASSESSMENT[2]

Read paragraphs 18-22 of "[The Fringe Benefits of Failure, and the Importance of Imagination](#)" by J.K. Rowling independently and the**n answer** a combination of multiple-choice and constructed-response questions[3] about the text and in comparison to Jobs's commencement address, using evidence for all answers.

Sample questions:

- What is the purpose of this sentence in paragraph 18: "I had no idea then how far the tunnel extended, and for a long time, any light at the end of it was a hope rather than a reality"? How does another sentence within the passage serve a similar purpose? (**RI.6.1**, **RI.6.5**)

- Read these quotes from Jobs's commencement address and "[The Fringe Benefits of Failure, and the Importance of Imagination](#)" and then compare the two images developed by each. Answer the questions that follow.

    "It turned out that getting fired from Apple was the best thing that could have ever happened to me. The heaviness of success was replaced by the lightness of being a beginner again…" (Jobs)

    "I was set free, because my greatest fear had been realised, and I was still alive, and I still had a daughter whom I adored, and I had an old typewriter and a big idea. And so rock bottom became the solid foundation on which I rebuilt my life." (Rowling)

    How do the speakers explain failure? (**RI.6.3**) What additional evidence from either speech supports these statements? (**RI.6.8**) What viewpoint or purpose do these quotations convey? (**RI.6.6**) How do these ideas contribute to the development of the central idea of each text? (**RI.6.2**, **RI.6.5**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Finding success through failure and hard work • **Themes**: Through various articles students consider what it takes to succeed and how authors effectively construct their arguments • **Text Use**: Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments	This task focuses on: • Reading and understanding nonfiction texts • Comparing and contrasting interpretations of finding success	**Read and understand text:** • [Lesson 2](#) (sample tasks) • [Lesson 3](#) (sample tasks) • [Lesson 4](#) • [Lesson 5](#) **Express understanding of text:** • [Lesson 7](#) (use this task)

---

[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments**.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

Read excerpts from *The Secret of Success Is Not a Secret: Stories of Famous People Who Persevered*, Darcy Andries; "7 Entrepreneurs Whose Perseverance Will Inspire You," Tom Zeleznock; and/or watch "Famous Failures."

All of the figures addressed within these excerpts overcame a failure as Steve Jobs did. Choose one of the people listed and gather relevant information from several sources. Include first- and secondhand accounts and find information presented in different formats through library or Internet research, assessing the credibility of each source. (W.6.2b, W.6.7, W.6.8)

> *Possible texts for investigating:* "No. 523: Edison's Big Failure" (text and audio); "The Master's Mistakes: Einstein Was Often Wrong, But Even His Errors Led to Deep Truths," from DiscoverMagazine.com, *Karen Wright;* "Einstein's 23 Biggest Mistakes" from DISCOVER Magazine; "Thomas Edison and Michael Jordan Were Failures," *Scott Cowley;* "How Failure Taught Edison to Repeatedly Innovate" from Forbes, *Nathan Furr;* "Thomas Alva Edison—The Failed Inventions"; "Lincoln's 'Failures'?" Abraham Lincoln Online

Create a two-part written report.

> *For part 1*, write a research-based explanation of how the person you researched overcame failure to achieve success. Quote or paraphrase the conclusions of others while avoiding plagiarism and provide basic bibliographic information for sources. (RI.6.1, W.6.2a-f, W.6.8, W.6.9b, W.6.10, SL.6.2)

> *For part 2*, emulate Jobs's commencement address using various narrative techniques, such as dialogue, pacing, and description, to write an essay that explains how, in your own life, you have overcome a failure and turned it into a success. (W.6.3b) First, identify the primary message of your essay. Second, identify the strategies you will use to convey that central idea (using strategies similar to Jobs and Rowling). Third, write your essay, using relevant descriptive details. Establish a context, order events logically, and use appropriate transitions and precise words to convey ideas. (RI.6.1; W.6.3a, b, c, d, e; W.6.4)

Watch Jobs's speech as a class and use a rubric[5] to score Jobs's performance and develop a list of characteristics of an effective speaker. (SL.6.2)

Create a speech from your written report, following the list of characteristics of an effective speaker developed as a class. (SL.6.4, SL.6.6) Include multimedia components (e.g., graphics, images, music, sound) and visual displays to enhance the presentation. (SL.6.5)

Teacher Note: The writing should use grade-appropriate words and phrases and demonstrate command of proper grammar, usage, punctuation, and spelling, including using pronouns correctly and a variety of sentence patterns for meaning, interest, and maintaining a consistent style. (W.6.4; W.6.5; L.6.1a, b, c, d; L.6.3a, b; L.6.6) Have students present their report and narrative essay to the class, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes. (SL.6.4, SL.6.6)

---

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] http://commoncore.org/maps/documents/Scoring_Rubric.pdf

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Finding success through failure and hard work • **Themes**: Through various articles students consider what it takes to succeed and how authors effectively construct their arguments • **Text Use**: Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments	This task focuses on: • Conducting a short research project on the unit topic • Reading and gathering information from multiple and varied sources	**Read and understand the text:** • Lesson 2 (sample tasks) • Lesson 3 (sample tasks) **Express understanding of text:** • Lesson 6 (sample tasks) • Lesson 8 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[6] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level; and
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[6] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[7] **Stanford Commencement Address (2005)**, Steve Jobs	**TEXT DESCRIPTION:** Jobs's commencement address has a clear beginning, middle, and end, like a story, but he makes a coherent argument through the order of his anecdotes. He clearly communicates a positive life focus while detailing less than successful events from his life in a style that connects specifically with his audience. **TEXT FOCUS:** Since this text will be read multiple times throughout the unit, focus each reading on a different purpose. Focus this first reading on summarizing the speech and then tracing the various hardships Jobs faced on his journey to success. Identify the way he introduces and elaborates upon each idea. (**RL.6.2**, **RL.6.3**) **MODEL TASK** **SAMPLE TASK:** Access a series of **lessons**[8] that use Jobs's speech as the central text and engage students in creating and supporting evidence-based claims.
LESSON 2: **Stanford Commencement Address (2005)**, Steve Jobs "**To Failure**," Philip Larkin "**Mother to Son**," Langston Hughes	**TEXT DESCRIPTION:** "To Failure" by Philip Larkin uses imagery and a negative tone to communicate the strong feelings of suffering due to failure. "Mother to Son" by Langston Hughes reiterates the concept of perseverance, as does Jobs's speech. The poem conveys the reality of life—failure is a part of success. **TEXT FOCUS:** Both poems ("To Failure" and "Mother to Son") provide descriptions of setbacks and hardships, which Jobs describes as something he learned to overcome. (**RL.6.9**) Focusing on the lessons Jobs learned as he faced hardships on his journey to success, compare these poems to the anchor text and discuss how the three different texts explain what it takes to be successful. (**RL.6.2**, **RL.6.6**, **RI.6.2**, **RI.6.5**) **MODEL TASKS** **LESSON OVERVIEW:** Students read "To Failure" and Jobs's commencement address independently. As a class, read aloud "Mother to Son." Students identify and define key vocabulary of each text. Students identify each key moment in Jobs's story and discuss the impact. Students analyze "To Failure" and "Mother to Son." Students end with a discussion and a written reflection comparing the lessons of each text. **READ THE TEXT:** • Have students read "To Failure" and reread Jobs's "second story" about love and loss independently. Then read aloud "Mother to Son" as students follow along.

---

[7] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[8] **http://www.engageny.org/sites/default/files/resource/attachments/making-ebc-unit-grade-6.zip**

TEXT SEQUENCE	TEXT USE
	• Select three or four words from Jobs's commencement speech, such as *naively, intuition, incurable, dogma*. Have students define the words in context and verify the meanings with a partner. (**RI.6.4**; **L.6.4a**, **d**) Then analyze the words through **semantic mapping**[9] (i.e., verify their part of speech, identify how Greek or Latin affixes and roots provide clues to the word' meaning, and recognize the relationship between the words and their associations). (**L.6.4b**, **c**; **L.6.5b**, **c**) Continue this throughout the unit to support students in acquiring vocabulary through texts to use in their writing. (**L.6.6**) Have students keep their vocabulary words, definitions, and semantic maps in one location (e.g., vocabulary journal) so that they can refer back to it throughout the unit.
	UNDERSTAND THE TEXT:
	• Have students work with a partner to **annotate**[10] the section of Jobs's speech about love and loss by numbering the significant events Jobs discusses in this section. Transfer the events to a graphic organizer. Column 1 includes each event. Column 2 includes a description of Jobs's reaction and feelings to each event. Column 3 includes a description of the end result of each event. Determine where evidence is sufficient and where more information is needed. (**RI.6.1**, **RI.6.8**)
	• In pairs, have students discuss the following questions:
	o In paragraph 10 we learn that between age 20 and 30, Jobs experienced great success and great failure. What does the text tell us were his successes, and how did his failure occur?
	o Why does Jobs claim that "getting fired from Apple was the best thing that could have ever happened to [him]"?
	o What does Jobs mean when he says, "Sometimes life hits you in the head with a brick"? He then tells his audience two things not to do, beginning his sentences with the word *Don't*. What does paragraph 14 suggest he is trying to tell the Stanford graduates?
	• Conduct a whole-class analysis of "To Failure" using **TP-CASTT**.[11] Ask students to refer to specific evidence from the poem to demonstrate understanding of the questions. (**RI.6.1**; **SL.6.1a**, **c**, **d**) Sample discussion questions/prompts:
	o What do the title and the speaker's point of view indicate?[12] (**RL.6.6**, **L.6.5a**)
	o In the first stanza, how does the speaker indicate that a new idea is being introduced? What ideas does the

---

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[12] Possible answer: The poem is written to failure directly. This poem comes across like an ode to failure, illustrating the speaker's extensive experience with failure. This structure contributes to the serious tone and somber mood.

TEXT SEQUENCE	TEXT USE
	speaker introduce?[13] Explain how each idea helps you understand what failure is according to the speaker. (**RL.6.5**)
	o Reread the second stanza. Underline the words that describe both the setting and the characteristics of failure.[14] Explain how those words relate. What feelings and ideas do you associate with those words? What idea is the speaker conveying about failure? (**RL.6.4**; **L.6.5b**, **c**; **L.6.6**)
	o How does the statement "You have been here some time" reveal a theme? Explain how the structure of the poem and the ideas explored throughout the poem develop and support this idea. (**RL.6.2**, **RL.6.5**)
	o What is the speaker's attitude toward failure? What phrases or ideas reveal his attitude? (**RL.6.1**, **RL.6.4**, **RL.6.6**)
	• Have students individually analyze "Mother to Son" using **TP-CASTT**.[15] Record the analysis through annotations and/or using a graphic organizer. Have them discuss and compare their individual analysis with a partner to refine their analysis and evaluate their evidence. As necessary, encourage pairs to support each other in locating better evidence to support their thinking. (**W.6.5**)
	• Conduct a **fishbowl discussion**[16] based on these questions: How are the ideas presented in all three texts similar? How does each text distinguish itself in terms of presentation, purpose or point of view, and message? (**RL.6.9**, **RI.6.9**) Form two circles. Provide each pair eight minutes to devise an answer to the discussion questions and locate specific evidence, using their class notes as a starting point. Then have the inner circle discuss their answers to the questions for five minutes. (**SL.6.1a**, **b**, **c**) While the inner circle discusses, students in the outer circle will note the claims made during the discussion, locate evidence that supports or contradicts those claims, and develop additional points. (**SL.6.3**) After the five-minute discussion, have the pairs consult each other to revise and refine their claims and evidence. Then have the inner circle continue the discussion for five more minutes.
	EXPRESS UNDERSTANDING:
	• Conclude the lesson by having students review and reflect on the ideas expressed during the fishbowl discussion. In pairs, have students provide a written response to the following question: Select one of the texts read in class. How does the author's choice of words or structure contribute to the development of a theme or central idea in the

---

[13] Possible answer: The speaker indicates a new idea is being introduced by using a semicolon and repeating "nor." The speaker introduces three different non-examples for failure: failure does not come with dragons, failure is not a warning, failure is not a fleeting ghost.

[14] Possible answer: *sunless, bore, silence, quicker, staler*

[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	text? Cite evidence from the text to support your response. (**RL.6.1**, **RL.6.2**, **RL.6.4**, **RI.6.2**, **RI.6.4**, **W.6.9a**, **W.6.10**, **SL.6.1d**) Provide students with an **answer frame**[17] to support their writing.
LESSON 3: "**Mindset for Achievement**" from *Mindset* (**www.mindsetonline.com**), Carol Dweck "**Overcoming Obstacles: How Your Biggest Failure Can Lead to Your Success**" from the *Chicago Tribune*, Jody Michael **Stanford Commencement Address (2005)**, Steve Jobs	**TEXT DESCRIPTION:** "Mindset for Achievement" reflects research into what makes people successful. The article attributes success to being a *learner* with a "growth mindset" rather than a *nonlearner* with a "fixed mindset." "Overcoming Obstacles" argues that failure is critical in achieving success and goes further to suggest that what inhibits success can often be attributed to the fear of failure. **TEXT FOCUS:** These texts correlate to Jobs's speech because he explains how it took courage for him to fail in order to become successful. (**RI.6.1**, **RI.6.2**, **RI.6.6**) **MODEL TASKS** **LESSON OVERVIEW:** Students read "Mindset for Achievement" independently. Read aloud "Overcoming Obstacles" as a class. Students compare and contrast *learners* and *nonlearners* presented in "Mindset for Achievement." Students work in groups to summarize a section of "Overcoming Obstacles" and then as a class summarize the text. Students compare both new texts to Jobs's commencement speech to identify places of agreement and contradiction. **READ AND UNDERSTAND THE TEXT:** • Have students read "Mindset for Achievement" independently and summarize the text. (**RI.6.2**) Have students share their summaries with a partner, and adjust them based on feedback. • Ask students review "Mindset for Achievement" and answer the following question in their notes: According to the article, what are the differences between *learners* and *nonlearners*? How does the author introduce, illustrate, and elaborate on this idea? (**RI.6.3**, **RI.6.4**, **RI.6.5**, **L.6.5b**, **L.6.6**) Encourage students to create a graphic organizer to compare and contrast the points made about *learners* and *nonlearners*. • Read aloud "Overcoming Obstacles: How Your Biggest Failure Can Lead to Your Success" as students follow along. • Select three or four words from "Overcoming Obstacles," such as *inherent, ironic, imperative,* or *insight*. Have students define the words in context and verify the meanings with a partner. (**RI.6.4**; **L.6.4a**, **d**) Then analyze the words through **semantic mapping**[18] (i.e., verify their part of speech, identify how Greek or Latin affixes and roots provide clues to the words' meaning, and recognize the relationship between the words and their associations). (**L.6.4b**, **c**; **L.6.5b**, **c**) • Then divide students into collaborative groups and provide each group with a different section of "Overcoming

---

[17] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[18] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE

Obstacles" (e.g., beginning, middle, or end, divided by the quotation callouts). Have each group summarize the section and determine the main claim of the section. Each group should trace and evaluate the argument of the section by considering the following questions:

- o What is the claim? What examples and evidence support the claim?

- o What ideas are undeveloped or unsupported? (**RI.6.8**)

- o How does the author introduce, illustrate, and elaborate on the main claims in the article? (**RI.6.3**)

- o What is the author's point of view and purpose in writing this article?

- o How do the details, words, and phrases that the author chose to include reveal and develop her point of view and purpose? (**RI.6.6**)

- o How does the central idea reflect the author's point of view and purpose? Record ideas in a graphic organizer, journals, or notes. (**RI.6.2**, **W.6.9b**, **W.6.10**)

- Have each group share their analysis. Allow other groups the opportunity to review the ideas expressed, distinguish where the presenting group's claims are not supported, and pose specific questions to clarify or challenge the group's ideas. (**SL.6.1a**, **c**, **d**; **SL.6.3**)

- At the end of the discussion, have students individually summarize the information provided by each group to establish a complete understanding of the central idea and author's purpose in "Overcoming Obstacles." (**SL.6.2**)

EXPRESS UNDERSTANDING:

- Break students in to small groups of three or four. Provide each group a quotation from "Mindset for Achievement" or "Overcoming Obstacles" that provides information about the central claim of either text. Write the quotation at the top of a blank colored piece of paper—a different color for each quotation. Use the quotation callouts in each text or additional statements such as:

  - o "The mere fear of failure can stop people from taking risks that might lead to success and triumph in overcoming obstacles." ("Overcoming Obstacles")
  - o "The primary difference between successful people and unsuccessful people is that the successful people fail more." ("Overcoming Obstacles")
  - o "If what you're doing is costing you too much time and energy, the process isn't what you thought it would be, or it's not bringing you joy, you need to get out and get a new goal." ("Overcoming Obstacles")
  - o "What could put an end to this exuberant learning? The fixed mindset…" ("Mindset for Achievement")

- Ask each group to locate an idea or quotation from Jobs's commencement address that supports or contradicts the quotation. Underneath each quotation, have students record the statement from Jobs's speech. Next to each quote

TEXT SEQUENCE	TEXT USE
	from Jobs's speech, they should note if it supports or contradicts the claim and why they think that. (**RI.6.1**, **RI.6.5**, **RI.6.7**, **SL.6.2**) Allow groups to work on this for about five to eight minutes and then rotate the quotations amongst the various groups.
	• Repeat the process, asking groups to evaluate both the original quotation and the evidence from Jobs's speech, and then locate additional information in response to both quotations. (**RI.6.8**)
	• Repeat the process a third time.
	• Return the quotations to the original groups. Have each group present the original quotation and a summary of the quotes from Jobs's speech that supported, contradicted, or offered a different perspective on the quotations. (**RI.6.1**, **RI.6.2**) In their presentation, each group should also explain how the various quotations provide information that reveals each author's perspective regarding failure and/or purpose for writing and how those ideas are similar and/or different. (**RI.6.6**, **RI.6.9**, **SL.6.1a**, **SL.6.4**, **SL.6.6**)
LESSON 4: "**What It Takes to Be Great**" from *FORTUNE* Magazine, Geoffrey Colvin	**TEXT DESCRIPTION:** "What It Takes to Be Great" emphasizes how "greatness" depends on hard work, not just talent. **TEXT FOCUS:** This article parallels the anchor text because both emphasize that it takes hard work to be successful. Students should continue to analyze and evaluate the argument presented by the author to determine the central idea and author's purpose, including a summary of how each section of the text develops the central idea. (**RI.6.1**, **RI.6.2**, **RI.6.3**, **RI.6.6**, **RI.6.8**) This text is recommended for reading in pairs. Students can then independently reread and focus their analysis on particular sections to build understanding of the entire text over the course of multiple readings. (**RI.6.10**)
LESSON 5: "**The Story of David and Goliath**," 1 Samuel 17, the Bible "**Casey at the Bat**," Ernest Lawrence Thayer	**TEXT DESCRIPTION:** "Casey at the Bat" presents the dangers of arrogance and assuming one is immune to failure. "The Story of David and Goliath" is about an underdog overcoming odds against someone who he assumed was infallible. **TEXT FOCUS:** "Casey at the Bat" sets the reader up to anticipate one outcome and then delivers the opposite outcome. Students should consider how Casey's point of view as the events unfold in the poem contribute to the narrative. (**RL.6.3**, **RL.6.6**) This poem also helps students consider the consequences of arrogance as they continue to explore what it takes to be successful. Similarly, Goliath assumes he is the greatest until he is beaten by David. (**RL.6.2**, **RL.6.3**, **RL.6.4**, **L.6.5a**) Both texts engage readers in examining their own preconceived notions about success and failure. (**RL.6.9**) Both texts should be read independently prior to engaging in discussion or collaborative group work. (**RL.6.10**) **MODEL TASKS** • **Notes for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of the whole-class texts either before or after reading the texts as a whole class. This will provide extra time for students

TEXT SEQUENCE	TEXT USE
	to process the information and receive additional support through basic comprehension questions. Access **sample small-group lessons**[19] for "Casey at the Bat" through LearnZillion. • The structure and rhythm of "Casey at the Bat" make the poem useful for working with struggling readers on fluency during small-group reading time. A rubric for assessing reading fluency is available **here**.[20] Techniques for how to address fluency can be found with the **ELA Instructional Framework**.[21]
LESSON 6: **Stanford Commencement Address (2005)**, Steve Jobs "**What It Takes to Be Great**" from *FORTUNE* Magazine, Geoffrey Colvin	**TEXT FOCUS:** These are previously read texts. Rereading them here allows students to compare and contrast the two depictions of success. Have students evaluate whether Jobs's advice reflects "what it takes to be great." **MODEL TASKS** **LESSON OVERVIEW:** Students reread the texts independently. Students analyze the language of the texts to understand the way each author builds his argument. Students conclude by writing a response to a key lesson Jobs conveys through his speech, and then present their analysis to the class. **READ THE TEXTS:** • Have students reread these texts independently. (**RI.6.10**) • Select three or four words from "What It Takes to Be Great," such as *zenith, deliberate, intangibles, prodigies, deciphering,* and *sporadically,* and have students define the words in context and verify the meanings with a partner. (**RI.6.4**; **L.6.4a**, **d**) Then analyze the words through **semantic mapping**[22] (i.e., verify their part of speech, identify how Greek or Latin affixes and roots provide clues to the words' meaning, and recognize the relationship between the words and their associations). (**L.6.4b**, **c**; **L.6.5b**, **c**) • Prompt students to reread specific sentences or paragraphs and take note of what appeals to their interest. Work with students to categorize those stylistic features to consider using them in their own writing. (**L.6.3a**, **b**) Possible examples: o **Variety in sentence lengths and types (fluency):** "It wasn't all romantic. I didn't have a dorm room, so I slept on the floor in friends' rooms, I returned coke bottles for the 5¢ deposits to buy food with, and I would walk the 7 miles across town every Sunday night to get one good meal a week at the Hare Krishna temple. I loved it. And much of what I stumbled into by following my curiosity and intuition turned out to

[19] http://learnzillion.com/lessonsets/245-reading-literature-casey-at-the-bat-poetry
[20] http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf
[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading
[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	be priceless later on." (Steve Jobs) ○ **Repetition:** "<u>If I had never dropped in on</u> that single course in college, [...] <u>If I had never dropped out, I would have never dropped in on</u> this calligraphy class…" (Steve Jobs) ○ **Asking questions:** "What makes Tiger Woods great? What made Berkshire Hathaway Chairman Warren Buffett the world's premier investor?" (Geoffrey Colvin) ○ **Exaggeration:** "It's a one-in-a-million thing." (Geoffrey Colvin) ○ **Addressing the audience (point of view and asides):** "You've got it—or you don't. Well, folks, it's not so simple. For one thing, you do not possess a natural gift for a certain job, because targeted natural gifts don't exist. (Sorry, Warren.) You are not a born CEO or investor or chess grandmaster. You will achieve greatness only through an enormous amount of hard work over many years…" (Geoffrey Colvin) **UNDERSTAND THE TEXTS:** • Have students reflect on what they read in "What It Takes to Be Great" by teaming with a partner to complete a graphic organizer (e.g., **nonfiction pyramid**,[23] **super six**,[24] **read to learn**[25]). Pair with another pair (to form a group of four) and compare graphic organizers. Each pair takes a turn presenting their organizer as the other pair reviews their own organizer, adding relevant details and removing any irrelevant or inaccurate information. Students should draw evidence from each text and create notes for the questioning and writing assignments that follow. (**W.6.5**, **W.6.9a-b**, **SL.6.1a-b**) • Take a deeper look at both "What It Takes to Be Great" and Jobs's Stanford commencement address. Focus students on a specific section of both texts and have them provide questions about that section. (**SL.6.1c**) For example: In the first section of the text, why does Jobs say, "You have to trust in something—your gut, destiny, life, karma, whatever. This approach has never let me down, and it has made all the difference in my life." Why does Jobs tell three stories? What does Jobs mean when he says, "Death is very likely the single best invention of life," or "What is an idea that each article shares"? ***Note: If students are asking questions only focused on recall, have a few questions already prepared as models.*** Do not answer the questions and do not allow students to answer the questions—only *ask* questions. If students attempt to offer answers or make statements, prompt students to turn them into questions. (**SL.6.1b**) Record all the questions for the class to see. After gathering 15-20 questions, review the questions as a class, develop categories, and sort the questions according to their characteristics. Divide the class into collaborative groups and have each group take a category and use the texts to answer the questions.

---

[23] http://www.readwritethink.org/files/resources/printouts/nonfiction-pyramid.pdf
[24] http://www.teacherfiles.com/downloads/graphic_organizers/Super%20Six.pdf
[25] http://teacher.depaul.edu/bilingual/Read%20to%20Learn.pdf

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING:
	• Conclude the lesson by having students write a short response to the following question: Jobs's closing advice is "Stay hungry. Stay foolish." How does he convey that advice throughout the speech? Support your analysis with clear reasons and relevant evidence from the text. (**RI.6.1**; **RI.6.3; RI.6.5**; **W.6.1a**, **b**; **W.6.9b**; **W.6.10**)
	• Provide students with an **answer frame**[26] to support their writing. Students must demonstrate command of the conventions of standard English grammar and usage by using pronouns effectively. (**L.6.1a**, **L.6.1b**, **L.6.1c**, **L.6.1d**) To improve student writing, use **mentor texts and student models**[27] as a whole class and in small-group writing focused around areas of student writing weakness. Present a model that is strong in the targeted area and discuss its strengths based on a **writing rubric**.[28] Then present a model that is weak in the targeted area and have students suggest revisions based on the writing rubric. For example, if students are struggling using words, phrases, and clauses to clarify the relationships among claims, use excerpts from Jobs's commencement address and "What It Takes to be Great" as mentor texts. Analyze how each author transitions between ideas, connects sentences and paragraphs, and develops sentence fluency.[29] (**W.6.1c**, **W.6.1d**, **W.6.4**, **W.6.5**, **L.6.3a**, **L.6.6**)
LESSON 7: Paragraphs 18-22 of "**The Fringe Benefits of Failure, and the Importance of Imagination**," from *Harvard Magazine,* J.K. Rowling **Stanford Commencement Address (2005)**, Steve Jobs	**TEXT DESCRIPTION:** Paragraphs 18-22 of "**The Fringe Benefits of Failure, and the Importance of Imagination**" provide an alternate presentation of the benefits of failure that is similar to Jobs's discussion of failure in his commencement address. Although the messages are similar, Jobs and Rowling display different styles as writers. **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Cold-Read Assessment** and **Culminating Writing Task**
LESSON 8: Various texts for research	**MODEL TASKS** **SAMPLE SUMMATIVE TASK: Sample Extension Task**

---

[26] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[27] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-writing**
[28] **http://www.parcconline.org/sites/parcc/files/Grade6-11-ELACondensedRubricFORANALYTICANDNARRATIVEWRITING.pdf**
[29] For example, conduct a mini-lesson in which students learn about and then highlight the different types of sentences in each text to visually see the variety in sentence patterns. Or work with students to show them how to imitate the sentences from the texts to develop proficiency in using a variety of sentence patterns for meaning, reader interest, and style similar to the texts provided.

7TH GRADE
UNIT PLANS

7TH GRADE UNIT PLANS

7th Grade Units at a Glance

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
The Giver, Lois Lowry (Page 116)	Developing different perspectives	Readily accessible	Characters, point of view, conflict, theme, and comparing and contrasting different texts	Beginning of year
Written in Bone, Sally M. Walker (Page 136)	The interdisciplinary nature of learning about the past and how fiction authors use and alter history	Moderately complex	Identify and examine central ideas, compare and present unique historical perspectives through writing	Beginning or middle of year (to coordinate with social studies)
"**How to Write a Memoir**," William Zinsser (Page 152)	Coming-of-age stories	Moderately complex	Read, comprehend, evaluate, and write memoirs	Middle of year or end of year (based on unit focus)
A Christmas Carol, Charles Dickens (Page 169)	Self-reflection and selflessness	Very complex	Character point of view/perspective and development, influence of setting and characters on theme, influence of text on society	Middle of year (to coordinate with Christmas)
Excerpts from **Behind the Scenes**, Elizabeth Keckley (Page 186)	Pre– and post–Civil War America	Very complex	Point of view given historical perspective, comparing nonfiction and fiction to understand historical settings and events, comprehending firsthand accounts and primary sources of historical events	End of year

* **Readily accessible text**: The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level or the language is at grade level and the content is less complex.

Moderately complex text: The language is at grade level and the content is suitable for the grade level.

Very complex text: The language is at or slightly above grade level and the content is significantly complex.

UNIT: *THE GIVER*

ANCHOR TEXT[1]

The Giver by Lois Lowry (literary)

RELATED TEXTS

Literary Texts (Fiction)
- "The Reaping" from *The Hunger Games*, Suzanne Collins
- "The Human Abstract," William Blake (poem)
- "Harrison Bergeron," Kurt Vonnegut Jr.
- "The Road Not Taken," Robert Frost (poem)

Informational Texts (Nonfiction)
- Preamble, Constitution of the United States
- "Newbery Acceptance Speech, June 1994," Lois Lowry

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)
- Clip from *The Hunger Games,* Gary Ross (film)
- "Imagine," John Lennon (song and video)
- *The Truman Show*, Peter Weir (film)

TEXT NOTE: *The Giver* contains sensitive scenes (in Chapter 19). Teachers should review it prior to reading with students and inform families that it is being used.

UNIT FOCUS

Students consider how individual perspectives are shaped by knowledge and memory. Through the study of dystopian literature and related texts, students will explore common themes, characters, and contrasting points of view. Students will also compare various texts to evaluate whether perfection is worth a sacrifice.

Text Use: Characters, point of view, conflict, theme, and comparing and contrasting different texts

Reading: **RL.7.1**, **RL.7.2**, **RL.7.3**, **RL.7.4**, **RL.7.6**, **RL.7.7**, **RL.7.9**, **RL.7.10**, **RI.7.1**, **RI.7.2**, **RI.7.3**, **RI.7.4**, **RI.7.6**, **RI.7.9**, **RI.7.10**

Writing: **W.7.1a-e**, **W.7.2a-f**, **W.7.3a-e**, **W.7.4**, **W.7.5**, **W.7.6**, **W.7.7**, **W.7.8**, **W.7.9a-b**, **W.7.10**

Speaking and Listening: **SL.7.1a-d**, **SL.7.2**, **SL.7.3**, **SL.7.4**, **SL.7.5**, **SL.7.6**

Language: **L.7.1a**, **L.7.2a-b**, **L.7.3a**, **L.7.4a-d**, **L.7.5a-c**, **L.7.6**

CONTENTS

---

[1] A complete version of this unit is available as a Grade 7 Sample Unit Plan at http://www.louisianabelieves.com/resources/library/year-long-scope-sequence.

The Giver Unit Overview

Unit Focus

- **Topic**: Developing different perspectives
- **Themes**: Determine how knowledge, memory, and perception influence individual points of view
- **Text Use**: Characters, point of view, conflict, theme, and comparing and contrasting different texts

Summative Unit Assessments

A **culminating writing task**:

- Evaluate contrasting points of view in a text
- Analyze how character points of view develop a theme

A **cold-read task**:

- Read and understand grade-level texts
- Compare and contrast how texts approach similar topics

An **extension task**:

- Analyze how character points of view develop a theme
- Compare and contrast different interpretations of society by analyzing the theme and conflicts of different texts

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1** Preamble, Constitution of the United States and Chapter 1 of *The Giver* (sample tasks)
- **Lesson 2** Chapters 2-8 of *The Giver*
- **Lesson 3** "The Reaping" from *The Hunger Games*, Chapters 9-11 of *The Giver*
- **Lesson 4** Chapter 12 of *The Giver* (extension task)
- **Lesson 5** Preamble, Constitution of the United States (sample tasks)
- **Lesson 6** Chapters 13-16 of *The Giver,* "The Human Abstract," "Imagine" (sample tasks)
- **Lesson 7** Chapters 17-19 of *The Giver* (sample tasks)
- **Lesson 8** Chapters 20-23 of *The Giver* (sample tasks)
- **Lesson 9** "Harrison Bergeron" (sample tasks)
- **Lesson 10** *The Truman Show* (film)
- **Lesson 11** *The Giver*, Lois Lowry (culminating writing task)
- **Lesson 12** "The Road Not Taken," "Newbery Acceptance Speech, June 1994" (cold-read assessment)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[2]

Analyze how Jonas's point of view is different from the other characters in *The Giver* and why that is important. (**RL.7.6**) Write an essay that identifies Jonas's point of view and analyzes how it is developed throughout the novel. Conclude the essay by identifying a theme of *The Giver* and explaining how Jonas's unique point of view illustrates that theme. (**RL.7.2**, **RL.7.3**, **W.7.1a**, **W.7.10**) Provide reasons and relevant evidence, including direct quotations with page numbers, to support your claim logically and demonstrate an understanding of the text. (**RL.7.1**, **W.7.1b**, **W.7.9a**)

*Teacher Note: The completed writing should use grade appropriate words and phrases, as well as a variety of sentence patterns and language. (**W.7.1c**, **d**, **e**; **L.7.3a**, **L.7.6**) The writing should also demonstrate command of proper grammar and usage, punctuation, and spelling. (**L.7.2a-b**) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. (**W.7.4**, **W.7.5**)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
Topic: Developing different perspectives **Themes**: Determine how knowledge, memory, and perception influence individual points of view **Text Use**: Characters, point of view, conflict, theme, and comparing and contrasting different texts	This task assesses: - Evaluating contrasting points of view in a text - Analyzing how character points of view develop a theme	**Read and understand text:** - Lesson 1 (sample tasks included) - Lesson 2 - Lesson 3 **Express understanding of text:** - Lesson 6 (sample tasks included) - Lesson 7 (sample tasks included) - Lesson 8 (sample tasks included) - Lesson 11 (use this task)

---

[2] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[3]

Read "The Road Not Taken" and Lois Lowry's "Newbery Acceptance Speech, June 1994" independently and then answer a combination of multiple-choice and constructed-response questions[4] about these texts and in comparison to the other texts in the unit. Be sure to use evidence from the texts to support your answers.

Sample questions:

1. What does the speaker say about choice in "The Road Not Taken?" What lines of the poem reveal the speaker's ideas about choice? Provide at least two details from the poem to support your response. (RL.7.1, RL.7.2, RL.7.10)

2. Compare the speaker's beliefs about choice in "The Road Not Taken" to Jonas's beliefs about choice in *The Giver*. Provide at least one detail from both texts to support your response. (RL.7.1, RL.7.2, RL.7.6, RL.7.10, W.7.9a)

3. Select one of the memories Lois Lowry shares in her acceptance speech. Summarize how the memory is portrayed in *The Giver*. Then explain how Lois Lowry uses and alters her memories to create a section of *The Giver*. Provide details from both texts to support your response. (RL.7.1, RL.7.2, RL.7.9, RI.7.1, RI.7.3, RI.7.10, W.7.9a-b)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Developing different perspectives • **Themes**: Determine how knowledge, memory, and perception influence individual points of view • **Text Use**: Characters, point of view, conflict, theme, and comparing and contrasting different texts	This task focuses on: • Reading and understanding grade-level texts • Comparing and contrasting how texts approach similar topics	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 6 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 12 (use this task)

---

[3] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[4] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[5]

Have students select a dystopian novel from a list of possible titles to read in addition to *The Giver*. Some possible texts are listed below. The texts are listed in order of complexity from least to greatest. *1984* is more appropriate for advanced readers. Similar to *The Giver*, the readability of some texts is below grades 6-8; however, the content of them is complex, which makes understanding the texts more difficult.

Possible texts:

- *Maze Runner*, James Dashner
- *Hunger Games*, Suzanne Collins
- *Unwind*, Neal Shusterman
- *Divergent*, Veronica Roth
- *Uglies*, Scott Westerfeld
- *Feed*, M. T. Anderson
- *1984,*[6] George Orwell (**Sample lesson/questions**[7])

Set a schedule and goals for reading and keep track of reading in a **reading log or journal.**[8] Respond in writing to teacher-provided text-dependent prompts or tasks (see Teacher Note below for instructional opportunities). If groups of students read the same novel, engage them in **literature circle**[9] discussions around a set of questions (either teacher- or student-created) about the shared text and in comparison to *The Giver*. (**SL.7.1a-d**, **SL.7.6**)

Have students write an essay that identifies the theme of their chosen novel. Then have students compare and contrast the theme of their novel with the theme of *The Giver.* Explain how the theme is developed in each text. Use evidence from the text to support claims. (**RL.7.1**; **RL.7.2**; **W.7.1a-b**, **e**; **W.7.2a-b**, **f**; **W.7.9a**; **W.7.10**)

Have students present the information to the class as a group in a multimedia presentation that presents the common theme, and then logically explains how it is developed similarly and differently in each text. (**SL.7.4**, **SL.7.5**, **SL.7.6**)

*Teacher Note: Help structure independent reading for students. When students read the same text, provide opportunities for them to collaborate in reading the texts. Be sure the choices for independent reading are within the grades 6-8 text complexity band or above for advanced readers and have appropriate content for individual students. (**RL.7.10**)*

---

[5] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is narrative task related to the unit focus.

[6] **http://ebooks.adelaide.edu.au/o/orwell/george/o79n/**

[7] **http://www.achievethecore.org/file/491**

[8] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/independent-reading**

[9] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

The completed writing should use grade-appropriate words and phrases, as well as a variety of sentence patterns, and language that expresses ideas precisely and concisely, maintaining a formal tone and recognizing redundancy. (W.7.1c, d; W.7.2c, e; L.7.3a; L.7.6) It should also demonstrate command of proper grammar and usage, punctuation, and spelling. (L.7.2a-b) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. (W.7.4, W.7.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Developing different perspectives • **Themes**: Determine how knowledge, memory, and perception influence individual points of view • **Text Use**: Characters, point of view, conflict, theme, and comparing and contrasting different texts	This task focuses on: • Analyzing how character points of view develop a theme • Comparing and contrasting different interpretations of society by analyzing the theme and conflicts of different texts	**Read and understand the text:** • Lesson 4 (begin use of this task) • Lesson 5 (sample tasks included) • Lesson 6 (sample tasks included) **Express understanding of text:** • Lesson 9 (sample tasks included) • Lesson 10 • **Lesson 12 (complete this task)**

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[10] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports the language and comprehension development necessary for continual reading growth. *This plan presents sample whole-class tasks to represent how standards might be met at this grade level.*

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level,
2. instruction for different learners using grade-level texts to support whole-class instruction, and
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards, and
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[10] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[11] "**Preamble**," Constitution of the United States Chapter 1 of *The Giver*	**TEXT DESCRIPTION:** One-sentence introduction to the Constitution of the United States, which establishes the purpose for the document. Chapter 1 of *The Giver* introduces Jonas and his feelings of apprehension about an upcoming ceremony. Through the description of the setting, readers realize that there is something similar but also very different about Jonas's community. **TEXT FOCUS:** The Preamble provides opportunities to examine academic vocabulary and to explore how the structure of a sentence reflects its ideas. (**RI.7.3**, **RL.7.4**, **L.7.1a**) Chapter 1 of *The Giver* introduces the setting and key characters of the text. (**RL.7.3**) Focus students on closely reading the first section of Chapter 1, as it introduces the idea of precise language and the meaning and emotions we attach to words. (**RL.7.4**, **L.7.5c**, **L.7.6**) **MODEL TASKS** **LESSON OVERVIEW:** Students read, interpret, and summarize the Preamble. Read Chapter 1 aloud and define key terms and sentences. Students discuss and write responses to show understanding of the text. **READ AND UNDERSTAND THE TEXTS:** • Read the Preamble aloud as students follow along with a printed copy. • Have them determine the meaning of unknown and multiple-meaning words using context clues. For example, have students highlight the verb in each phrase (i.e., *establish*, *insure*, *provide*, *promote*, *secure*, *ordain*, and *establish*). Then, with a partner, determine a meaning based on context and verify using a dictionary. (**L.7.4a**, **L.7.4d**) Have students evaluate the relationships of the words by identifying synonyms and antonyms to demonstrate understanding of the words and their use in the Preamble. (**L.7.5b**) Discuss the change in meaning that would result from substituting different verbs for those that are used. (**L.7.3a**, **L.7.6**) • Have students work with a partner to determine the meaning of each clause of the Preamble and break it into two or more shorter sentences. Have them explain how each clause functions in the sentence (i.e., provides an additional reason, elaborates on an idea, makes connections between ideas, etc.). (**L.7.4a**) Then have the pairs rewrite the Preamble into their own words and answer the following questions: What is a goal of the Constitution? How does the Preamble establish that goal? (**RI.7.2**, **RI.7.3**, **L.7.1a**) • Read aloud Chapter 1 of *The Giver* as students follow along. Stop after the first section of the chapter for students to discuss word choice. Focus students on words with similar definitions but different connotations (*frightened, distraught, distracted, nervous, apprehensive*). (**RL.7.4**, **L.7.5c**, **L.7.6**)

---

[11] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE

	• The word "release" is repeated multiple times throughout *The Giver*, but the meaning of it changes over the course of the text. The repetition and changes in meaning influence how students interpret the word. Have students begin to explore the use of this word by doing the following.
	
	   o Identify multiple locations where the word "release" is used.
	
	   o Determine the meaning of the word at each point based on context clues.
	
	   o Compare and contrast the different definitions over the course of the text.
	
	   o Discuss why and how the author uses the different definitions throughout. (**RL.7.1**, **RL.7.4**, **L.7.4a**)
	
	   o Have students return to these notes throughout the unit to identify new uses of "release."
	
	• Describe Jonas's community after reading Chapter 1. (**RL.7.2**) In pairs, have students compare Jonas's community to their own. Discuss why Jonas's community is concerned with "word precision." (**RL.7.3**, **RL.7.6**)
	
	EXPRESS UNDERSTANDING:
	
	• Have student pairs write a response to the following questions: How is Jonas's community similar to our own? What is different? What is Lowry's purpose for describing Jonas's community as the setting of the novel? Cite evidence from the text to support your response. (**RL.7.1**, **RL.7.9**, **W.7.9a**, **W.7.10**)

LESSON 2: Chapters 2-8 of *The Giver*	**TEXT DESCRIPTION:** These chapters provide students additional insight into the structure of Jonas's community and the many rules that have been established to ensure sameness. **TEXT FOCUS:** These chapters establish Jonas's point of view, which at this point is not that different from others in his community. In these sections students should analyze how Jonas's beliefs are shaped by the knowledge that he has at this point in the novel. Focus on the last pages of Chapter 3. Summarize the incident with the apple and use the **Notice and Note signpost "Memory Moment"**[12] to analyze how the flashback connects to present events. (**RL.7.3**) Identify and explain the various references to "eyes" and "seeing" throughout Chapter 3. Students should consider what patterns or contrasts are developed. (**RL.7.1**, **RL.7.3**, **RL.7.4**, **RL.7.6**)
LESSON 3: "The Reaping" from *The Hunger Games* (end of Chapter 1 and all of	**TEXT DESCRIPTION:** *The Hunger Games* depicts Panem, a modern-day United States with a completely different social structure. This excerpt focuses on The Reaping, in which children of each district are selected as tributes for a fight-to-the death competition. Chapters 9-11 of *The Giver* explore Jonas's selection.

---

[12]

TEXT SEQUENCE	TEXT USE
Chapter 2; as needed, the passage about how names are entered), Suzanne Collins The corresponding film clip from *The Hunger Games*, Gary Ross Chapters 9-11 of *The Giver*	**TEXT FOCUS:** The excerpt and film clip from *The Hunger Games* help students consider how one person's choices affect others. It also helps students consider the result of eliminating personal choice. The video should be used for comparison to evaluate the director's choices after students have first read and engaged with the text. (RL.7.7) The video should also enhance student understanding gained through the text. In chapters 9-11 from *The Giver* students begin to see how Jonas's point of view is changing from others in his community. As Jonas gains new knowledge about the community so do the readers. Students should identify the new knowledge he is gaining and the impact this knowledge is having on his perceptions and beliefs about his community, while his fellow community members remain unaware. (RL.7.6) As Jonas begins to question the actions of his community, help students do the same. Have students read the chapters from *The Giver* individually and create their own questions for group discussions. They may use Notice and Note signposts[13] to guide them in targeting places in the text to develop questions. Students can then ask their questions during group or class discussion. (SL.7.1a, c) Focus on the second half of Chapter 9 and the second half of Chapter 11 of *The Giver.* Have students reread and analyze words and phrases to draw conclusions about characters and their actions and interactions. (RL.7.1, RL.7.3, RL.7.4, RL.7.10)
LESSON 4: Chapter 12 of *The Giver* Begin reading for the Extension Task	**TEXT DESCRIPTION:** Chapter 12 of *The Giver* reveals a surprise about Jonas's community. Young adult dystopian novels explore belief systems, morality, and follow a main character seeking "truth" while gaining independence. These types of questions and themes resonate with young adults who, in their own way, identify with the same struggles as the main character(s). **TEXT FOCUS:** This chapter continues to build student understanding about how the perceptions of individuals are shaped by knowledge and memory. (RL.7.1, RL.7.6, RL.7.10) Each dystopian novel addresses themes and concepts similar to *The Giver*, creating opportunities for comparisons. (RL.7.10) **MODEL TASKS** • **Note for Small-Group Reading:** If students struggle to understand *The Giver*, support them during small-group reading. Work with students to read additional texts to provide the necessary background knowledge or support comprehension of the anchor by working with students one-on-one. Do not provide a leveled version of the anchor. For example, after reading Chapter 12, a small group of students might read about the science behind seeing color and/or the meaning of colors in different cultures (i.e., the connotations of color) and color psychology. (RL.7.10, RI.7.10) This could build student knowledge and support them in answering key questions for Chapter 12: Why did Jonas's society remove the ability to see color? (RL.7.2, RL.7.3, L.7.5c)

---

[13] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	SAMPLE SUMMATIVE TASK: Extension Task: Have students identify the books they will read independently for this task and set up a schedule and reading journal with them so that they finish by the end of the unit.

LESSON 5:
 	
Preamble, Constitution of the United States
	TEXT DESCRIPTION: This is a rereading of the Preamble.
	
	TEXT FOCUS: The Preamble provides opportunities for exploration of how societies and their belief systems are established, supported, and challenged. This helps students consider how all societies are based on a set of values and rules that at different points in time people question and fight against. In the foundation of a society, choices are made that affect its citizens. The founders of Jonas's society choose to go to sameness and rid citizens of their choices, while in the United States the founders built a constitution to support choice. This review of the Preamble allows students to explore how a society builds on what it values and prepares them to consider ideas in later lessons: Should choice be allowed if people make choices that negatively affect others? Is experiencing colors, joy, and love worth also experiencing pain, war, and hate? Is perfection worth the sacrifice it takes to obtain it? (**SL.7.2**)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students reread the Preamble. Students work in groups to research how the Preamble affects their lives today. Students present their findings to the class and discuss.
	
	READ THE TEXT:
	
	• In collaborative groups, have students conduct a short research project to consider how our society is supported or challenged by freedoms granted in the Preamble. (**W.7.7**, **SL.7.1b**) Take the following steps to complete this task:
	
	    o Have students identify one of the freedoms the Preamble ensures for our society.
	
	    o Have students find a current event that supports or challenges this freedom. Provide students with packets of articles from the news that they can use. (**W.7.8**)
	
	    o As part of the research, have students summarize the texts, determining the central ideas and each author's point of view or purpose, and analyze the texts for how the authors distinguish their position and shape their presentation of ideas by emphasizing different evidence or advancing different interpretations of facts from the other author. Then generate additional, related questions for further possible research about the event. (**RI.7.1**, **RI.7.2**, **RI.7.6**, **RI.7.9**, **W.7.9b**)
	
	    o Have students work in pairs to write a response to the following prompt "How is one of the freedoms granted by the Preamble supported or challenged in today's society? How does your answer to the previous question reinforce or challenge your belief in that freedom?"

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT:
	• After pairs have write their short response, have them prepare a presentation. The presentation should emphasize important points, with descriptions, facts, examples, and quotations of others, and include multimedia components. (**W.7.10**, **SL.7.4**, **SL.7.5**) Follow a standard format for citation throughout the presentation and provide a works cited page or slide. (**W.7.8**)
	• As groups present, prompt the audience to take notes on each group's claim. In their notes students should use a graphic organizer that allows them to (1) identify the freedom provided for in the Preamble, (2) identify the evidence and examples that challenge or support in current events, (3) describe the group's opinion about the events, and (4) determine if the group's claims were well supported or if they need more evidence. (**SL.7.2**, **SL.7.3**)
	EXPRESS UNDERSTANDING:
	• Groups should present using appropriate speech, style, and volume, while maintaining eye contact. At the end of the presentation, each group should lead a question-and-answer session about the presentation, allowing other students to ask questions about the presentation and use of evidence. (**SL.7.1c**, **SL.7.4**, **SL.7.6**)
	• Following all the presentations, review the main ideas and discuss the values emphasized by the Preamble:
	o What choices were made by the "founding fathers" of the United States that affect citizens today?
	o What decisions did Jonas's community make that affect its members?
	o How does a society build on what it values while ensuring that it stays true to its original beliefs?
	o When a challenge arises, how does our society handle that challenge? How does Jonas's society handle the challenge?
	o What sacrifices are made in Jonas's society that are not made in our society? How does knowing about our country's foundational beliefs inform your understanding of *The Giver*? (**SL.7.1c**, **d**; **SL.7.2**; **SL.7.6**)
LESSON 6: Chapters 13-16 of *The Giver* "**The Human Abstract**," William Blake "**Imagine**," John Lennon	**TEXT DESCRIPTION:** Chapters 13-16 of *The Giver* continue to describe the sacrifices made to achieve perfection in Jonas's community. In these chapters students learn more about Jonas's changing point of view as he gains knowledge that the rest of his community does not have. Jonas begins to understand the pain that can result from increased awareness and choice. "The Human Abstract" discusses mercy, pity, peace, and love. The speaker argues that each virtue would not exist without its opposite, less desirable counterpart. "Imagine" considers what would happen in Lennon's version of a perfect world.

TEXT SEQUENCE	TEXT USE
	TEXT FOCUS: Chapters 13-16 are key to understanding Jonas's changing point of view and the development of various themes in *The Giver*. The "Human Abstract" and "Imagine" address similar concepts expressed at this point in *The Giver* and provide a counterpoint to help students consider whether perfection is something a community can and should achieve.
	MODEL TASKS
	LESSON OVERVIEW: Read *The Giver* and analyze the impact of social rules on different characters. Students read/listen to the other texts. Students debate the goal of seeking perfection in *The Giver.*
	READ AND UNDERSTAND THE TEXTS:
	• Define *utopia* and *dystopia* using Greek and Latin roots, and support understanding by determining their relationship. Verify the meaning of words by drawing on evidence from texts read in the unit. (**RL.7.1**; **L.7.4b**, **d**; **L.7.5b**)
	• Have students read these chapters from *The Giver* individually or in pairs. Focus students on rereading the first part of Chapter 13, from " 'Do you advise them often?' Jonas was a little frightened…" until the end of that section, and the second section of Chapter 16 for close, analytical reading to determine deep meaning. (**RL.7.10**)
	• While reading Chapters 13-16 of *The Giver*, have students analyze how the structure of the characters' community affects different characters in the story. Record the analysis on a graphic organizer or in notes. (**RL.7.1**; **W.7.9a**) For example:
	○ What are the actions of each key character? What do their actions indicate about their understanding of the community? (**RL.7.6**)
	○ How does each action affect Jonas? (**RL.7.3**)
	○ What choices does Jonas make that he did not make before? What does this change mean? (**RL.7.3**)
	○ What does Jonas realize? (**RL.7.6**)
	• Have students listen to "Imagine" as a class while they follow along with a printed copy of the lyrics. Despite some of the references, most students are likely to understand the meaning of "Imagine" during the first or second listening, especially in connection to reading *The Giver*.

TEXT SEQUENCE	TEXT USE
	• Have students read "The Human Abstract" independently. (**RL.7.10**)
	• **Note for Small-Group Reading:** If any students struggle with reading fluency (rubric for assessing reading fluency available **here**[14]), the structure of "**The Human Abstract**" is suitable for fluency work. Using **oral-assisted reading techniques**[15] (i.e., **phrase-cued text lessons,**[16] reading while listening to a fluent reading of the same text by another reader [either live or recorded], paired reading in which both readers read the same text aloud, etc.) have students read the poem several times. Work to have students fluently read the poem aloud independently. As students closely read "The Human Abstract" have them use a poetry analysis strategy like **TP-CASTT**[17] to analyze and interpret the words, phrases, and syntax for their function in the poem and to determine meaning, such as tone and theme. (**RL.7.1**; **RL.7.2**; **RL.7.4**; **L.7.1a**; **L.7.4a**, **d**; **L.7.5a-c**) Have individual students partner up to share their individual analysis of "The Human Abstract." (**SL.7.1a**) Pairs can then revise their analysis and/or locate additional evidence to support their claims about the meaning in the poem.
	• As a class, discuss the meaning of the poem.
	• Have students debate the following questions using a **philosophical chairs debate.**[18] Have students form two student-led groups. Each group should form written opening arguments to the questions below that include supporting evidence. Their goal is to convince classmates to join their side. (**RL.7.1**, **SL.7.1a-b**, **W.7.9a**, **W.7.10**) During the debate, students will line up in two lines facing each other, each line representing a different side of the debate. They will present their claims, reasons, and evidence, and they will also pose questions. (**SL.7.1c**, **SL.7.4**, **SL.7.6**) As students make sense of and evaluate the claims of the "other side" they may modify their own views and "switch sides" by physically moving to the other line. (**SL.7.1d**, **SL.7.3**)
	o Is experiencing colors, joy, and love worth also experiencing pain, war, and hate?
	o Why does the community in *The Giver* strive for perfection? Why do they believe this will be better for their citizens?
	o Are the costs of reaching perfection (as presented in *The Giver*) worth living a perfect life? Is that kind of life "perfect"? (**RL.7.2**)

[14] http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf
[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading
[16] http://www.interventioncentral.org/academic-interventions/reading-comprehension/phrase-cued-text-lessons
[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE

	EXPRESS UNDERSTANDING:
	
	• Have students write an individual response to the following question: How does "seeing" the text from Jonas's point of view contribute to your understanding and opinion of his community? Cite textual evidence to support the response. (**RL.7.1**, **RL.7.3**, **RL.7.6**, **W.7.1a-e**, **W.7.4**, **W.7.9a**, **W.7.10**) Use the following process with students:
	
	    ○ Students identify their writing task from the prompt provided.
	
	    ○ Students complete an evidence chart as a pre-writing activity. Remind students to use any relevant notes they compiled while reading and answering the text-dependent questions. An evidence chart has three columns: (1) Evidence: Quote or Paraphrase, (2) Page Number, (3) Elaboration/Explanation of How This Evidence Supports Ideas or Arguments. (**RI.7.1**, **W.7.1b**, **W.7.9b**)
	
	    ○ Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing (i.e., expository, analytical, argumentative) and to think about the evidence they found. Have student pairs review each other's evidence chart and offer feedback. (**W.7.5**) Have students develop a specific thesis statement.[19] This could be done independently, with a partner, small group, or the entire class. As needed, model for students how to create a thesis statement. (**W.7.1a**) Have students complete a first draft and share the written response with a partner, who reviews the writing with a student-developed rubric to evaluate whether the ideas are fully developed and supported with relevant evidence and logical reasoning. (**W.7.5**) Then have students complete a final draft. Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an **answer frame**[20] to support them in organizing their writing, modeling, showing models of strong and weak student work and providing descriptive feedback, etc.).

LESSON 7: Chapters 17-19 of *The Giver*	**TEXT DESCRIPTION:** Chapters 17-19 expose the meaning of *release* and the secret of the Giver's failure with the previous Receiver of Memory. These chapters are shocking and heart-wrenching as the reader experiences the moment with Jonas and "sees" as he "sees." **TEXT FOCUS:** The process of exposing truth in these chapters invites students to question the values of Jonas's community and the choices and sacrifices that were made. Students continue to analyze how perceptions are shaped and challenged by knowledge and memory.

---

[19] Resources for developing thesis statements: **http://owl.english.purdue.edu/owl/resource/545/01/** or **http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml**.

[20] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE

	MODEL TASKS
	
	LESSON OVERVIEW: Read these chapters as a group. Have students analyze the main event of the chapters by responding to key questions. Identify and support the theme of the novel as a class.
	
	READ THE TEXT:
	
	• Read Chapters 17-19 aloud as students follow along with a printed copy. The material in these chapters can be sensitive. This allows the teacher to handle any questions or comments with maturity. Students can then reread the last pages of Chapter 18 and all of Chapter 19 for deep meaning either individually or in pairs.
	
	UNDERSTAND THE TEXT:
	
	• Have students answer the following questions orally or in writing.
	
	    o What does it mean in Chapter 18 that "memories are forever"? (**RL.7.1**, **RL.7.4**)
	
	    o Why was it important for Jonas to watch the release in Chapter 19? (**RL.7.1**, **RL.7.2**, **RL.7.6**)
	
	    o Verify the meaning of the word *release* based on Chapter 19. (**L.7.4d**) Using the graphic organizer or notes kept throughout the unit, review why the meaning of the word changes over the course of the text. Consider the context of the scene and Jonas's point of view at the time. How do both affect your understanding of the current situation in the text? (**RL.7.4**, **L.7.4a**, **L.7.6**)
	
	• Work with students to identify a theme that is revealed in *The Giver.* Identify and explain how new knowledge Jonas gains about *release* reveals that theme. (**RL.7.1**, **RL.7.2**, **RL.7.4**) Model for students how to write a claim statement that states the theme and then have students identify three bulleted reasons and pieces of relevant supporting evidence. (**W.7.1b**, **W.7.9a**, **W.7.10**)

LESSON 8: Chapters 20-23 of *The Giver*	**TEXT DESCRIPTION:** The end of the novel is ambiguous, reflecting a choice that the reader is able to make that Jonas's community is not able to make. **TEXT FOCUS:** Students develop their own theories about what happens at the end of the novel. These chapters prepare students for the Culminating Writing Task (i.e., locating and citing relevant evidence and closely reading and rereading a complex text to determine meaning). (**RL.7.1**, **RL.7.10**) Additionally, the idea of choice and memory presented in this ending mirror similar concepts in Lowry's Newbery Acceptance speech in the Cold-Read Assessment. **MODEL TASKS** **LESSON OVERVIEW:** Students complete the novel. Students create theories about what happens at the end and share those, presenting their evidence, with the class. Students debate the ending and finish the lesson by rewriting a different ending to the novel.

TEXT SEQUENCE	TEXT USE

	READ THE TEXT:
	
	• Have students read these chapters independently. As students get to the last passage of the text, read the passage aloud as students follow along so that students have a shared reaction to the ambiguous ending (which tends to be frustrating as it feels unresolved).
	
	• Have students work independently or in pairs to read and reread the ending and create a written summary of the last pages of *The Giver*.
	
	UNDERSTAND THE TEXT:
	
	• Have students work independently or in pairs to make meaning of the text by developing a theory about what happens at the end of the text and finding evidence to support that theory. (**RL.7.1**, **RL.7.3**) Think aloud, as needed, to model identifying a theory and locating evidence to support the theory.
	
	• Once students have created their theories, have them share aloud with the class. Record the theories and supporting evidence on a graphic organizer for the entire class.
	
	• Conduct a group discussion using **accountable talk**[21] to present and discuss the various theories as a class. (**SL.7.1a**) As each theory is presented, students should record the ideas and supporting evidence on their graphic organizer, and evaluate the relevancy and sufficiency of the evidence. As students hear other theories and evidence that are convincing, they should explain how they refined or changed their own theory. (**RL.7.1**, **RL.7.10**, **W.7.9a**, **SL.7.1c-d**, **SL.7.2**, **SL.7.3**)
	
	• As a class discuss the following:
	
	    o How does Lois Lowry create *ambiguity* at the end of the novel?
	
	    o On page 175, it says, "Dimly, from a nearly forgotten perception as blurred as the substance itself, Jonas recalled what the whiteness was." Is Jonas experiencing the snow or remembering the snow?
	
	    o How do earlier scenes in the novel make this moment *ambiguous*? (**RL.7.1**, **RL.7.3**, **RL.7.4**, **L.7.6**)
	
	    o Why is the ending *ambiguous*? In other words, why might Lois Lowry choose not to resolve the novel?
	
	    o What choices are made or not made in *The Giver* and why? How do the reader's choices contribute to the meaning of the text? Cite textual evidence to support responses. (**RL.7.2**, **RL.7.6**)

---

[21] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • As an extension task, have students finish the ending so that it is no longer ambiguous. (**W.7.3a-e**) They must be able to explain why they chose the specific ending they did by building on evidence presented earlier in the text. It is also important to discuss why the author might have chosen to have an ambiguous ending to the text.
LESSON 9: "Harrison Bergeron," Kurt Vonnegut Jr.	**TEXT DESCRIPTION:** This text imagines a world where everyone is made equal. No one is more attractive, intelligent, or articulate than anyone else. Harrison Bergeron is aware of his society's iniquities and chooses to rebel. **TEXT FOCUS:** "Harrison Bergeron" invites students to explore themes across dystopian texts, and draw comparisons between the points of view of Harrison and Jonas and how they interact with other characters. (**RL.7.3**, **RL.7.6**) **MODEL TASKS** **LESSON OVERVIEW:** Read the text aloud as students follow along. Summarize the text and explore the vocabulary included. Closely reread the text focusing on specific questions each time. Track each character in the text. Through discussion and writing compare the themes of "Harrison Bergeron" with those of *The Giver.* **READ THE TEXT:** • Read "Harrison Bergeron" aloud as students follow along with a printed copy. The readability of this text is simple given the dialogue, but the content of the text is complex. Similar to *The Giver*, there are references to invented concepts and terminology that make this text more complex. (**RL.7.10**) • Summarize "Harrison Bergeron" in collaborative groups. (**RL.7.2**, **W.7.10**, **SL.7.1a-d**) • Select four words from "Harrison Bergeron" and work with students to determine their meaning in context (e.g., *burdened, winced, resemblance, impediment, hobbled, reeled, gamboled, capered, hindrance, consternation*). (**Rl.7.4**, **L.7.4a**) Have students work in pairs to verify the meanings and then analyze the words through **semantic mapping.** [22] (**L.7.4d**) • **Note for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students to be more prepared to participate in whole-class discussion. For example, *2081* [23] by Chandler Tuttle is a film adaptation. After students have read and analyzed the text multiple times, students who continue to struggle may also benefit from viewing specific sections of the film that coordinate with the more complex sections of the text.

---

[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

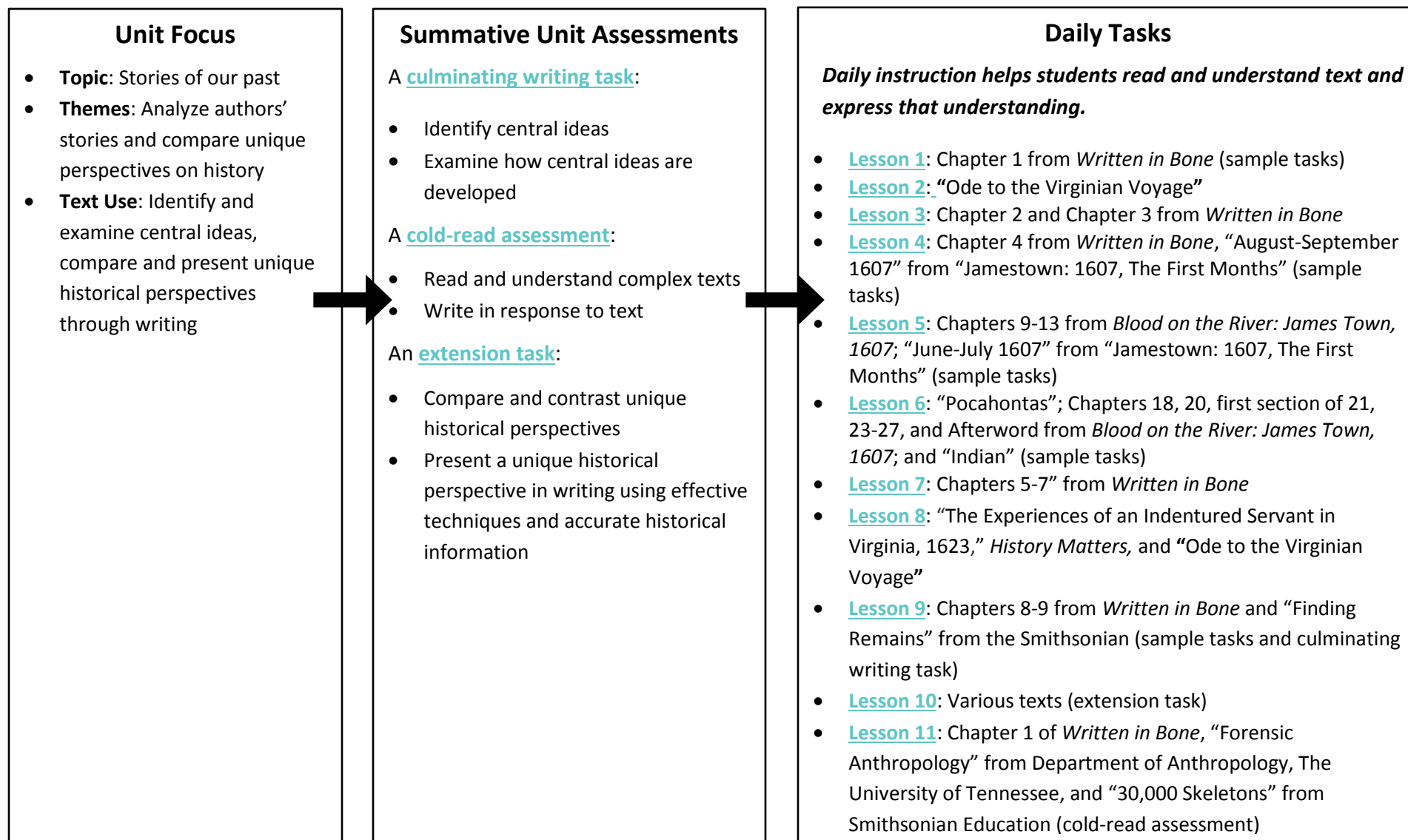[23] http://www.youtube.com/watch?v=F1eHkbmUJBQ

TEXT SEQUENCE	TEXT USE

	UNDERSTAND THE TEXT:
	
	• Reread the text multiple times (individually or in pairs/small groups; read the whole text and also focus on specific sections). For each rereading, focus on a different purpose. Use the following questions as a guide for determining the focus of each reading.
	
	    o In the first paragraph, Vonnegut uses the words "unceasing vigilance." What do these words mean? How are they important to the events and plot of the text? (**RL.7.1**, **RL.7.4**, **L.7.6**)
	
	    o What are some human qualities the author highlights as characteristics that would give one person an "unfair advantage" over someone else? What did the U.S. Handicapper General do to counter these traits in order to establish equality amongst all? Cite specific examples from the text. (**RL.7.1**, **RL.7.3**)
	
	    o What words and phrases are used to describe the dance scene between Harrison and the ballerina? (**RL.7.1**, **RL.7.4**) At the end of the text, it says, "It was then that Diana Moon Glampers, the Handicapper General, came into the studio with a double-barreled ten-gauge shotgun. She fired twice, and the Emperor and the Empress were dead before they hit the floor." How does the language of this paragraph compare to the description of the dance that comes before it? What idea is revealed through this comparison? (**RL.7.2**, **L.7.5b-c**, **L.7.6**)
	
	• Using a graphic organizer, identify the characters in "Harrison Bergeron," and record words and phrases from the text that describe the characters' appearance and actions. (**RL.7.1**, **RL.7.4**, **L.7.5c**, **L.7.6**) Then analyze how the author develops and contrasts the different characters in "Harrison Bergeron." What are their different viewpoints each has? (**RL.7.3**, **RL.7.6**) Consider the following questions when analyzing the characters: Why is Harrison Bergeron portrayed on television as "extremely dangerous"? What is the role of the Handicapper General? How is her role similar to or different from the Council of Elders in *The Giver*? How are other characters in "Harrison Bergeron" similar to or different from characters in *The Giver*?
	
	• Conduct a discussion about the difference between *equality* and *sameness*, as presented in "Harrison Bergeron" and *The Giver*. (**SL.7.6**, **L.7.5c**) Begin by having students write their own definitions for *equality* and *sameness*. Have students pair up and share their definitions with their partner and work together to refine their definitions, as needed.
	
	• Have pairs share the definitions and record them on a class chart. (**W.7.5**, **SL.7.1a**) Then have students independently review both "Harrison Bergeron" and *The Giver* to locate evidence that verifies and/or contradicts their personal definitions. Record the information on a graphic organizer or in notes. Again, ask students to refine their definitions as needed. (**RL.7.1**, **RL.7.4**, **L.7.3a**, **L.7.6**) Then discuss their different understandings of *equality* and *sameness*. Have students consider whether *equality* and *individuality* are mutually exclusive ideas (i.e., unable to exist at the same time) or whether there is overlap. Again, ask students to refine their definitions as needed. (**SL.7.1d**, **L.7.6**)

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Have students conduct a brief, timed writing in response to the following question: What are the similarities and differences in the point of view of Harrison and Jonas and the way each character responds to his society and interacts with other characters? Respond in writing, citing textual evidence. (**RL.7.1**, **RL.7.2**, **RL.7.3**, **RL.7.6**, **W.7.2a-f**, **W.7.9a**, **W.7.10**) • Using the evidence chart created during the discussion, have students determine a key point each author is making about *equality* and *sameness*. Then have students write a claim (i.e., thesis statement) about what each text says about *equality* and *sameness*. (**RL.7.2**, **RL.7.4**, **L.7.5c**) Students should then identify two or three reasons and a corresponding piece of textual evidence for each reason to support their claim. (**RL.7.1**, **W.7.1b**, **W.7.9a**)
LESSON 10: *The Truman Show*, Peter Weir (Film) Finish independent reading of dystopian novel	**TEXT DESCRIPTION:** This film is the story of an individual who gains awareness and begins questioning, while those around him remain unaware or, in this case, continue with the ruse. **TEXT FOCUS:** This film mirrors many of the texts read in the unit. It reinforces some of the more abstract concepts and ideas that students may not have fully understood in reading the texts. Students can compare and contrast the different characters, their points of view, and themes of the various texts, as well as the effects of the techniques unique to each medium (i.e., print and film). (**RL.7.7**)
LESSON 11: *The Giver*, Lois Lowry	**MODEL TASKS** **SAMPLE SUMMATIVE TASK: Culminating Writing Task**
LESSON 12: "**The Road Not Taken**," Robert Frost "**Newbery Acceptance Speech, June 1994**," Lois Lowry	**MODEL TASKS** **SAMPLE SUMMATIVE TASK: Cold-Read Task** **SAMPLE SUMMATIVE TASK:** Complete the **Extension Task**

UNIT: *WRITTEN IN BONE*

ANCHOR TEXT
Written in Bone: Buried Lives of Jamestown and Colonial Maryland, Sally M. Walker (Informational)

RELATED TEXTS

Literary Texts (Fiction)
- "**Ode to the Virginian Voyage**," Michael Drayton
- Chapters 9-13, 18, 20, first section of 21, 23-27, and Afterword from *Blood on the River: James Town, 1607*, Elisa Carbone
- "**Pocahontas**," William Makepeace Thackeray (Poem)
- "**Indian**," Rosemary and Stephen Vincent Benét

Informational Texts (Nonfiction)
- "June-July 1607" and "August-September 1607" from "**Jamestown: 1607, The First Months: Observations Gathered Out of a *Discourse on the Plantation of the Southern Colony in Virginia by the English, 1606***," Master George Percy, *National Humanities Center*
- "**The Experiences of an Indentured Servant in Virginia, 1623**" from *History Matters*, letter by Richard Frethorne
- "**Forensic Anthropology**" from Department of Anthropology, The University of Tennessee, Knoxville

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)
- **Written in Bone Online Exhibit** (Website)
- "**Finding Remains**," Smithsonian's National Museum of Natural History (Video)
- "**30,000 Skeletons**," Smithsonian Education (Video)

UNIT FOCUS

This unit focuses on learning the stories of our past. Students will explore various texts (literary and informational) and their unique perspectives on history to consider how different experiences offer a different historical perspective. Students will analyze multiple documents to corroborate details of the past and help them understand the author's purpose. Students will also learn how authors use or alter history to develop texts. This unit may connect to social studies and science instruction.

Text Use: Identify and evaluate central ideas, compare and present unique historical perspectives through writing

Reading: RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.9, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, RI.7.7, RI.7.8, RI.7.9, RI.7.10

Writing: W.7.1a-e, W.7.2a-f, W.7.3a-e, W.7.4, W.7.5, W.7.6, W.7.7, W.7.8, W.7.9a-b, W.7.10

Speaking and Listening: SL.7.1a-d, SL.7.2, SL.7.3, SL.7.4, SL.7.6

Language: L.7.1a-c; L.7.2a-b; L.7.3a; L.7.4a, c-d; L.7.5a-c; L.7.6

CONTENTS

Written in Bone Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks
• **Topic**: Stories of our past • **Themes**: Analyze authors' stories and compare unique perspectives on history • **Text Use**: Identify and examine central ideas, compare and present unique historical perspectives through writing	A **culminating writing task**: • Identify central ideas • Examine how central ideas are developed A **cold-read assessment**: • Read and understand complex texts • Write in response to text An **extension task**: • Compare and contrast unique historical perspectives • Present a unique historical perspective in writing using effective techniques and accurate historical information	*Daily instruction helps students read and understand text and express that understanding.* • **Lesson 1**: Chapter 1 from *Written in Bone* (sample tasks) • **Lesson 2**: **"Ode to the Virginian Voyage"** • **Lesson 3**: Chapter 2 and Chapter 3 from *Written in Bone* • **Lesson 4**: Chapter 4 from *Written in Bone*, "August-September 1607" from "Jamestown: 1607, The First Months" (sample tasks) • **Lesson 5**: Chapters 9-13 from *Blood on the River: James Town, 1607*; "June-July 1607" from "Jamestown: 1607, The First Months" (sample tasks) • **Lesson 6**: "Pocahontas"; Chapters 18, 20, first section of 21, 23-27, and Afterword from *Blood on the River: James Town, 1607*; and "Indian" (sample tasks) • **Lesson 7**: Chapters 5-7" from *Written in Bone* • **Lesson 8**: "The Experiences of an Indentured Servant in Virginia, 1623," *History Matters,* and **"Ode to the Virginian Voyage"** • **Lesson 9**: Chapters 8-9 from *Written in Bone* and "Finding Remains" from the Smithsonian (sample tasks and culminating writing task) • **Lesson 10**: Various texts (extension task) • **Lesson 11**: Chapter 1 of *Written in Bone*, "Forensic Anthropology" from Department of Anthropology, The University of Tennessee, and "30,000 Skeletons" from Smithsonian Education (cold-read assessment)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

In *Written in Bone*, Walker writes, "…the graves and remains of colonial settlers carry a message to the people of today. They remind us not to forget their lives and accomplishments—and not to lose our connection to the past. A broken tooth, a fractured bone, an arthritic back, and strands of brown hair—all of them whisper: *'Rest with me for a moment or two. I have a story to tell.'* These tales, written only in bone, await those with the patience to find them" (page 134).

The idea that forensic anthropologists explore bones to tell the stories of the past is developed throughout *Written in Bone*. Determine another central idea of the text. Write a multi-paragraph essay with logical reasoning and relevant evidence that examines how both ideas are developed over the course of the text, demonstrating an understanding of the text. (RI.7.2; RI.7.10; W.7.1a, b, c, e; W.7.9b; W.7.10)

Teacher Note: The completed writing should use grade-appropriate words and phrases, as well as a variety of sentence patterns, and language that expresses ideas precisely and concisely, maintaining a formal tone and recognizing and eliminating wordiness and redundancy. It should also demonstrate command of proper grammar and usage, punctuation, and spelling. (W.7.1d; L.7.2a, b; L.7.3a; L.7.6) Use peer and teacher conferencing as well as small-group work that targets student weaknesses. (W.7.4, W.7.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Stories of our past • **Themes**: Analyze authors' stories and compare unique perspectives on history • **Text Use**: Identify and evaluate central ideas, compare and present unique historical perspectives through writing	This task assesses: • Identifying central ideas • Examining how central ideas are developed	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 3 **Express understanding of text:** • Lesson 4 (sample tasks included) • Lesson 7 • Lesson 9 (use this task)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ ASSESSMENT[2]

Reread *"Puzzles of the Chesapeake"* from Chapter 1 of *Written in Bone* by Sally M. Walker (pages 9-12) and read "**Forensic Anthropology**" from Department of Anthropology, The University of Tennessee, Knoxville, independently. Then watch "**30,000 Skeletons**" from Smithsonian Education. A**nswer** a combination of multiple-choice and constructed-response questions[3] about the texts and in comparison to the other texts in the unit, using evidence for all answers.

Sample questions:

- Summarize the job of forensic anthropologists based on "Puzzles of the Chesapeake." Explain how the work of various individuals (e.g., anthropologists, scientists, historians) influences others? What central idea is developed as a result of these connections? (**RI.7.1**, **RI.7.2**, **RI.7.3**, **RI.7.10**)

- Determine the purpose of "Forensic Anthropology" and analyze how the text distinguishes the task of forensic anthropologists from what is presented in "Puzzles of the Chesapeake." (**RI.7.1**, **RI.7.6**, **RI.7.8**, **RI.7.9**, **RI.7.10**) This should include:

  o determining the evidence and interpretation of presented facts;

  o assessing whether each text presents sound reasoning and sufficient evidence to support the interpretations; and

  o explaining how the organization of each text builds the purpose.

- Identify information that is provided through "30,000 Skeletons" that is not provided through "Puzzles of the Chesapeake" and vice versa. Then analyze how the different information of each medium contributes to and clarifies your understanding of forensic anthropology. (**RI.7.1**, **RI.7.7**, **SL.7.2**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Stories of our past • **Themes**: Analyze authors' stories and compare unique perspectives on history • **Text Use**: Identify and evaluate central ideas, compare and present unique historical perspectives through writing	This task focuses on: • Reading and understanding complex texts • Writing in response to text	**Read and understand text:** • **Lesson 1** (sample tasks included) • **Lesson 2** **Express understanding of text:** • **Lesson 4** (sample tasks included) • **Lesson 5** (sample tasks included) • **Lesson 11** (use this task)

---

[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments**.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

Throughout this unit we read many stories about life in Jamestown. What story did we not hear? Whose perspective was left out of this unit? What events went undiscovered or was not discussed? What area deserves additional exploration and "digging"? For example, you may want to learn more about "The Starving Time," the lives of Africans in colonies, Pocahontas, even the job of a forensic anthropologist. Select a "story" not told in the texts of this unit and tell that story. (RI.7.9) Research your topic and then write an essay that narrates and conveys the experiences or events (real or fictionalized). (W.7.3a-e, W.7.7, W.7.10)

Teacher Note: The narrative can be modeled after the literary texts read in the unit, such as Blood on the River, *including imitating sentences from the original text. The writing should engage the reader by establishing a research-supported context and point of view. The writing should appropriately sequence events, illustrate characters, and use effective narrative techniques (e.g., dialogue, pacing). (W.7.3a, b, c, d, e; W.7.9b). The writing should use grade-appropriate words and phrases, as well as a variety of sentence patterns. It should also demonstrate command of proper grammar and usage, punctuation, and spelling. Use technology to produce an essay, offer suggestions on a peer's writing, and publish the narrative essay. (W.7.6; L.7.1b; L.7.2a, b; L.7.3a; L.7.6) Use peer and teacher conferencing as well as small-group work that targets student weaknesses. (W.7.4, W.7.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Stories of our past • **Themes**: Analyze authors' stories and compare unique perspectives on history • **Text Use**: Identify and evaluate central ideas, compare and present unique historical perspectives through writing	This task focuses on: • Comparing and contrasting unique historical perspectives • Presenting a unique historical perspective in writing using effective techniques and accurate historical information	**Read and understand text:** • Lesson 2 • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 6 (sample tasks included) • Lesson 8 • Lesson 10 (use this task)

---

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[5] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[5] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6] "Chapter 1: A Grave Mystery" from *Written in Bone*, Sally M. Walker	**TEXT DESCRIPTION:** This chapter introduces the concept of forensic anthropology and how the combination of history, science, and other disciplines are uncovering the stories of our past. **TEXT FOCUS:** This chapter includes technical details and archaeological concepts that are explored throughout the rest of the text. In this section students can begin identifying details, connections, and evidence that they will build on throughout the rest of the unit. (**RI.7.1**, **RI.7.8**) Students begin to analyze the language and structure of the text to understand the author's claims and as a model for student writing. (**RI.7.4**, **RI.7.5**, **W.7.1c**, **W.7.2c**, **L.7.1a**) **MODEL TASKS** **LESSON OVERVIEW:** Read the text in pairs. Define key vocabulary and have students break apart paragraphs to examine writing technique. Students write responses to key comprehension questions. **READ THE TEXT:** • Have students read this chapter in pairs. (**RI.7.10**) • **Note for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students to be more prepared to participate in whole-class discussion. For example, reading the first chapter of *Written in Bone* and watching the video "**Written in Bone: Life and Death in Colonial Chesapeake**"[7] by Smithsonian Education with a small group of students prior to reading it as a whole class could support weaker students in participating in class discussion. **UNDERSTAND THE TEXT:** • Identify and describe the various conclusions drawn (e.g., "soil stain" marks are evidence of human interaction with the soil, why there are two burial sites, etc.) and the evidence that supports those conclusions. Record this information in notes or on a graphic organizer that will be kept over the course of the unit. Have students assess with a partner whether the evidence that is provided is sufficient for the claims being made. (**RI.7.1**, **RI.7.8**) • Analyze the title of the first chapter—"A Grave Mystery." Have students define "grave" based on context and then consult a dictionary to learn the multiple meanings of the word. Discuss the different interpretations of the title based on the multiple meanings of "grave." (**RI.7.4**; **L.7.4a**, **c**, **d**; **L.7.5b**)

---

[6] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[7] **http://www.youtube.com/watch?v=So6L3s1tc2E**

TEXT SEQUENCE	TEXT USE
	• Have students reread the first section of Chapter 1: "A Grave Mystery" in pairs. Identify the various techniques used by the author (e.g., anecdotes, rhetorical questions, dialogue) to develop reader interest and support the idea that this is a "grave" investigation. (**RI.7.5**, **L.7.6**)
	• In pairs, have students analyze the first and last sentence of each paragraph in a section. For each sentence, they should identify how the author transitions from one paragraph to the next. What specific words or phrases add interest to the sentences? Is there a particular type of sentence (e.g., interrogative, imperative, compound-complex, etc.) that garners reader interest? How does the author use language to avoid wordiness?
	• Have students select two or three sentences that most interest them. Then **model how to divide a sentence into chunks**[8] and use the chunks to create different sentences. For example, "Those early scientists/may not have found the fort/simply because/they didn't expect to/and therefore/weren't looking for it" rearranged reads, "Simply because they didn't expect to and therefore weren't looking for it, those early scientists may not have found the fort." Discuss the differences between the sentences based on reader interest and precision of meaning. (**L.7.1a**, **b**; **L.7.3a**) If possible, select a sentence that, when rearranged, contains a misplaced or dangling modifier and illustrate for students how the meaning isn't clear as a result. (**L.7.1c**) Then have students do the same activity with the sentences they chose.
	EXPRESS UNDERSTANDING:
	• Have students individually write a response to one of the following questions. As part of the response, create and include at least one sentence in the response that imitates a sentence students chose from *Written in Bone*. Model for students as necessary. (**L.7.1a**, **b**, **L.7.3a**, **L.7.6**) For example, using the example above, an imitated sentence might be: "Archaeologists document everything because they are disturbing the area and therefore cannot re-create it."
	○ Explain the main problem for historians studying early U.S. history. How do they try to overcome this problem?
	○ Describe the various processes used for archaeological digs. Why do archaeologists follow such a technical process? (**RI.7.1**, **RI.7.2**, **W.7.9b**, **W.7.10**)

---

[8] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
LESSON 2: "**Ode to the Virginian Voyage**," **Michael Drayton**	**TEXT DESCRIPTION:** This poem describes the attitude and motivations of the English people who traveled to America in the early 17th century. **TEXT FOCUS:** The language of this poem is complex. As such, it will require multiple readings prior to conducting an analysis. The tone of the poem and the selected word choice and images reveal the speaker's point of view and theme. Reading this poem helps students consider the historical perspective of the time. (**RI.7.2**, **RI.7.4**, **RI.7.6**)
LESSON 3: "Chapter 2: Who Were You?" and "Chapter 3: Out of the Grave" from *Written in Bone*, Sally M. Walker	**TEXT DESCRIPTION:** These chapters introduce the reader to a teenager who the anthropologists deduce is Richard Mutton. Richard also appears as a character in *Blood on the River* (which is read later in the unit). **TEXT FOCUS:** Summarizing these chapters will help students delineate the process used by archaeologists to determine as much as they can about skeletal remains. Students may consider the question: How are the conclusions that are drawn about the skeletal remains influenced by other individuals, texts, events, or ideas? (**RI.7.3**) The summary can then be used as the basis for an analysis of the text's structure, including how each section contributes to the chapter and the development of central ideas across the two chapters. (**RI.7.2**, **RI.7.5**)
LESSON 4: "Chapter 4: The Captain" from *Written in Bone*, Sally M. Walker "August-September 1607" from "**Jamestown: 1607, The First Months: Observations Gathered Out of a *Discourse on the Plantation of the Southern Colony in Virginia by the English, 1606*,**" Master George Percy, *National Humanities Center*	**TEXT DESCRIPTION:** This chapter describes the historical account from Master George Percy. **TEXT FOCUS:** Reading these two texts together illustrates the interactions between individuals and ideas, specifically how archaeologists pull information from many different sources to draw conclusions about their findings. (**RI.7.3**) These texts provide opportunities for analyzing how each author's unique purpose affects the presentation and development of ideas, including the text's organization and the evidence emphasized. (**RI.7.5**, **RI.7.6**, **RI.7.9**) **MODEL TASKS** **LESSON OVERVIEW:** Read both texts aloud to students. Students identify the different sources archaeologists use to find information about the past. Students compare and contrast the sources and claims of each author through discussion. **READ THE TEXTS:** • Read both these texts aloud as students follow along. • **Note for Small-Group Reading:** If students struggle with the anchor text, support them during small-group reading by reading additional texts to provide background knowledge. Example texts to support students include: "English Settlers Come to Stay" (Chapter 4), "The Starving Time" (Chapter 6), or "Jamestown Makes It" (Chapter 9) from *A History of Us: Making the 13 Colonies* by Joy Hakim or "**The Settlers of Jamestown**"[9] through LearnZillion.

[9] **http://learnzillion.com/lessonsets/356-reading-informational-texts-the-settlers-of-jamestown**

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXTS:
	• As a class, briefly discuss how archaeologists use information from many different sources, including historical accounts, to draw conclusions about their findings. Have students identify claims made by each author and the approach and evidence they use. (**RI.7.3**)
	• As a class, analyze the two texts using the **SOAPSTone strategy**.[10] Skip the "P" or Purpose during the analysis, indicating that you will come back to that after comparing and contrasting the two texts. Then examine the differences between the two texts. Keep track of the differences on a class chart, modeling for students how to use the analysis to draw conclusions about the two texts. First make observations about the differences in how the two texts are organized and the ideas that are developed. Then analyze the details and evidence emphasized in each account based on the speaker, occasion, audience, and subject. (**RI.7.5**)
	• Lastly, draw conclusions based on the differences in details/emphasized evidence and organization to determine the author's purpose for each text. (**RI.7.1**, **RI.7.6**) Have students explain how certain sources only provide certain types of information. Have students offer examples of the different types of information each text provides.
	• Conclude the discussion by considering how the author's purpose for each text affected the presentation of information within each text. (**RI.7.9**)
LESSON 5: "Chapters 9-13" from *Blood on the River: James Town, 1607*, Elisa Carbone "June-July 1607" from "*Jamestown: 1607, The First Months: Observations Gathered Out of a Discourse on the Plantation of the Southern Colony in Virginia by the English, 1606*," Master George Percy, *National Humanities Center*	**TEXT DESCRIPTION:** These chapters provide a description of Samuel Collier's experiences at James Town as Captain Smith's page. *Blood on the River* is historical fiction, as it is based on real events and historical accounts. The excerpt from Master George Percy provides an historical account of the events fictionalized in *Blood on the River*. **TEXT FOCUS:** The characters in *Blood on the River* must endure great hardships in Virginia, as detailed in Master Percy's observations. (**RL.7.3**) Carbone, however, also emphasizes the personal conflicts that resulted from the voyage, including Samuel's issues with the other boys his age, which are not as obvious in Master Percy's observations. Reading these texts together provides opportunities for comparing and contrasting a fictional and nonfictional portrayal of time, place, and character. Even more, this provides an opportunity for students to consider how fiction authors use or alter history to tell their stories. (**RL.7.9**) **MODEL TASKS** **LESSON OVERVIEW:** Students read the texts independently and in pairs. Students examine the differences in what is shared about key characters across multiple texts. Students debate what most influences Samuel (the setting or other characters) and conclude the lesson with a written response to the same question.

---

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	READ THE TEXTS:
	- Have students read the chapters from *Blood on the River* independently. (**RL.7.10**)
	- Have students read the text by Master George Percy in pairs.
	UNDERSTAND THE TEXTS:
	- Have students create a three-column chart to maintain throughout the unit:
	o First column: list the various characters from *Blood on the River*
	o Second column: gather character details from *Blood on the River*
	o Third column: gather factual information from *Written in Bone* and other informational texts in the unit
	- Then compare and contrast information about each character and discuss how Elisa Carbone uses or alters history to develop her story about Samuel Collier's experiences at James Town. (**RL.7.9**) How are the characters portrayed in *Blood on the River*? What information is added or altered for the story? Why would the author make those decisions?
	- Then debate the following question using a **philosophical chairs debate**:[11] Which has greater influence on Samuel—the setting or the other characters? (**RL.7.3**) Form two student-led groups—one that believes the setting has the greatest influence and one that believes the other characters have the greatest influence. Have students work together to write opening arguments and collect supporting evidence (from any text read throughout the unit). (**RL.7.1**, **RI.7.1**, **W.7.9a-b**, **W.7.10**) During the debate, students line up in two lines facing each other, each line representing a different side of the debate. They will present their claims, reasons, and evidence; pose questions that elicit elaboration; and respond to others' claims with relevant ideas. (**SL.7.1a**, **b**, **c**; **SL.7.4**; **SL.7.6**) As students delineate the claims of the "other side" and evaluate the soundness of the reasoning and sufficiency of the evidence, they may acknowledge new ideas and strong evidence by the "other side" and modify their own views. To represent their change in views, they will "switch sides" by physically moving to the other line. (**SL.7.1d**, **SL.7.3**)
	EXPRESS UNDERSTANDING:
	- After the debate, have students write a paragraph that introduces their final claim (which has the most influence on Samuel), acknowledges the opposing claim, and supports their claim with logical reasoning and relevant evidence. (**RL.7.1**; **W.7.1a**, **b**; **W.7.4**; **W.7.9a**; **W.7.10**) Use the following process with students:

---

[11] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	o Students identify their writing task from the prompt provided.
	o Students complete an evidence chart as pre-writing. Remind students to use any relevant notes they compiled during the debate. An evidence chart has three columns: (1) Evidence: Quote or Paraphrase, (2) Page Number, (3) Elaboration/Explanation of How This Evidence Supports Ideas or Arguments. (**RI.7.1**, **W.7.1b**, **W.7.9b**)
	o Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing (e.g., expository, analytical, argumentative) and think about the evidence they found. Have student pairs review each other's evidence chart and offer feedback. (**W.7.5**)
	o Have students develop a specific thesis statement.[12] This could be done independently, with a partner, in a small group, or with the entire class. As needed, model for students how to create a thesis statement. (**W.7.1a**)
	o Have students complete a first draft and share the written response with a partner, who reviews the writing with a student-developed rubric to evaluate whether the ideas are fully developed and supported with relevant evidence and logical reasoning. (**W.7.5**)
	o Then have students complete a final draft. Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an **answer frame**[13] to support them in organizing their writing, modeling, showing models of strong and weak student work, and providing descriptive feedback).
LESSON 6: "**Pocahontas**," William Makepeace Thackeray (Poem) Chapters 18, 20, first section of 21, 23-27, and Afterword from *Blood on the River: James Town, 1607*, Elisa Carbone "**Indian**," Rosemary and Stephen	**TEXT DESCRIPTION:** These poems and chapters introduce a different angle to the story of James Town—the relationship between the English and the American Indians. **TEXT FOCUS:** Reading these chapters provides additional information to the story being told in *Written in Bone*. As *Written in Bone* seeks to answer questions about life at James Town and understand the motivations behind various decisions made, these fictional texts draw on the work of history and science to invent plausible stories that fill in the gaps. (**RL.7.9**) These texts also present characters with different points of view (e.g., John Smith versus Captain Newport), allowing students to compare these two characters and their unique roles in the plot and theme. (**RL.7.2**, **RL.7.3**, **RL.7.6**) **MODEL TASKS** **LESSON OVERVIEW:** Students sections from Read *Blood on the River* independently. Read the poem as a class. Compare

---

[12] Resources for developing thesis statements: **http://owl.english.purdue.edu/owl/resource/545/01/** or **http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml**.

[13] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
Vincent Benét	the information presented in the texts by continuing the graphic organizer started in lesson 5. Discuss the texts as a class.

READ THE TEXTS:

- Have students read these chapters from *Blood on the River* independently. (**RL.7.10**)

- Read the poems aloud as students follow along.

- **Note for Small-Group Reading:** If any students struggle with reading fluency (rubric for assessing reading fluency available **here**[14]), the structure and rhythm of "**Pocahontas**" make the poem suitable for fluency work during small-group reading time. Using oral-assisted reading techniques,[15] read the poem several times, working toward students fluently reading the poem aloud independently.

UNDERSTAND THE TEXTS:

- Continue gathering information about the characters from *Blood on the River* using the chart that was started in Lesson 5. (**RL.7.9**)

- Analyze both "Pocahontas" and "Indian" using **TP-CASTT**.[16] Use one poem as a model for the strategy (analyzing it as a whole class) and then break the students into groups to analyze the other poem. Come back as a whole class to discuss how the language, tone, and point of view of the speaker in each create a theme. Be sure that students identify a theme for each poem. (**RL.7.2**, **RL.7.4**, **RL.7.6**, **L.7.4a**, **L.7.5a-c**)

- Discuss the actions and motivations of Captain Smith and Captain Newport in these chapters. Have students respond to the following questions as a class:

    o How do Captain Smith's and Captain Newport's decisions impact the plot of this story? (**RL.7.3**)

    o What language or techniques does the author use to develop and contrast the points of view of these two characters?

    o Whose point of view is proven to be the "right" point of view? What evidence from the text supports this claim? What evidence from other texts in the unit supports this claim?

    o How does the presence of contrasting points of view in the story develop a theme for the text? (**RL.7.2**, **RL.7.6**) |

---

[14] http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf
[15] For example, reading while listening to a fluent reading of the same text by another reader (either live or recorded), paired reading in which both readers read the same text aloud, etc.
[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING:
	- Lastly, conduct a **fishbowl discussion**[17] based on the following questions:
	o The texts in this unit have presented many different voices and opinions about the English settlers, their reasons for coming to America, and their lives after they settled in America. Why study so many voices?
	o Should we consult multiple sources when learning about any topic?
	o How do you know when the information you have received is accurate?
	Provide students with key quotes from various texts in the unit or from outside sources to support their discussion. (**RL.7.1**, **RI.7.1**, **W.7.8**) During the seminar, divide the class into two circles (inner and outer). (SL.7.1b) Then have the inner circle discuss the questions for a certain time limit. Invite others in the inner circle to speak so all voices are heard, posing and responding to additional questions, and acknowledging when opinions are changed and views are modified based on evidence provided during the discussion (**SL.7.1c**, **d**; **SL.7.4**; **SL.7.6**) As the inner circle (speakers) members discuss, each person in the outer circle can evaluate the evidence being shared. Then swap positions of the circles. (**SL.7.3**)
LESSON 7: "Chapter 5: The Body in the Basement," "Chapter 6: The Luxury of Lead," and "Chapter 7: The Lead-Coffin People" from *Written in Bone*, Sally M. Walker	**TEXT DESCRIPTION:** These chapters highlight the connections between the various fields of historical research and the amount of work that goes into archaeological digs. **TEXT FOCUS:** Several central ideas are revealed in these chapters, including the notion that stories of the past continue to be told through the examination of skeletons and the fact that it takes the work of multiple specialists to tell stories of the past. (**RI.7.2**) Sally Walker details the archaeological process used to gather and evaluate various artifacts to deduce facts about people of the past. Similarly, readers can evaluate Walker's claims, assessing whether her reasoning is sound and her evidence is sufficient to support the claims. (**RI.7.8**)
LESSON 8: "**The Experiences of an Indentured Servant in Virginia, 1623**," letter from Richard Frethorne, *History Matters* "**Ode to the Virginian Voyage**," **Michael Drayton**	**TEXT DESCRIPTION:** This letter describes the quality of life in Virginia for an indentured servant. **TEXT FOCUS:** Reconsider the poem "Ode to the Virginian Voyage" from the beginning of the unit in light of this text. Analyze the tone and word choice of the poem against the information gained from the letter, and reconsider the resulting theme. What are the different effects of the poem and the letter? What may have been the different purposes of each? (**RL.7.9**, **RI.7.6**, **RI.7.9**)

---

[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 9: "Chapter 8: Expect the Unexpected" and "Chapter 9: Remember Me" from *Written in Bone*, Sally M. Walker "**Finding Remains**" from Smithsonian's National Museum of Natural History	**TEXT DESCRIPTION:** These texts offer similar ideas about forensic anthropology through print text and video. **TEXT FOCUS:** Studying these texts together provides practice for the cold-read assessment, as students do this work collaboratively before having to engage in similar tasks independently. **MODEL TASKS** **LESSON OVERVIEW:** Students read sections of *Written in Bone* independently. Watch the film as a class. Students work independently and then in pairs to summarize the new information from the texts. Students work in small groups write responses to key comprehension questions. **READ THE TEXTS:** • Students should read Chapters 8 and 9 independently as practice for the cold-read assessment. (**RI.7.10**) • Watch "**Finding Remains**"[18] as a class. **UNDERSTAND THE TEXTS:** • Have each student independently continue to identify the conclusions drawn at Harleigh Knoll in Chapter 8 and identify the evidence that supports those conclusions. • In groups, connect the conclusions and evidence to previous chapters and then discuss how the different ideas build and change across the text. Identify two or more central ideas of the text based on the gathered evidence. (**RI.7.1**, **RI.7.2**, **RI.7.10**) Answer this question in writing: How does each section of *Written in Bone* help build the main ideas in the text? (**RI.7.5**; **W.7.4**; **W.7.9b**; **W.7.10**; **SL.7.1a**, **b**) **EXPRESS UNDERSTANDING:** • Work collaboratively to answer a series of questions about the texts in writing, such as: ○ What claim is Lonnie Bunch making when he says, "That face makes this story accessible. That face doesn't allow you to turn away from a past that you might find difficult. It really brings the bones back to life"? What evidence from the text or video supports his claim? How does this claim support a central idea of *Written in Bone*? (**SL.7.3**) Summarize the process for facial reconstruction as described in "Remember Me." How does the work of various individuals (e.g., anthropologists, scientists, historians, forensic artists) influence the other disciplines? What central idea is developed as a result of these connections? (**RI.7.1**, **RI.7.2**, **RI.7.3**,

TEXT SEQUENCE	TEXT USE
	RI.7.10)
	o Identify information that is provided through "Finding Remains" that is not provided through "Remember Me" and vice versa. Then analyze how the different focus and information of each clarify your understanding of creating a facial reconstruction. (RI.7.1, RI.7.7, SL.7.2)
	o On page 130 of *Written in Bone*, the author states, "The creation of the facial reconstructions perfectly illustrates how two seemingly different disciplines—science and art—can complement each other." In a multi-paragraph essay, explain how the work of an archaeologist is influenced by the work of multiple disciplines, including history, science, language, art, and math, citing evidence from multiple texts in the unit. (RI.7.3; W.7.2a, b, c, d, e, f; W.7.4; W.7.5; W.7.9a, b; W.7.10)
	SAMPLE SUMMATIVE TASK: Culminating Writing Task
LESSON 10: Various texts for group research	**MODEL TASKS** **SAMPLE SUMMATIVE TASK: Extension Task**
LESSON 11: *"Puzzles of the Chesapeake"* from "Chapter 1" of *Written in Bone*, Sally M. Walker (pages 9-12) "**Forensic Anthropology**" from Department of Anthropology, The University of Tennessee, Knoxville "**30,000 Skeletons**" from Smithsonian Education	**TEXT DESCRIPTION:** These texts are sufficiently complex for grade 7. **TEXT FOCUS:** Students make connections across various texts and formats to synthesize information and express understanding of ideas present in all three texts. **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Cold-Read Assessment**

UNIT: "HOW TO WRITE A MEMOIR"

<table>
<tr><td colspan="2">

ANCHOR TEXT

"How to Write a Memoir" from *The American Scholar*, William Zinsser (informational)

RELATED TEXTS

Literary Texts (Fiction)
- "**Eleven**," Sandra Cisneros
- "**Oranges**," Gary Soto (poem)
- "**Thank You Ma'am**," Langston Hughes
- Excerpts from *Peter Pan*, J.M. Barrie
- "**Seventh Grade**," Gary Soto

Informational Texts (Nonfiction)
- Excerpts from *The Elements of Style (Illustrated)*, William Strunk, Jr. and E.B. White (e.g., "Chapter V: An Approach to Style")
- "**Short Memoirs: Six Little Words Can be Revealing**," Doug Mason

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)
- "**Advice from Stephen King**," Stephen King (Video)
- "**Advice for Writers**" from *RickRiordan.com*, Rick Riordan (Website)

</td><td>

UNIT FOCUS

How do writers present the challenges that adolescents face as they grow up? Students will learn about the importance of memoirs and "coming of age" literature. Students will learn about the craft of writing memoirs and explore their own voice and style as a writer, observing firsthand the connection between reading and writing.

Text Use: Read, comprehend, evaluate, and write memoirs

Reading: RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, RI.7.8, RI.7.9, RI.7.10

Writing: W.7.2a-f, W.7.3a-e, W.7.4, W.7.5, W.7.6, W.7.9a-b, W.7.10

Speaking and Listening: SL.7.1a-d, SL.7.2, SL.7.3, SL.7.4

Language: L.7.1a-b; L.7.2a-b; L.7.3a; L.7.4a-d; L.7.5a-c, L.7.6

CONTENTS

</td></tr>
</table>

"How to Write a Memoir" Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks
• **Topic**: Coming-of-age stories • **Themes**: Evaluate the craft and importance of memoirs while considering personal exploration of transition and hope • **Text Use**: Read, comprehend, evaluate, and write memoirs	A **culminating writing task**: • Comprehend memoirs • Evaluate memoirs by applying the recommendations of other authors A **cold-read assessment**: • Read and understand complex texts • Write in response to text An **extension task**: • Write memoirs • Apply writing technique from strong models and expert guidance	***Daily instruction helps students read and understand text and express that understanding.*** • **Lesson 1** Paragraphs 1-21 of "How to Write a Memoir," *The American Scholar* (sample tasks) • **Lesson 2** "Eleven," Paragraphs 7-8 of "How to Write a Memoir" (sample tasks) • **Lesson 3** "Thank You Ma'am," Paragraphs 12-13 of "How to Write a Memoir" (sample tasks) • **Lesson 4** Paragraphs 22-37 of "How to Write a Memoir," *The American Scholar* • **Lesson 5** "Oranges," Paragraphs 38-41 of "How to Write a Memoir," "Short Memoirs: Six Little Words Can be Revealing" (sample tasks) • **Lesson 6** "How to Write a Memoir," *The American Scholar* (sample tasks) • **Lesson 7** Independent Reading: Memoirs (sample tasks) • **Lesson 8** Chapter 5, *The Elements of Style* • **Lesson 9** Chapter 17, *Peter Pan* • **Lesson 10** Independent Reading: Memoirs and student choice • **Lesson 11** "How to Write a Memoir," *The American Scholar* • **Lesson 12** "How to Write a Memoir," *The American Scholar* (cold-read assessment) • **Lesson 13** "Seventh Grade" (culminating writing task) • **Lesson 14** "How to Write a Memoir," *The American Scholar* (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

During this unit we read memoirs. In "How to Write a Memoir," William Zinsser provides advice on how to write and organize a memoir. Consider the tone, style, voice, structure, and themes of the memoir you read independently. (RI.7.2, RI.7.5, RI.7.6) Does it support or contradict Zinsser's suggestions for writing a memoir? (RI.7.9) Write an explanatory essay in which you examine whether the memoir you read follows the recommendations indicated by Zinsser. Convey your ideas through the selection, organization, and analysis of relevant content. (W.7.2a-c, f)

Teacher Note: The completed writing should use grade-appropriate words and language that expresses ideas precisely and concisely, maintaining a formal tone and recognizing and eliminating wordiness and redundancy. Sentences should reflect variety. (L.7.1b) The completed writing should also demonstrate command of proper grammar and usage, punctuation, and spelling. (W.7.2d, e; L.7.2a-b; L.7.3a; L.7.6) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. (W.7.4, W.7.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Coming-of-age stories • **Themes**: Evaluate the craft and importance of memoirs while considering personal exploration of transition and hope • **Text Use**: Read, comprehend, evaluate, and write memoirs	This task assesses: • Comprehending memoirs • Evaluating memoirs by applying the recommendations of other authors	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 4 **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 12 (use this task)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

Read "Seventh Grade" by Gary Soto independently and answer a combination of multiple-choice and constructed-response questions[3] using evidence for all answers. Sample questions:

- Which statement best describes the central idea of the text? Which line from the text best supports the central idea? (RL.7.1, RL.7.2, RL.7.10)

- Analyze how the characters of this story interact and how their words or actions influence those of another character. Cite textual evidence to support your analysis. (RL.7.1, RL.7.3, RL.7.10)

- In "Seventh Grade," the narrator indicates Victor's changing emotions with, "The rosebuds of shame on his face became bouquets of love." Interpret the meaning of the author's use of figurative language and explain how its use impacts the tone of the story. (RL.7.4, L.7.4)

- Although Victor is the protagonist of "Seventh Grade," other characters' thoughts and feelings impact the story in significant ways. Analyze how the author develops and contrasts the points of view of the different characters, citing textual evidence to support your analysis. (RL.7.1, RL.7.6)

- Using context clues, determine the meaning of the word *sheepishly* from paragraph 54. (L.7.4a)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
Topic: Coming-of-age stories **Themes**: Evaluate the craft and importance of memoirs while considering personal exploration of transition and hope **Text Use**: Read, comprehend, evaluate, and write memoirs	This task focuses on: - Reading and understanding complex texts - Writing in response to text	**Read and understand text:** - Lesson 1 (sample tasks included) - Lesson 2 (sample tasks included) - Lesson 3 (sample tasks included) **Express understanding of text:** - Lesson 7 (sample tasks included) - Lesson 9 - Lesson 13 (use this task)

---

[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

"Writers are the custodians of memory." What does William Zinsser mean by this statement? How does this apply to the "coming-of-age" literature read in this unit? Considering all of the advice on writing from the professional writers in this unit, what lessons have you learned about your voice and style in writing?

After reading several pieces about "growing up," write a memoir based on a real and appropriate personal experience using the techniques outlined by Zinsser, Riordan, and Strunk and White, and captured on the Quality Criteria for Memoir Writing Checklist. Be sure to engage and orient your reader by establishing a point of view, introducing characters, and organizing a logical sequence. (**W.7.3a**) Use narrative techniques, such as dialogue, a variety of transition words, phrases and clauses, relative details and sensory language, and a conclusion that reflects "a universal truth." (**W.7.3b-e**)

*Teacher Note: The completed writing should use grade-appropriate language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy. Sentences should reflect variety, particularly that the student writer chose among simple, compound, complex, and compound-complex sentences. (**L.7.1b**) The completed writing should also demonstrate command of proper grammar, punctuation, and spelling. (**W.7.3d**, **L.7.2a-b**, **L.7.3a**, **L.7.6**) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing. (**W.7.4**, **W.7.5**)*

Another possible resource aimed at supporting student writers is **Spilling Ink: A Young Writer's Handbook**[5] *by Anne Mazer and Ellen Potter.*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Coming-of-age stories • **Themes**: Evaluate the craft and importance of memoirs while considering personal exploration of transition and hope • **Text Use**: Read, comprehend, evaluate, and write memoirs	This task focuses on: • Writing memoirs • Applying writing technique from strong models and expert guidance	**Read and understand the text:** • **Lesson 2** (sample tasks included) • **Lesson 3** (sample tasks included) **Express understanding of text:** • **Lesson 5** (sample tasks included) • **Lesson 6** (sample tasks included) • **Lesson 7** (sample tasks included) • **Lesson 8** • **Lesson 14** (use this task)

---

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] **http://www.spillinginkthebook.com/the-book/**

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[6] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. Intervention for students below grade level using texts at their reading level,
2. Instruction for different learners using grade-level texts to support whole-class instruction,
3. Extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. Intervention for students below grade level,
2. Instruction for different learners to support whole-class instruction and meet grade-level writing standards,
3. Extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. Support growing reading ability by allowing students to read books at their reading level.
2. Encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[6] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1[7]: Paragraphs 1-21 of "How to Write a Memoir" from *The American Scholar*, William Zinsser	**TEXT DESCRIPTION:** In this informational text, William Zinsser explains the types of memoirs and provides advice to writers for how to write a memoir: be yourself, speak freely, and think small. He explores concepts of voice, point of view, writing as a record of memory and act of healing, and reducing decisions in writing. In this section, Zinsser focuses on "being yourself," not a writer. **TEXT FOCUS:** As an anchor text, "How to Write a Memoir" provides students with the content knowledge to both write their own memoirs and evaluate memoirs they will read throughout the unit. Research on using mentor texts to teach writing can be found in *Writing Next*[8]. The text provides suggestions for improving writing practice, which students apply to their writing over the course of the unit and beyond. (**RI.7.1**, **RI.7.2**, **RI.7.6**, **RI.7.10**, **W.7.3**, **W.7.10**) **MODEL TASKS** **LESSON OVERVIEW:** Students read the text. Students explore the language and sentence structure of the text. Students identify the initial advice Zinsser is providing and begin a class list for collection of guidance throughout the unit. **READ THE TEXT:** • Have students read the first section of the text in pairs and write a brief summary of the first section. (**RI.7.2**) • Using the first two paragraphs from the essay, have students identify the type of each sentence (i.e., simple, compound, complex, and compound-complex sentences). For each paragraph, have students work in pairs to explain how the different sentence types work together to build a main idea within the paragraph (**L.7.1b**) • As a class, use the above analysis to generate a discussion about the fragments in paragraph 1 (i.e., "Or my father. Or my grandmother. Or my grandfather"). Have students determine why the author chose this approach to engage readers. • Use sentences from the text to explain phrases (noun, verb, adjective, adverbial, and prepositional). (**L.7.1a**) For example, have students read the first sentence of the third paragraph, "My father, a businessman with no literary pretensions, wrote two family histories in his old age," and explain the noun phrase "a businessman with no literary pretensions" in developing the character of the narrator's father. (**RI.7.3**, **L.7.1a**)

TEXT SEQUENCE	TEXT USE

	• Then help students determine the meaning of words in context and their use and position in the sentence. (**RI.7.1**, **RI.7.4**, **L.7.4a**, **L.7.6**) For example, in the first paragraph, have students reread the fifth sentence ("As every parent knows, our children are not as fascinated by our fascinating lives as we are.") and determine the different uses of "to fascinate" (i.e., one is based on the dictionary definition and one is based on placement in the sentence. (**L.7.5c**) Review the phrase, "Writers are custodians of memory" in the second paragraph. How does the second paragraph help students understand the use of the word "custodians" in this phrase? (**RI.7.4**) What other words and phrases in the paragraph clarify the meaning of "custodians"? (**L.7.5b**) Discuss the similarities and difference in how "custodians" is used in real life versus this text.
	
	• Throughout the unit have students continue a similar process and help students apply new words and phrases to improve their own writing. (**W.7.5**, **L.7.3a**)
	
	UNDERSTAND THE TEXT:
	
	• Work as a class to determine the main idea of this section of the text. Have students consider:
	
	    ○ What is Zinsser's advice for writing a memoir?
	
	    ○ What claims and evidence does Zinsser use to support this advice? (**RI.7.1**, **RI.7.8**)
	
	EXPRESS UNDERSTANDING:
	
	• Begin a class list of memoir-writing techniques, stylistic elements, information, and writing advice gathered from the texts. Students should keep this list in their journals and the teacher should create a poster in the class that remains up and is added to throughout the course of the unit. (**W.7.5**) Label the list "Quality Criteria for Memoir Writing Checklist." This list should include three columns. The first column contains the recommendations or advice, the second column should contain where the advice came from, and the third column should include examples of the advice (that students can again add on to throughout the unit as they see the advice play out in different texts).

LESSON 2: "**Eleven**," Sandra Cisneros Paragraphs 7-8 of "**How to Write a Memoir**"	**TEXT DESCRIPTION:** "Eleven" is a coming-of-age story that follows a young girl to school on her eleventh birthday. In it, she explains to the reader her theory that our ages are like rings of a tree within us. Inside we hold the emotions of every age we have been, and at times these feelings surface. In this section of "How to Write a Memoir" the author illustrates the importance and use of voice. **TEXT FOCUS:** "Eleven" not only connects to the coming-of-age focus of the unit, but Cisneros intentionally uses language to establish voice. In paragraphs 7-8 of "How to Write a Memoir," Zinsser addresses the "matter of voice," emphasizing that memoir writers be themselves. (**RL.7.1**, **RL.7.2**, **RL.7.3**) Students should read and understand "Eleven" and then work to evaluate Cisneros' style against the suggestions provided in the anchor text. (**RL.7.3**, **RI.7.3**)

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **SAMPLE TASK:** • Access **questions, vocabulary, and a writing task**[9] for "Eleven" by Sandra Cisneros *(**Note:** The questions, vocabulary, and writing task are aligned to grade 6 standards. Make sure to verify the alignment and make any necessary revisions prior to ensure the questions and tasks help students meet grade 7 standards.)* • After using the included tasks to help students make meaning of "Eleven," have students read paragraphs 7-8 of "How to Write a Memoir." Students should add on to their class list of memoir-writing guidance and identify Zinsser's recommendations for the use of voice. • Then have students assess the use of voice in "Eleven" to find strong and weak examples of Zinsser's advice.
LESSON 3: "**Thank You Ma'am**," Langston Hughes Paragraphs 12-13 of "**How to Write a Memoir**"	**TEXT DESCRIPTION:** "Thank You Ma'am" depicts an unexpected response from an elderly woman to a boy's attempt at snatching her purse. Instead of turning him in to authorities, she takes him in, cleans and feeds him, and then offers him money. **TEXT FOCUS:** The point of view of this story is third-person limited from the boy, Roger's, perspective. It is through his thoughts and feelings that we witness his life in transition to manhood, with the help of Mrs. Jones. In paragraphs 12-13 of the anchor text, Zinsser writes directly to the topic of telling a memoir from child or adult perspective. Students analyze the how the author develops the points of view of Roger and Mrs. Luella Bates Washington Jones and why he chose to present the scene from the boy's viewpoint. (**RL.7.1**, **RL.7.2**, **RL.7.6**) **MODEL TASKS** **SAMPLE TASK:** • Access a **sample lesson**[10] for "Thank You Ma'am" that uses the **Notice and Note signpost of Contrasts & Contradictions**[11]. The lesson begins on page 36 of the PDF, page 114 of the full text. After engaging students in the first reading and analysis of "Thank You Ma'am," students should reread the text in groups or pairs multiple times for different purposes. Access **additional questions, vocabulary, a writing task, and an exemplar response**[12] for "Thank You Ma'am." *Note: The questions and writing task are aligned to standards for a different grade level, so it is important that alignment to grade 7 standards is verified and/or revise the questions slightly so students meet standards for grade 7.*

[9] **http://www.achievethecore.org/file/635**
[10] **http://www.heinemann.com/shared/onlineresources/E04693/NoticeNote_sample.pdf**
[11] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[12] **http://www.achievethecore.org/file/602**

TEXT SEQUENCE	TEXT USE
	• After using the included tasks to help students make meaning of "Thank You Ma'am," have students read paragraphs 12-13 of "How to Write a Memoir." Students should add on to their class list of memoir-writing guidance and identify Zinsser's recommendations for the use of perspective.
	• Then have students assess the use of adolescent and adult perspective in "Thank You Ma'am" to find strong and weak examples of Zinsser's advice.
LESSON 4: Paragraphs 22-37 of "How to Write a Memoir" from *The American Scholar*, William Zinsser	**TEXT DESCRIPTION:** In this informational text, William Zinsser explains the types of memoirs and provides advice to writers for how to write a memoir: be yourself, speak freely, and think small. He explores concepts of voice, point of view, writing as a record of memory and act of healing, and reducing decisions in writing. In this section of the text, Zinsser focuses on "speaking freely" and telling your own story, not someone else's. **TEXT FOCUS:** Students should continue to develop an understanding of memoir writing by studying how Zinsser uses words and phrases and organizes his essay. (**RI.7.4**, **RI.7.5**) Students should continue to trace the claims and evidence used throughout this section to determine a second central idea in the text and a second piece of advice for student writing. (**RI.7.2**) Add any new techniques, stylistic elements, information, and advice to the class list.
LESSON 5: "Oranges," Gary Soto Paragraphs 38-41 (begins with "My final reducing advice can be summed up in two words: think small.") of "How to Write a Memoir" "Short Memoirs: Six Little Words Can be Revealing," Doug Mason	**TEXT DESCRIPTION:** The poem, "Oranges," beautifully captures the memory of a nervous first date and the help from a stranger that made it successful. The article, "Short Memoirs: Six Little Words Can be Revealing," explores a magazine's call for submissions of a six-word memoir and how few words can have a big impact. Paragraphs 36-39 of "How to Write a Memoir" advise to "think small" when considering topics for writing a memoir. **TEXT FOCUS:** "Oranges" gives students another opportunity to explore the challenges of growing up. Students analyze how the poem's structure and language contribute to its meaning while exploring whether this poem supports Zinsser's advice in paragraphs 36-39 to "think small." (**RL.7.1**, **RL.7.3**, **RL.7.4**, **RL.7.5**, **L.7.5a**, **c**) After reading the poem, which describes a single memory, students read the short memoirs article, which supports the idea that small memories can have a large impact. After reading the article, have students analyze the interaction between the six-word memoir contest and the written responses. (**RI.7.1**, **RI.7.3**) **MODEL TASKS** **LESSON OVERVIEW:** Students listen to "Oranges" as it is read aloud. Students reread "Oranges" in pairs. Students analyze the language and meaning of "Oranges." Read and summarize paragraphs 38-41 and apply Zinsser's advice to "Oranges." Students read and analyze "Short Memoirs" in pairs. Students write their own short memoir.

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXTS:
	• Read "Oranges" aloud as students listen. They should not look at the text, rather they should listen and allow images to form in their mind without looking at the text. Then read the poem a second time as students follow along with the text. Work as a class to paraphrase the text.
	• Have students work in pairs or groups to analyze "Oranges" using the **TP-CASTT strategy**[13], annotating the poem. Students should note the specific words and phrases, figurative language, and images the author uses. As a class discuss how language patterns and contrasts deepen their understanding of the setting, the speaker and his actions, and the saleslady and her actions.
	• Following the analysis, conduct a class discussion focused on the following:
	o Summarize what happens in this poem. Support any interpretations made with specific details from the poem. (**RL.7.1**, **RL.7.2**)
	o Interpret the following lines: "The lady's eyes met mine,/And held them, knowing/Very well what it was all/About." (**RL.7.4**, **L.7.4a**) What does each character in the poem understand at this moment? (**RL.7.6**) How does the poet establish the significance of this moment? (**RL.7.5**) How does this moment contribute to the development of a theme? (**RL.7.2**)
	o Explain how the language explains the setting. How does the setting affect the characters? How do they respond to the setting? (**RL.7.3**) Consider both literal and figurative interactions (e.g., LITERAL: It is cold outside, so the characters are bundled up; the sky is gray, so the color of the orange stands out and the need for warmth might cause someone to think the characters would be creating a fire to warm up; FIGURATIVE: despite the cold and unforgiving setting, the excitement of first love is keeping both the girl and the speaker warm—this is based on the red cheeks of the girl, the "fire" in the speaker's hands).
	o How does the author use contrasting images (light/color vs. dark/dull and warm vs. cold) to develop a theme? Cite specific images and the lines on which you find them.
	o Interpret the following lines: ". . . from some distance/Someone might have thought/I was making a fire in my hands." How does the poet use figurative language in these lines? (**RL.7.4**, **L.7.4a**, **L.7.5a**)
	o What is a theme of the poem and how does the author develop the theme? (**RL.7.2**)
	• Read the section from "How to Write a Memoir" aloud as students follow along.

---

[13] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	• As a class, summarize Zinsser's advice to "think small." Be sure to explain how Zinsser backs up this advice. Update the class chart on creating strong memoirs. (**RI.7.2**, **RI.7.8**)
	• Then, in small groups have students evaluate the effectiveness of his advice by applying it to "Oranges." For example, consider the following statements from Zinsser: "Because they were important to me they also struck an emotional chord with readers, touching a universal truth that was important to them. [. . .] Remember: Your biggest stories will often have less to do with their subject than with their significance—not what you did in a certain situation, but how that situation affected you and shaped the person you became." Does "Oranges" strike an emotional chord with readers? What "universal truth" is revealed through the poem? (**RL.7.2**) Describe how "Oranges" emphasizes the significance of the situation rather than the actual event. Assuming "Oranges" is autobiographical, how does the speaker reveal the significance of the event? (**RI.7.6**)
	• Have students read "Short Memoirs: Six Little Words Can be Revealing" in pairs or collaborative groups.
	• Have the partners or groups select 2-3 of the memoirs. Have them summarize the connections the article makes between the six-word memoirs and their respective authors. (**RI.7.3**) Then discuss the author's purpose of each memoir. (**RI.7.6**)
	• Add techniques, effective stylistic elements, information, and writing advice gathered from "Oranges," "How to Write a Memoir," and "Short Memoirs" to the class Quality Criteria for Memoir Writing Checklist.
	EXPRESS UNDERSTANDING:
	• Have students create a written response for one of the discussion questions in the lesson above. Provide students with an **answer frame**[14] to support them in organizing their writing.
	• Using the model and examples provided in "Short Memoirs: Six Little Words Can be Revealing," have students "think small" and create a six-word memoir, using precise words and sensory language to convey a personal experience or event. (**W.7.3d**, **L.7.3a**) Have them share with a peer who can evaluate the memoir against the checklist and suggest revisions. (**W.7.5**) Then have students create a final draft before sharing with the class.
LESSON 6: "How to Write a Memoir" from *The American Scholar*, William Zinsser	**TEXT DESCRIPTION:** In this informational text, William Zinsser explains the types of memoirs and provides advice to writers for how to write a memoir: be yourself, speak freely, and think small. He explores the concepts of voice, point of view, writing as a record of memory and act of healing, and reducing decisions in writing. **TEXT FOCUS:** Students should determine the central ideas of this text and how they are developed, as well as determine how Zinsser distinguishes his position on memoir writing from others. (**RI.7.2**, **RI.7.6**)

---

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **LESSON OVERVIEW:** Students reread the complete text. Students analyze the main ideas and support claims. Students build and fully update their Quality Criteria for Memoir Writing Checklist. **READ THE TEXT:** • Have students reread the entire essay in pairs. (**RI.7.10**) **UNDERSTAND THE TEXT:** • Have students analyze the text using the **SOAPSTone strategy**[15] to consider how Zinsser organizes the text by sections to develop and elaborate the central ideas. (**RI.7.2**, **RI.7.5**) **EXPRESS UNDERSTANDING:** • Conclude the lesson by having students work in pairs to provide a written response for the following question: Identify two or more central ideas of "How to Write a Memoir" and explain how the organization of the text develops the central ideas of the text. (**RI.7.2**, **RI.7.5**) Cite evidence from the text to support your response. (**RI.7.1**, **W.7.9b**, **W.7.10**) Provide students with an **answer frame**[16] to support them in organizing their writing. • The author suggests a routine writing activity in paragraphs 41-42. Introduce the Extension Task topic (page 3) and have students use a journal or learning log to write routinely for the remainder of the unit as the author recommends. (**W.7.3a-e**, **W.7.10**) Students can use the **SOAPSTone strategy**[17] and the Quality Criteria for Memoir Writing Checklist to focus their ideas before and during writing.
LESSON 7: Independent Reading: Memoirs	**TEXT DESCRIPTION:** The selection of memoirs for independent reading should relate to the unit focus, coming of age, and lives in transition. Be sure the choices for independent reading are appropriate for the individual students and within the grades 6-8 text-complexity band or above for advanced readers. **TEXT FOCUS:** Students are given the opportunity to independently read texts that relate to the unit focus but are also memoirs, the subject of the anchor text. The instructional opportunities for these texts include determining central idea, analyzing author's structure and purpose, analyzing the interactions between individuals, events, and ideas in a text, and determining the meanings of words and phrases as they are used in a text. (**RI.7.1**, **RI.7.2**, **RI. 7.3**, **RI.7.4**, **RI.7.5**, **RI.7.6**) As students participate in literature circles, they will engage effectively in a range of collaborative discussions about the text; present claims and findings with relevant facts, details, and examples from the text;- and write routinely over extended time frames. (**SL.7.1a-d**, **SL.7.4**, **W.7.9b**, **W.7.10**)

---

[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE

	MODEL TASKS
	
	READ THE TEXT:
	
	- Create structured independent reading of memoirs. As students are reading the same text, provide opportunities for them to collaborate in reading and analyzing the texts. ***Note:*** *Be sure the choices for independent reading are appropriate for the individual students and within the grades 6-8 text-complexity band or above for advanced readers.*
	  Sample memoirs to use in the class:
	  o *A Summer Life*, Gary Soto
	  o *At the End of Words: A Daughter's Memoir*, Miriam Stone
	  o *Bad Boy: A Memoir*, Walter Dean Myers
	  o *Chinese Cinderella*, Adeline Yen Mah
	  o *The Circuit*, Francisco Jimenez
	  o *Guts*, Gary Paulsen
	  o *Growing Up*, Russell Baker
	  o *Persepolis*, Marjane Satrapi
	  o *Stitches*, David Small
	  o *Zlata's Diary*, Zlata Filipovic
	
	- Have students set a schedule and goals for their reading and keep track of it in a reading log or journal.
	
	- As students encounter words that impede their ability to read the memoir, have students select 3 to 4 of those words and work with a partner reading the same text to understand the meaning and record their efforts in their reading log or journal. (**L.7.6**) This should be ongoing throughout the reading of their memoir. Example process for working with vocabulary in the memoirs: Define the words in context and verify the meanings with your partner. (**RI.7.4**; **L.7.4a**, **d**) Then analyze the words through **semantic mapping**[18], verify their part of speech, identify how Greek or Latin affixes and roots provide clues to a word's meaning, and recognize the relationship between particular words and their associations. (**L.7.4b**, **c**; **L.7.5b**, **c**) Evaluate how the use of the words contributes to reader interest and consider how to emulate the same word use in their own writing.

---

[18] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Students will complete assignments with the texts (independently or in groups). In addition to tasks to support student understanding of the text, tasks should focus on recording lessons learned about writing and memoirs that support or contradict the anchor text and the Checklist for Quality they are building. Have students track their understanding of the text in a reading log or journal. The reading log can be digital through a platform such as **My Big Campus**[19], **Reading Rewards**[20]**,** or **Edmodo**[21], allowing students to share their thoughts and interact with others reading the same text using technology. (**W.7.6**) • Provide time and discussion tasks for students reading the same text using **literature circles**[22]. Prompt students to come prepared to each discussion with a series of **thick and thin questions**[23][24] they would like to discuss. (**SL.7.1a-d**) **EXPRESS UNDERSTANDING:** • When students are done reading their memoirs, have them present their texts to the class. For example, students may conduct a multimedia book talk presentation (**examples**[25]), create a commercial for their book, or write and film an interview with the main character of their book.
LESSON 8: "Chapter V: An Approach to Style" Excerpts from *The Elements of Style (Illustrated)*, William Strunk, Jr. and E.B. White	**TEXT DESCRIPTION:** This particular chapter of the writing guide focuses on style, providing twenty-one "suggestions and cautionary hints" for writers. The author provides explanations of each suggestion and some examples where applicable. **TEXT FOCUS:** This text provides students with knowledge about the craft of writing from professional writers. Students should compare how Strunk and White shape their presentations of key information and emphasize evidence differently from Zinsser. (**RI.7.1**, **RI.7.2**, **RI.7.9**) Review the Quality Criteria for Memoir Writing Checklist and add additional strategies, techniques, and advice gained from this text.

---

[19] **http://www.mybigcampus.com/**
[20] **http://www.reading-rewards.com/reading-program/log-reading.html**
[21] **https://www.edmodo.com/**
[22] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[23] **http://reading.ecb.org/downloads/qu_lp_ThickandThinQuestions.pdf**
[24] **http://anwsu.org/reading%20resource/thickthin/thickthin.pdf**
[25] **http://mcya.wikispaces.com/Digital+Book+Reports**

TEXT SEQUENCE	TEXT USE
LESSON 9: "Chapter 17: When Wendy Grew Up" or other excerpts from *Peter Pan*, J.M. Barrie	**TEXT DESCRIPTION:** In this final chapter of the familiar tale, the Lost Boys are taken in by the Darlings and eventually grow up. As Wendy arranges to return to Neverland every spring, she promises Peter to never grow up, but she ultimately chooses adulthood, becoming a mother herself. **TEXT FOCUS:** The excerpt from this novel provides students with regular practice with complex text about "coming of age," as one character accepts adulthood and one rejects it. (**RL.7.10**)
LESSON 10: Independent Reading: Memoirs and student choice of one of the literary texts from the unit (i.e., "**Thank You Ma'am**," Langston Hughes, "**Oranges**," Gary Soto, or an excerpt from *Peter Pan*, J. M. Barrie)	**TEXT DESCRIPTION:** Students exercise choice in selecting the literary text based on their understanding of their memoir. **TEXT FOCUS:** Students work collaboratively to select a literary text based on opportunities for comparing or contrasting the content, perspective/purpose, and/or writing techniques and style to the memoir they are reading. (**RL.7.2**, **RL.7.4**, **RL.7.6**, **RI.7.4**, **RI.7.6**, **RI.7.9**, **L.7.5a**, **c**) Students should independently write a brief essay comparing and contrasting an element of each text and the approach each author takes. (**W.7.2a-f**, **W.7.9a-b**, **W.7.10**)
LESSON 11: "**Advice from Stephen King**," Stephen King "**Advice for Writers**" from *RickRiordan.com*, Rick Riordan "**How to Write a Memoir**" from *The American Scholar*, William Zinsser	**TEXT DESCRIPTION:** In this video, Stephen King offers his advice for young people who are considering careers as writers: read and write often. Rick Riordan offers the same advice and much more on his website. **TEXT FOCUS:** This video and website provide students with knowledge about the craft of writing from professional writers. Students should compare how these authors shape their presentations of key information and emphasize evidence differently from Zinsser. (**RI.7.1**, **RI.7.2**, **RI.7.9**, **SL.7.2**, **SL.7.3**) Review the Quality Criteria for Memoir Writing Checklist and add additional strategies, techniques, and advice gained from these texts.
LESSON 12: "How to Write a Memoir" from *The American Scholar*, William Zinsser Independent Reading: Memoirs	**MODEL TASKS** **SAMPLE SUMMATIVE TASK: Culminating Writing Task**

TEXT SEQUENCE	TEXT USE
LESSON 13: "**Seventh Grade**," Gary Soto	**TEXT DESCRIPTION:** In this coming-of-age story Victor tries to impress a girl on the first day of seventh grade by pretending to speak French with his teacher. This teacher, remembering what it was like to be a young teen, not only refrains from embarrassing Victor, but he goes along with the rouse. **TEXT FOCUS:** "Seventh Grade" not only connects to the coming-of-age focus of the unit, but the story provides students with the opportunity to determine central idea, analyze how the characters of the story interact, interpret the meaning and use of figurative language, and analyze how the author develops the points of view of different characters. (**RL.7.1**, **RL.7.2**, **RL.7.3**, **RL.7.4**, **RL.7.5**) **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** **Cold-Read Assessment**
LESSON 14: "**How to Write a Memoir**," *The American Scholar*, William Zinsser Independent Reading: Memoirs	**TEXT DESCRIPTION:** The memoirs for independent reading relate to the unit focus, coming of age and lives in transition. The choices for independent reading are within the grade-band. **TEXT FOCUS:** Students independently read texts that relate to the unit focus but are also memoirs, the subject of the anchor text. Through literature circles, the students determined central idea; analyzed author's structure and purpose; analyzed the interactions between individuals, events, and ideas in a text; and determined the meanings of words and phrases as they are used in a text. (**RI.7.1**, **RI.7.2**, **RI. 7.3**, **RI.7.4**, **RI.7.5**, **RI.7.6**) As students participated in literature circles, they engaged effectively in a range of collaborative discussions about the text; presented claims and findings with relevant facts, details, and examples from the text; and wrote routinely over extended time frames.(**SL.7.1**, **SL.7.4**, **W.7.10**) **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** **Extension Task**

UNIT: *A CHRISTMAS CAROL*

ANCHOR TEXT	UNIT FOCUS

ANCHOR TEXT

A Christmas Carol (or here), Charles Dickens (literary, non-leveled or adapted version)

RELATED TEXTS

Literary Texts (Fiction)
- "The Gift of the Magi," O. Henry
- "The Treasure of Lemon Brown," Walter Dean Myers
- Reader's Theater Play of *A Christmas Carol* from *SCOPE Magazine*, Scholastic

Informational Texts (Nonfiction)
- "History of Christmas" from *BBC*
- "Study: Experiences Make Us Happier Than Possessions" from *CNNHealth.com*, Elizabeth Landau
- "Do Experiences or Material Goods Make Us Happier?" from *ScienceDaily*
- "The Eighth Tuesday We Talk About Money" from *Tuesdays with Morrie*, Mitch Albom
- "Charles Dickens: Six Things He Gave the Modern World" from *BBC News,* Alex Hudson

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)
- Live drama or filmed version of *A Christmas Carol* (example)
- Audio of *A Christmas Carol* from *Lit2Go*
- Original manuscript of *A Christmas Carol* with Dickens's revisions from *The New York Times*

UNIT FOCUS

Students learn that writers use stories and distinctive characters to teach us lessons. Students will explore how the choices of characters affect the plot and build the theme of a story. Students will come to understand that redemption can be found in selflessness and valuing people over material possessions. They will also explore how literature that resonates with readers has "staying power," influencing other writers and becoming a part of our language, culture, and moral code.

Text Use: Character point of view/perspective and development, influence of setting and characters on theme, influence of text on society

Reading: RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.7, RL.7.9, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, RI.7.8, RI.7.9, RI.7.10

Writing: W.7.1a-e, W.7.2a-f, W.7.4, W.7.5, W.7.6, W.7.7, W.7.8, W.7.9a-b, W.7.10

Speaking and Listening: SL.7.1a-d, SL.7.2, SL.7.3, SL.7.4, SL.7.6

Language: L.7.1a-c; L.7.2a-b; L.7.3a; L.7.4a-d, L.7.5a-c, L.7.6

CONTENTS

Page 169: Text Set and Unit Focus

Page 170: *A Christmas Carol* Unit Overview

Pages 171-173: Summative Unit Assessments: Culminating Writing Task, Cold-Read Assessment, and Extension Task

Page 174: Instructional Framework

Pages 175-185: Text Sequence and Sample Whole-Class Tasks

A Christmas Carol Unit Overview

Unit Focus	**Summative Unit Assessments**	**Daily Tasks**

Unit Focus

- **Topic**: Self-reflection and selflessness
- **Themes**: Explore how characters teach life lessons and achieve redemption through selflessness and valuing people over material possessions
- **Text Use**: Character point of view/perspective and development, influence of setting and characters on theme, influence of text on society

Summative Unit Assessments

A **culminating writing task**:

- How authors develop contrasting points of view/perspectives
- The influences of characters and setting on theme

A **cold-read assessment**:

- Reading and understanding grade-level texts
- Comparing and contrasting how texts approach similar topics
- Understanding academic vocabulary

An **extension task**:

- Influence of text on other texts, social traditions, and language

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: Stave I of *A Christmas Carol* (sample tasks)
- **Lesson 2**: "The Treasure of Lemon Brown" (sample tasks)
- **Lesson 3**: "History of Christmas," Stave II and Stave III of *A Christmas Carol* (sample tasks)
- **Lesson 4**: Stave IV of *A Christmas Carol* (sample tasks)
- **Lesson 5**: "Study: Experiences Make Us Happier Than Possessions" and "Do Experiences or Material Goods Make Us Happier?"
- **Lesson 6**: Stave V of *A Christmas Carol* and "The Gift of the Magi"
- **Lesson 7**: Reader's Theater Play of *A Christmas Carol* from *SCOPE Magazine* and *A Christmas Carol*
- **Lesson 8**: "The Eighth Tuesday We Talk About Money" from *Tuesdays with Morrie* (cold-read assessment)
- **Lesson 9**: Original manuscript of *A Christmas Carol* with Dickens's revisions (sample tasks and culminating writing task)
- **Lesson 10**: "Charles Dickens: Six Things He Gave the Modern World" (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Throughout *A Christmas Carol* Charles Dickens introduces different points of view regarding a man's "business." Scrooge is described as being a man of "business," and in Stave I, Marley's ghost says, "Mankind was my business." What does Dickens want us to understand about the "business" of being human? (**RL.7.2**, **RL.7.3**, **RL.7.6**) Write a multi-paragraph essay that introduces a claim about what Dickens wants us to understand and supports the claim with reasoning and relevant evidence that acknowledges the points of view of the characters and analyzes how Dickens develops his ideas over the course of the text. (**RL.7.1**; **W.7.1a**, **b**, **e**; **W.7.9a**; **W.7.10**)

*Teacher Note: The writing should use grade-appropriate words and phrases, as well as a variety of sentence patterns, choosing among simple, compound, complex, and compound-complex sentences. It should also demonstrate command of proper grammar and usage, punctuation, and spelling. (**W.7.1c**, **d**; **L.7.1b**; **L.7.2a**-**b**; **L.7.3a**; **L.7.6**) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. (**W.7.4**, **W.7.5**)*

Handouts to support students in rereading closely to determine meaning surrounding this question and an evidence organizer for this question can be accessed here.[2]

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Self-reflection and selflessness • **Themes**: Explore how characters teach life lessons and achieve redemption through selflessness and valuing people over material possessions • **Text Use**: Character point of view/perspective and development, influence of setting and characters on theme, influence of text on society	This task assesses: • How authors develop contrasting points of view/perspectives • The influences of characters and setting on theme	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 4 (sample tasks included) **Express understanding of text:** • Lesson 6 • Lesson 9 (use this task)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

[2] **http://vermontwritingcollaborative.org/images/Grade7/Gr%207%20A%20Christmas%20Carol%20Unit.zip**

COLD-READ ASSESSMENT[3]

Read "**The Eighth Tuesday We Talk About Money**" independently (**RI.7.10**) and answer a combination of multiple-choice and constructed-response questions[4] about the text and in comparison to other texts in the unit, using evidence for all answers. Sample questions:

1. How does Morrie support the following idea: "These were people so hungry for love that they were accepting substitutes"? (**RI.7.4**, **RI.7.5**, **RI.7.8**)

2. Identify two central ideas of this text and analyze how they are developed. (**RI.7.1**, **RI.7.2**, **W.7.9b**, **W.7.10**)

3. What does Morrie believe about money? How does Albom develop Morrie's point of view? How does Albom distinguish Morrie's point of view from his own and those of others? Cite textual evidence as support. (**RI.7.1**, **RI.7.2**, **RI.7.6**, **RI.7.8**, **W.7.9b**)

4. According to Morrie, "We put our values in the wrong things. And it leads to very *disillusioned* lives." Explain what Morrie means by explaining how a character in *A Christmas Carol* and one of the short stories is *disillusioned* by valuing the wrong thing. (**RL.7.2**, **RL.7.4**, **RI.7.2**, **RI.7.4**, **RI.7.9**, **W.7.9a-b**, **W.7.10**, **L.7.6**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Self-reflection and selflessness • **Themes**: Explore how characters teach life lessons and achieve redemption through selflessness and valuing people over material possessions • **Text Use**: Character point of view/perspective and development, influence of setting and characters on theme, influence of text on society	This task focuses on: • Reading and understanding grade-level texts • Comparing and contrasting how texts approach similar topics • Understanding academic vocabulary	**Read and understand text:** • **Lesson 1** (sample tasks included) • **Lesson 2** (sample tasks included) **Express understanding of text:** • **Lesson 6** • **Lesson 8** (use this task)

---

[3] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments**.

[4] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[5]

How has Charles Dickens influenced modern society? Have students research:

(1) references and adaptations to his works (including allusions to his works and ideas);

(2) the effect of *A Christmas Carol* on our modern Christmas traditions; and

(3) the words, phrases, and character types that have been introduced into our language through Dickens's work. (**RL.7.9**, **W.7.7**, **W.7.8**, **L.7.5a**)

Then students create a written report that explains how Dickens influenced modern society, including sufficient relevant evidence. (**RI.7.1**, **W.7.2**, **W.7.9b**, **W.7.10**) Conduct a student-led classroom discussion about the research, emphasizing findings and evidence gathered for the report. (**SL.7.1c**, **d**; **SL.7.4**; **SL.7.6**)

Articles to support research: "**Charles Dickens: Six Things He Gave the Modern World**" from *BBC News*, Alex Hudson; and "**History of Christmas**" from *BBC*

*Teacher Note: The report introduces and develops the topic with relevant facts, details, examples, or quotations and includes organizational strategies, formatting, and graphics, when useful to aid comprehension. (**W.7.2a**, **b**, **c**, **f**; **W.7.9b**) The report uses precise grade-appropriate words and phrases and maintains a formal style with a variety of sentence patterns, including simple, compound, complex, and compound-complex sentences, to signal differing relationships among ideas. Student writing demonstrates command of proper grammar and usage, punctuation, and spelling. Have students use technology to produce a report, offer suggestions on a peer's writing, and publish the report. (**W.7.2d**, **e**; **W.7.6**; **L.7.1b**; **L.7.2a-b**; **L.7.3**; **L.7.6**) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. (**W.7.4**, **W.7.5**)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Self-reflection and selflessness • **Themes**: Explore how characters teach life lessons and achieve redemption through selflessness and valuing people over material possessions • **Text Use**: Character point of view/perspective and development, influence of setting and characters on theme, influence of text on society	This task focuses on: • Influence of text on other texts, social traditions, and our language	**Read and understand the text:** • **Lesson 3** (sample tasks included) • **Lesson 7** **Express understanding of text:** • **Lesson 10** (use this task)

---

[5] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[6] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. *This plan presents sample whole-class tasks to represent how standards might be met at this grade level.*

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level; and
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[7] [Stave I](#) of *A Christmas Carol*, Charles Dickens	**TEXT DESCRIPTION:** Stave I establishes the setting and resulting mood through Dickens' use of descriptive language ([RL.7.3](#)). Many of the main characters are introduced and developed, including the greedy Scrooge. **TEXT FOCUS:** This section of the text prepares the reader to study Scrooge as a character, take note of his changes, and then draw conclusions about how those changes develop a theme ([RL.7.2](#), [RL.7.3](#)). **UNIT TASKS NOTE:** Throughout the unit have students maintain a reading log in which they record brief quotations that show Scrooge's character development over the course of the play. ([RL.7.1](#)) In the log, students should include: (1) specific quotations from the text; (2) brief objective summaries to provide context for the quotations/paraphrases; and (3) an analysis of the impact of the phrases used. Students should indicate when Scrooge is interacting with new characters or ghosts in their notes so that later they can reflect on the impact each interaction had on the development of Scrooge's character. ([RL.7.1](#), [RL.7.2](#), [RL.7.3](#), [RL.7.4](#), [L.7.5a-c](#)) **MODEL TASKS** **LESSON OVERVIEW:** Students read the text as a group and explore the vocabulary of the text through word mapping. Students then work in pairs to annotate the text to explore Scrooge's character and the setting and mood of the text. Students share their annotations and end the lesson discussing who Scrooge is and how he is responding to the setting. **READ THE TEXT:** • The complex vocabulary and sentence structure of *A Christmas Carol* will be difficult for students to understand. Have students read, reread, and analyze the language with support. Read aloud the first part of this text students follow along, and then have them work in pairs or collaborative groups to reread and analyze the text. • As a class, choose two or three words from Stave I of *A Christmas Carol* (e.g., *dismal, morose, cross, indignantly, resolute, scarcely, caustic, faltered, spectre, restless, haste*). Define the words in context and verify the meanings. ([RL.7.4](#); [L.7.4a](#), [d](#)) Then have student pairs analyze the words through [**semantic mapping.**](#)[8] ([L.7.4b](#), [c](#); [L.7.5b](#), [c](#)) Have students display their maps for other students in class to reference.

---

[7] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE

<table>
<tr><td></td><td>

- **Note for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students to be more prepared to participate in whole-class discussion. For example, with a small group of students, reread the most complex passages from the anchor text while **viewing illustrations**[9] that accompany the passage. This can help students visualize as they are reading the text. Follow this by breaking down the most complex sentences in the passage to understand how the different phrases work together to develop meaning. (**L.7.1a**, **b**) In Stave I, students who are struggling to understand the text and images used to describe Scrooge could reread those sections, view an image of Scrooge, and then analyze specific phrases in the text, drawing comparisons between what the text says and what the drawing depicts.

UNDERSTAND THE TEXT:

- Have students work independently or in pairs to reread the sections of Stave I in which Scrooge is introduced and interacts with other characters. **Annotate the text**[10] by highlighting, underlining, or circling the words, phrases, and images used to describe Scrooge (both his physical appearance and his personality). (**RL.7.1**, **RL.7.4**, **L.7.5a**) Share observations and annotations with the class to ensure that students are focusing on the right sections of the text and making valid annotations. Divide students into groups and assign each group a particular section (one or two paragraphs). Have each group analyze the text and create a "mega-annotation" by pasting a large printed version of each assigned section on poster paper and directing the groups to add annotations that explain how the language develops Scrooge's character (**RL.7.1**; **RL.7.4**; **L.7.5a**, **c**; **SL.7.1a**)

- Have the groups perform a **gallery walk**[11] in which they examine the other groups' annotations and consider the following question: How do words and phrases help you, as a reader, to understand Scrooge as a character? Students provide feedback, ask questions, and suggest additional annotations on sticky notes or by writing directly on the annotations. (**SL.7.3**)

- In pairs, students reread Stave I and answer the following questions in their notes:

    o What was the relationship between Marley and Scrooge? Why does Dickens repeat "sole" six times in a single sentence in the second paragraph of the text?

    o What is meant by the phrase "he was an excellent man of business on the very day of the funeral"?

</td></tr>
</table>

---

[9] http://www.bbc.co.uk/schoolradio/subjects/english/a_christmas_carol/audio_clips/episode_1
[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[11] http://www.theteachertoolkit.com/index.php/tool/gallery-walk

TEXT SEQUENCE	TEXT USE
	o What is the significance of mentioning the size of Scrooge's fire in comparison to the clerk's fire in paragraph 10? What does this detail reveal about Scrooge? o What is Scrooge's nephew's reason for considering it a merry Christmas? What did the two men who entered Scrooge's office after his nephew left want? How does Scrooge respond? o What does the phrase, "I can't afford to make idle people merry" reveal about Scrooge? o Summarize what Marley's ghost tells Scrooge about the afterlife. Scrooge responds, "'But you were always a good man of business, Jacob.'" What does this reveal about what Scrooge values? How does that contradict what the ghost indicates was his *real* business? o "'Without their visits,' said [Marley's] Ghost, 'you cannot hope to shun the path I tread.'" What is meant by this statement? • Then conduct a **Socratic seminar**[12] focused on the following questions: The word "business" is repeated several times throughout Stave I. How is "business" used differently throughout the text? (**RL.7.4**) What are the different points of views regarding "business"? How does Dickens develop and contrast those points of view? (**RL.7.6**) Marley's ghost says to Scrooge, "Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were, all, my business. The dealings of my trade were but a drop of water in the comprehensive ocean of my business!" How are the lessons and characters in *A Christmas Carol* a story of mankind? (**RL.7.2**) Have students work in pairs to form their arguments about each question. The pairs should be prepared with quotes from the text to support their claims and should use their notes from previous lessons. (**SL.7.1a**) Then engage the full class in a discussion (Socratic seminar) on the questions. Students should present their claims and evidence. Students should respond to other claims made and express how their opinions are changing given the arguments of others (citing evidence from the text). (**SL.7.1b**, **c**, **d**; **SL.7.3**) Students should be able to explain how the ideas presented in the discussion support the discussion questions and locate additional evidence that supports or contradicts the claims presented. (**RL.7.1**, **SL.7.2**) After the discussion, have students go back to their pairs to review their initial claims and evidence given what was presented from others during the class discussion.

---

[12] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Lastly, have students independently reread paragraph 9 (**"**Once upon a time—of all the good days in the year, on Christmas Eve…") and the paragraph beginning with "Meanwhile the fog…" through "**N**ow, it is a fact, that there was nothing at all particular about the knocker…" (paragraphs 65-77) and **annotate the text**.[13] Focus student annotations on the words, phrases, and images used to describe the time and place of the story. Using a graphic organizer, students should record the words, phrases, and images in column one. (**RL.7.1**, **RL.7.4**) In the second column, have students work with a partner to determine the setting of the story based on the language they have identified. In the third column, have students express the feelings that are associated with that setting. (**L.7.5c**) Underneath the graphic organizer, have students answer the following questions: What emotions or feelings do you normally have about Christmas? How are Scrooge's feelings different? What might be the author's purpose for emphasizing a setting and character that are so "cold" and hostile at the beginning of the story? (**RL.7.2**, **RL.7.3**)
LESSON 2: "**The Treasure of Lemon Brown**," Walter Dean Myers	**TEXT DESCRIPTION:** "**The Treasure of Lemon Brown**" details Greg Ridley's chance encounter with Lemon Brown, a homeless former blues performer. Through their brief interaction, Lemon is able to teach Greg a thing or two about life, thus changing Greg's outlook on his sometimes tumultuous relationship with his father. **TEXT FOCUS:** This text helps students explore how authors develop contrasting character points of view and themes. "**The Treasure of Lemon Brown**" shares similar themes with the anchor text, mainly defining "treasure" as something more than material possessions. The structure of this story is also similar to the anchor text in that the setting reflects the characters' decisions. Greg's change in attitude over the course of the text contributes to the development of a theme. Lemon, similar to the ghosts that visit Scrooge, shares a different point of view from Greg, which allows Greg to see his mistakes and learn something in the process. (**RL.7.6**) This text is best used for independent reading using **Notice and Note signposts**.[14,15] **MODEL TASKS** **SAMPLE TASK:** Access **questions, vocabulary, a writing task, and a student exemplar**[16] for "The Treasure of Lemon Brown."

---

[13] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

[14] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

[15] "The Treasure of Lemon Brown" contains several signposts (e.g., contrasts and contradictions, memory moment, words of the wiser, and tough questions). Using the Notice and Note strategy can help students develop into more purposeful readers.

[16] **http://www.achievethecore.org/file/622**

TEXT SEQUENCE	TEXT USE
LESSON 3: "**History of Christmas**" from *BBC* **Stave II** and **Stave III** of *A Christmas Carol*, Charles Dickens	**TEXT DESCRIPTION:** "History of Christmas" details the influences on and history of modern Christmas traditions. Scrooge is greeted in Staves II and III by the first two of the three ghosts of Christmas spirit. In these meetings Scrooge reflects on his life and reconsiders his values. **TEXT FOCUS:** Students use the article from BBC about the history of Christmas to compare the historical account to a fictional account. (**RL.7.9**) This comparison will help them discuss how and why Dickens chose Christmas as the setting for his novel and the impact of this decision on the characters (**RL.7.3**) and the meaning of the text. (**RL.7.2**) ***Note:*** The "History of Christmas" can also be used to support the Extension Task (Lesson 10). Students also explore how the contrasts between Scrooge's point of view and those of other characters lead to the development of a theme. (**RL.7.2**, **RL.7.6**) **MODEL TASKS** **LESSON OVERVIEW:** Students read the text in pairs and explore the vocabulary of the text through word mapping. Students compare "History of Christmas" to the setting of Christmas in *A Christmas Carol.* Students continue to track the actions of Scrooge and the development of his character. In writing, students contrast Scrooge's personal reflections with the setting of Victorian Christmas. **READ THE TEXTS:** - Have students read "History of Christmas" independently prior to analyzing the text in pairs. They should select two or three words from "History of Christmas," such as *hardly, transformation/transformed, reminiscent, commissioned, accessible, sentiment, uniformity, synthetic, modest, echelons, revived, popularized, cultivating, encapsulate*. To increase the words studied, assign students different words. Have students define the words in context and verify the meanings. (**RI.7.4**; **L.7.4a**, **d**) Then analyze the words through **semantic mapping**[17] (i.e., verify their part of speech, identify how Greek or Latin affixes and roots provide clues to the words' meaning, and recognize the relationship between the words and their associations). (**L.7.4b**, **c**; **L.7.5b**, **c**) Have students display their maps for other students in class to reference. - Read aloud Stave II as students follow along and summarize the stave as a class. (**RL.7.2**) Divide the students into pairs and have them partner-read the first 20 paragraphs of Stave II aloud. **A**sk students to take note of Dickens's language at the beginning of Stave II by circling or highlighting the repeated text and sound devices. Discuss the following as a class: What is the effect of repetition and sound devices in first part of Stave II? How does Dickens build suspense in the first part of this chapter? (**RL.7.1**, **RL.7.4**)

---

[17] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	• Have students read Stave III in pairs and summarize the text. (**RL.7.2**, **RL.7.10**). Assign each pair a different paragraph that contains descriptive language and various clauses and phrases (e.g., paragraph 4 of "History of Christmas," paragraph 5 of Stave II, paragraph 8 of Stave III). Prompt students to select two or three sentences from the paragraph. Students should then divide the sentences into meaningful phrases or chunks. For example:
	o "By the 1880s/the sending of cards/had become hugely popular,/creating a lucrative industry/that produced 11.5 million cards/in 1880 alone" (from "History of Christmas")
	o "The idea/being an alarming one,/he scrambled/out of bed,/and groped his way/to the window" (from Stave II)
	o "Its feet,/observable/beneath the ample folds of the garment,/were also bare;/and on its head/it wore no other covering/than a holly wreath,/set here and there/with shining icicles" (from Stave III)
	• Have students discuss the function of each phrase, explaining how each contributes to meaning of the overall sentence. (**L.7.1a**) Ask students to select a phrase (prepositional, noun, or verbal) from the chunked **sentence to imitate**[18] and incorporate the sentence structure into their writing in the final writing task of this lesson. (**L.7.1c**)
	• **Note for Small-Group Reading:** If students struggle to understand *A Christmas Carol*, support them by reading additional texts that provide necessary background knowledge that cannot be learned through the anchor text. Do not provide a lower level of the anchor text. Example texts: The Bible contains several short passages about the value of material possessions (e.g., **Ecclesiastes 2:4-11**[19] or **Matthew 6:19-31**[20]); select other texts (as needed) that explain cultural elements specific to Victorian England that are alluded to but not explained.
	UNDERSTAND THE TEXTS:
	• Have students analyze the structure of "History of Christmas" to determine how the author organized the ideas: How does each paragraph contribute to the development of the main ideas of the text? (**RI.7.5**) Have students work in pairs to reread paragraphs 3-11 and identify the main idea of each paragraph and the connections between the ideas and the events that gave rise to popular Christmas traditions (e.g., Christmas as a holiday, Christmas cards, Christmas sweets, Christmas decorating, gift giving, the Christmas feast, and Christmas carols). (**RI.7.3**) Record the analysis on a graphic organizer that has a row for each paragraph with columns labeled "Topic," "Cause," and "Effect." **Note:** Students may need support in understanding the concepts of *industrialization* and *commercialization*. At the bottom of the graphic organizer, prompt students to identify two

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[19] http://www.biblegateway.com/passage/?search=Ecclesiastes%202:4-11
[20] http://www.biblegateway.com/passage/?search=Matthew%206:19-34

TEXT SEQUENCE	TEXT USE
	main ideas in the text and summarize with evidence from the text to support each main idea. (**RI.7.2**, **RI.7.8**)
	• As a whole class, discuss the viewpoint expressed in "History of Christmas" about the influence of *A Christmas Carol* on Christmas tradition. (**RI.7.6**) As part of the discussion, have students look up the words *carol* and *stave* and explore the impact of these words on their understanding of the text and its connection to Christmas tradition. (**L.7.4**, **L.7.5c**, **RL.7.4**, **RL.7.2**)
	• As a class, consider what makes the setting of *A Christmas Carol* unique and worth noting. Reread teacher-identified passages aloud. While reading, have students note the language used to describe "Scrooge's Christmas" in Stave I and the language used to describe Christmas in "A History of Christmas" and Stave III (i.e., Christmas in Victorian England and the Christmas for other characters, including the Cratchits). Create a class chart that compares the different settings and resulting moods. (**RL.7.4**, **RL.7.9**) In Stave III, there is a stark contrast between the settings and their resulting moods (e.g., cold vs. warm; isolated and lonely vs. connected and loving). Have students discuss the significance of this contrast: What is Scrooge's reaction when he sees how other characters respond to and are impacted differently by the Christmas setting? (**RL.7.3**) How does Scrooge's journey into the past and present alter his point of view and affect his character? (**RL.7.6**) Why might Dickens have chosen Christmas as the setting for his story? How does this setting impact the characters and the meaning of the text? (**RL.7.2**, **RL.7.3**)
	EXPRESS UNDERSTANDING:
	• Have students continue to maintain their reading logs, tracking Scrooge's reactions to the setting, his interactions with each ghost, and what he learns from his experiences throughout Staves II and III. Teachers may choose to provide high-level feedback to students on their logs for Stave I or have students exchange reading logs and provide feedback to each other before beginning Stave II so that students can improve the quality of their evidence and analysis. Students should be guided to improve the content of their logs as they maintain them. (**RL.7.1**, **RL.7.2**, **RL.7.3**)
	• Following the class discussion, ask students to write a response to the following question: How does the novel's setting during Christmas support the development of the characters? Consider as part of your response why Dickens chose the title *A Christmas Carol*. (**RL.7.1**, **RL.7.2**, **RL.7.3**, **W.7.1a-b**, **W.7.9a**, **W.7.10**) Have students incorporate various phrases throughout the writing based on their earlier imitations of the **mentor texts**[21] (this lesson, under "Read the Texts"). Engage students in peer review of the written responses using a **rubric**.[22] Students review for content and use of evidence, and ensure that peers use various phrases within sentences, recognizing and correcting misplaced and dangling modifiers and using simple, compound, complex, and

---

[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[22] http://www.parcconline.org/sites/parcc/files/Grade6-11-ELACondensedRubricFORANALYTICANDNARRATIVEWRITING.pdf

TEXT SEQUENCE	TEXT USE
	compound-complex sentences to signal differing relationships among ideas. (W.7.4; W.7.5; L.7.1b, c)
LESSON 4: Stave IV of *A Christmas Carol*, Charles Dickens	**TEXT DESCRIPTION:** Stave IV presents the story's climax as Scrooge is visited by the final ghost of Christmas spirit. Scrooge learns he must change his ways to avoid a doomed fate. As a result, Scrooge pledges to change his point of view, resulting in the resolution of the story. **TEXT FOCUS:** Students analyze Scrooge's ongoing character development and point of view by considering his actions and reactions to seeing the flash-forward. Students consider how all of the interactions with ghosts have provided Scrooge with a different point of view/perspective. (RL.7.6) These experiences ultimately result in Scrooge's change of character and contribute to the idea that empathy results in personal growth. (RL.7.3) **MODEL TASKS** **LESSON OVERVIEW:** Students read Stave IV in pairs. Students track all of Scrooge's key actions throughout the text, identifying his shifting point of view. Students complete the lesson by building on their writing from Lesson 3 to write an essay explaining how Dickens builds the theme (or lessons learned) throughout *A Christmas Carol.* **READ THE TEXT:** • Have students read Stave IV in pairs. (RL.7.10) **UNDERSTAND THE TEXT:** • After reading Stave IV, have students use the information gained from the text and their ongoing reading logs to complete a graphic organizer with the following columns: (1) Scrooge's actions significant to the plot, (2) the results of his actions and whether those results were positive or negative, (3) a lesson that can be learned from those actions and their results. Students must note the page number for each action and result that they can refer back to at a later time. Have individual students pair up to compare organizers and revise and refine the listed actions and evidence. • As a class, discuss how Scrooge's point of view is reflected through his actions and how his changing actions reflect his development as a character. As a class, review the lessons Scrooge learns from his actions and their results and determine a theme of *A Christmas Carol*. Model for students how to write a claim statement, which states a theme, and then bullet three pieces of supporting evidence from the text. **EXPRESS UNDERSTANDING:** • Expand the original response written for Staves II and III (Lesson 3) into a full multi-paragraph composition in response to the following question: What is the theme of *A Christmas Carol?* How does Dickens build this theme throughout the novel? (RL.7.2; W.7.1a-e; L.7.1a, c)

TEXT SEQUENCE	TEXT USE
LESSON 5: "**Study: Experiences Make Us Happier Than Possessions**" from *CNNHealth.com*, Elizabeth Landau "**Do Experiences or Material Goods Make Us Happier**?" from *ScienceDaily*	**TEXT DESCRIPTION:** These articles summarize research on happiness that found that spending money on a positive experience (e.g., a vacation, a music concert) will create more lasting happiness than spending money on an object or possession (e.g., a car, a house, clothing, jewelry). **TEXT FOCUS:** These texts present similar findings, but differ slightly by emphasizing different evidence from the research. (**RI.7.9**) Students should read and compare these texts to gain a deeper understanding of the research behind happiness, including how the authors of each text convey their purpose and distinguish their position from others. (**RI.7.6**, **RI.7.10**) **LESSON NOTES:** Students can use the research to analyze Scrooge's and Greg's actions and decisions in each of their respective texts. Students may consider the following questions: What does the research tell us about happiness? What do both Scrooge and Greg misunderstand about what creates happiness that another character in either text understands? (**RL.7.3**) How do the central ideas in the two articles support and/or contradict what Scrooge and Greg learn about life? (**RI.7.2**) What is a common idea that all the texts share? How does information gained from the articles contribute to your understanding of the theme of *A Christmas Carol*? (**RL.7.2**)
LESSON 6: **Stave V** of *A Christmas Carol*, Charles Dickens "**The Gift of the Magi**," O. Henry (**Appendix B** exemplar)	**TEXT DESCRIPTION:** Stave V presents the story's resolution, in which Scrooge has changed his point of view and realizes the consequences of his greed and selfishness. Similarly, "The Gift of the Magi" presents the same concept as the two characters learn the importance of valuing relationships over material possessions. **TEXT FOCUS:** Students should independently read "The Gift of the Magi." This text can be used to practice reading and understanding using the skills students have been developing throughout the unit. (**RL.7.2**, **RL.7.3**, **RL.7.6**) Students can compare the actions of characters in "The Gift of the Magi" to the changes in Scrooge's character.
LESSON 7: **Reader's Theater Play of *A Christmas Carol*** from *SCOPE Magazine* Scholastic, live drama or filmed version of *A Christmas Carol* (**example**) *A Christmas Carol*, Charles Dickens	**TEXT DESCRIPTION:** The reader's theater version of *A Christmas Carol* and the filmed version should be used only after the anchor text is read. **TEXT FOCUS:** Students use a different version of *A Christmas Carol to* compare to the original and discuss how the differences change students' understanding of Scrooge and the setting. (**RL.7.7**) **LESSON NOTES:** Possible scenes to consider comparing include Marley's appearance, the arrival of the first ghost, the death of Tiny Tim, or Scrooge's reversal of character. (**RL.7.7**, **SL.7.2**) Students can independently write a brief timed response that answers the question: Analyze how the effects of the techniques for each medium (original work, play, live/filmed version) contribute differently to the understanding or impact of each medium (e.g., The setting and lighting of the filmed version is dark and dusty, thus creating a darker and scarier mood for the viewer). Use details from each medium to support your response. (**RL.7.1**, **W.7.9a**, **W.7.10**)

TEXT SEQUENCE	TEXT USE
LESSON 8: "**The Eighth Tuesday We Talk About Money**" from *Tuesdays with Morrie*, Mitch Albom	**TEXT DESCRIPTION:** This chapter, "The Eighth Tuesday We Talk About Money" from *Tuesdays with Morrie,* shares similar concepts and themes to the anchor and other texts in the unit. It is a suitably complex passage for the cold-read assessment. **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Cold-Read Assessment**
LESSON 9: **Original manuscript of *A Christmas Carol* with Dickens's revisions** from *The New York Times*	**TEXT DESCRIPTION:** This is an image of Dickens's original edited manuscript for *A Christmas Carol.* **TEXT FOCUS:** The original manuscript can be used for a writing and language focus when writing the culminating writing task, targeting standards **W.7.4**, **W.7.5**, **L.7.3a**, **L.7.5c**, and **L.7.6**. **MODEL TASKS** **LESSON OVERVIEW:** In this lesson students consider language usage and the writing process as they look at Dickens's original manuscript of *A Christmas Carol* and analyze the changes and additions he made. Students compare the original manuscript with the final version and consider how the language changes altered the meaning of the text. **UNDERSTAND THE TEXT:** - Project **Dickens's original manuscript** for students to see. **Note**: You may need to click on the tab in the top left that says "Document" to show the complete manuscript. Read just the first sentence on the first page, and then read the first sentence of Stave I from the text to illustrate that they are indeed the same. Ask students, "Did you expect that Dickens's first document would look like this? Why or why not?" - Then show the **following changes**[23] (you will need to click on the tab "Notes" in the upper left-hand corner): "Let Us Count the Ways," "The Good Nephew," "Repetition," "More of Gravy Than of Grave," "One 'Very' Too Many," "Some Added Detail," and "Tiny Tim's Fate Murky in Manuscript." You will likely need to take each box (or edited change) one by one with the class. - As a class, compare the original versions to the edited, published version read in class. For each, discuss how Dickens made revisions to use and place phrases and clauses within his sentences (e.g., to add detail, to develop a deeper understanding of setting or character, to add clarity or precision to his descriptions). Evaluate whether the revisions improved Dickens's writing. Have students consider: Is Dickens' wordiness and repetition redundant or does it achieve its intended effect? (**L.7.1a**, **c**; **L.7.3a**) - Provide students with a copy of **page 14 of the manuscript**.[24] Have them study in pairs the differences between the manuscript version and the published version of the paragraph in which Scrooge questions Marley's ghost

---

[23] **http://documents.nytimes.com/looking-over-the-shoulder-of-charles-dickens-the-man-who-wrote-of-a-christmas-carol#annotation/a6**
[24] **http://s3.amazonaws.com/nytdocs/docs/166/166.pdf**

TEXT SEQUENCE	TEXT USE
	about being "a good man of business." Students should make note of the revisions and additions to the paragraph[25] through **annotations**[26] or notes. Then have students explain how the differences in language alter the meaning and effect of the text. (**RL.7.4**; **L.7.3a**; **L.7.4a**; **L.7.5b**, **c**; **L.7.6**) **Note:** Additional notable edits are discussed in **an article**[27] from *The New York Times*. Teachers can use the article to target additional revisions (as needed) to discuss with students. **EXPRESS UNDERSTANDING:** • Use a similar process as illustrated through Dickens's revisions to **model revision**[28] in student writing (using student written responses to the Culminating Writing Task as the basis for revision). (**W.7.5**) Discuss with students how revisions to language strengthen writing. Focus revisions on improving student writing to express their intended ideas and content. (**W.7.4**; **L.7.1a**, **b**, **c**; **L.7.2a**, **b**; **L.7.3a**; **L.7.5c**; **L.7.6**) **SAMPLE SUMMATIVE TASK: Culminating Writing Task** (sample handouts for this task available **here**[29])
LESSON 10: "**Charles Dickens: Six Things He Gave the Modern World**" from *BBC News,* Alex Hudson	**TEXT DESCRIPTION:** This article presents ideas for students to explore as they consider the impact Dickens had on modern literature and culture. **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Extension Task**

---

[25] Dickens added "But"; changed "an excellent man of business" to "a good man of business"; added "who now began to apply this to himself"; changed "Man was my business" to "'Business!' cried the Ghost, wringing its hands again. 'Mankind was my business'"; and changed "good will" to "benevolence."

[26] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[27] http://cityroom.blogs.nytimes.com/2009/12/24/on-the-recordsa-166-year-old-manuscript-reveals-her-secrets/?_php=true&_type=blogs&_r=0

[28] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[29] http://vermontwritingcollaborative.org/images/Grade7/Gr%207%20A%20Christmas%20Carol%20Unit.zip

UNIT: Excerpts from *BEHIND THE SCENES*

ANCHOR TEXT	UNIT FOCUS

ANCHOR TEXT

Excerpts from *Behind the Scenes: or, Thirty Years a Slave, and Four Years in the White House*, Elizabeth Keckley (informational)[1]

RELATED TEXTS

Literary Texts (Fiction)
- "O Captain! My Captain," Walt Whitman
- "The People Could Fly," Virginia Hamilton

Informational Texts (Nonfiction)
- Excerpt from Chapter 11 of *A Narrative on the Life of Frederick Douglass, an American Slave*, Frederick Douglass
- "The Great Escape From Slavery of Ellen and William Craft" from *SmithsonianMag.com*, Marian Smith Holmes (June 2010)
- Introductory front matter, Prologue, and Chapters I-II of *Chasing Lincoln's Killer*, James L. Swanson
- "Notable Visitors: Frederick Douglass," *Mr. Lincoln's White House*
- "A Fitting Friendship Between Dressmaker and Mary Todd Lincoln," Jeanne Kolker
- Excerpt from *Harriet Tubman: Conductor on the Underground Railroad*, Ann Petry
- "Letter from Frederick Douglass to Harriet Tubman, 1868" from *Scenes in the Life of Harriet Tubman*, Sarah Hopkins Bradford

Non-print Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)
- "Mary Todd Lincoln – Mini Biography" from Biography.com
- "Mary Todd Lincoln – The White House" from Biography.com
- "Mary Todd Lincoln – Influence Peddler" from Biography.com

UNIT FOCUS

Students explore a tumultuous period in our country's history during which people questioned political decisions, morals, and social norms. This unit presents opportunities for students to examine different perspectives through various accounts, real and fictional. Students consider various personal accounts and primary sources that offer different interpretations of people and events of the time. This unit may connect to social studies.

Text Use: Point of view given historical perspective, comparing nonfiction and fiction to understand historical settings and events, comprehending firsthand accounts and primary sources of historical events

Reading: RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.6, RL.7.9, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, RI.7.7, RI.7.8, RI.7.9, RI.7.10

Writing: W.7.1a-e, W.7.2a-f, W.7.4, W.7.5, W.7.6, W.7.7, W.7.8, W.7.9a-b, W.7.10

Speaking and Listening: SL.7.1a-d, SL.7.2, SL.7.3, SL.7.4, SL.7.5, SL.7.6

Language: L.7.1a-c, L.7.2a-b, L.7.3a, L.7.4a-d, L.7.5a-c, L.7.6

CONTENTS

---

[1] The full novel contains sensitive material. Only excerpts are used in this unit. The excerpts do not contain sensitive material.

Behind the Scenes Unit Overview

Unit Focus

- **Topic**: Pre– and post–Civil War America
- **Themes**: Consider how societies struggle with change and the differing perspectives of individuals through that change
- **Text Use**: Character point of view given historical perspective, comparing nonfiction and fiction to understand historical settings and events, comprehending firsthand accounts and primary sources of historical events

Summative Unit Assessments

A **culminating writing task**:

- Determine and analyze central ideas of a text
- Support analysis with evidence from the text

A **cold-read assessment**:

- Read and understand grade-level texts
- Compare and contrast how texts approach similar topics

An **extension task**:

- Compare and contrast historical accounts of events
- Read and comprehend firsthand accounts and primary sources of historical events

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1** Paragraph 1 of the Preface from *Behind the Scenes* and "The People Could Fly" (sample tasks)
- **Lesson 2** Chapter 3 from *Behind the Scenes,* Paragraphs 3-11 from Chapter 11 of *A Narrative on the Life of Frederick Douglass, an American Slave*, and "The Great Escape From Slavery of Ellen and William Craft" from *SmithsonianMag.com* (sample tasks)
- **Lesson 3** Chapter 4 from *Behind the Scenes* and "From 1861 to 1865" from *Chasing Lincoln's Killer*
- **Lesson 4** Excerpts from Chapter 5, Chapter 6, Chapter 7, and paragraph 2 of the Preface from *Behind the Scenes,* 3 videos from biography.com (sample tasks)
- **Lesson 5** Chapter 8 and Chapter 9 from *Behind the Scenes*
- **Lesson 6** Chapter 10 from *Behind the Scenes* and "Notable Visitors: Frederick Douglass," *Mr. Lincoln's White House*
- **Lesson 7** Chapter 11 from *Behind the Scenes*, Introductory matter, Prologue, and Chapters I, II of *Chasing Lincoln's Killer*
- **Lesson 8** "O Captain! My Captain!" (sample tasks)
- **Lesson 9** Chapter 12, the first 7 paragraphs of Chapter 15, and "Chicago, October 13" of the Appendix from *Behind the Scenes* and "A Fitting Friendship Between Dressmaker and Mary Todd Lincoln" (culminating writing task)
- **Lesson 10** Excerpt from *Harriet Tubman: Conductor on the Underground Railroad* and "Letter from Frederick Douglass to Harriet Tubman, 1868" from *Scenes in the Life of Harriet Tubman* (cold-read assessment and extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[2]

In the Preface to her memoir *Behind the Scenes: Or, Thirty Years a Slave, and Four Years in the White House*, Elizabeth Keckley introduces two topics, slavery and Mrs. Lincoln. What is Keckley's position on each topic? How does she develop and support her position on each topic throughout the text of her memoir? Write a multi-paragraph essay that analyzes how those ideas are developed through the excerpts read in class.

Teacher Note: Students write a multi-paragraph essay that introduces two central ideas within Keckley's memoir and analyzes how those ideas are developed throughout the text, including logical reasons and direct quotations. (RI.7.1, RI.7.2, W.7.1a, b, c, e; W.7.9b, W.7.10) The essay includes grade-appropriate words and phrases and demonstrates command of proper grammar and usage, punctuation, and spelling, including using a variety of sentence patterns that express ideas precisely and concisely. (W.7.1d, W.7.4, L.7.2a-b, L.7.3a, L.7.6) Use peer and teacher conferencing to improve student writing. (W.7.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
Topic: Pre– and post–Civil War America **Themes**: Consider how societies struggle with change and the differing perspectives of individuals through that change **Text Use**: Character point of view given historical perspective, comparing nonfiction and fiction to understand historical settings and events, comprehending firsthand accounts and primary sources of historical events	This task assesses: - Determining and analyzing central ideas of a text - Supporting analysis with evidence from the text	**Read and understand text:** - Lesson 1 (sample tasks included) - Lesson 2 (sample tasks included) **Express understanding of text:** - Lesson 4 (sample tasks included) - Lesson 5 - Lesson 6 - Lesson 7 - Lesson 9 (use this task)

---

[2] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ ASSESSMENT[3]

Read the excerpt from *Harriet Tubman: Conductor on the Underground Railroad* by Ann Petry (commonly anthologized in middle school textbooks) and the "Letter from Frederick Douglass to Harriet Tubman, 1868" from *Scenes in the Life of Harriet Tubman* by Sarah Hopkins Bradford independently. Answer a combination of multiple-choice and constructed-response questions about both texts, using evidence for all answers[4].

- What is the "machinery of pursuit" to which Ann Petry refers? How did leaving on Sunday impact the effectiveness of the "machinery of pursuit" and Harriet's journey? (**RI.7.1**, **RI.7.3**)

- What words or phrases does the author use to reveal the tone on pages 1-2 of the excerpt from *Harriet Tubman: Conductor on the Underground Railroad*? (**RI.7.1**, **RI.7.4**)

- How do each of the following stories told in *Harriet Tubman: Conductor on the Underground Railroad* represent the sacrifices made in the name of freedom? (**RI.7.5**, **RI.7.6**)

    o Harriet's story

    o Thomas Garrett's story

    o William and Ellen Craft's and Fredrick Douglass's stories

    o Middle Passage and Thomas Sims' stories

- In the "Letter from Frederick Douglass to Harriet Tubman, 1868," how does Frederick Douglass contrast his point of view from Harriet Tubman's? What words, phrases, and examples does he provide to establish this contrast? (**RI.7.1**, **RI.7.4**, **RI.7.6**)

- Throughout Harriet Tubman's journey, she often said, "We got to go free or die. And freedom's not bought with dust." In an essay, explain how the actions of Harriet Tubman and at least two other individuals from the unit illustrate the fight for freedom as noted in this quote. (**RI.7.2**, **RI.7.9**, **W.7.2a-f**, **W.7.4**, **W.7.9a-b**, **W.7.10**)

---

[3] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[4] Additional questions available from Achievethecore.org: http://www.achievethecore.org/file/611

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Pre– and post–Civil War America • **Themes**: Consider how societies struggle with change and the differing perspectives of individuals through that change • **Text Use**: Character point of view given historical perspective, comparing nonfiction and fiction to understand historical settings and events, comprehending firsthand accounts and primary sources of historical events	This task focuses on: • Reading and understanding grade-level texts • Comparing and contrasting how texts approach similar topics	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 **Express understanding of text:** • Lesson 6 • Lesson 8 • Lesson 10 (use this task)

Investigate accounts of the American Civil War time period by a:

- Specific person (e.g., Elizabeth Keckley, Frederick Douglass, Abraham Lincoln, Mary Todd Lincoln, Harriet Tubman),
- Event (e.g., a Civil War battle, ratification of the 13th amendment, Lincoln's assassination), or
- Idea (e.g., slavery, states' rights, federalism).

Use both primary and secondary resources in your research including the anchor and related texts. Write a report that compares and contrasts the various portrayals of your chosen topic while quoting or paraphrasing the conclusions of others. (RI.7.9, W.7.7, W.7.8) Focus the comparisons on the evidence or interpretations that are emphasized and how that affects the tone, central ideas and reader understanding, and builds a more complete understanding of the topic under investigation. (RI.7.1, RI.7.2, W.7.2a-f) Then present your ideas in a brief (5- to 8-minute) multimedia presentation. (SL.7.4, SL.7.5, SL.7.6)

Teacher Note: The report should introduce and develop the topic with relevant facts, details, examples, or quotations. Essays should use organizational strategies and transitions to create cohesion and provide a clear conclusion. (W.7.2a, b, c, f; W.7.4; W.7.9b) Students should use grade-appropriate words and phrases that express ideas precisely, as well as a variety of sentence types, and demonstrate command of proper grammar and usage, punctuation, and spelling. Use technology to produce, offer suggestions on a peer's writing, and create the multimedia presentation. (W.7.2d, e; W.7.5; W.7.6; SL.7.5; L.7.1b; L.7.2a-b; L.7.3; L.7.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
- **Topic**: Pre– and post–Civil War America - **Themes**: Consider how societies struggle with change and the differing perspectives of individuals through that change - **Text Use**: Character point of view given historical perspective, comparing nonfiction and fiction to understand historical settings and events, comprehending firsthand accounts and primary sources of historical events	This task focuses on: - Comparing and contrasting historical accounts of events - Reading and comprehending firsthand accounts and primary sources of historical events	**Read and understand the text:** - Lesson 1 (sample tasks included) - Lesson 3 - Lesson 4 (sample tasks included) **Express understanding of text:** - Lesson 9 - Lesson 10 (use this task)

---

[5] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[6] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. Intervention for students below grade level using texts at their reading level,
2. Instruction for different learners using grade-level texts to support whole-class instruction,
3. Extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. Intervention for students below grade level,
2. Instruction for different learners to support whole-class instruction and meet grade-level writing standards,
3. Extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. Support growing reading ability by allowing students to read books at their reading level.
2. Encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[6] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1[7]: **Paragraph 1 of the Preface** from *Behind the Scenes*, Elizabeth Keckley "**The People Could Fly**," Virginia Hamilton *(**Note:** The questions included with this copy of the text are not recommended for use.)*	**TEXT DESCRIPTION:** Paragraph 1 of the **Preface** presents Keckley's point of view on slavery and the role it played in her life and in the history of the country. "The People Could Fly" is a folktale depicting freedom of slaves in death. **TEXT FOCUS:** Both texts present perspectives on slavery—one a personal account and one a fictionalized account. In reading these texts together, students begin to see how point of view and purpose is shaped by the language, structure, and author's choice to emphasize different details or interpret situations differently. (**RL.7.4**, **RI.7.3**, **RI.7.6**, **RI.7.9**) Students will also explore how Hamilton altered the tone of historical events to present a message of hope and freedom in spite of the tragic circumstances surrounding slavery. (**RL.7.2**, **RL.7.9**) **MODEL TASKS** **LESSON OVERVIEW:** Read the texts aloud and help students comprehend vocabulary. Students work in pairs and small groups to respond to a series of prompts asking them to first make meaning of each text individually, and then compare the two. **READ AND UNDERSTAND THE TEXTS:** • Read paragraph 1 of the Preface of *Behind the Scenes* aloud as students follow along. Have students define teacher-selected words in context[8] (e.g., *acceded, importunities, hastily, striking, nevertheless, descended, inflicted, deprived, convulsion, perpetuated, eradicated, earnest, charitable*). (**L.7.4a**) First provide students with a list of Greek and Latin affixes and roots and have them verify their preliminary definition (**L.7.4b**) Prompt students to reread the words in context and then verify the meaning and part of speech of the words by using a dictionary. (**L.7.4c**, **d**) Lastly, have students record the connections, part of speech, and various associations of the words on **semantic maps**[9] or add the words to previously created maps. (**L.7.5b**) • Have students independently reread a portion of the first paragraph of the Preface that begins with "They were not so much responsible for the curse under which I was born . . ." until "then the efforts to destroy it become earnest." Then divide them into pairs to complete the following tasks: ○ Who are "they" in the first two sentences[10]? Replace "they" in the sentence with the noun. Then underline "*yet*" and "*since*" in the third sentence. Rewrite the three sentences in your own words.

---

[7] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[8] **Note:** Some words, such as *manifestly*, *feeble*, and *solemn*, don't have enough context to determine meaning. Provide those definitions for students or prompt them to look up their meanings in a dictionary.

[9] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

[10] "They" are "Southern friends."

TEXT SEQUENCE	TEXT USE
	What does Keckley describe in the first two sentences? How does the third sentence relate to the first two? How do these three sentences describe Keckley's ideas about slavery? (**L.7.1b**)
	o Reread the following sentences: "An act may be wrong, but unless the ruling power recognizes the wrong, it is useless to hope for a correction of it. Principles may be right, but they are not established within an hour." Circle *but* in each sentence. How does Keckley use *but* in each of these sentences? Rewrite Keckley's sentences in your own words. What is she describing?
	o Divide the following sentence into meaningful phrases or chunks[11]: "The masses are slow to reason, and each principle, to acquire moral force, must come to us from the fire of the crucible; the fire may inflict unjust punishment, but then it purifies and renders stronger the principle, not in itself, but in the eyes of those who arrogate judgment to themselves." (**Teacher Note:** As needed, support students with the chunking, i.e., have them chunk based on punctuation first, then have them locate prepositional phrases.) Then look at each chunk of meaning in the sentence. Define unknown words and identify the connections between each chunk, (i.e. does it describe another phrase? Provide additional information? Introduce a new idea? (**L.7.4c-d**, **L.7.1a**) Break the sentence into two or more shorter sentences. Rewrite the shorter sentences in your own words.
	• Ask the pairs a series of questions to answer orally or in writing about *Behind the Scenes*:
	o Who are "those who give force to moral laws"? Are these the same people as "the ruling power"?
	o Circle words in paragraph 1 that are strong or stick out. What is significant about those words? What feelings do you associate with those words? (**L.7.5c**) How does Keckley use words to impact and enhance the meaning of the text?[12] (**RL.7.1**, **RL.7.4**)
	o According to Keckley, what influenced slavery to be perpetuated in the United States? (**RI.7.3**)
	o Keckley says, "The solution was developed so gradually that there was no great convulsion of the harmonies of natural laws." To what solution is Keckley referring? How is the solution for eradicating the "plant of evil" a gradual one rather than one that can happen quickly? What steps does Keckley describe must happen for change to occur? What influences people to desire change? (**RI.7.1**, **RI.7.2**, **RI.7.5**)

---

[11] The "chunked" sentence: "The masses/are slow to reason,/and each principle,/to acquire moral force,/must come/to us/from the fire of the crucible;/the fire may inflict unjust punishment,/but then it purifies and renders stronger the principle,/not in itself,/but in the eyes/of those who arrogate judgment/to themselves."

[12] For example: Provide students with the phrase "since I was robbed of my dearest right, I would not have been human had I not rebelled against the robbery." Have them discuss the connotations of the word "robbery" and discuss how Keckley's use of this word in this phrase conveys her perspective toward slavery.

English Language Arts, Grade 7: Excerpts from *Behind the Scenes*

TEXT SEQUENCE	TEXT USE
	• Since "The People Could Fly" is in the tradition of oral storytelling, read aloud the text as students follow along. After listening to the text, have students read the text independently and highlight, underline, or circle the most striking words and images. (**RL.7.10**)
	• Then have the pairs answer the following questions prior to discussing as a whole class (**SL.7.1a**):
	o In "The People Could Fly" the author says, "One such who could was an old man, call him Toby. And standin' tall, yet afraid, was a young woman who once had wings. Call her Sarah." Why might the author narrate the characters this way? (**RL.7.2**, **RL.7.6**)
	o On the left side of a T-chart, list the words and phrases used to describe the Master, Overseer, and their actions. On the right side, list the words and phrases used to describe Toby, Sarah, the others who could fly, and their actions. Compare the different language. What patterns do you notice about each set of words? What associations or connotations does each set of words convey? What is the author's attitude toward the Master and the Overseer? What is the author's attitude toward Toby and Sarah and the ones who could fly? (**RL.7.1**, **RL.7.4**, **RL.7.6**, **L.7.5c**)
	o What is the significance of the flight at the end of the text? What do Toby and Sarah earn? What is their cost? (**RL.7.2**, **RL.7.3**, **L.7.5a**)
	o Determine a theme in "The People Could Fly." How do the language and events contribute to the development of a theme? (**RL.7.2**, **RL.7.4**)
	o How does Virginia Hamilton fictionalize history? What elements in "The People Could Fly" are not present or emphasized in Keckley's analysis and vice versa? How do the fictional elements contribute to developing a different tone, message, and purpose from Keckley's writing? (**RL.7.4**, **RL.7.6**, **RL.7.9**, **RI.7.6**, **RI.7.9**)
LESSON 2: "**Chapter 3: How I Gained My Freedom**" from *Behind the Scenes*, Elizabeth Keckley **Paragraphs 3-11 from Chapter 11** of *A Narrative on the Life of Frederick Douglass, an American Slave*, Frederick Douglass "**The Great Escape From Slavery of**	**TEXT DESCRIPTION:** Chapter 3: "How I Gained My Freedom" describes the long process Elizabeth Keckley endured to earn her freedom and the help she received from friends in the process. Paragraphs 3 (beginning with "In the early part of the year 1838") through 11 (ending with "I shall continue to use it as my own.") of Chapter 11 from *A Narrative on the Life of Frederick Douglass* describe a similar result but different experience for Frederick Douglass as he gained his freedom from slavery. "The Great Escape From Slavery of Ellen and William Craft" presents a third-person account of the escape of Ellen and William Craft. **TEXT FOCUS:** Students read more stories from the time period, inviting them to consider how different versions of similar stories are presented and how the author's tone and purpose affects students' understanding of the text. The language differences in these texts help students explore how words and phrases convey the author's attitude toward slavery and freedom (**RI.7.1**, **RI.7.4**, **RI.7.6**). As students read these texts together, they are able to compare the different approaches each author takes, which affects their understanding of slavery. (**RI.7.9**)

TEXT SEQUENCE	TEXT USE

Ellen and William Craft" from *SmithsonianMag.com*, Marian Smith Holmes (June 2010)	**MODEL TASKS**
	
	LESSON OVERVIEW: Students read all of the texts in pairs. Students summarize and comprehend the texts in small-group discussions and writing tasks.
	
	READ THE TEXTS:
	
	• Students work in pairs to read all three texts and write an objective summary of each text. Each summary should detail the process that each slave took to gain freedom. (**RI.7.2**)
	
	• As students read the texts in pairs, prompt them to identify 5 to6 unknown words, define them in context, and verify their meanings by using a dictionary. (**L.7.4a**, **d**) Have students add these words to their previously created **semantic maps**[13]. (**L.7.4c**, **L.7.5b**)
	
	UNDERSTAND THE TEXTS:
	
	• Have pairs swap their summaries with another group to verify accurate understanding of the texts. Students should suggest revisions and/or correct misunderstandings to the other group. After the feedback is returned, student pairs should update their summaries based on the feedback and reviews they provided.
	
	• Have the two pairs form a small group and respond to the following questions in writing:
	
	   o Record in notes the words and phrases each author uses to describe their feelings regarding slavery and freedom from slavery. (**RI.7.4**) For "The Great Escape From Slavery of Ellen and William Craft," make sure to identify when the words or phrases are direct quotations from the Crafts or the words of the author of the article.
	
	   o How were experiences of slavery and freedom from slavery similar or different for Elizabeth Keckley, Frederick Douglass, and Ellen and William Craft? How are their different experiences presented in each respective text? What details are emphasized or downplayed differently in each text? How do those differences contribute to a reader's understanding of the individuals, events, and ideas? (**RI.7.3**, **RI.7.9**)
	
	   o What is the attitude of each author toward slavery and freedom from slavery? (**RI.7.4**)
	
	   o What is a central idea of each text? What is each author trying to say about slavery and freedom from slavery? How are those ideas developed through the text? (**RI.7.1**, **RI.7.2**, **RI.7.4**, **RI.7.6**)

---

[13] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE

	EXPRESS UNDERSTANDING:
	
	• Have students create an individual written response to the following: Explain how the experiences of Keckley, Douglass, and the Crafts were similar and different and how the presentation of events in each text contributed to your understanding of the experiences of each individual. (**RI.7.1**, **RI.7.4**, **RI.7.6**, **RI.7.9**, **W.7.2a-f**, **W.7.4**, **W.7.9b**, **W.7.10**) Use the following process with students:
	
	    o Students identify their writing task from the prompt provided.
	
	    o Students complete an evidence chart as a pre-writing activity. Remind students to use any relevant notes they compiled while reading and answering the text-dependent questions. An evidence chart has three columns: (1) Evidence: Quote or paraphrase, (2) Page number, (3) Elaboration/Explanation of how this evidence supports ideas or arguments. (**RI.7.1**, **W.7.2b**, **W.7.9b**)
	
	    o Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing (i.e., expository, analytical, argumentative) and think about the evidence they found. Have student pairs review each other's evidence chart and offer feedback. (**W.7.5**)
	
	    o Have students develop a specific thesis statement[14]. This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a thesis statement. (**W.7.2a**)
	
	    o Have students complete a first draft and share the written response with a partner, who reviews the writing with a student-developed rubric to evaluate whether the ideas are fully developed and supported with relevant evidence and logical reasoning. (**W.7.5**)
	
	    o Then have students complete a final draft. Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an **answer frame**[15] to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.).
	
	SAMPLE TASK RESOURCES: Access **sample lessons for reading and understanding**[16] "The Great Escape From Slavery of Ellen and William Craft" and **sample lessons for writing an argumentative essay**[17] about "The Great Escape From Slavery of Ellen and William Craft" from LearnZillion.

---

[14] Resources for developing thesis statements: **http://owl.english.purdue.edu/owl/resource/545/01/** or **http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml**.
[15] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[16] **http://learnzillion.com/lessonsets/709-close-reading-informational-text-the-great-escape-from-slavery-of-ellen-and-william-craft#resource-preview-modal_document_13861**

TEXT SEQUENCE	TEXT USE
LESSON 3: "[Chapter 4: In the Family of Senator Jefferson Davis](#)" from *Behind the Scenes*, Elizabeth Keckley "From 1861 to 1865" from *Chasing Lincoln's Killer*, James L. Swanson	**TEXT DESCRIPTION:** Keckley, a former slave, presents Mrs. Jefferson Davis' viewpoint on the causes of the Civil War and offers her own interpretation of Mrs. Davis' thoughts as well as her sympathy for Mrs. Davis' presumed trouble during the war. Keckley also mentions how her connections to the Davis family as a former slave became a topic of discussion among others following the war. The brief excerpt from *Chasing Lincoln's Killer* provides an overview of the causes of the Civil War and emphasizes that despite losing the war, Southern sympathizers did not surrender their beliefs following the war. **TEXT FOCUS:** Students can continue to analyze the presentation of texts about similar topics to determine how the evidence and different interpretations of events by the given authors lead to a different understanding of the event. ([RI.7.9](#)) With this pairing, students consider the different views surrounding causes of the Civil War and the resulting relations between the North and the South, and slaves, former slaves, and non-slaves.

LESSON 4:
 	
Excerpts from "[Chapter 5: My Introduction to Mrs. Lincoln](#)," "[Chapter 6: Willie Lincoln's Death Bed](#)," and "[Chapter 7: Washington in 1862-1863](#)" from *Behind the Scenes,* Elizabeth Keckley
 	
Three brief videos from Biography.com about Mary Todd Lincoln ("[Mary Todd Lincoln – Mini Biography](#)," "[Mary Todd Lincoln – The White House](#)," "[Mary Todd Lincoln – Influence Peddler](#)")
 	
[Paragraph 2 of the Preface](#) from *Behind the Scenes*, Elizabeth Keckley
	TEXT DESCRIPTION: The general overview of Mary Todd Lincoln's life and personality in the videos provides students with a secondary view of the famous First Lady while Keckley's presentation of Mrs. Lincoln presents a much more personal and intimate view of her.
	
	TEXT FOCUS: The contrast between the first person and third person accounts of a major historical figure allow students to examine the impact of point of view and style on reader understanding. ([RI.7.6](#), [RI.7.9](#))
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read and summarize *Behind the Scenes.* Students break apart the language and writing of *Behind the Scenes* to build their understanding of writing structure and make meaning of the text. As a class, watch the videos illustrating the time period. Engage in a series of activities to make meaning of the time period and deepen understanding of *Behind the Scenes.*
	
	READ AND UNDERSTAND THE TEXTS:
	
	• Divide students into groups and assign each a section of Chapters 5-7 from *Behind the Scenes* to read and summarize. ([RI.7.2](#), [RI.7.10](#), [SL.7.1a-b](#))
	
	    ○ Group 1: Chapter 5, Paragraph 23 (i.e., begins with "Tuesday morning, at eight o'clock, I crossed the threshold of the White House for the first time") until the end of Chapter 5
	
	    ○ Group 2: Paragraphs 1-14 of Chapter 6 (i.e., ends with "It is unnecessary to say that I indignantly refused every bribe offered.")

TEXT SEQUENCE	TEXT USE
	o Group 3: Chapter 6, Paragraph 15 (i.e., begins with "The first public appearance of Mrs. Lincoln that winter was at the reception on New Year's Day") until Paragraph 40 (i.e., ends with "It was a sad blow to me, and the kind womanly letter that Mrs. Lincoln wrote to me when she heard . . . ") o Group 4: Paragraphs 1-4 of Chapter 7 o Group 5: Chapter 7, Paragraph 5 (i.e., Beginning with "The war progressed, fair fields had been stained with blood . . . ") until the end of Chapter 7 • Have student groups analyze how Keckley organizes their section from Chapters 5-7, including how specific details develop the main ideas of the section. (RI.7.5, SL.7.1a-b) Prompt groups to annotate[18] their section of the text by locating details (i.e., words and phrases) that describe Mrs. Lincoln (her appearance or her actions/personality). For each piece of evidence, have students determine a single word to describe Mrs. Lincoln based on Keckley's language. Then record the details on a graphic organizer: (1) Evidence from the text, (2) One word to describe Mrs. Lincoln. • Discuss with students that the words an author uses convey tone, or the author's attitude toward the subject. Prompt each group to determine Keckley's tone in reference to Mrs. Lincoln. (RI.7.6) Then have students review their summary, structural analysis, and tone to determine a main idea of the section. (RI.7.2) • Ask students, "What is Keckley's purpose for writing about Mrs. Lincoln?" Model writing a response, emphasizing how to incorporate textual evidence from the graphic organizer. Then have each group develop an answer in response to the question. (RI.7.6) Share the responses with the class, emphasizing the inferences drawn from the evidence in the text. (RI.7.1) Allow groups to ask questions of each group and suggest improvements to the responses and use of evidence. (SL.7.1c, SL.7.6) • Watch the short video clips on Mary Todd Lincoln as a whole class. • Ask student groups to repeat a similar analysis process for the videos about Mary Todd Lincoln as they did above. Have them focus on determining the main idea, tone, and purpose of the videos based on the details, language, and images used and emphasized. (RI.7.1, RI.7.2, RI.7.4, RI.7.6, SL.7.2) Prompt student groups to compare the tone and purpose of Keckley's memoir to the videos of Mrs. Lincoln. How is Keckley's point of view or purpose different from the videos? What evidence or details are included in each account (Keckley's memoir and the videos) that are not emphasized or included in the other? (RI.7.7, RI.7.9, SL.7.3) • Have students read paragraph 2 of the Preface from *Behind the Scenes* independently. (RI.7.10) As they read, have students define teacher-selected words in context (e.g., *notoriety, traduced, transactions, construed,*

---

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE

	imprudent, confidante, actuated, stifle, content, frank, vilified, utmost, frankness). (**L.7.4a**) Then verify the meaning of the words by using a dictionary. (**L.7.4d**)
	
	• Have students analyze Keckley's language. Prompt students to **annotate the text**[19] by highlighting, circling, or noting phrases that begin with *by*, *since*, *therefore*, and "If/then." As a class, discuss the function of the various phrases. Is there a pattern? Why might Keckley have used so many "If/then" sentences? (**L.7.1a**, **L.7.1b**)
	
	• Have students reread the following sentences from the paragraph and work with a partner to **rearrange one of the sentences**[20]. As needed, model for students how to rearrange the sentence, i.e., write the chunks of meaning of one of the following sentences onto sentence strips, have individual students hold a single sentence strip, and then physically rearrange themselves into different sentences. Read the resulting sentences and discuss the various meanings or confusion that results. Then have students do the same work with a different sentence. Possible sentences for use:
	
	    o Mrs. Lincoln, by her own acts, forced herself into notoriety.[21]
	
	    o To defend myself I must defend the lady that I have served.
	
	    o These letters were not written for publication, for which reason they are all the more valuable; they are the frank overflowings of the heart, the outcropping of impulse, the key to genuine motives.
	
	    o If these ladies could say everything bad of the wife of the President, why should I not be permitted to lay her secret history bare, especially when that history plainly shows that her life, like all lives, has its good side as well as its bad side!
	
	• As a class, discuss the change in meaning due to the changed order. (**L.7.1b**, **L.7.1c**) Then determine what form of the sentence most precisely expresses the intended ideas. Could Keckley improve her language by being more precise or concise, or did she choose the best way to represent her ideas? (**L.7.3a**)
	
	• Then have students independently analyze Keckley's argument in paragraph 2 of the Preface and her purpose in writing about Mrs. Lincoln. Using a graphic organizer, trace her argument and the specific claims she makes in the second paragraph of the Preface. Have students record their observations on a graphic organizer with three columns: (1) What are her main points? (2) What evidence does she provide to support her claims? (3) Is the evidence relevant and sufficient to support her claims about her own writing? (**RI.7.8**)

---

[19] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

[20] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

[21] Rearranged: "By her own acts, Mrs. Lincoln forced herself into notoriety," "Mrs. Lincoln forced herself into notoriety by her own acts," "Mrs. Lincoln forced herself, by her own acts, into notoriety," "Into notoriety by her own acts, Mrs. Lincoln forced herself," or "By her own acts into notoriety, Mrs. Lincoln forced herself."

TEXT SEQUENCE	TEXT USE
	• As a class, discuss the following: Which of Keckley's claims is supported by one of the other texts (either her memoir or the videos about Mrs. Lincoln)? Which of Keckley's claims is unique to her memoir and/or distinguishes her position from others? (**RI.7.6**) Knowing what you know of Keckley's unique position inside the White House, is her argument valid and reliable? What reasoning and/or evidence in this paragraph of the Preface does she provide to lend credibility to her memoir[22]? Which source (Keckley or the videos) seems more credible? Why? What additional information would you need to evaluate to verify the credibility of either source? (**RI.7.1**)

EXPRESS UNDERSTANDING:

• Have students independently reread paragraph 2 of the Preface and answer a series of multiple-choice and constructed-response questions about the text, using evidence for all answers. (**RI.7.10**)

    o Keckley makes several claims in the second paragraph of the Preface. Select two of Keckley's main ideas and summarize the reasoning and evidence she provides to support each idea. (**RI.7.1**, **RI.7.2**, **RI.7.8**, **W.7.2a-c**, **W.7.9b**, **W.7.10**)

    o Twice Keckley references the "surface" when discussing the nature of information about Mrs. Lincoln ("therefore they judged her by what was thrown to the <u>surface</u>" and "The world have judged Mrs. Lincoln by the facts which float upon the <u>surface</u>"). What is Elizabeth Keckley's claim about the public's opinion of Mrs. Lincoln? (**RI.7.2**, **RI.7.4**, **L.7.4a**; **L.7.5a**, **c**; **L.7.6**)

    o "To canvass" means to investigate, survey, or circularize. Explain what Keckley means by the following phrase: "ladies who moved in the Washington circle in which she moved, freely *canvassed* her character among themselves." What other word or phrase in the paragraph supports Keckley's meaning in this phrase? (**RI.7.4**, **L.7.4a**, **L.7.5c**, **L.7.6**)

    o What is Elizabeth Keckley's attitude about Mary Todd Lincoln? Determine her tone and then in a multi-paragraph essay analyze how the words and phrases in her memoir develop her attitude and central ideas of the text and convey her purpose for writing. (**RI.7.1**, **RI.7.2**, **RI.7.4**, **RI.7.6**, **W.7.1a-e**, **W.7.4**, **W.7.9b**, **W.7.10**)

After all students have turned in their written responses, discuss the questions using **accountable talk**[23]. Then hand back the responses and allow students to revise what they have written in a different-colored ink based on the discussion, focusing on improving the relevancy of their evidence or accuracy of their response. (**W.7.5**, |

---

[22] i.e., "I am not the special champion of the widow of our lamented President; the reader of the pages which follow will discover that I have written with the utmost frankness in regard to her—have exposed her faults as well as given her credit for honest motives."

[23] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	)
LESSON 5: "**Chapter 8: Candid Opinions**" and "**Chapter 9: Behind the Scenes**" from *Behind the Scenes*, Elizabeth Keckley	**TEXT DESCRIPTION:** Keckley's truly "behind the scenes" perspective of the Lincolns during a difficult time in American history provides students with the opportunity to explore the relationship between President and Mrs. Lincoln. **TEXT FOCUS:** The intimate portrayal of the Lincolns provides readers with an opportunity to discuss the effect of first-person accounts on readers' understanding of historical figures. Students can engage in whole-class or fishbowl discussions that explore their reactions to various scenes in the memoir and other texts read in the unit up to this point, citing evidence to support their claims. (**RI.7.1**, **RI.7.2**., **RI.7.6**, **RI.7.9**)
LESSON 6: "**Chapter 10: The Second Inauguration**" from *Behind the Scenes*, Elizabeth Keckley "**Notable Visitors: Frederick Douglass**," *Mr. Lincoln's White House*	**TEXT DESCRIPTION:** Chapter 10 presents Keckley's account of a meeting with Frederick Douglass and President Lincoln; a section of "Notable Visitors: Frederick Douglass" presents the same incident from Douglass's point of view. **TEXT FOCUS:** Students analyze how point of view affects readers' understanding of an event. The varying tones and points of view of the two texts help students explore how different authors emphasize different evidence or advance different interpretations. Students can analyze both texts through class discussion and writing. (**RI.7.1**, **RI.7.2**, **RI.7.6**, **RI.7.9**)
LESSON 7: "**Chapter 11: The Assassination of President Lincoln**" from *Behind the Scenes*, Elizabeth Keckley Introductory matter, Prologue, and Chapters I and II of *Chasing Lincoln's Killer*, James L. Swanson	**TEXT DESCRIPTION:** Chapter 11 presents Keckley's interactions with President Lincoln immediately preceding his assassination. She attends his second inauguration and wonders how easy it might be to harm the president. The chapter then details the days following the assassination and the reactions of the Lincoln family. Chapters I and II of *Chasing Lincoln's Killer* is a third-person account of John Wilkes Booth's actions prior to and during the assassination of President Lincoln. **TEXT FOCUS:** Students continue to analyze how point of view affects readers' understanding of an event. The varying tones and points of view of the two texts help students explore how different authors emphasize different evidence or advance different interpretations. Students can analyze both texts through class discussion and writing. (**RI.7.1**, **RI.7.2**, **RI.7.6**, **RI.7.9**)

TEXT SEQUENCE	TEXT USE
LESSON 8: "[O Captain! My Captain](#)!," Walt Whitman	**TEXT DESCRIPTION:** Walt Whitman's poem describes his feelings on the assassination of Abraham Lincoln. At a time when the nation was triumphant at the end of the war, Lincoln's assassination again created tragedy. This poem captures the mixture of emotions and various points of view present during the time period. **TEXT FOCUS:** Students analyze how contrasts in setting (ship vs. shore) develop and reflect the contrasting point of view between the speaker and others on shore. (**RL.7.6**) Students continue to explore how point of view and perspective affect understanding of texts. With this poem, students evaluate how knowing the historical context for the poem and understanding Whitman's choices in fictionalizing a historical event enhance their understanding of the poem and the depth of emotions surrounding the assassination of President Lincoln. (**RL.7.9**) **MODEL TASKS** **SAMPLE TASK:** Access **sample questions, vocabulary, and a writing task**[24] for "O Captain! My Captain!" from Achievethecore.org. ***Note:*** *These questions are aligned to grade 8 standards, so some revision may occur to ensure they adequately align to grade 7 standards. For example, standard* **RL.7.5** *specifically mentions poetry and its structure, which could be the focus of at least one of the questions. Additionally, the speaker of the poem does a good job of contrasting his point of view from that of others, which is the focus of* **RL.7.6** *and could be a good question and/or focus for student writing about the poem.*
LESSON 9: "[Chapter 12: Mrs. Lincoln Leaves the White House Behind the Scenes](#)," the first seven paragraphs of Chapter 15, and [**"Chicago, October 13" of the Appendix**](#) from *Behind the Scenes*, Elizabeth Keckley "[A Fitting Friendship Between Dressmaker and Mary Todd Lincoln](#)," Jeanne Kolker	**TEXT DESCRIPTION:** These final chapters of Keckley's memoir provide details of Mrs. Lincoln's life after the assassination of President Lincoln. The letter from Mary Lincoln to Elizabeth Keckley provides further evidence to support Keckley's interpretations in the chapter of her memoir. Kolker's book review "A Fitting Friendship" provides a third-person perspective of the nature of Keckley and Mrs. Lincoln's relationship. **TEXT FOCUS:** The final chapters present Keckley's service to Mrs. Lincoln as she struggles to maintain her lifestyle after her husband's assassination. The varying tones and points of view of the two texts encourage an exploration of how different authors emphasize different evidence or advance different interpretations. Students analyze how point of view affects readers' understanding of an event. The varying tones and points of view of the two texts help students explore how different authors emphasize different evidence or advance different interpretations. Students can analyze both texts through class discussion and writing. (**RI.7.1**, **RI.7.2**, **RI.7.6**, **RI.7.9**) **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** [Culminating Writing Task](#)

---

[24] http://www.achievethecore.org/file/612

TEXT SEQUENCE	TEXT USE
LESSON 10: **Excerpt** from *Harriet Tubman: Conductor on the Underground Railroad*, Ann Petry "**Letter from Frederick Douglass to Harriet Tubman, 1868**" from *Scenes in the Life of Harriet Tubman*, Sarah Hopkins Bradford	**TEXT DESCRIPTION:** These texts present various accounts of Harriet Tubman's work on the Underground Railroad and are sufficiently complex for assessment purposes. Additionally, they provide another set of texts for students to explore for the Extension Task. **MODEL TASKS** **SAMPLE SUMMATIVE TASKS: Cold-Read Assessment** and **Extension Task**

8TH GRADE
UNIT PLANS

8TH GRADE UNIT PLANS

8th Grade Units at a Glance

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Call of the Wild, Jack London (Page 206)	Human interaction with animals and nature	Moderately complex	Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research	Beginning of year
Sugar Changed the World, Marc Aronson and Marina Budhos (Page 225)	Sugar production's influence on society	Moderately complex	Determine text credibility, comprehend texts for research, compare and contrast texts to build historical knowledge, use nonfiction and fiction texts to consider the social impact of historical events	Middle of year
"**Flowers for Algernon**," Daniel Keyes (Page 240)	The nature of knowledge	Readily accessible to very complex	Analyze plot and character development, write argumentative essays using claims from text, compare facts and opinions from multiple sources	Middle of year
"**The Tell-Tale Heart**," Edgar Allan Poe (Page 263)	Perception versus reality	Very complex	Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources	End of year
"**Conservation as a National Duty**," Theodore Roosevelt (Page 281)	Conservation	Very complex	Read and evaluate multiple nonfiction texts, use multiple sources to build an argument, and evaluate how texts and language influence individuals	End of year

* ***Readily accessible text***: The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level or the language is at grade level and the content is less complex.

Moderately complex text: The language is at grade level and the content is suitable for the grade level.

Very complex text: The language is at or slightly above grade level and the content is significantly complex

UNIT: *THE CALL OF THE WILD*

<table>
<tr><td>

ANCHOR TEXT

The Call of the Wild, Jack London (literary)

RELATED TEXTS

Literary Texts (Fiction)

- "**To Build a Fire**," Jack London
- Chapter One from *The Heart of the Ancient Wood*, Charles G. D. Roberts
- **Excerpt** from *Brian's Winter*, Gary Paulsen

Informational Texts (Nonfiction)

- "**The Other Animals**," Jack London
- Pages 117-120 from *Travels with Charley*, John Steinbeck (Penguin Classics Deluxe Edition)
- Pages 152-158, 162, and 169-170 of "**Do Animals Think and Reflect**," from *The Ways of Nature*, John Burroughs (October 1905)
- "**Minds of Their Own: Animals Are Smarter Than You Think**" from *National Geographic*, Virginia Morell (March 2008)

Non-print Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *How Smart Are Animals?*, PBS (video)

</td><td>

UNIT FOCUS

This unit explores human interaction with animals and nature. The literary texts illustrate various encounters between humans and animals from the perspective of both sides. Students learn how different points of view help readers experience different ideas. The informational texts provide readers with scientific and personal accounts of animal cognition. The combination of texts prepares students to develop their own arguments about human relationships with animals.

Text Use: Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research.

Reading: RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.10, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, RI.8.7, RI.8.8, RI.8.9, RI.8.10

Writing: W.8.1a-e, W.8.2a-f, W.8.3a-e, W.8.4, W.8.5, W.8.6, W.8.7, W.8.8, W.8.9a-b, W.8.10

Speaking and Listening: SL.8.1a-d, SL.8.3, SL.8.4, SL.8.5, SL.8.6

Language: L.8.1a-d, L.8.2a-c, L.8.3a, L.8.4a, b, d; L.8.5b-c, L.8.6

CONTENTS

Page 206: Text Set and Unit Focus

Page 207: *The Call of the Wild* Unit Overview

Pages 208-212: Summative Unit Assessments: Culminating Writing Task, Cold-Read Assessment, and Extension Task

Page 213: ELA Instructional Framework

Pages 214-224: Text Sequence and Use for Whole-Class Instruction

</td></tr>
</table>

The Call of the Wild Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks

Unit Focus

- **Topic**: Human interaction with animals and nature
- **Themes**: Through fiction and nonfiction, consider the role of stories and scientific evidence to evaluate human and animal interaction
- **Text Use:** Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research

Summative Unit Assessments

A **culminating writing task**:

- Evaluate point of view
- Identify and analyze theme
- Compare and contrast literary perspectives

A **cold-read task**:

- Read and understand complex texts
- Write in response to text

An **extension task**:

- Reading and citing research from nonfiction
- Applying nonfiction research to fictional stories
- Writing and presenting claims based on research

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: "Chapter One: Into the Primitive" from *The Call of the Wild* and an excerpt from "The Other Animals," (sample tasks)
- **Lesson 2**: "Chapter Two: The Law of Club and Fang," "Chapter Three: The Dominant Primordial Beast," and "Chapter Four: Who Has Won to Mastership" from *The Call of the Wild*
- **Lesson 3**: "Chapter Five: The Toil of Trace and Trail" from *The Call of the Wild* and "To Build a Fire" (sample tasks)
- **Lesson 4**: "Chapter Six: For the Love of a Man" from *The Call of the Wild* (sample tasks)
- **Lesson 5**: "Chapter Seven: The Sounding of the Call" from *The Call of the Wild* and Pages 117-120 from *Travels with Charley* (culminating writing task)
- **Lesson 6**: Excerpt from *Brian's Winter* and excerpt from *The Call of the Wild* (cold-read assessment)
- **Lesson 7**: "Chapter One" from *The Heart of the Ancient Wood* (sample tasks)
- **Lesson 8**: "The Other Animals"; Pages 152-158, 162, and 169-170 of "Do Animals Think and Reflect," from *The Ways of Nature*; "Minds of Their Own"; *How Smart Are Animals?* PBS video (sample tasks and extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

In the introduction to *Beautiful Joe, An Autobiography* by Marshall Saunders, a nonfiction book about a dog who is rescued from abusive owners, Hezekiah Butterworth claims the following:

> The story speaks not for the dog alone, but for the whole animal kingdom. Through it we enter the animal world, and are made to see as animals see, and to feel as animals feel. …

> Kindness to the animal kingdom is the first, or a first principle in the growth of true philanthropy. Young Lincoln once waded across a half-frozen river to rescue a dog, and stopped in a walk with a statesman to put back a bird that had fallen out of its nest. Such a heart was trained to be a leader of men, and to be crucified for a cause. The conscience that runs to the call of an animal in distress is girding itself with power to do manly work in the world.

Consider *The Call of the Wild* and the author's depiction of Buck's relationship with his many owners throughout the novel. What central idea or theme about humans' treatment of animals does the novel convey? (RL.8.2) How does Buck's point of view about particular incidents in the novel reveal the owners' traits and develop a theme of the novel? (RL.8.3, RL.8.6)

Compose an essay that examines how the theme is developed and cite textual evidence that strongly supports your analysis. Be sure to follow conventions of standard English.

Teacher Note: Students should write a multi-paragraph essay that introduces a claim about the theme, cites several pieces of textual evidence, including direct quotations with page numbers, and organizes reasons and evidence logically. Students should use the evidence and analysis from their journals to support their writing. (RI.8.1, W.8.1a, b, c, e; W.8.4; W.8.5; W.8.9b, W.8.10, L.8.2a-b) The completed writing should use grade-appropriate words and phrases and demonstrate command of proper grammar, usage, punctuation, and spelling. (W.8.1d; L.8.1c, d; L.8.2c; L.8.3a; L.8.6) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses. (W.8.4, W.8.5)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Human interaction with animals and nature • **Themes**: Through fiction and nonfiction, consider the role of stories and scientific evidence to evaluate human and animal interaction • **Text Use:** Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research	This task assesses: • Evaluating point of view • Identifying and analyzing theme • Comparing and contrasting literary perspectives	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 **Express understanding of text:** • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 5 (use this task)

Independently reread the **excerpt** from *The Call of the Wild* and read the **excerpt** from *Brian's Winter* by Gary Paulsen. Answer a combination of multiple-choice and constructed-response questions[3] about the texts using evidence for all answers.

PARCC assessment Items for these passages are available **here**[4].

Sample PARCC question:

- You have read excerpts from two novels focused on survival in the wilderness. Consider how the main character in each excerpt reacts to the incidents that occur, and write an essay in which you analyze how each character's thoughts and actions reveal aspects of his personality. You do not need to compare and contrast the characters from the two texts. You may consider each one separately. Be sure to include evidence from each excerpt to support your analysis and understanding. (**RL.8.1**, **RL.8.3**, **W.8.2a-f**, **W.8.4**, **W.8.9a**, **W.8.10**, **L.8.1 a-d**, **L.8.2a-c**, **L.8.3a**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
- **Topic**: Human interaction with animals and nature - **Themes**: Through fiction and nonfiction, consider the role of stories and scientific evidence to evaluate human and animal interaction - **Text Use:** Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research	This task focuses on: - Reading and understanding complex texts - Writing in response to text	**Read and understand text:** - **Lesson 1** (sample tasks included) **Express understanding of text:** - **Lesson 3** (sample tasks included) - **Lesson 5** (sample tasks included) - **Lesson 6** (use this task)

---

[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments**.

[3] Ensure that students have access to the complete texts as they are testing.

[4] **http://www.parcconline.org/sites/parcc/files/Grade8SampleItemSet.pdf**

EXTENSION TASK[5]

Read the following to students as they follow along: Several authors during London's time sought to increase "public awareness of wild and domesticated animals and often represented the animal's point of view, sometimes in first person" (**Edsitement**[6]). Some authors, "like Thompson Seton, purported to describe the natural world and the consciousness of animals with a high degree of scientific accuracy. Others, like Sewell, used anthropomorphism unapologetically—to enhance the reader's identification with their animal protagonists" (**Edsitement**[7]). John Burroughs criticized these popular writers in "Real and Sham Natural History," *Atlantic Monthly*, vol. 91, no.545 (March 1903), and dubbed them "nature fakers." He wrote:

> In response to Ernest Thompson Seton's *Wild Animals I Have Known*, "[The] line between fact and fiction is repeatedly crossed and…a deliberate attempt is made to induce the reader to cross too…Mr. Thompson Seton says in capital letters that his stories are true and it is this emphatic assertion that makes the judicious grieve" and in response to Charles D. Roberts' *Kindred of the Wild*, "True it is that all the animals whose lives are portrayed…are simply human beings disguised as animals; they think, feel, plan, suffer as we do…But in other respects they follow closely the facts of natural history and the reader is not deceived." (299)

London, like the others, was criticized for his depiction of animals. As you read in "The Other Animals," though, London was equally as skeptical of the animal stories written by many of his fellow writers.

Have students read "**An Eulogy**[8]," written by Marshall Bond, and **London's letter**[9] to Marshall Bond in 1903 in which he identifies the dog that Buck is based on.

As a class have students discuss the following: Does knowing Buck is based on a real dog change the way Buck is perceived in *The Call of the Wild*? How, if at all, does that knowledge add to your understanding of London's approach to portraying an animal?

Then as a class compare and contrast the presentation of animals by various writers of the time[10]. Review the texts using the comparison chart included **here**[11].

Gather evidence from *The Call of the Wild* of London's portrayal of Buck and determine London's approach. Use the prewriting organizer on page 11 **here**[12] to capture your thoughts about London's approach.

---

[5] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[6] **http://edsitement.neh.gov/lesson-plan/jack-londons-call-wild-nature-faker#sect-introduction**

[7] **http://edsitement.neh.gov/lesson-plan/jack-londons-call-wild-nature-faker#sect-introduction**

[8] **http://www.jack-london.org/05-mat-bond_e.htm**

[9] **http://www.jack-london.org/05-mat-bond-jackletter_e.htm**

[10] Possible questions for prompting discussion: What variety of approaches do the students find? Which excerpts do not attempt to portray the natural world? Which succeed in portraying the natural world with accuracy? Which effectively portray the natural world even while over-humanizing animals? Which, if any, would you label "nature fakers"? Which most resemble *The Call of the Wild*?

[11] **http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Jack%20London%27s%20The%20Call%20of%20the%20Wild%20-%20Is%20Jack%20London%20a%20Nature%20Faker.pdf**

[12] **http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Jack%20London%27s%20The%20Call%20of%20the%20Wild%20-%20Is%20Jack%20London%20a%20Nature%20Faker.pdf**

Have students individually write an evidence-based argumentative essay (about three typed pages) in which they make and support a claim about London's portrayal of Buck: How does Jack London portray Buck? Does London's approach change during the novel as Buck changes? Is London faithful to scientific research as he claimed? Does it matter? What is London trying to communicate to the reader through his portrayal of Buck?

Lastly, in groups, have students research a celebrity animal (either fictional or real) and determine the extent to which the portrayal of the animal's cognitive abilities is accurate or fictionalized. Use multiple print and digital sources, assessing the credibility of each source. (**W.8.7**, **W.8.8**) Example animals: Lassie, Rin Tin Tin, Mr. Ed, Beethoven, Flipper. Then, as a group, write a brief (about one typed page) research-based report explaining which aspects of the animal character are accurate and which are fictionalized for the chosen celebrity animal. (**W.8.2a-f**).

Have each group create and deliver a short (5-8 minute) multimedia presentation of their group's report and findings for the class, including conclusions and quotations of others with a standard format for citation. (**SL.8.4**, **SL.8.5**) As part of each group's presentation, have them include a group summary of their argumentative essays and make a final claim based on their essays and research: Can any writer create a believable and compelling nonhuman character without being a "nature faker"? (**RI.8.1**, **RI.8.2**, **RI.8.8**)

During each presentation, provide the audience with a rubric or recording sheet so they can evaluate the quality of evidence presented. (**SL.8.3**) Following all the presentations, engage students in a final reflection on the presentation of:

- topics (i.e., How did these presentations change your views on how animals are portrayed? What evidence was most compelling?),
- format (i.e., What aspects of each presentation were most or least effective?), and
- delivery (i.e., What made the presentations most engaging? What techniques contributed to the effective delivery?) (**RI.8.7**, **SL.8.6**)

Teacher Note: This task is based on the Edsitement lesson "Jack London's The Call of the Wild*: 'Nature Faker'?" available* *here*[13]*.*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
- **Topic**: Human interaction with animals and nature - **Themes**: Through fiction and nonfiction, consider the role of stories and scientific evidence to evaluate human and animal interaction - **Text Use:** Compare and contrast character perspective, read and apply nonfiction research to fictional stories, present claims based on research	This task focuses on: - Reading and citing research from non-fiction - Applying non-fiction research to fictional stories - Writing and presenting claims based on research	**Read and understand the text:** - **Lesson 1** (sample tasks included) **Express understanding of text:** - **Lesson 7** (sample tasks included) - **Lesson 8** (use this task)

---

[13] http://edsitement.neh.gov/lesson-plan/jack-londons-call-wild-nature-faker#sect-activities

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[14] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level,
2. instruction for different learners using grade-level texts to support whole-class instruction, and
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level,
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards, and
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[14] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1[15]: "Chapter One: **Into the Primitive**" from *The Call of the Wild*, Jack London An **excerpt** from "The Other Animals," Jack London (pages 1-2 of the link)	**TEXT DESCRIPTION:** This chapter introduces the protagonist in the novel, Buck, and the conflicts that he faces when taken from his home in California to become a sled dog in Alaska. The selection from "The Other Animals" provides Jack London's point of view about animal cognition. **TEXT FOCUS:** Reading these texts together allows the reader to consider how London's point of view about animals informs his creation of Buck, the protagonist of the novel, and how that unique point of view contributes to the development of a central idea (**RL.8.2**, **RL.8.3**, **RL.8.6**). This is the basis of the culminating writing task. **MODEL TASKS** **LESSON OVERVIEW:** Read the texts aloud and examine key vocabulary. Summarize the texts. Students discuss comprehension question for "The Other Animals." Students then begin notes tracking Buck's character. Through discussion students compare the claims made in each text. **READ AND UNDERSTAND THE TEXT:** • Read aloud the first chapter of *The Call of the Wild* as students follow along. • Have students work with a partner to determine a meaning of one or more vocabulary words from "Into the Primitive" (e.g., *imperiously, sated, insular, progeny, deft, futilely, vilely, impending, calamity, treacherous, primitive, dormant,* and *cunning*) based on context and verify the definitions using a dictionary. (**RL.8.4**, **L.8.4a**, **d**) Then, investigate the relationships of the words. For example, identify synonyms and antonyms. (**L.8.5b**, **c**) Create analogies or **semantic maps**[16] to demonstrate understanding of the words and their relationships. Discuss the overall meaning that results from the vocabulary in the text: Which words relate to Buck's *primitive* instincts? How are they related? (**L.8.6**) • Read aloud the excerpt from "The Other Animals" as students follow along. Then divide students into groups to reread the text. (**RI.8.10**) • For the excerpt from "The Other Animals," assign each group a different paragraph to paraphrase (combine paragraphs 3 and 4). (**RI.8.2**, **L.8.6**) Have students share out their paraphrased paragraphs with the class. Have the class create a complete summary of the excerpt. (**SL.8.6**)

---

[15] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[16] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	• Evaluate London's argument in "The Other Animals" to determine a central idea and how it is developed, including determining which evidence is relevant and sufficient. (RI.8.2, RI.8.8) Use the following questions to prompt the groups as they analyze the text. Answers can be recorded through annotations or journals.
	o What is London's claim about animals in the essay? What is the main support evidence to London's claim? (RI.8.1, RI.8.2)
	o List the conflicting viewpoints to London's claim. (RI.8.1) Summarize how he responds to each conflicting viewpoint. (RI.8.6) How does his response support his central idea? (RI.8.2)
	o What connections does London make between his personal experiences, writing, science, and those who believe differently from him? (RI.8.3) How do these comparisons support London's central idea? (RI.8.1, RI.8.2) What is London's purpose? (RI.8.6) How does London reveal his purpose?
	UNDERSTAND THE TEXT:
	• Maintain a journal throughout the reading of *The Call of the Wild* that tracks and analyzes incidents that reveal aspects of Buck's character, the other sled dogs, and Buck's owners. These incidents may be interactions with nature, with other animals, or with men. Have students create a chart to capture these notes.
	o In the first column, students should record the incident, objectively summarize the incident, and analyze how the events and interactions develop characters and theme, citing textual evidence and specific page numbers. (RL.8.1, RL.8.2, W.8.9a)
	o In the second column, students should record their observations and inferences about the characters and themes based on the incident. (RL.8.3, W.8.10)
	Note: As students are learning the process, early entries will likely need teacher and peer feedback and revision in order to hone analysis skills. (W.8.5) However, later entries can be used to assess student comprehension of the text or turned into short writing tasks for formative assessment purposes. (RL.8.10)
	• For this chapter, have students work with a partner to think about their answers to the following questions[17].
	o In the beginning of Chapter One, how is Buck described? Based on this description, how do you think he will deal with the hardships of the Yukon Territory? Which of his traits will serve him well in his new life? Which will he have to abandon to survive?

---

[17] These questions are taken from the Discussion Questions in "A Teacher's Guide to the Signet Classic Edition of *The Call of the Wild* by Jack London," Jim and Wendy Cope. Signet Classic. Online. The vocabulary, quotations, and discussion questions for each chapter in the guide are quality text-dependent questions and could be useful as teachers build out this entire unit. The activities for each chapter, however, are generally not text-dependent and should be avoided.

TEXT SEQUENCE	TEXT USE
	o What important lesson did Buck learn from the man with the club? What is meant by the line, "It was his introduction to the reign of primitive law, and he met the introduction halfway"?
	o How did François begin to earn Buck's respect? From the description of this incident, predict what Buck's relationship will be with "a big, snowy-white fellow from Spitzbergen."
	o What is the significance of the title of this chapter?
	• Assign each group a paragraph from *The Call of the Wild* and have them analyze the structure. Have students identify a main claim expressed in the paragraph and then identify the role of each sentence in developing and refining that claim or idea. (**RI.8.4**, **RI.8.5**, **L.8.6**) Create an outline or frame for the paragraph that lists the main claim or idea and then identifies the connections between each of the supporting ideas contained within the sentences. For example (Paragraph 1):
	Main Idea: While London did all he could to present an accurate portrayal of animal thinking, he was still, in his opinion, erroneously called a "nature faker."
	1. First he presents what others accuse him of doing.
	2. Then he presents a viewpoint that opposes his.
	3. He responds to that opposing viewpoint by providing three pieces of evidence that illustrate how he considers the opposing viewpoint incorrect.
	4. Finally, he concludes the paragraph by restating his main idea. He also emphasizes his disbelief through exaggeration.
	EXPRESS UNDERSTANDING:
	• Conduct a **fishbowl discussion**[18] focused on the following: How is London's argument in "The Other Animals" illustrated or contradicted in the first chapter of *The Call of the Wild*? Prior to the fishbowl, have students work in pairs to develop a claim about the connection between the two texts and to locate evidence from both texts that strongly supports their claim. (**RI.8.1**; **RI.8.2**; **RI.8.3**; **SL.8.1a**, **c**, **d**; **SL.8.4**; **SL.8.6**)

---

[18] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
LESSON 2: "Chapter Two: **The Law of Club and Fang**," "Chapter Three: **The Dominant Primordial Beast**," and "Chapter Four: **Who Has Won to Mastership**" from *The Call of the Wild*, Jack London	**TEXT DESCRIPTION:** Chapters two through four present a series of conflicts for Buck and reveal his developing character as a fierce, strong sled dog. London's (anthropomorphic) characterization of the sled dogs creates suspense and drama as the dogs interact and Buck learns his place among them. **TEXT FOCUS:** These chapters present additional opportunities to trace the development of themes using journals. (**RL.8.2**) Students analyze particular incidents in the story and how they develop the characters. Students should note narrative techniques (e.g., organization of the incidents, description of characters and setting, use of precise words and phrases, relevant descriptive details, and sensory language). (**RL.8.3**, **RL.8.4**) This can be used as a model for their own writing. For example, due to the strong point of view, students could collaborate to retell an incident from the point of view of one of the other dogs or owners, using similar narrative techniques. (**W.8.3a-e**) They can then present and defend their narrative, citing evidence for their choices in crafting the point of view for the narrative. (**RL.8.1**, **RL.8.6**)
LESSON 3: "Chapter Five: **The Toil of Trace and Trail**" from *The Call of the Wild*, Jack London "**To Build a Fire**," Jack London	**TEXT DESCRIPTION:** Chapter Five presents an incident in which Buck and his team of dogs are purchased by inexperienced prospectors and driven through difficult terrain. The dogs gradually become weakened from overuse and underfeeding and the prospectors' ignorance results in abusive treatment and eventual death of most of the team. **TEXT FOCUS:** This chapter and "To Build a Fire" present similar stories of human ignorance resulting in death. After analyzing how incidents in Chapter Five propel the action of the novel, analyze the incidents in both texts to determine how they propel the action in the story. (**RL.8.3**) Determine the impact of specific word choices on meaning and tone and the effect of point of view on the reader. (**RL.8.4**, **RL.8.6**) **MODEL TASKS** **LESSON OVERVIEW:** Read "To Build a Fire" aloud. Read "The Toil of Trace and Trail" in pairs. Identify and evaluate the events in "To Build a Fire." Discuss a synthesis evaluating the characters and their understanding of animals. **READ THE TEXT:** • Read "To Build a Fire" aloud as students follow along. • Throughout the reading, have students **notice and note the contrasts and contradictions**[19] between their expectations of what they expect and what is actually written. At the beginning, model for students how to do this following paragraph 3: "The author spends the first two paragraphs describing the setting in detail, but then in paragraph 3, he indicates that the setting makes no impression on the main character. Why might the author choose to describe the character in this way?"

---

[19] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	• Then have students read "The Toil of Trace and Trail" in pairs. • Have students work with their partner to determine the meaning of one or more unknown academic vocabulary words from both texts (e.g., *earnest*, *toil*, *salient*, *callowness*, *unwieldy*, *inexorable*, *superfluous*, *zeal*, *voracious*, *cajole*, *terse*, *intangible*, *subdued*, *imperative*, *imperceptible*, and *apathetically*) based on context. (**RL.8.4**, **L.8.4a**) Ask students to investigate the relationships of the words. First, provide students with a list of Greek and Latin affixes and roots and have them sort the words according to their affixes[20] (**L.8.4b**, **L.8.5b**) Then have students reread the words in context and then sort the words according to their part of speech prior to verifying the meaning and part of speech of the words using a dictionary. (**L.8.4c**, **d**) Lastly, have students record the connections, part of speech, and various associations, including words with similar denotations and different connotations and words with similar connotations, on a **semantic map**[21]. (**L.8.4b**, **L.8.5b**, **c**) • As a class, discuss the function of overall meaning that results from the vocabulary in the text: Which words relate to Buck's *primitive* instincts? How are they related? (**L.8.6**) **UNDERSTAND THE TEXT:** • As students read "The Toil of Trace and Trail" in pairs, have them highlight the words and phrases that describe the various characters and their treatment of the dogs. Then review the highlighted words and phrases to **make note of the patterns, contrasts, and contradictions**[22] between what they expect and what is actually written and the cumulative impact of the words and phrases. They should discuss with their partner why they think the author would describe the characters in that way or why a character would act in that way. How do the words and phrases impact the reader's understanding of the incidents or the author's attitude toward the characters or events? For example, why would the author describe Hal and Charles in the way he does? (**RL.8.1**, **RL.8.3**, **RL.8.4**, **RL.8.6**) • Conduct a whole-class discussion of the following question: How does London's description of the dogs' treatment reveal a central idea or message? (**RL.8.2**) • Have student pairs identify each major event in each text. For each event they should make notes in a graphic organizer (one graphic organizer per text). For each event in the graphic organizer, have students identify the characters at the event, their actions, the results, and how each event connects to and leads to the next event.

---

[20] e.g., *inhabitants, industriously, incontinently, ineffable,* and *inclined*; *prominent, provisions, proclivities, proposition,* and *counterproposition*; *peremptory* and *pervading*; *commend* and *comply*; *constables, concealed,* and *contiguous*; *depredation* and *decry*; *comply, surreptitiously, dastardly, industriously, sullenly,* and *incontinently*; *somnolent, impudent,* and *fraudulent*)
[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• As a class, discuss how the use of the conditional verb tense in "To Build a Fire" contributes to the development of the events and provides insight into the man's mistakes. (**L.8.1c**, **L.8.3a**) • Use these sections of text to evaluate the language for meaning and as models for student writing. Evaluate the function of verbal phrases in the various sentences (i.e., as adjectives or adverbs to provide additional description for the setting or characters, which contributes to the development of plot and theme). (**RL.8.4**, **L.8.1a**) Example phrases: "Three men from a neighboring tent came out and looked on, <u>grinning and winking at one another</u>," "John Thornton stood over Buck, <u>struggling to control himself</u>, too convulsed with rage to speak," "This process continued, <u>spreading out and involving the whole tree</u>," or "<u>Placing it on the foundation</u>, he fed the young flame with wisps of dry grass and with the tiniest dry twigs." • Discuss the difference between passive and active voice and the effect of verb voice on reader understanding. (**L.8.1b**, **L.8.3a**) For example, compare the structure of sentences in paragraph 14 (begins with "He pulled the mitten on hurriedly and stood up") to paragraphs 19-20 (begins with "All this man knew.") from "To Build a Fire." Discuss how active voice attributes responsibility to the subject, while passive voice creates uncertainty and shifts the responsibility away from the subject. How might using passive voice in "To Build a Fire" contribute to a theme, considering the difference between the dog's instinct and man's knowledge? (**RL.8.1**, **RL.8.2**, **RL.8.3**) **EXPRESS UNDERSTANDING:** • Conduct a **Socratic seminar**[23] that explores the following question: What does London's portrayal of the characters' treatment of the dogs in each story reveal about the characters themselves? What central idea or theme about humanity do you think London is trying to convey? (**RL.8.1**, **RL.8.2**, **RL.8.3**) Prior to the seminar, have student pairs locate evidence to support their events and character graphic organizer. (**RL.8.1**, **RI.8.1**, **W.8.8**, **SL.8.1a**) During the seminar, divide the class into two circles (inner and outer), with one partner on the inner circle and one partner on the outer circle. (**SL.8.1b**, **c**, **d**; **SL.8.4**; **SL.8.6**) Then have the inner circle discuss the questions for five minutes. As the inner circle discusses, prompt each partner in the outer circle to evaluate the partner's specific claims and use of evidence, assessing the reasoning and evidence. (**SL.8.3**) Students can record their comments using a backchannel platform like **Today's Meet**[24]. (**W.8.6**) Following the first discussion, allow the pairs to discuss their performance and offer suggestions for improvement. Then swap circles. Have the second group of students discuss for five minutes using the same process. • Following the seminar, have students independently write a brief analysis of how the various incidents in Chapter Five convey a lesson about the effects of human ignorance (e.g., ignorance of animals' mental ability or

---

[23] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[24] https://todaysmeet.com/

English Language Arts, Grade 8: *The Call of the Wild*

TEXT SEQUENCE	TEXT USE
	ignorance of the potential effect of actions). (**RL.8.1**, **RL.8.2**, **RL.8.3**, **RL.8.4**, **W.8.9a**, **W.8.10**)

LESSON 4:
 	
"Chapter Six: **For the Love of a Man**" from *The Call of the Wild*, Jack London
	TEXT DESCRIPTION: Chapter Six reveals the developing relationship between Buck and John Thornton through a series of challenges in which Buck triumphs for John's benefit.
	
	TEXT FOCUS: Thornton's reactions to Buck's devotion provide opportunities for students to independently analyze how particular incidents in the story reveal aspects of each character. (**RL.8.3**) Additionally, the word choice in the chapter allows students to analyze meaning and tone. (**RL.8.4**)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read the text independently. Students summarize the text in writing in small groups. Students analyze the text by completing a written prompt.
	
	READ THE TEXT:
	
	• Have students read the text independently. (**RL.8.10**)
	
	UNDERSTAND THE TEXT:
	
	• Have students return to their journals, tracking incidents that reveal aspects of the characters, **notice similar incidents or ideas appearing again and again**[25] in their journals. Model for them how to stop and ask, "Why does this keep happening again and again?" This reflection will help them begin to determine a theme and analyze its development over the course of the text. (**RL.8.2**) Encourage students to reflect as they read Chapter Six. They should choose an incident in which Buck demonstrates his devotion to John Thornton (e.g., when he saves Thornton from drowning) and work in pairs to respond to the following in writing. (**W.8.9a**, **W.8.10**, **SL.8.1a**)
	
	    o How do Buck and Thornton's actions reveal or further develop their characters? (**RL.8.1**, **RL.8.3**)
	
	    o How does the word choice in the incident convey the quality of Buck and Thornton's relationship? (**RL.8.1**, **RL.8.4**)
	
	    o What does London mean by the following quotations?
	
	        ▪ "He was older than the days he had seen and the breaths he had drawn." (57)
	
	        ▪ "[Each] day mankind and the claims of mankind slipped farther from him. Deep in the forest a call was sounding, and as often as he heard this call, mysteriously thrilling and luring, he felt

---

TEXT SEQUENCE	TEXT USE

	compelled to turn his back upon the fire, and to plunge into the forest…But as often as he gained the soft unbroken earth and the green shade, the love of John Thornton drew him back to the fire again." (57)
	
	EXPRESS UNDERSTANDING:
	
	• Have students review their journals for recurring incidents or ideas and identify one incident or idea. Consider how the recurring incident or idea supports the trends in your journal.
	
	• Then have students write a response to the following prompt: Determine a theme and then analyze how the recurring incident or idea and the characters' relationship contribute to the development of a theme. (**RL.8.1**, **RL.8.2**, **RL.8.3**, **W.8.1a-e**, **W.8.9a**, **W.8.10**) Use the following process with students:
	
	   o Students identify their writing task from the prompt provided.
	
	   o Students complete an evidence chart as a pre-writing activity. Remind students to use any relevant notes they compiled while reading and answering the text-dependent questions. An evidence chart has three columns: (1) Evidence: Quote or paraphrase, (2) Page number, (3) Elaboration/explanation of how this evidence supports the ideas or argument. (**RL.8.1**, **W.8.1b**, **W.8.9a**)
	
	   o Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing (i.e., expository, analytical, argumentative) and think about the evidence they found. Have student pairs (or the teacher) review each other's evidence chart and offer feedback. (**W.8.5**)
	
	   o Have students develop a specific thesis statement[26] in pairs. As needed, model for students how to create a thesis statement. (**W.8.1a**)
	
	   o Have students complete a first draft, engage in editing through peer or teacher conferencing, and then complete a final draft. (**W.8.5**) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an **answer frame**[27] for organizing their writing, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go, etc.).

---

[26] Resources for developing thesis statements: **http://owl.english.purdue.edu/owl/resource/545/01/** or **http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml**.

[27] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

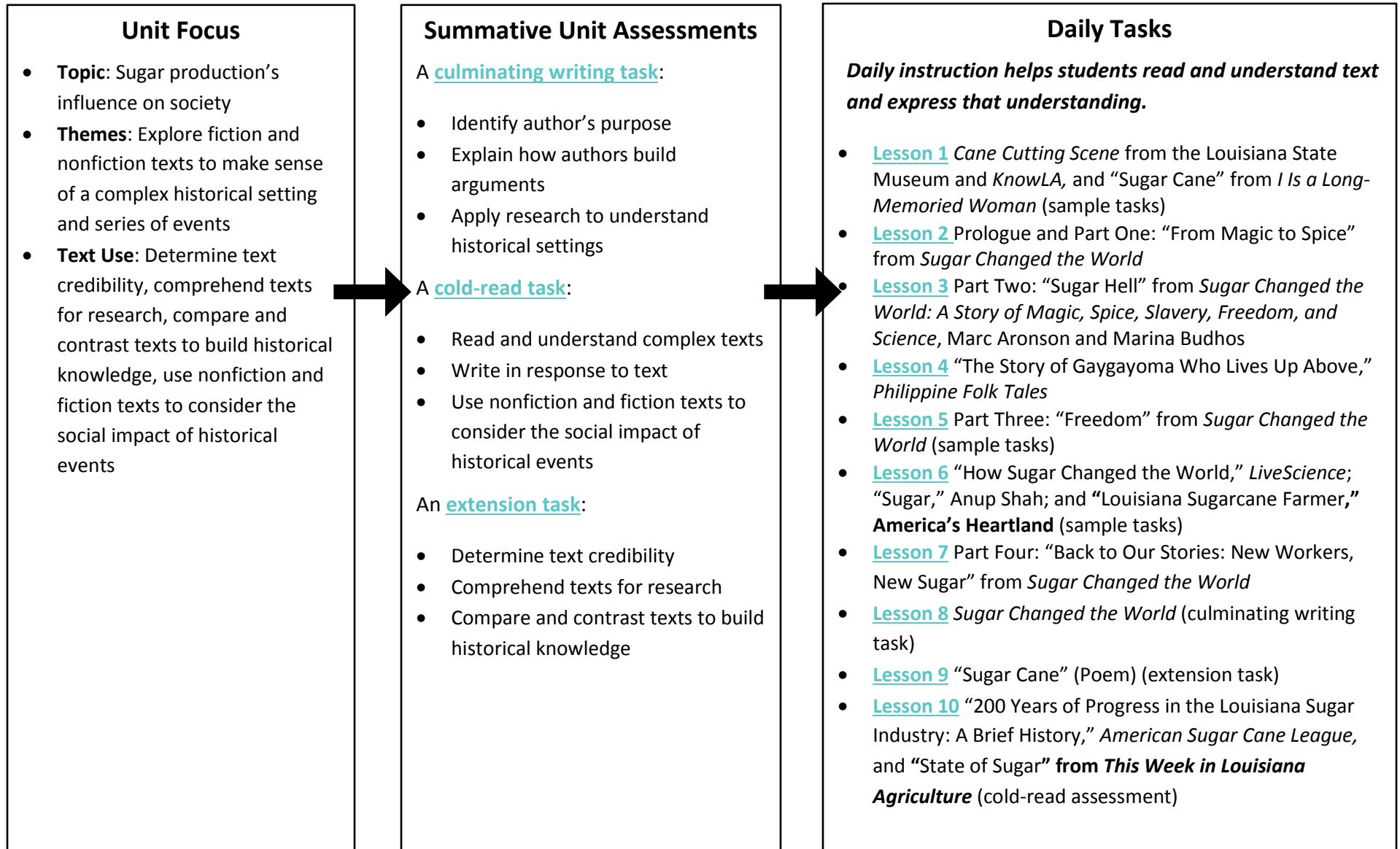| TEXT SEQUENCE	TEXT USE
LESSON 5: "Chapter Seven: **The Sounding of the Call**" from *The Call of the Wild*, Jack London Pages 117-120 from *Travels with Charley*, John Steinbeck (Penguin Classics Deluxe Edition)	**TEXT DESCRIPTION:** In the final chapter of the novel, Buck is drawn to the woods and into his primal nature. By giving in to the urge to go to the woods to hunt, Buck is unable to defend his master John Thornton against a vicious attack. As a result, Buck becomes fully wild, leading a wolf pack and becoming an apocryphal "Ghost Dog." **TEXT FOCUS:** Both the final chapter of the novel and the excerpt from *Travels with Charley* focus on a dog struggling with its primal urges and the intensity of the primal instinct of domestic animals. Because of the differences in point of view and structure (e.g., pacing), the reader experiences varying effects. (**RL.8.5**, **RL.8.6**) Students should explore how the differences in point of view create different effects and develop different central ideas or themes in a text. (**RL.8.2**) **MODEL TASKS** **SAMPLE SUMMATIVE TASK: Culminating Writing Task**
LESSON 6: **Excerpt** from *Brian's Winter*, Gary Paulsen **Excerpt** from *The Call of the Wild*	**TEXT DESCRIPTION:** These excerpts are from a PARCC sample task for grade 8. As such, these texts are sufficiently complex. **SAMPLE SUMMATIVE TASK: Cold-Read Assessment**
LESSON 7: "Chapter One" from *The Heart of the Ancient Wood*, Charles G. D. Roberts	**TEXT DESCRIPTION:** The first chapter of this 19th-century novel presents the various points of view of woodland animals viewing a singular event. **TEXT FOCUS:** Because of omniscient nonparticipant point of view used in this chapter, students apply the analysis skills they have practiced throughout *The Call of the Wild*. (**RL.8.6**) Additionally, the rich syntax provides students with opportunities to imitate well-written sentences to strengthen their own writing. The chapter uses verbs in the active and passive voice to achieve particular effects. Students study strong use of active and passive voice and strengthen their own writing by using active and passive voice more intentionally. (**L.8.3a**) **MODEL TASKS** **LESSON OVERVIEW:** Read the text as a class. Analyze vocabulary and sentence structure. Through discuss and then writing students explore character point of view and theme. **READ THE TEXT:** • Read the text aloud to students. This is a more complex text. On the second reading, focus students on rereading particular sections and/or dividing them into small groups or pairs to reread and analyze the text. • In the first twelve paragraphs, highlight the verbals, gerunds, participles, and infinitives. Working in small groups, select five of each type of verbal and explain in writing how the verbal functions in the sentence. What

TEXT SEQUENCE	TEXT USE
	details does the phrase add? How does the addition clarify meaning or create an effect? (L.8.1a)
	UNDERSTAND THE TEXT:
	• As students reread portions of the text, have them highlight sentences that use active voice in one color and passive voice in another. In each case where the passive voice is used, rewrite the sentence so that the verb is active. (This will require initial modeling by the teacher.) (L.8.1b) Then each pair should discuss the effect of active and passive voice on reader understanding of the characters, action, and meaning of the chapter. (L.8.3a)
	• Have students reread the text again and ask them to assign a character trait to each character whose thoughts they "hear." The trait should be based on the words used to convey the character's perspective of the action. (RL.8.3) Ask them to highlight or underline specific textual evidence to support each trait's assignment. (RL.8.1) Then, as a class, discuss the effect of the omniscient point of view on the meaning of the chapter. (RL.8.6) How does hearing each animal's thoughts contribute to the development of a theme? (RL.8.2)
	EXPRESS UNDERSTANDING:
	• Using the narrative written for Lesson 2, have students follow the same sequence (above) to study the use of active and passive voice in their writing. Swap the highlighted student writing with a peer to evaluate how the use of each verb voice affects the reader's understanding of characters and action? (W.8.4) Then have the pairs support each other in correcting any inappropriate shifts in voice to strengthen the narratives. (L.8.1d, W.8.5)
	• Have students evaluate their partner's written narrative to identify the verbals: How does the use or absence of verbals affect meaning or mood in the narrative? (L.8.1a, W.8.4) Ask students to revise their narratives to include more verbals (e.g. two of each type) or to revise existing verbals to strengthen meaning and effect in the narrative. (RL.8.4, W.8.3d, W.8.5)
	• Then in a brief timed writing of a few paragraphs, ask students to analyze how the omniscient point of view reveals aspects of each character, determine a theme that emerges from the chapter, and explain how the characters help to introduce and develop the theme. (RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.6, W.8.1a-e, W.8.4, W.8.9a, W.8.10)
LESSON 8: "The Other Animals," Jack London Pages 152-158, 162, and 169-170 of "Do Animals Think and Reflect," from *The Ways of Nature*, John	**TEXT DESCRIPTION:** These texts provide information about animal cognition. "The Other Animals," "Minds of Their Own" and the video offer similar perspectives, while the Burroughs text counters the ideas presented. **TEXT FOCUS:** Reading these texts together provides the opportunity to analyze a case in which two or more texts provide conflicting information on the same topic. Students should work to analyze these texts individually and then synthesize and compare the ideas to determine where the texts disagree on matters of fact or interpretation. They will then also get their chance to weigh in on the ideas presented through the extension task.

TEXT SEQUENCE	TEXT USE

Burroughs
 	
"Minds of Their Own," Virginia Morell
 	
How Smart Are Animals? PBS (Video)
	MODEL TASKS
	
	READ THE TEXT:
	
	• Allow students to read each text in and then present the main ideas and supporting claims of their text to the class.
	
	• Watch the video as a class. (RI.8.10)
	
	• Summarize each text. (RI.8.2)
	
	UNDERSTAND THE TEXT:
	
	• For each text or the assigned text (depending on how the texts are read), work as a collaborative group to record the following information on a graphic organizer (one for each text).
	
	   o Delineate the argument and various supporting reasons and claims, identifying the strongest (relevant and sufficient) evidence to support each claim and where evidence is irrelevant or less sufficient. (RI.8.1, RI.8.2, RI.8.8)
	
	   o List opposing viewpoints (if any) introduced and countered in the text. (RI.8.6)
	
	   o Identify for each reason/claim/opposing viewpoint how the author connects examples and evidence to the claims (i.e., via transitional words and phrases, comparison, explanation, categories/sections, etc.) and each claim to each other. (RI.8.3, W.8.1c, W.8.2c)
	
	   o Determine a central idea and explain in a few paragraphs how the central idea is developed. (RI.8.2)
	
	   o What is the author's purpose for creating the text? What most clearly reveals the author's purpose? (RI.8.6)
	
	• After watching the video, complete a class T-chart evaluating the advantages and disadvantages of presenting similar information about animal cognition via text and images and video and interviews. Which method was most effective for providing different types of information (i.e., engaging and maintaining audience interest in learning the ideas, providing facts, illustrating facts, convincing others to change their opinions, etc.)? (RI.8.7)
	
	• Then review the information provided in all four texts. As a class, identify conflicting information on animal cognition. For each piece of conflicting information, determine whether the conflict is based on a difference in fact or interpretation. (RI.8.9)
	
	SAMPLE SUMMATIVE TASK: Extension Task

UNIT: *SUGAR CHANGED THE WORLD*

ANCHOR TEXT

Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science, Marc Aronson and Maria Budhos (Informational)

RELATED TEXTS

Literary Texts (Fiction)
- "**Sugar Cane**," Alfred Corn (Poem)
- "**Sugar Cane**" from *I Is a Long-Memoried Woman*, Grace Nichols
- "**The Story of Gaygayoma Who Lives Up Above**," *Philippine Folk Tales* (Tinguian), compiled and annotated by Mabel Cook Cole

Informational Texts (Nonfiction)
- "**How Sugar Changed the World**" from *LiveScience*, Heather Whipps
- "**Sugar**," Anup Shah
- "**200 Years of Progress in the Louisiana Sugar Industry: A Brief History**," Dr. Charley Richard of the *American Sugar Cane League*

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)
- "**State of Sugar**" from *This Week in Louisiana Agriculture*
- "**Louisiana Sugarcane Farmer**," America's Heartland
- *Cane Cutting Scene*, unidentified from the Louisiana State Museum and *KnowLA*, Louisiana Endowment for the Humanities (Art)

UNIT FOCUS

Students will explore the impact that sugar production and trade had on the economic and social course of world history, including in Louisiana. They will seek to answer the following questions: What were the benefits and costs of sugar distribution? Why did people go to such trouble to transplant sugar from one location to another? How did sugar distribution contribute to Louisiana history? Students will explore conflicting information about sugar through research. Through this they will focus on determining text credibility and comparing and contrasting texts to make informative claims. This unit connects to history and science.

Text Use: Determine text credibility, comprehend texts for research, compare and contrast texts to build historical knowledge, use nonfiction and fiction texts to consider the social impact of historical events

Reading: RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.10, RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, RI.8.6, RI.8.7, RI.8.8, RI.8.9, RI.8.10

Writing: W.8.1a-e, W.8.2a-f, W.8.4, W.8.5, W.8.7, W.8.8, W.8.9a-b, W.8.10

Speaking and Listening: SL.8.1a-d, SL.8.2, SL.8.3, SL.8.4, SL.8.5, SL.8.6

Language: L.8.1b-d, L.8.2a-c, L.8.3a, L.8.4a, L.8.5a-c, L.8.6

CONTENTS

Sugar Changed the World Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks

Unit Focus

- **Topic**: Sugar production's influence on society
- **Themes**: Explore fiction and nonfiction texts to make sense of a complex historical setting and series of events
- **Text Use**: Determine text credibility, comprehend texts for research, compare and contrast texts to build historical knowledge, use nonfiction and fiction texts to consider the social impact of historical events

Summative Unit Assessments

A **culminating writing task**:

- Identify author's purpose
- Explain how authors build arguments
- Apply research to understand historical settings

A **cold-read task**:

- Read and understand complex texts
- Write in response to text
- Use nonfiction and fiction texts to consider the social impact of historical events

An **extension task**:

- Determine text credibility
- Comprehend texts for research
- Compare and contrast texts to build historical knowledge

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1** *Cane Cutting Scene* from the Louisiana State Museum and *KnowLA,* and "Sugar Cane" from *I Is a Long-Memoried Woman* (sample tasks)
- **Lesson 2** Prologue and Part One: "From Magic to Spice" from *Sugar Changed the World*
- **Lesson 3** Part Two: "Sugar Hell" from *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*, Marc Aronson and Marina Budhos
- **Lesson 4** "The Story of Gaygayoma Who Lives Up Above," *Philippine Folk Tales*
- **Lesson 5** Part Three: "Freedom" from *Sugar Changed the World* (sample tasks)
- **Lesson 6** "How Sugar Changed the World," *LiveScience*; "Sugar," Anup Shah; and **"Louisiana Sugarcane Farmer," America's Heartland** (sample tasks)
- **Lesson 7** Part Four: "Back to Our Stories: New Workers, New Sugar" from *Sugar Changed the World*
- **Lesson 8** *Sugar Changed the World* (culminating writing task)
- **Lesson 9** "Sugar Cane" (Poem) (extension task)
- **Lesson 10** "200 Years of Progress in the Louisiana Sugar Industry: A Brief History," *American Sugar Cane League,* and **"State of Sugar" from *This Week in Louisiana Agriculture*** (cold-read assessment)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Determine the authors' purpose for writing *Sugar Changed the World*. (RI.8.6) Explain how that purpose is conveyed through the authors' word choice, organization, use of evidence, and development of a central idea. (RI.8.2, RI.8.3, RI.8.4, RI.8.5) Compose an essay that illustrates how the authors convey their purpose and cite textual evidence that strongly supports your analysis.

Teacher Note: Students should write a multiparagraph essay that introduces a claim about the authors' purpose; cites several pieces of textual evidence, including direct quotations with page numbers; organizes reasons and evidence logically; creates cohesion through words, phrases, and clauses; and provides a related conclusion. (RI.8.1; W.8.1a, b, c, e; W.8.4; W.8.5; W.8.9b; W.8.10; L.8.2a-b) The completed writing should use grade-appropriate words and phrases and demonstrate command of proper grammar and usage, punctuation, and spelling, including using a variety of sentence patterns. (W.8.1d; L.8.1c, d; L.8.2c; L.8.3a; L.8.6) Use peer and teacher conferencing as well as small-group writing to target student weaknesses. (W.8.4; W.8.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Sugar production's influence on society • **Themes**: Explore fiction and nonfiction texts to make sense of a complex historical setting and series of events • **Text Use**: Determine text credibility, comprehend texts for research, compare and contrast texts to build historical knowledge, use nonfiction and fiction texts to consider the social impact of historical events	This task assesses: • Identifying author's purpose • Explaining how authors build arguments • Applying research to understand historical settings	**Read and understand text:** • Lesson 2 • Lesson 3 **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 8 (use this task)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ ASSESSMENT[2]

Read "200 Years of Progress in the Louisiana Sugar Industry: A Brief History" by Dr. Charley Richard of the *American Sugar Cane League* independently and watch "**State of Sugar**" **from** *This Week in Louisiana Agriculture*. **Then answer** a combination of multiple-choice and constructed-response questions.[3] Use evidence from the texts for all answers. Sample questions:

- In "State of Sugar," Mr. Simon says, "We've always managed to survive." Explain what he means. Detail how this idea is explained over the course of "200 Years…" and "State of Sugar." How does each text make connections among and distinctions between this idea and its supporting ideas? (RI.8.1, RI.8.2, RI.8.3, RI.8.10)

- Identify a claim for each text. For each claim, locate two pieces of evidence from each text. Evaluate the evidence for each text to determine whether the evidence is relevant and sufficient to support the author's claim or whether the evidence is irrelevant. (RI.8.1, RI.8.8, RI.8.10, SL.8.3)

- In "State of Sugar," Mr. Roney says, "The world market for sugar is now *glutted*." What does he mean by *glutted?* What are the results of a *glutted* world market? What does he suggest would need to occur to reverse the effects of a *glutted* sugar market? (RI.8.4, L.8.4a, L.8.6)

- What are Dr. Richard's, Jim Simon's, and Jack Roney's points of view regarding the sugar industry? How does each reveal his point of view and respond to opposing viewpoints? Identify the advantages and disadvantages of using each medium (print and video) for presenting the points of view. Explain which medium more clearly reveals each speaker's motives. (RI.8.1, RI.8.4, RI.8.6, RI.8.7, RI.8.10, SL.8.2, SL.8.3)

- What connections exist between the global history of sugar and the local history of sugar in Louisiana? Write a multiparagraph essay in which you identify and describe three important contributions that propelled sugar toward success in Louisiana. How do these contributions support or contradict the global history and development of sugar presented in *Sugar Changed the World*? Where do the texts disagree on matters of fact or interpretation? (RI.8.1, RI.8.3, RI.8.9,W.8.2a-f, W.8.4, W.8.9b, W.8.10, L.8.2c, L.8.6)

---

[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing on.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Sugar production's influence on society • **Themes**: Explore fiction and nonfiction texts to make sense of a complex historical setting and series of events • **Text Use**: Determine text credibility, comprehend texts for research, compare and contrast texts to build historical knowledge, use nonfiction and fiction texts to consider the social impact of historical events	This task focuses on: • Reading and understanding complex texts • Writing in response to text • Using nonfiction and fiction texts to consider the social impact of historical events	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 4 **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 10 (use this task)

<u>EXTENSION TASK</u>[4]

1. Work collaboratively to investigate the influence of sugar on our lives today. Gather appropriate advertisements, songs, and popular cultural references. Create a multimedia presentation. (**SL.8.1a-b**, **SL.8.4**, **SL.8.5**, **SL.8.6**)
2. Select a role sugar has played in one of the following areas noted below. Independently research information on the selected role, including the benefits and costs/dangers of sugar, using the resources provided. Assess the credibility of sources and identify where conflicting information exists. Identify whether the conflicts are matters of fact or interpretation. (**RI.8.9**, **W.8.7**, **W.8.8**) (Students can begin research using the bibliography and website list in *Sugar Changed the World* as well as in the **Teacher's Guide.**[5] Additional sites are provided below for beginning research.)
   - Slavery and Global Expansion
   - Diet and Nutrition (i.e., the commercial history of sugar, the growth in demand for sugar over time, and its ties to diet and nutrition)
   - Culture (i.e., language, stories, music, art)
   - Science and Invention.
3. Write an argumentative, research-based essay in which you make a claim about the role of sugar you studied. Argue what impact that role of sugar had on the world at the time in the history and defend your claim using credible and relevant evidence. Properly cite and quote sources, avoiding plagiarism. (**RI.8.1**; **W.8.1a**, **b**, **c**, **e**; **W.8.4**; **W.8.5**; **W.8.8**; **W.8.9b**; **W.8.10**; **L.8.2a-b**)

*Teacher Note: The completed writing should use grade-appropriate words and phrases and demonstrate command of proper grammar and usage, punctuation, and spelling. This should include using a variety of sentence patterns for meaning, interest, and maintaining a consistent style. (*W.8.1d*; *L.8.1b*, *c*, *d*; *L.8.2c*; *L.8.3a*; *L.8.6*) Use peer and teacher conferencing as well as small-group writing to target student weaknesses. (*W.8.4, W.8.5*)*

Example texts for student research on diet and nutrition:
- Sugar propaganda: New York City's "**Drinking Fat**"[6] Campaign, 10 Outrageous Sugar **Ads: Now and Then,**[7] **Vintage C & H Sugar advertisements,**[8] "**8 Unbelievable Sugar Ads**"[9]
- Websites: *Sugar,*[10] The Sugar Association, Inc., and "**Sugar & Sweeteners**"[11] from *USDA Economic Research Service*, United States Department of Agriculture

---

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] **http://sugarchangedtheworld.com/teachers-guide/**

[6] **http://blogs.villagevoice.com/runninscared/pr036-10-image1.gif**

[7] **http://www.spaweekblog.com/2011/03/04/10-outrageous-sugar-ads-now-and-then/**

[8] **http://www.youtube.com/watch?v=-kl6oXu9NnA**

[9] **http://www.vanadia.com/stopbeingsweet/comments/8-sugar-ads/**

[10] **http://www.sugar.org/**

[11] **http://www.ers.usda.gov/topics/crops/sugar-sweeteners/.aspx#.Uv56PfldXTo**

- Articles: "**FDA Scolds Big Corn for 'Corn Sugar' Ads & Websites**"[12] and "**Big Sugar Sues Big Corn Over 'Corn Sugar' Ad Campaign for HFCS**,"[13] Chris Morran; "**Sugar Farmers Sue Corn Processors for Falsely Marketing High-Fructose Corn Syrup as 'Sugar,'**"[14] PR Newswire; and "**Sugar Cane Ethanol's Not-So-Sweet Future**,"[15] CNNMoney

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
- **Topic**: Sugar production's influence on society - **Themes**: Explore fiction and nonfiction texts to make sense of a complex historical setting and series of events - **Text Use**: Determine text credibility, comprehend texts for research, compare and contrast texts to build historical knowledge, use nonfiction and fiction texts to consider the social impact of historical events	This task focuses on: - Determining text credibility - Comprehending texts for research - Comparing and contrasting texts to build historical knowledge	**Read and understand the text:** - **Lesson 1** (sample tasks included) - **Lesson 2** **Express understanding of text:** - **Lesson 6** (sample tasks included) - **Lesson 9** (use this task)

---

[12] http://consumerist.com/2011/09/16/fda-scolds-big-corn-for-calling-hfcs-corn-sugar/
[13] http://consumerist.com/2011/04/28/big-sugar-sues-big-corn-over-corn-sugar-ad-campaign-for-hfcs/
[14] http://www.prnewswire.com/news-releases/sugar-farmers-sue-corn-processors-for-falsely-marketing-high-fructose-corn-syrup-as-sugar-120882284.html
[15] http://money.cnn.com/2007/08/06/news/economy/sugarcane_ethanol/index.htm

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[16] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. Intervention for students below grade level using texts at their reading level
2. Instruction for different learners using grade-level texts to support whole-class instruction
3. Extension for advanced readers using challenging texts

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. Intervention for students below grade level
2. Instruction for different learners to support whole-class instruction and meet grade-level writing standards
3. Extension for advanced writers

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. Support growing reading ability by allowing students to read books at their reading level.
2. Encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[16] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[17] *Cane Cutting Scene*, Unidentified from the Louisiana State Museum and *KnowLA*, Louisiana Endowment for the Humanities (Art) "**Sugar Cane**" from *I is a Long-Memoried Woman*, Grace Nichols	**TEXT DESCRIPTION:** This folk art painting depicts sugar cane farming in Louisiana; it emphasizes a strong cultural identity and bonding through mutual experience. "Sugar Cane" personifies sugar and discusses its inevitable doom. **TEXT FOCUS:** Studying these two texts together, introduce students to the idea that sugar has had a tremendous influence on our culture and economy. Students can explore how different texts present a different tone and point of view, providing them with different ideas of sugar. This will begin their investigation into the varied impact of the sugar trade (both good and bad). **MODEL TASKS** **LESSON OVERVIEW:** View the art scene and read the poem as a class. Analyze the key message of each. Compare the messages presented about sugar, and preview why different communities or individuals may have differing points of view. **READ THE TEXT:** • View the painting as a class and read "Sugar Cane" aloud once as students follow along with a printed copy. **UNDERSTAND THE TEXT:** • In pairs, have students analyze *Cane Cutting Scene* using the Library of Congress **tool for analyzing prints** or the **OPTIC strategy**[18] for analyzing visual images. • In pairs, have students analyze "Sugar Cane" by Grace Nichols using the **TP-CASTT strategy**[19] (**RL.8.1**, **RL.8.2**, **RL.8.3**, **RL.8.4**, **L.8.5a-c**) • Have each group present their analysis to the whole class. • As a class, discuss the mood developed in *Cane Cutting Scene* based on the images and colors, and the mood in "Sugar Cane" based on the author's word choice and tone. Describe how each portrays a different mood. Ask students, "What does the mood of each suggest about the author's opinion of sugar? Why do you think each author may have a different point of view on sugar?" (**SL.8.1a**, **c-d**)

---

[17] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[18] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[19] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING:
	• Conclude the lesson by asking each group to compare the different points of view presented in each text. Students should individually respond to the following in writing: What is the attitude of the poet and the artist toward sugar cane farming? Compare and contrast the points of view and how each point of view is developed and conveyed through the work. (**RL.8.5**, **RL.8.10**, **W.8.9a**, **W.8.10**, **SL.8.2**)
LESSON 2: Prologue and Part One: "From Magic to Spice" from *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*, Marc Aronson and Marina Budhos	**TEXT DESCRIPTION:** These sections of the text provide an introduction and highlight the premise for exploring the origins of sugar. They help answer the question, "Why is there a book about sugar?" The structure of the text makes connections among and distinctions between the various historical events and the global spread of sugar use. (**RI.8.3**, **RI.8.10**) **TEXT FOCUS:** "The Age of Honey" in the Prologue and "The Problem with Sugar Cane" in Part One contain words and phrases useful for determining meaning through context and analyzing their impact on meaning and tone. Analyze the structure of individual paragraphs, focusing on how the sentences develop a certain concept. (**RI.8.4**, **RI.8.5**, **L.8.4a**) **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Begin work on the **Extension Task**. Divide students into pairs or groups, and have them begin searching for appropriate advertisements, songs, and popular culture references to sugar to address #1 of the **Extension Task**.
LESSON 3: Part Two: "Sugar Hell" from *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*, Marc Aronson and Marina Budhos	**TEXT DESCRIPTION:** This section presents the atrocities of the slave trade and provides opportunities to evaluate the argument against the inhumane treatment of slaves. (**RI.8.8**, **RI.8.10**) **TEXT FOCUS:** Determine how the authors develop a central idea through their word choice, the resulting tone, and their use of evidence to respond to conflicting viewpoints. (**RI.8.2**, **RI.8.4**, **RI.8.6**)
LESSON 4: "**The Story of Gaygayoma Who Lives Up Above**," *Philippine Folk Tales* (Tinguian), compiled and annotated by Mabel Cook Cole	**TEXT DESCRIPTION:** This folktale illustrates how sugar is essential to the culture of various nations. The premise of this text revolves around the intense desire for sugar among humans and gods. **TEXT FOCUS:** Analyze how particular incidents involving sugar propel action, reveal aspects of a character, and provoke a decision. (**RL.8.2**, **RL.8.3**) Identify the role that the desire for sugar has on individuals and communities. Connect these themes to those presented in *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science.*

TEXT SEQUENCE	TEXT USE
LESSON 5: Part Three: "Freedom" from *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*, Marc Aronson and Marina Budhos	**TEXT DESCRIPTION:** This section elaborates on the ethical and political considerations of slavery, property, and freedom. Students consider the questions, "What were the benefits and costs of sugar distribution? Why did people go to such trouble to transplant sugar from one location to another, and how did sugar distribution contribute to Louisiana history?" (**RI.8.2**, **RI.8.6**) **TEXT FOCUS:** The ideas presented here are more abstract than those in the previous two sections. Students will need support summarizing and making meaning of this text. This section helps students better understand the authors' argument and how the authors use evidence to respond to conflicting viewpoints. Finally, use the evaluation to determine a central idea. (**RI.8.2**, **RI.8.5**, **RI.8.6**, **RI.8.8**, **RI.8.10**) **MODEL TASKS** **LESSON OVERVIEW:** Students read and summarize the text. Students identify the major claims made in each section and evaluate the approach and evidence the author uses to make the claim. **READ THE TEXT:** - Have students read Part Three independently. (**RI.8.10**) Divide students into groups and assign each group a subsection from Part Three. Have each group summarize the subsection. (**RI.8.2**) Have groups swap summaries for review against the original text. When students get their summary back, they should make adjustments based on the feedback from the other group. **UNDERSTAND THE TEXT:** - In pairs, have students analyze how the authors build their claims by analyzing the structure of a supporting paragraph (e.g., In "All Men Are Equal: America," identify the claim made in the section. Then look at each sentence of the section. How does each sentence relate to the claim? Does the sentence provide evidence in support of the claim, offer a counterpoint, refine the claim, introduce a new idea?). (**RI.8.5**, **SL.8.1a**) - Have each group present their analysis to the class. Transfer ideas from individual graphic organizers onto a class chart to delineate the argument and claims of Part Three. Use the chart as a class to evaluate the authors' argument and use of evidence. (**RI.8.6**, **RI.8.8**, **SL.8.1c-d**, **SL.8.6**)

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Finally, model how to write a sentence for the central idea of a text (**developing a sentence frame**[20]) and then have students work in their collaborative groups to determine a central idea of Part Three with three bulleted pieces of supporting evidence. (**RI.8.1**, **RI.8.2**, **RI.8.10**, **W.8.9a**, **W.8.10**, **L.8.6**)
LESSON 6: "How Sugar Changed the World," Heather Whipps, *LiveScience* "Sugar," Anup Shah "**Louisiana Sugarcane Farmer**," **America's Heartland**	**TEXT DESCRIPTION:** These texts present similar information to the anchor text, but the presentation and/or evidence is varied. **TEXT FOCUS:** Studying these texts together provides opportunities to analyze two or more texts that provide conflicting information on the same topic. Students are able to identify where the texts disagree on matters of fact and interpretation. Students also evaluate the advantages and disadvantages of using different mediums to present a particular topic or idea. (**RI.8.7**, **RI.8.9**) **MODEL TASKS** **LESSON OVERVIEW:** Read and watch the texts. Pull out key ideas from each and compare them to ideas presented in the anchor text. Have students identify whether the places of disagreement are differences of fact or perception. **READ AND UNDERSTAND THE TEXTS:** • Read aloud "How Sugar Changed the World" by Heather Whipps. Pull out two key points from the text and model for students how to compare and contrast those two points with similar points made in the anchor text. (e.g., Whipps's text discusses "Triangle Trade" whereas *Sugar Changed the World* questions the concept of "Triangle Trade" on page 37.) • After this modeling, ask students to work in pairs to do the same. Have students identify additional points of agreement and conflict between the two texts. For each, the students should explain whether the texts disagree on matters of fact (i.e., they are presenting different factual information) or interpretation (i.e., they are interpreting the impact of the same information in different ways). • Then have students do the same work in groups comparing "Sugar" by Anup Shah to *Sugar Changed the World*. (**RI.8.1**, **RI.8.9**, **RI.8.10**, **SL.8.1a**) • Finally watch "Louisiana Sugarcane Farmer" by America's Heartland. Identify the words, images, ideas, and events used to describe Lane Blanchard and his family's experiences with sugar cane farming. Create the same list for *Sugar Changed the World* based on the Portrait Gallery of Sugar Work (pages 42-53) and "The Sugar

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE

	Purchase and the Death State" (pages 92-95). (**RI.8.1**, **RI.8.4**, **L.8.5c**, **L.8.6**) As a class, identify where the two texts disagree and evaluate the use of evidence in each (i.e., What evidence is relevant and sufficient or irrelevant?). (**RI.8.1**, **RI.8.8**, **SL.8.3**) Then determine whether the conflicts in information between the video and anchor are matters of fact or interpretation. (**RI.8.9**)
	
	• Conclude the lesson by discussing the author's purpose and how the purpose of each text is conveyed through the details (i.e., images, words, emphasized events, etc.). (**RI.8.3**, **RI.8.4**, **RI.8.6**, **L.8.5c**) Evaluate the motives behind the video and discuss the advantages and disadvantages of each medium. (**RI.8.7**, **SL.8.1c-d**, **SL.8.2**)
	
	EXPRESS UNDERSTANDING:
	
	• Have students work in pairs to write a response to the following: Select two of the texts read, and compare and contrast how information is presented in each. Identify whether differences resulted from fact or interpretation. (**RI.8.9**, **W.8.2a-f**, **W.8.10**) Cite textual evidence to support your response. (**RI.8.1**, **W.8.9.b**) Use the following process with students to complete the task:
	
	    o Students identify which texts they will use from this lesson for the prompt provided.
	
	    o Students complete an evidence chart as a pre-writing activity. An evidence chart has three columns: (1) Evidence: Quote or Paraphrase, (2) Page Number, (3) Elaboration/Explanation of How This Evidence Supports Ideas or Arguments. (**RL.8.1**, **W.8.2b**, **W.8.9a**)
	
	    o Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing (i.e., expository, analytical, argumentative) and to think about the evidence they found. Have student pairs (or the teacher) review each other's evidence chart and offer feedback. (**W.8.5**)
	
	    o Have students develop a thesis statement.[21] This could be done independently, with a partner, small group, or the entire class. As needed, model for students how to create a thesis statement. (**W.8.2a**)
	
	    o Have students complete a first draft and then work in pairs to ensure students use grade-appropriate words and phrases gathered through the text. (**W.8.4**, **W.8.5**, **L.8.1a**, **L.8.6**)
	
	    o Have students complete a final draft. Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an organizational frame, modeling, showing models of strong and weak student work, and providing descriptive feedback, etc.).

---

[21] Resources for developing thesis statements: **http://owl.english.purdue.edu/owl/resource/545/01/** or **http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml**.

TEXT SEQUENCE	TEXT USE
	• **Note for Small-Group Writing:** To support student writing, use various sentences from the texts in the unit as models. For example, use the following sentence from "How Sugar Changed the World" by Heather Whipps: "Today more sugar is produced in Brazil than anywhere else in the world even though, ironically, the crop never grew wild in the Americas." Separate the sentence into meaningful chunks by writing each chunk on a sentence strip or index card.[22] Have students work in pairs to rearrange the sentence and read each rearranged version to determine whether the resulting sentences have similar meaning. Write each rearranged sentence on a single sheet of paper. Have students properly punctuate each sentence. (**L.8.2a**) Discuss the differences in effect of each rearranged sentence. (**L.8.1b**, **d**; **L.8.3a**)
	• Conclude the lesson by discussing author's purpose and how the purpose of each text is conveyed through the chosen details (i.e., images, words, emphasized events, etc.). (**RI.8.3**, **RI.8.4**, **RI.8.6**, **L.8.5c**) Evaluate the motives behind the video and discuss the advantages and disadvantages of each. (**RI.8.7**, **SL.8.1c-d**, **SL.8.2**)
LESSON 7: Part Four: "Back to Our Stories: New Workers, New Sugar" from *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*, Marc Aronson and Marina Budhos	**TEXT DESCRIPTION:** The last section of the text returns to the ideas of the Prologue. Very few new ideas are introduced. As such, this can be read in collaborative groups, using a graphic organizer for analysis. (**RI.8.10**) **TEXT FOCUS:** "Satyagraha" introduces ideas similar to those presented in "All Men Are Equal: America" (pages 73-77) and "The Sound of Liberty" (pages 83-91). Compare and contrast the ideas described in all three subsections. Students can consider, "how is the desire for independence and freedom a universal story of humankind?" (**RI.8.2**, **RI.8.3**)
LESSON 8: *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science*, Marc Aronson and Marina Budhos	**MODEL TASKS** **LESSON OVERVIEW:** • Engage students in the writing process for the Culminating Writing Task. First, ensure students understand the Culminating Writing Task question—define terminology and discuss the implied organizational structure of the essay based on the question (i.e., first *determine* and then *analyze*). • Provide students with a graphic organizer (or have them create their own brainstorming method) and gather and record relevant thoughts, information, and evidence from class notes and *Sugar Changed the World*. (**RI.8.1**, **RI.8.2**, **RI.8.3**, **RI.8.4**, **RI.8.5**, **RI.8.6**, **W.8.1b**, **W.8.9b**) • Then have students work in pairs, small groups, or as a class to discuss the ideas and information gathered and refine their thinking, including locating additional relevant evidence. (**RI.8.1**; **W.8.1b**; **SL.8.1a**, **c-d**) Provide

---

[22] For example, "Today/more sugar/is produced/in Brazil/than anywhere else/in the world/even though/ironically/the crop never grew wild/in the Americas."

TEXT SEQUENCE	TEXT USE
	students with a strong and weak model of student writing about a similar topic, and then **model for students how to turn their notes into sentences**[23] by thinking aloud, focusing on a specific portion of the essay in which students need additional support (i.e., writing and introducing a claim, selecting and integrating relevant evidence, organizing the essay, providing a conclusion, etc.). Invite students to provide suggestions for improving the models based on a **common writing rubric.**[24]
	• Finally, have students write their individual responses to the culminating writing task. (**W.8.1a-e**) Incorporate cycles of drafting with peer and teacher conferencing and revision through small-group writing. (**W.8.4**, **W.8.5**, **L.8.1c-d**, **L.8.2c**, **L.8.3a**, **L.8.6**) A similar process with less teacher guidance and more peer guidance can be used for writing the Extension Task.
	SAMPLE SUMMATIVE TASK: Culminating Writing Task
LESSON 9: "**Sugar Cane**," Alfred Corn (Poem) and various texts for independent research	**TEXT DESCRIPTION:** This poem synthesizes the ideas and concepts of the unit and asks the reader to consider modern-day connections to sugar as both a blessing and a curse. It can be used to analyze how language, devices, and tone develop theme.(**RL.8.2**; **RL.8.4**; **L.8.5a**, **c**) **TEXT FOCUS:** Since this poem addresses concepts being explored in the Extension Task, use it as an introduction and transition to the task. After analyzing and discussing the poem, have students present their multimedia presentations about the influence of sugar on our modern lives and then introduce the independent research. **SAMPLE SUMMATIVE TASK: Extension Task**
LESSON 10: "**200 Years of Progress in the Louisiana Sugar Industry: A Brief History**," Dr. Charley Richard of the *American Sugar Cane League* "**State of Sugar**" from *This Week in Louisiana Agriculture*	**TEXT DESCRIPTION:** These texts address similar concepts to the anchor, but are more focused on Louisiana involvement with sugar cane farming. These texts are sufficiently complex for grade 8. (**RI.8.10**) **SAMPLE SUMMATIVE TASK: Cold-Read Assessment**

---

[23] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
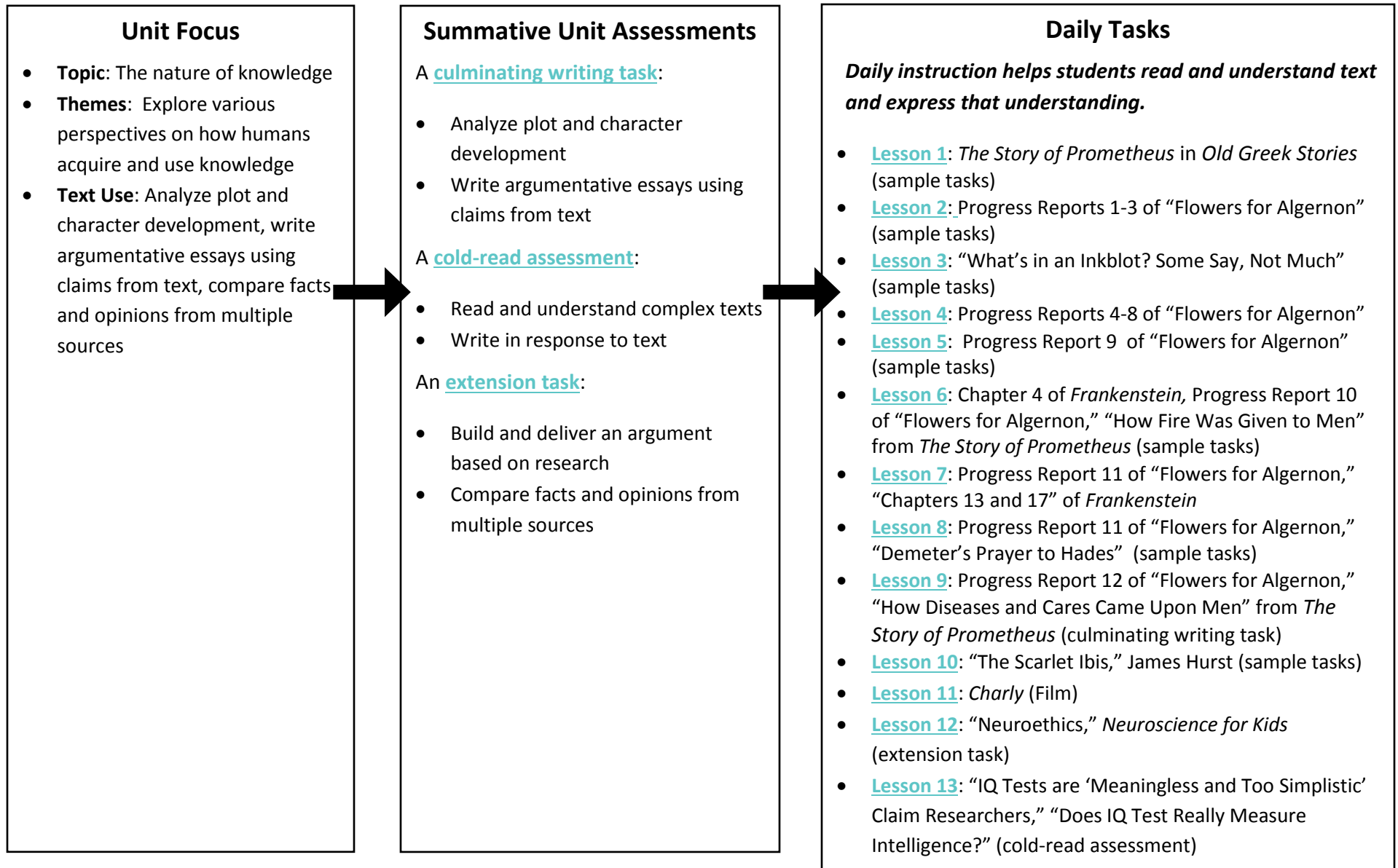[24] http://www.parcconline.org/sites/parcc/files/Grade6-11-ELACondensedRubricFORANALYTICANDNARRATIVEWRITING.pdf

UNIT: "FLOWERS FOR ALGERNON"

ANCHOR TEXT[1]

"**Flowers for Algernon**," Daniel Keyes[2] (literary)

RELATED TEXTS

Literary Texts (Fiction)

- Section I: "**How Fire Was Given to Men**" and Section II: "**How Diseases and Cares Came Among Men**" from *The Story of Prometheus* in *Old Greek Stories*, James Baldwin
- "**Chapter 4**," "**Chapter 13**," and "**Chapter 17**" of *Frankenstein; or the Modern Prometheus*, Mary Shelley
- "**Demeter's Prayer to Hades**," Rita Dove
- "The Scarlet Ibis," James Hurst

Informational Texts (Nonfiction)

- "**What's in an Inkblot? Some Say, Not Much**," Erica Goode
- "**Neuroethics**," *Neuroscience for Kids* (website)
- "**IQ Tests are 'Meaningless and Too Simplistic' Claim Researchers**," Nicholas McDermott
- "**Does IQ Test Really Measure Intelligence?**," Denise Mann

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *Charly*, Ralph Nelson (film)

UNIT FOCUS

Students consider the nature of knowledge and the human desire to seek improvement. Through the various texts, students explore what we learn about ourselves through our interactions with and treatment of others. Even more, students compare various perspectives on this topic to form their own conclusion. This unit can connect to science.

Text Use: Analyze plot and character development, write argumentative essays using claims from text, compare facts and opinions from multiple sources

Reading: **RL.8.1**, **RL.8.2**, **RL.8.3**, **RL.8.4**, **RL.8.5**, **RL.8.6**, **RL.8.7**, **RL.8.9**, **RL.8.10**, **RI.8.1**, **RI.8.2**, **RI.8.3**, **RI.8.4**, **RI.8.5**, **RI.8.6**, **RI.8.8**, **RI.8.9**, **RI.8.10**

Writing: **W.8.1a-e**, **W.8.2a-f**, **W.8.3a-e**, **W.8.4**, **W.8.5**, **W.8.6**, **W.8.7**, **W.8.8**, **W.8.9a-b**, **W.8.10**

Speaking and Listening: **SL.8.1a-d**, **SL.8.3**, **SL.8.4**, **SL.8.6**

Language: **L.8.1a**, **c-d**; **L.8.2a-c**; **L.8.3a**; **L.8.4a-d**; **L.8.5a-c**; **L.8.6**

CONTENTS

"Flowers for Algernon" Unit Overview

Unit Focus

- **Topic**: The nature of knowledge
- **Themes**: Explore various perspectives on how humans acquire and use knowledge
- **Text Use**: Analyze plot and character development, write argumentative essays using claims from text, compare facts and opinions from multiple sources

Summative Unit Assessments

A **culminating writing task**:

- Analyze plot and character development
- Write argumentative essays using claims from text

A **cold-read assessment**:

- Read and understand complex texts
- Write in response to text

An **extension task**:

- Build and deliver an argument based on research
- Compare facts and opinions from multiple sources

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: *The Story of Prometheus* in *Old Greek Stories* (sample tasks)
- **Lesson 2**: Progress Reports 1-3 of "Flowers for Algernon" (sample tasks)
- **Lesson 3**: "What's in an Inkblot? Some Say, Not Much" (sample tasks)
- **Lesson 4**: Progress Reports 4-8 of "Flowers for Algernon"
- **Lesson 5**: Progress Report 9 of "Flowers for Algernon" (sample tasks)
- **Lesson 6**: Chapter 4 of *Frankenstein,* Progress Report 10 of "Flowers for Algernon," "How Fire Was Given to Men" from *The Story of Prometheus* (sample tasks)
- **Lesson 7**: Progress Report 11 of "Flowers for Algernon," "Chapters 13 and 17" of *Frankenstein*
- **Lesson 8**: Progress Report 11 of "Flowers for Algernon," "Demeter's Prayer to Hades" (sample tasks)
- **Lesson 9**: Progress Report 12 of "Flowers for Algernon," "How Diseases and Cares Came Upon Men" from *The Story of Prometheus* (culminating writing task)
- **Lesson 10**: "The Scarlet Ibis," James Hurst (sample tasks)
- **Lesson 11**: *Charly* (Film)
- **Lesson 12**: "Neuroethics," *Neuroscience for Kids* (extension task)
- **Lesson 13**: "IQ Tests are 'Meaningless and Too Simplistic' Claim Researchers," "Does IQ Test Really Measure Intelligence?" (cold-read assessment)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[3]

Has Charlie fundamentally changed from the beginning of the text? Was his life improved as a result of the surgery?

Write an argumentative essay in which you state a claim about Charlie's improvement. Support your claims with reasons and evidence from the text that show how the author's choices (i.e., point of view/dramatic irony and text structure) affect the answers to the questions above.

Teacher Note: Students should write a multiparagraph essay that introduces a claim about Charlie and the success of the surgery. Essays should cite several pieces of textual evidence, including direct quotations with page numbers, organize reasons and evidence logically, create cohesion through words, phrases, and clauses, and provide a related conclusion. (RL.8.1, RL.8.2, RL.8.3, W.8.1a, b, c, e; W.8.4, W.8.5, W.8.9b, W.8.10, L.8.2a-b) The completed writing should use grade-appropriate words and phrases, and demonstrate command of proper grammar, usage, punctuation, and spelling. (W.8.1d, L.8.1c, d; L.8.2c, L.8.3a, L.8.6) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses. (W.8.4, W.8.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The nature of knowledge • **Themes**: Explore various perspectives on how humans acquire and use knowledge • **Text Use**: Analyze plot and character development, write argumentative essays using claims from text, compare facts and opinions from multiple sources	This task assesses: • Analyzing plot and character development • Writing argumentative essays using claims from text	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 4 **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 7 • Lesson 8 (sample tasks included) • Lesson 9 (use this task)

---

[3] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

<u>**COLD-READ ASSESSMENT**[4]</u>

Read "IQ Tests are 'Meaningless and Too Simplistic' Claim Researchers" by Nicholas McDermott and "Does IQ Test Really Measure Intelligence?" by Denise Mann independently, and answer a combination of multiple-choice and constructed-response questions[5] about the texts and in comparison to the other texts in the unit. Use evidence for all answers. Sample questions:

- Identify the various viewpoints in "Does IQ Test Really Measure Intelligence?" How does Mann introduce and acknowledge each viewpoint in the article? (**RI.8.1**, **RI.8.6**)

- In Progress Report 10 (April 21) from "Flowers for Algernon," Charlie comments, "I'm not sure what an *I.Q.* is. Dr. Nemur said it was something that measured how intelligent you were—like a scale in the drugstore weighs pounds. But Dr. Strauss had a big argument with him and said an I.Q. didn't weigh intelligence at all. He said an I.Q. showed how much intelligence you could get, like the numbers on the outside of a measuring cup. You still had to fill the cup up with stuff. Then when I asked Burt [. . .] he said that both of them were wrong [. . .]. Burt says that the I.Q. measures a lot of different things including some of the things you learned already, and it really isn't any good at all." Which character's opinion (Dr. Nemur or Dr. Strauss) is most supported by the two articles you read? Cite textual evidence to support your response. (**RL.8.1**, **RL.8.3**, **RI.8.1**, **RI.8.9**)

- Identify how the two informational texts contain conflicting information and/or disagree, and then explain whether their disagreement is based on fact or opinion. Provide evidence from both texts to support your response. (**RI.8.1**, **RI.8.9**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
- **Topic**: The nature of knowledge - **Themes**: Explore various perspectives on how humans acquire and use knowledge - **Text Use**: Analyze plot and character development, write argumentative essays using claims from text, compare facts and opinions from multiple sources	This task focuses on: - Reading and understanding complex texts - Writing in response to text	**Read and understand text:** - Lesson 3 (sample tasks included) **Express understanding of text:** - Lesson 5 (sample tasks included) - Lesson 10 (sample tasks included) - Lesson 13 (use this task)

---

[4] <u>Cold-Read Assessment:</u> Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments. (double-check this link; I got an error message)

[5] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[6]

According to William Safire, "Neuroethics is the examination of what is right and wrong, good and bad about the treatment of, perfections of, and welcome invasion or worrisome manipulation of the human brain." After reading "Flowers for Algernon" and "**Neuroethics**," *Neuroscience for Kids* (Website), conduct research to prepare for a formal debate about one of the following topics:

- The use of science and/or technology to alter brain function
- The use of IQ tests for determining a person's intelligence. (**W.8.7**)

Be prepared to support either side of the debate with evidence from the various texts in the unit as well as at least three research sources. (**RL.8.1**, **RI.8.1**, **SL.8.1a-b**, **SL.8.4**, **SL.8.6**) Following the debate, turn in a bibliography and formal, written notes that properly cite your sources and avoid plagiarism. (**W.8.8**, **W.8.9b**, **W.8.10**)

During the debate, the audience will collaborate through a platform like **TodaysMeet**[7] to make comments, ask questions, and evaluate the efficacy of each side in the debate. (**W.8.6**, **SL.8.3**)

Possible Research Sources:

- "**Memory Implants**," Jon Cohen
- "**Wireless Brain Implant Could Help Patients Control Computers Using Their Minds**," Ian Chant
- "**Brain implant allows paralysed woman to control a robot with her thoughts**," Ian Sample
- "**The futuristic brain implant that makes monkeys smarter**," The Week staff
- "**UCLA Scientists Recreate 'Flowers for Algernon' With a Happy Ending; Discover Statins Overcome Gene Mutation Linked to Learning Disabilities**," Elaine Schmidt
- "**IQ to the Test**," Stephen Ceci
- "**Intelligent Intelligence Testing**," Etienne Benson
- "**Howard Gardner's Multiple Intelligences: A Theory for Everyone**," *Education World*

---

[6] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is narrative task related to the unit focus.

[7] **https://todaysmeet.com/**

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: The nature of knowledge • **Themes**: Explore various perspectives on how humans acquire and use knowledge • **Text Use**: Analyze plot and character development, write argumentative essays using claims from text, compare facts and opinions from multiple sources	This task focuses on: • Building and delivering an argument based on research • Comparing facts and opinions from multiple sources	**Read and understand the text:** • Lesson 3 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 8 (sample tasks included) • Lesson 11 • Lesson 12 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[8] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction; and
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards; and
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level; and
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[8] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[9] Section I: "<u>How Fire Was Given to Men</u>" and Section II: "<u>How Diseases and Cares Came Among Men</u>" from *The Story of Prometheus* in *Old Greek Stories*, James Baldwin	**TEXT DESCRIPTION:** These Greek myths describe the creation of man and provide a mythical explanation of difficulties mankind endures. **TEXT FOCUS:** This text provides a mythical basis for many of the themes and ideas explored in the anchor (what happens when we make decisions out of personal gain; what happens when people become greedy for control and knowledge). Reading this in advance of reading "Flowers for Algernon" prepares students to examine later how authors draw on and adapt sources to create modern works of fiction. (**RL.8.9**) **MODEL TASKS** **LESSON OVERVIEW:** Students read the texts and define key vocabulary. Then they explore the multiple meanings of vocabulary. Students work in pairs to summarize the text and then discuss as a class. Finally, through discussion and in writing, students compare the myths to other previously read texts. **READ THE TEXT:** • Have students read the text in pairs. • While reading, have students identify unknown and multiple-meaning words and phrases (e.g., *forethought, amid, idleness, intent, wretched, boldly, dreary, spite, hastened, tyrant, lurking, whirring, gaunt, foreboding,* and *befriended*). (**RL.8.4**) Have students work with their partner to determine the meaning of the words based on context and verify the definitions using a dictionary. (**L.8.4a**, **d**) • Have students investigate the relationships of the words. For example, identify synonyms and antonyms and/or additional words with similar denotations but different connotations. (**L.8.5b**, **c**) Create **semantic maps**[10] to demonstrate understanding of the words and their relationships. Discuss the change in meaning that would result from substituting different but related words for those that are used. (**L.8.6**) • Have students select two to three longer sentences from the text and divide the longer sentences into meaningful phrases or chunks. For example:

---

[9] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[10] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	o "While the Mighty Folk/ were spending their time/ in idleness,/ drinking nectar and eating ambrosia,/ he was intent/ upon plans/ for making the world wiser and better/ than it had ever been before." o "He found them/ living in caves and in holes/ of the earth,/ shivering with the cold/ because there was no fire,/ dying of starvation,/ hunted by wild beasts and by one another/–the most miserable/ of all living creatures." • Discuss with students how the verbals (i.e., "drinking nectar and eating ambrosia," "shivering with the cold," and "hunted by wild beasts") function in the different sentences. Consider moving around chunks of the sentences and discuss how rearranging the placement changes the meaning or effect of the sentence. Then have students break the longer sentences into two or more shorter sentences and rewrite the sentences into their own words. Lastly, have students **compose an original sentence**[11] for their summaries (below) using the evaluated sentences as models. (**W.8.10**, **L.8.1a**) **UNDERSTAND THE TEXT:** • Have students individually summarize either Section I or Section II. (**RL.8.2**) • Then have students find a partner who summarized the other article. Students should discuss each draft and help their partner edit and rewrite their summary. Each pair should work to include one sentence modeled after the text (see task above). (**W.8.5**, **L.8.1a**) • Ask the class a series of comprehension questions to ensure students understand how the characters' actions and resulting consequences reveal a message. For example: o Why does Jupiter refuse to give humans fire? (**RL.8.3**) o The word "mighty" is used several times throughout the text to refer to Jupiter and the other gods on the hill. Evaluate the use of this word throughout the text. Does the meaning change? (**RL.8.4**) o What motivated Prometheus to defy Jupiter? o What was Jupiter's punishment for man? What does it symbolize? o According to the text, how do Pandora's actions affect us today? (**RL.8.2**)

---

[11] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • In pairs, have students select an incident or line of dialogue and write a brief response to the following: Analyze how the incident or dialogue you chose helps create the plot or reveals traits of a character. (**RL.8.1**, **RL.8.3**, **W.8.9a**, **W.8.10**) Provide an **answer frame**[12] to support students in organizing their writing. • In pairs, brainstorm connections between the myths and other previously read texts (e.g. biblical stories), focusing on similar lessons/morals, character types, and pattern of events. • Conduct a **fishbowl discussion**[13] in which students discuss how the myths are similar to and different from the biblical stories of creation. (**Note:** This may require a review of the biblical versions.) (**RL.8.9**, **SL.8.1a**, **c**-**d**, **SL.8.6**) As students cite textual evidence to support their ideas, the outer circle (the listeners) should evaluate the use of evidence to determine what evidence most strongly supports the positions of the inner circle (the speakers). Students can track their evaluations, make comments, and ask questions using a graphic organizer, journals, or on a backchannel platform like **TodaysMeet**.[14] (**RL.8.1**, **W.8.6**, **SL.8.3**)
LESSON 2: Progress Reports 1-3 of "**Flowers for Algernon**," Daniel Keyes	**TEXT DESCRIPTION:** The first three progress reports provide insight into the main character, Charlie, his work ethic, and his desire to improve himself. This section also describes the screening process he goes through in determining if he is suitable for the surgery. **TEXT FOCUS:** To illustrate Charlie's mental abilities throughout the story, Keyes uses first-person narrative. The format of these texts presents opportunities to analyze Charlie's character (**RL.8.3**, **RL.8.6**) Throughout the unit, students should trace Charlie's cognitive and emotional development by tracking the similarities and differences between Charlie before and after the operation on a graphic organizer or in notes, such as **Cornell Notes**.[15] Students may struggle to decipher some of what Charlie says in his writing due to the lack of punctuation and awkward diction. This first section can be read aloud as students follow along with a printed copy. **MODEL TASKS** **SAMPLE TASK:** Access **sample questions, vocabulary, and a writing task**[16] for "Flowers for Algernon."

---

[12] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[13] Ibid.
[14] **https://todaysmeet.com/**
[15] **http://coe.jmu.edu/learningtoolbox/cornellnotes.html**
[16] **http://www.achievethecore.org/file/608**

TEXT SEQUENCE	TEXT USE
LESSON 3: "[What's in an Inkblot? Some Say, Not Much](#)," Erica Goode	**TEXT DESCRIPTION:** This complex informational text presents students with information to understand the types of tests Charlie is administered in progress reports one through three. **TEXT FOCUS:** This text provides background knowledge for students that will help them understand the anchor text. Students can evaluate Goode's claims concerning the use of the Rorschach test. (**RI.8.2**, **RI.8.8**) She also introduces and responds to multiple conflicting viewpoints throughout the essay, allowing for an analysis of the central ideas. (**RI.8.6**) **MODEL TASKS** **LESSON OVERVIEW:** Read the text aloud. Define key vocabulary. Summarize the arguments for and against the researched test. Write an argumentative essay defending or challenging the use of the test in Charlie's procedure. **READ THE TEXT:** • Read the text aloud as the students follow along. • Have students determine the meaning of unknown words in context (e.g., *devised, ambiguous, depicting, dubious, interprets, interpretations, derived, valid, validity, project, projective, gleaned, bolster, evoke, evocative, diagnose, diagnosis, diagnostic, indicated, incident, controversy, controversial*). (**RI.8.4**, **L.8.4a**) Provide students with a list of Greek and Latin affixes and roots, and have them verify the meaning and sort the words according to their affixes[17] (**L.8.4b**) Then have students reread the words in context and sort the words into word families.[18] Lastly, have students verify the meanings of words and parts of speech using a dictionary and represent their meaning, connections, and associations of through **semantic mapping**[19] or analogies. (**L.8.4c**, **d**; **L.8.5b**, **c**) • Have students interpret the meaning of the following sentence in context: "He said the journal's decision to run the psychologists' article was like asking 'someone who believes in creationism to review evolutionary theory and make recommendations about it.'" How does the author's use of analogy create meaning? (**L.8.6**) **UNDERSTAND THE TEXT:** • Conduct a class discussion to help students comprehend the text. (**RI.8.1**, **RI.8.4**, **L.8.6**) Discuss some of the following questions: ○ How are Rorschach tests used, and how has that use changed over time?

---

[17] e.g., *projective* and *evocative*; *ambiguous* and *dubious*; *devised, depicting*, and *derived*; *interprets/interpretations, indicated, incident*

[18] Word families are groups of words that are sufficiently closely related to each other. Words can be grouped into families in two main ways: They are similar in form or their meanings are related.

[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	o Why are the tests considered *controversial*?
	o What is the *validity* of these tests? What are the reasons that some question the tests' *validity*? (**RI.8.2**)
	o What is the value of comparing the *validity* of the Rorschach tests with medical tests like ultrasounds and MRIs? (**RI.8.3**)
	o Why are the Rorschach tests "projective" tests? (**RI.8.3**)
	o For what reasons and purposes do psychologists disagree on the use of these tests? (**RI.8.2**)
	o What does Dr. Weiner means when he says, "Tests don't 'overpathologize.' That's done by the person who *interprets* them"? (**RI.8.3**, **RI.8.5**)
	• Divide the text, based on subheadings, and ask students to work in pairs to summarize the specific claims made in an assigned section. Have students write out or underline a central claim of the section and the supporting evidence statements. (**RI.8.3**) Ask students to highlight evidence that supports the use of the Rorschach tests in one color and highlight evidence which does not in another color. (**RI.8.1**)
	• As a group, present the annotated text to class and discuss findings.
	• Have students return to their small groups. Then, using a Venn diagram labeled "For" and "Against," ask students to reread "What's in an Inkblot? Some Say, Not Much" to identify which individuals support the use of the Rorschach tests, which individuals are against the use of the Rorschach tests, and which individuals believe the tests are useful only in certain situations (for the overlapping portion of the Venn diagram). (**RI.8.3**, **RI.8.6**) Outside each circle, list textual evidence that supports each point of view. (**RI.8.1**, **W.8.9b**)
	• Lastly, ask students to determine a central idea of "What's in an Inkblot? Some Say, Not Much" and analyze how the author acknowledges the various points of view in the text to develop the central idea, citing textual evidence that supports the analysis. (**RI.8.1**, **RI.8.2**, **RI.8.6**)
	EXPRESS UNDERSTANDING:
	• Ask students to write a brief argumentative essay that claims whether or not the Rorschach tests were appropriate for determining if Charlie was suitable for the procedure. (**W.8.1a-e**, **W.8.10**) Include textual evidence to support the various claims. (**RL.8.1**, **RI.8.1**, **W.8.9a-b**) Use the following process:
	o Students identify their stance on the use of the test (it was appropriate for Charlie or it was not appropriate for Charlie).
	o Students complete an evidence chart as a prewriting activity. Remind students to use any relevant

TEXT SEQUENCE	TEXT USE
	notes they compiled. An evidence chart has three columns: (1) Evidence: quote or paraphrase, (2) Page number, and (3) Elaboration/Explanation of how this evidence supports ideas or argument. (RL.8.1, W.8.1b, W.8.9a)
	○ Students review the prompt to remind themselves what kind of response they are writing (i.e., expository, analytical, argumentative) and think about the evidence they found. Have student pairs (or the teacher) review each other's evidence chart and offer feedback. (W.8.5)
	○ Students develop a specific thesis statement.[20] This could be done independently, with a partner, small group, or the entire class. As needed, model for students how to create a thesis statement. (W.8.1a)
	○ Students complete a first draft and then work in pairs to ensure students use grade-appropriate words and phrases gathered through the text. (W.8.4, W.8.5, L.8.1a, L.8.6)
	○ Students complete a final draft.
LESSON 4: Progress Reports 4-8 (March 23-March 29) of "Flowers for Algernon," Daniel Keyes	**TEXT DESCRIPTION:** This portion of the text describes Charlie's preparation for an experimental surgery that could potentially increase his intelligence. Charlie expresses his desire to participate in the experimental surgery to gain intelligence. **TEXT FOCUS:** Analyze how Charlie's mental and emotional development are revealed in progress reports four through eight. Analyze Keyes' use of dramatic irony in Charlie's misunderstandings of words and situations to help better understand Charlie's character. (RL.8.3, RL.8.6)
LESSON 5: Progress Report 9 (April 3-April 20) of "Flowers for Algernon," Daniel Keyes	**TEXT DESCRIPTION:** As Charlie changes following the surgery, so does the writing, sentence structure, and complexity. Charlie's feelings become more complex, as he begins to realize the mistreatment he previously received. **TEXT FOCUS:** Analyze Keyes' use of dramatic irony on Charlie's new feelings and understanding of things. (RL.8.6) Analyze the impact of Charlie's personal revelations on his character development in this portion of the text. Have student s consider how a theme begins to emerge from the unique point of view of the text and the character changes and interactions. (RL.8.2, RL.8.3) Students also consider how the changes in Charlie's writing reflect changes in his character and how the different structure of the text reveals additional meaning. (RL.8.5) **MODEL TASKS** **LESSON OVERVIEW:** Students read the text. Students create a graphic organizer to track Charlie's changes throughout the book. Students evaluate the impact of Charlie's surgery through class discussion and paired writing.

---

[20] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml

TEXT SEQUENCE	TEXT USE

	READ THE TEXT:
	
	• Have the students read this section in collaborative groups or independently. (**RL.8.10**)
	
	UNDERSTAND THE TEXT:
	
	• Have students continue tracing Charlie's mental and emotional development using a graphic organizer. (They began tracing this in Lesson 2.) The graphic organizer should have two columns: column one – "Before the Operation"; column two – "After the Operation." Students should label rows on the chart: "emotional development," "mental ability," "feelings," "motivations," "understanding of his community," "other." Have students complete the chart based on what they have read. As part of the graphic organizer, prompt students to attribute how they are able to understand the cause of Charlie's changes to a specific cause. In the case of this section of the text, have them explicitly compare and contrast the structure of the text and the Charlie's words and sentences before and after the surgery and then at the end. Students must come to realize that the changes in Charlie's character and point of view are the result of changes in the structure of the text and the author's language. (**RL.8.5**)
	
	• As a class discuss, "How have Charlie's self-realizations affected his attitude and motivation? Include textual evidence as support." (**RL.8.1**, **RL.8.3**)
	
	• Have students analyze Keyes' use of dramatic irony and its effects throughout "Flowers for Algernon." Ask them to keep track of their analysis through a learning log or notes, such as **Cornell Notes**.[21] For this section of the text, focus on Charlie's growing understanding and self-realizations (e.g., his growing sympathy for Algernon, his fear of loneliness and need for connection to others, his understanding of grammar and spelling, his embarrassment at realizing he was being ridiculed). Prompt students to reread the text to answer these questions and support their analysis:
	
	    o What is the connection between Charlie and Algernon? What is ironic about Charlie's feelings toward Algernon? (**RL.8.1**, **RL.8.6**)
	
	    o What do we learn about Charlie through his analysis of Robinson Crusoe? (**RL.8.1**, **RL.8.3**)
	
	    o What is the significance of Charlie's changing perception of Joe and Frank? (**RL.8.1**, **RL.8.2**, **RL.8.6**)
	
	    o Discuss what Charlie means when he says, "I felt naked." (**RL.8.1**, **RL.8.3**)

---

[21] http://coe.jmu.edu/learningtoolbox/cornellnotes.html

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Conduct a **Socratic seminar**[22] focused on the following question: "Is Charlie better off as a result of the surgery?" (**RL.8.2**) Form two circles (one person from each pair is in the inner circle, and one person from each pair is on the outer circle). Provide each pair five minutes to devise an answer to the discussion question and locate specific evidence, using their class notes as a starting point. Then have the inner circle discuss their answers to the question for five minutes using **accountable talk**.[23] (**SL.8.1a**, **b**, **c**, **d**) While the inner circle discusses, students in the outer circle will track the claims made during the discussion, evaluate the reasoning, and identify the evidence presented. (**SL.8.3**) After the first five-minute discussion, have the pairs consult each other to revise their claims and evidence, and develop additional points to make during the discussion. Then have the inner circle continue the discussion for five more minutes. • Conclude the seminar by having students review and reflect on the ideas expressed, and then work with their partner from the discussion to provide a written response to the following question: How does the structure of the text contribute to the reader's understanding of Charlie and the development of a theme? (**RL.8.2**, **RL.8.3**, **RL.8.5**) Provide students with an **answer frame**,[24] to support them in organizing their writing.
LESSON 6: **Chapter 4** of *Frankenstein; or the Modern Prometheus*, Mary Shelley Progress Report 10 (April 21-April 28) of "**Flowers for Algernon**," Daniel Keyes Section I: "**How Fire Was Given to Men**" from *The Story of Prometheus* in *Old Greek Stories*, James Baldwin	**TEXT DESCRIPTION:** Dr. Victor Frankenstein narrates the chapter from *Frankenstein,* and he explains how he feels his scientific capabilities have reached a point where he can manufacture human life. Charlie makes it clear in Progress Report 10 that he believes if he becomes more intelligent, people will like him. **TEXT FOCUS:** The excerpt from *Frankenstein* is complex text for grade 8 and is best read aloud to students as they follow along. Students will likely need to reread the text multiple times for different purposes to determine meaning. At this point in "Flowers for Algernon," students should be able to read the text independently or in collaborative groups. (**RL.8.10**) **MODEL TASKS** **LESSON OVERVIEW:** Read and analyze the language of Chapter 4 of *Frankenstein*. Read "Flowers for Algernon" and continue to track Charlie's progression. Compare and contrast the two texts through class discussion and notes. In writing students share their analysis of the texts.

---

[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[23] Ibid.
[24] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • Read aloud Chapter 4 from *Frankenstein* as students follow along with the text. While reading each section, direct students to **annotate the text**[25] based on the words and phrases the author uses. They should mark the text as they read, circle words or phrases that appear to be important to meaning in the text and underline words or phrases that are unknown or confusing. (**RL.8.4**) After the first reading, ask students what they annotated and why. Reread the words or phrases aloud. Have students pose questions based on the evidence provided, and offer comments and suggestions about the meaning of the words and phrases. (**SL.8.1c**-**d**, **L.8.6**) Some words and phrases may need to be defined by the teacher, as the context is not sufficient for determining meaning (e.g., *ardor, pedantry, sly, infallibly, recourse, apparition, minutiae of causation, endeavors, ineffectual, precepts, incessantly, baffled, impracticability, emaciated, unhallowed, frantic, acuteness, transitory, tranquility, reproach, toil,* and most domain-specific words, such as *physiognomy, anatomy,* and *physiology*) • Have students work in pairs to determine the meaning in context for the academic vocabulary words[26] that many students indicated were unknown. Provide students with a list of Greek and Latin affixes and roots, and have them verify their original definition and make connections between the words based on their affixes or roots (i.e., *exultation, exalted,* and *exemplified; procured, protracted,* and *progressively; acquirement, acquaintance,* and *acquainted; intolerance, intolerable, inquirers,* and *inquiries*). (**RL.8.4**, **L.8.4a**, **b**) Then ask student pairs to verify the word meanings and parts of speech using a dictionary (print or digital). (**L.8.4c**, **d**) Represent the meaning, connections, and associations of the selected words through **semantic mapping**[27] or analogies. (**L.8.5b**) • Have students locate a long sentence in Chapter 4 and divide it into meaningful phrases or chunks. For example: "I paused,/ examining and analysing all the minutiae/ of causation,/ as exemplified/ in the change from life to death,/ and death to life,/ until/ from the midst of this darkness/ a sudden light broke in upon me/—a light so brilliant and wondrous,/ yet so simple,/ that while I became dizzy/ with the immensity of the prospect/ which it illustrated,/ I was surprised/ that among so many men of genius/ who had directed their inquiries towards the same science,/ that I alone/ should be reserved/ to discover so astonishing a secret."

[25] **Ibid.**

[26] *repulsive, intolerance/intolerable, comprehensive, discrimination, inquirers/inquiries, cultivated, acquaintance/acquainted, dogmatism, frank/frankness, banished, abstruse, facile, apprehension, fluctuating, ardent/arduous, exultation/exalted, procured, esteem, conducive, protracted, endued, animated/animation, irksome, degraded, exemplified, bestowing, progressively, obliterated, acquirement, hindrance, bore, unremitting, disquieted, ascribed, vice*

[27] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE

	Analyze how the various phrases function in the sentence to create meaning. (**L.8.1a**) Repeat the process with other sentences. Have students work with a partner to **compose original sentences**[28] using the sentences from *Frankenstein* as models. Use these sentences in the written essay below. (**W.8.10**)
	
	• Create a class summary of the excerpt from *Frankenstein*. (**RL.8.2**) Then have students examine the various steps Victor takes to create the monster as well as his reasoning behind his decisions in the chapter from *Frankenstein*. Create a class chart of Victor's decisions and their results. (**RL.8.3**)
	
	• Read the section of "Flowers for Algernon" as a class. Prompt students to continue to trace Charlie's mental and emotional development by updating the graphic organizer as describe in lesson 5. (**RL.8.1**, **RL.8.3**, **RL.8.5**)
	
	• Have students analyze Keyes' use of dramatic irony. For this section of the text, focus on Charlie's desire to be "normal" and the irony of his situation. For example, focus students on determining how the following comments are ironic:
	
	   ○ "Dr. Nemur says I have to take a *Rorschach Test* tomorrow. I wonder what *that* is."
	
	   ○ "…I guess I'm still angry that all the time people were laughing and making fun of me because I wasn't so smart. When I become more intelligent like Dr. Strauss says, with three times my I.Q. of 68, then maybe I'll be like everyone else and people will like me."
	
	   ○ "People don't talk to me much any more or kid around the way they used to. It makes the job kind of lonely."
	
	• Create a class chart of the arguments and intentions of each scientist (Victor, Dr. Strauss, Dr. Nemur). Then have a discussion using **accountable talk**[29] in which students compare and contrast Charlie's doctors to Victor. (**SL.8.1a**, **c**-**d**) Some example of prompting questions: Of the three doctors, who has the most honorable intentions? Cite the incident or lines of dialogue that are most revealing as to each character's intentions. (**RL.8.1**, **RL.8.3**)
	
	• Discuss as a class the alternate title of *Frankenstein*: *The Modern Prometheus*. How does Shelley draw on the themes, pattern of events, and/or character types from the Greek myth? (Reread the myth at the beginning of the unit as necessary.) How does Shelley adapt or change the myth? What is the significance of those changes? (**RL.8.1**, **RL.8.2**, **RL.8.3**, **RL.8.5**, **RL.8.9**)

---

[28] **Ibid.**
[29] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Have students review and reflect on their notes and various graphic organizers to provide a written independent response to the following question, "What is the role of dramatic irony in "Flowers for Algernon"? How does the author use dramatic irony to support character or theme development?" (**RL.8.3**, **RL.8.6**) Cite evidence from the text to support your response. (**RL.8.1**, **W.8.9a**, **W.8.10**) Provide students with an **answer frame**,[30] to support them in organizing their writing. • Then, have students work in groups to compare and contrast the point of view and structure of the chapter from *Frankenstein* with "Flowers for Algernon." Ask them to provide a group written response that gives an explanation of the similarities and differences between the two texts. (**RL.8.1**, **RL.8.5**, **RL.8.6**, **W.8.2a-f**, **W.8.4**, **W.8.5**, **W.8.9a**, **W.8.10**) Then, as a class, analyze the significance of the differences between the two texts: How would "Flowers for Algernon" be different if it were told from the point of view of Dr. Strauss, Dr. Nemur, or Mrs. Kinnian? Cite textual evidence to support your analysis.
LESSON 7: Progress Report 11 (April 30-May 18) of "**Flowers for Algernon**," Daniel Keyes **Chapter 13** and **Chapter 17** of *Frankenstein; or the Modern Prometheus*, Mary Shelley Section I: "**How Fire Was Given to Men**" and Section II: "**How Diseases and Cares Came Among Men**" from *The Story of Prometheus* in *Old Greek Stories*, James Baldwin	**TEXT DESCRIPTION:** These chapters of *Frankenstein* explore the monster's growing knowledge and the realizations he gains by observing how humans interact. The monster also experiences loneliness and demands in Chapter 17 that Victor create him a female companion. Charlie's mental growth is demonstrated in many ways in this section (i.e., maturation, feelings toward Miss Kinnian, realization of the motivations of his doctors, etc.). **TEXT FOCUS:** Both the monster and Charlie experience loneliness as they gain knowledge. Compare and contrast how particular experiences and insights of the monster and Charlie propel the action in each of the texts, and reveal aspects of these two characters as well as a theme about the importance and dangers of knowledge. (**RL.8.2**, **RL.8.3**) Explore Charlie's syntax and use of ellipses, dashes, and verbal phrases in the section and compare to his earlier reports—analyze how Charlie's writing reflects changes in his character and the different structure of the text after Charlie's surgery reveals additional meaning. (**RL.8.3**, **RL.8.5**, **L.8.2a-b**) Focus students on rereading the report from April 30 to evaluate the significance of Fanny's *allusion*. (**RL.8.9**, **L.8.5a**) The excerpts from *Frankenstein* are complex and are best read aloud to students as they follow along. Students will likely need to reread these chapters multiple times to determine meaning.

[30] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
LESSON 8: Progress Report 11 (May 20) of "[Flowers for Algernon](#)," Daniel Keyes "[Demeter's Prayer to Hades](#)," Rita Dove	**TEXT DESCRIPTION:** Charlie reaches the height of his intelligence in this section, and begins to understand what it means to appreciate others and feel empathy. He decides to use his intelligence to help others. Demeter's "Prayer to Hades" explores the concept that we must have "knowledge" of our actions as these may lead to other consequences. **TEXT FOCUS:** Reading these sections together provides opportunities to examine how contemporary authors draw on myths and traditional literature to enhance reader understanding. (**RL.8.9**) The poem also shares a common theme with "Flowers for Algernon." (**RL.8.2**) **MODEL TASKS** **LESSON OVERVIEW:** Read the texts aloud and then have students reread, focusing on vocabulary. Through class discussion and writing students analyze the impact of Charlie's surgery. **READ THE TEXT:** • Read aloud the incident from May 20 while students follow along. Then have students reread with a partner. During the second reading, have students determine the meaning of unknown and multiple-meaning words and phrases (e.g., *vacant/vacuous*, *sense/sensible/sensibility*, *inferior/inferiority*, *feeble-minded*) based on context, and verify the definitions using a dictionary. (**RL.8.4**, **L.8.4a**, **d**) Then investigate the relationship of the words. Identify synonyms and antonyms and/or additional words with similar denotations but different connotations. (**L.8.5b-c**) Visually represent the meaning, connections, and associations of the various words through [semantic mapping](#)[31] or analogies. Discuss the change in meaning that would result from substituting different but related words for those that are used. (**L.8.6**) • Read the poem aloud to students as they follow along. While "Demeter's Prayer to Hades" appears straightforward in language, it has many layers of meaning and is actually very abstract. There are also allusions to Greek mythology, which could be helpful in understanding the meaning. (**RL.8.9**) **UNDERSTAND THE TEXT:** • Have students analyze the poem "Demeter's Prayer to Hades" using [TP-CASTT](#)[32] to determine how Dove uses words and phrases to develop meaning and tone (attitude toward the poem's subject). (**RL.8.4**, **L.8.5a-c**) How do these elements develop a theme in the poem? (**RL.8.1**, **RL.8.2**) • Prompt students to continue tracing Charlie's mental and emotional development by recording on a graphic organizer (described in lesson 5). For this section of the text, ask students to examine the shift in Charlie's

---

[31] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[32] Ibid.

TEXT SEQUENCE	TEXT USE
	focus from himself to others. How has Charlie developed emotionally as his intelligence increased? Include textual evidence as support. (**RL.8.1**, **RL.8.3**)

- Divide students into pairs. Ask pairs to determine a claim Charlie makes in the report from May 20, and delineate how he supports his claim (i.e., What techniques does he use? How does his word choice affect the meaning and tone of the report? What reasons does he provide, and how does he transition between them? How does Charlie use punctuation (ellipses, dashes) for effect?). (**L.8.2a-b**) Then have the pairs analyze the significance of the incident from the report on May 20: How does this incident reveal Charlie's character and develop a theme? (**RL.8.1**, **RL.8.2**, **RL.8.3**)

EXPRESS UNDERSTANDING:

- Conduct a **Socratic seminar**[33] focused again on the question: "Is Charlie better off as a result of the surgery?" (**RL.8.2**) For this seminar, though, include additional rounds of discussion with additional questions including:

  o How does the speaker's wish in "Demeter's Prayer to Hades" relate to Charlie's realization in the report from May 20?

  o Does the poem provide a wish or a warning?

  o Why do we seek knowledge? How can knowledge be positive and negative?

  o Is it possible to be intelligent in different ways?

Form two circles (one person from each pair is in the inner circle, and one person from each pair is on the outer circle). Provide each pair five minutes to devise an answer to the discussion question and locate specific evidence using their class notes as a starting point. Then have the inner circle discuss their answers to the questions for five minutes using **accountable talk**[34] and providing evidence. (**SL.8.1a-d**) While the inner circle discusses, students in the outer circle will delineate the claims made during the discussion, evaluate the soundness of the reasoning, and identify the evidence presented. (**SL.8.3**) After the first five-minute discussion, have the pairs consult each other to revise and refine their claims and evidence, and develop additional points to make during the discussion. Then have the inner circle continue the discussion for five more minutes. Then move on to the next set of questions and repeat.

- Conclude the seminar by having students review and reflect on the ideas expressed, and then independently review and revise the written response they wrote with a peer in answer to the following question: How does

---

[33] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[34] Ibid.

TEXT SEQUENCE	TEXT USE
	the structure of the text contribute to the reader's understanding of Charlie and the development of a theme? (**RL.8.2**, **RL.8.3**, **RL.8.5**) Allow students the chance to refine their original answer, incorporate additional ideas and evidence, or completely rewrite the response, as necessary. Provide students with an **answer frame**[35] to support them in organizing their writing. Then have them compare their revised response with their original peer's revised response to make suggestions for improvement. (**W.8.5**)
	• Have students select a place in the story to mimic and create their own progress report, ensuring that students include language specific to Charlie's intellectual and emotional development at that point in the story. (**RL.8.1**, **W.8.3a-e**, **W.8.9a**, **W.9.10**, **L.8.2a-c**)
LESSON 9: Progress Report 12 (May 23-July 28) of "**Flowers for Algernon**," Daniel Keyes Section II: "**How Diseases and Cares Came Among Men**" from *The Story of Prometheus* in *Old Greek Stories*, James Baldwin	**TEXT DESCRIPTION:** In the final section of the text, there is a strong connection between Charlie and Algernon, which foreshadows Charlie's future and the deterioration of Charlie's intelligence. The first- person narrative is especially powerful in this section as Charlie's thoughts and fears are all explained to the reader. "How Diseases and Cares Came Among Men" illustrates how, despite "bringing pain and sorrow and death into every household" Pandora prevents Foreboding from taking away all the "joy or hope so long as [humans] lived." **TEXT FOCUS:** Just as in the beginning, the broken style of writing illustrates Charlie's mental state as the results of the operation disintegrate. (**RL.8.5**) Identify evidence that supports whether Charlie is or is not the same at the end of the text as he is at the beginning of the text (**RL.8.1**, **RL.8.3**). Examine changing personal feelings toward Charlie throughout the text based on the text's different structure. Analyze the significance of Algernon, specifically how incidents and interactions between Algernon and Charlie foreshadow details of the plot and reveal information about Charlie. (**RL.8.3**) Compare and contrast the story of Pandora and Charlie's experiences: Did Keyes draw on the myth and tell a hopeful story, or did he adapt the tale to tell a cautionary story? (**RL.8.3**, **RL.8.9**) Work collaboratively to determine a theme of "Flowers for Algernon." (**RL.8.2**) Students should be able to read this section in collaborative groups or independently. (**RL.8.10**) **MODEL TASK** **SAMPLE SUMMATIVE TASK: Culminating Writing Task**

TEXT SEQUENCE	TEXT USE
LESSON 10: "The Scarlet Ibis," James Hurst	**TEXT DESCRIPTION:** This text relates the story of two brothers. Through the course of the story, the narrator, out of pride and embarrassment, forces Doodle to try to be "normal." Ultimately, the reader is left questioning the value of "normal" and the need to improve others in lieu of learning to appreciate their value. **TEXT FOCUS:** This text has many of the same themes as the anchor. The two brothers could represent Charlie (Doodle is Charlie before the operation, and the narrator is Charlie after the operation). Determine the theme of the text, and analyze how it is developed over the course of the text in various aspects such as: author's word choice, character conflicts, specific incidents, and dialogue. The symbolism, figurative language, and academic vocabulary are likely to be difficult for students to understand independently. The themes of the text are also sophisticated and complex. This text is best read aloud as students follow along. Teachers will likely need to provide support and offer multiple opportunities for students to **closely read**[36] and understand the deep meaning of the text. (**RL.8.10**) **MODEL TASKS** **SAMPLE TASK:** Access **sample questions, vocabulary, and a writing task**[37] for "The Scarlet Ibis." (***Note:** This sample is for a different grade level, so make sure to review the content of the questions and writing task to ensure it aligns with the standards in grade 8. Sample questions are also available on the **complete unit for grade 8**[38] on the Teacher Support Toolbox.)*
LESSON 11: *Charly*, Ralph Nelson (Film)	**TEXT DESCRIPTION:** The film version of the text is actually based on the novel. However, the short story mirrors the novel enough that connections can still be made between the written and visual forms of the story. **TEXT FOCUS:** As time allows, consider showing clips from the film rather than the entire film. If choosing to show only a clip, consider showing it closer in proximity to (but still following) the reading of that section of the text. This will allow the comparisons between the written and filmed version of the text to be more relevant. Analyze how the film version of *Charly* is faithful to or departs from the text, evaluating the decisions made by the actors or director. (**RL.8.7**)
LESSON 12: "**Neuroethics**," *Neuroscience for Kids* (Website)	**MODEL TASK** **SAMPLE SUMMATIVE TASK: Extension Task**

---

[36] http://www.achievethecore.org/downloads/Guide%20to%20Creating%20Questions%20for%20Close%20Analytic%20Reading.doc
[37] http://www.achievethecore.org/file/606
[38] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/unit-plan---english-language-arts-grade-8-sample2CE416CFC279.pdf?sfvrsn=8

TEXT SEQUENCE	TEXT USE
LESSON 13: "**IQ Tests are 'Meaningless and Too Simplistic' Claim Researchers**," Nicholas McDermott "**Does IQ Test Really Measure Intelligence?**," Denise Mann	**TEXT DESCRIPTION:** These texts are sufficiently complex for grade 8. (**RI.8.10**) **MODEL TASK** **SAMPLE SUMMATIVE TASK: Cold-Read Assessment**

UNIT: "THE TELL-TALE HEART"

ANCHOR TEXT	**UNIT FOCUS**
"**The Tell-Tale Heart**," Edgar Allan Poe	Students explore the role of the narrator and point of view in a text. Students will understand how the narrative voice of a text can blur the line between fact and fiction and how a "story truth" is often different from but relates to "happening truth." Students will also investigate the motives and bias present in various media.

RELATED TEXTS

Literary Texts (Fiction)

- For independent reading: *Nothing But the Truth*, Avi or *Monster*, Walter Dean Myers[1]
- "**The Secret Life of Walter Mitty**," James Thurber
- **Excerpt** from *The Book Thief*, Markus Zusak and "**Introduction**" from *The Autobiography of Miss Jane Pittman*, Ernest Gaines[2]
- "**The Ransom of Red Chief**," O. Henry
- Last 4 paragraphs of "**By the Waters of Babylon**," Stephen Vincent Benét and "**Good Form**" from *The Things They Carried,* Tim O'Brien[3]
- "**Zoo**," Edward Hoch and "**The Blind Men and the Elephant**," John Godfrey Saxe

Informational Texts (Nonfiction)

- **Narrative Voice and Point of View**[4]
- Excerpts from *Anne Frank: A Diary of a Young Girl*, Anne Frank
- Excerpts from "**Narrative Point of View: Some Considerations**" from the Brock University Department of English Language & Literature*,* John Lye
- "**The Allegory of the Cave**" from Book VII of *The Republic*, Plato
- "**Best-Selling Memoir Draws Scrutiny**" from the *New York Times*, Edward Wyatt

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Website, Video, Film, Music, Art, Graphics)

- *The Treachery of Images (This is not a pipe)* and *Ceci n'est pas une pomme*, Rene Magritte
- "**A Million Little Pieces Revisited: Can the Truth Ever Set James Frey Free?**" from *Big Think*, Daniel Honan (video and transcript)

Text Use: Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources

Reading: **RL.8.1**, **RL.8.3**, **RL.8.4**, **RL.8.5**, **RL.8.6**, **RL.8.9**, **RL.8.10**, **RI.8.1**, **RI.8.2**, **RI.8.4**, **RI.8.6**, **RI.8.7**, **RI.8.8**, **RI.8.9**, **RI.8.10**

Writing: **W.8.1a-e**, **W.8.2a-f**, **W.8.3a-e**, **W.8.4**, **W.8.5**, **W.8.6**, **W.8.7**, **W.8.8**, **W.8.9a-b**, **W.8.10**

Speaking and Listening: **SL.8.1a-d**, **SL.8.2**, **SL.8.4**, **SL.8.5**, **SL.8.6**

Language: **L.8.1b**-**c**, **L.8.2a-c**, **L.8.3a**, **L.8.4a-d**, **L.8.5a-b**, **L.8.6**

CONTENTS

Page 263: Text Set and Unit Focus

Page 264: "The Tell-Tale Heart" Unit Overview

Pages 265-268: Summative Unit Assessments: Culminating Writing Task, Cold-Read Assessment, and Extension Task

Page 269: ELA Instructional Framework

Pages 270-280: Text Sequence and Sample Whole-Class Tasks

---

[1] *Monster* by Walter Dean Myers contains sensitive content and should be reviewed for appropriateness with students prior to assigning it to students to read.

[2] Both of these novels contain sensitive material. In this unit, only excerpts of these novels are used. These excerpts do NOT include sensitive material.

[3] *The Things They Carried* contains sensitive material. In this unit, only excerpts of this text are used. These excerpts do NOT include sensitive material.

[4] Other text options for reviewing point of view: **https://www.carrollwooddayschool.org/uploaded/documents/ElementsofFiction6-4-10.pdf**, **http://www.ohio.edu/people/hartleyg/ref/fiction/pov.html**, or **http://www.huffingtonpost.com/2013/02/20/point-of-view-enhancing-y_n_2720529.html**

"The Tell-Tale Heart" Unit Overview

Unit Focus

- **Topic**: Perception versus reality
- **Themes**: Explore the way that narration, media presentation, and perspective shape individual understanding of information
- **Text Use**: Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources

Summative Unit Assessments

A **culminating writing task**:

- Develop contrasting perspectives
- Use narrative voice to tell a story

A **cold-read assessment**:

- Read and understand grade-level texts
- Compare and contrast how texts approach similar topics

An **extension task**:

- Read and evaluate the reliability of sources
- Examine the role of media on individual perceptions

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: *The Treachery of Images (This is not a pipe)*, *Ceci n'est pas une pomme*, *Nothing But the Truth*, or *Monster* (sample tasks)
- **Lesson 2**: Narrative Voice and Point of View, "The Secret Life of Walter Mitty," Saturday, June 20, 1942, Sunday morning, July 5, 1942 through Monday, September 28, 1942 from *Anne Frank: The Diary of a Young Girl*
- **Lesson 3**: Paragraphs 1-3 and Section V of "Narrative Point of View: Some Considerations," Excerpt from *The Book Thief*, "Introduction" from *The Autobiography of Miss Jane Pittman*
- **Lesson 4**: Paragraphs 1-3 and Section III of "Narrative Point of View: Some Considerations" and "The Ransom of Red Chief" (sample tasks)
- **Lesson 5**: "The Tell-Tale Heart," Paragraphs 1-3, Section III, Section IV, and Section V of "Narrative Point of View: Some Considerations" (sample tasks)
- **Lesson 6**: "The Tell-Tale Heart" (culminating writing task)
- **Lesson 7**: "The Allegory of the Cave" from Book VII of *The Republic, The Treachery of Images (This is not a pipe)*, *Ceci n'est pas une pomme* (sample tasks)
- **Lesson 8**: "Best-Selling Memoir Draws Scrutiny," texts for jigsaw, "A Million Little Pieces Revisited,**"** and independent reading (sample tasks)
- **Lesson 9**: "Zoo" and "The Blind Men and the Elephant" (sample tasks and cold-read assessment)
- **Lesson 10**: "Deconstructing a Television Commercial: Media Literacy" (sample tasks and extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[5]

Rewrite "The Tell-Tale Heart" from a new perspective (i.e., one of the police officers who visit the narrator). Establish a different point of view, word choice, and tone to reflect the narrator's "real" motives and personality. (RL.8.3, RL.8.4, RL.8.6) Use narrative techniques, such as dialogue, pacing, and description, to develop events and characters. As you write be sure to use a variety of transition words, phrases, and clauses to convey sequence and setting shifts; use precise words and phrases, relevant descriptive details, and sensory language; and provide a conclusion that follows from and reflects on the narrated events. (W.8.3a-e, W.8.4) Incorporate details and dialogue from the original text. (W.8.9a, W.8.10)

Compare the different versions (original and student written). (RL.8.5) Write an evidence-based essay identifying and evaluating the different effects of each version. (RL.8.1, RL.8.6, W.8.1a-e, W.8.4, W.8.9a, W.8.10) Cite several pieces of textual evidence to support the analysis, including direct quotations. (L.8.2b-c, L.8.3a, L.8.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Perception versus reality • **Themes**: Explore the way that narration, media presentation, and perspective shape individual understanding of information • **Text Use**: Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources	This task assesses: • Developing contrasting perspectives • Using narrative voice to tell a story	**Read and understand text:** • Lesson 2 • Lesson 3 **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 9 (use this task)

---

[5] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

Read "Zoo" by Edward Hoch and "The Blind Men and the Elephant" by John Godfrey Saxe independently and answer a combination of multiple-choice and constructed-response questions[7] about the texts, using evidence for all answers. Sample questions:

- What is the role of the narrator or speaker in each text? What details in both texts reveal what the narrator or speaker knows? (RL.8.1, RL.8.3)

- How does the difference in point of view between Professor Hugo in "Zoo" and the reader create irony? (RL.8.1, RL.8.6)

- Summarize the point of view of each man in "The Blind Men and the Elephant." What effect results from the difference in point of view between each man and the reader? (RL.8.1, RL.8.2, RL.8.6, W.8.9a, W.8.10)

- According to these texts, what role does perspective or point of view play in understanding a situation? Explain using details for both texts. (RL.8.1, RL.8.2, W.8.9a, W.8.10)

- What is a theme of "Zoo" and "The Blind Men and the Elephant"? Summarize and then compare and contrast the structure of each text. How does the structure contribute to the development of a theme in each text? (RL.8.1, RL.8.2, RL.8.5, RL.8.6, W.8.9a, W.8.10)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
- **Topic**: Perception versus reality - **Themes**: Explore the way that narration, media presentation, and perspective shape individual understanding of information - **Text Use**: Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources	This task focuses on: - Reading and understanding grade-level texts - Comparing and contrasting how texts approach similar topics	**Read and understand text:** - Lesson 1 (sample tasks included) - Lesson 2 - Lesson 3 **Express understanding of text:** - Lesson 4 (sample tasks included) - Lesson 5 (sample tasks included) - Lesson 8 (use this task)

---

[6] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[7] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[8]

As students have explored narrative voice and its effect on readers, they will also evaluate perspective in real-world situations. Have students determine the reliability of sources and become critical readers and viewers of media who can discern fact from fiction. As they evaluate media, students will explore the question: How do I know whether information is reliable?

Have students select a specific topic to research. Students will consider the various ways that media attempts to persuade readers and viewers. (**W.8.7**) As they come across two or more texts that provide conflicting information on the same topic, have them identify where the texts disagree on matters of fact or interpretation. (**RI.8.9**) Possible places of research include:

- social media postings
- online hoaxes and urban legends
- television commercials
- print/online advertisements
- campaigns
- television talk shows
- newspaper articles

Then have students create and deliver a multimedia report that explains how persuasive techniques are used and present the advantages and disadvantages of using different mediums to present a particular topic or idea. (**RI.8.7**, **W.8.2a-f**, **SL.8.4**, **SL.8.5**, **SL.8.6**) Provide examples and evaluate the motives behind the various examples. (**SL.8.2**) Within the presentation, quote or paraphrase the conclusions of others while avoiding plagiarism and following a standard format for citation. (**RI.8.1**, **W.8.8**, **W.8.9b**, **W.8.10**)

Possible resources for research:
- "**Science of Persuasion**," Influence at Work
- "Episode 5: Power of Persuasion" from *Brain Games*, National Geographic Channel
- "**Reference Source for Media Literacy**" from Center for Teaching, The University of Iowa
- "**Buy Me That: Kids and Advertising**," Frank Baker
- "**Dove: Evolution**," DoveGlobal
- "**News Bias Explored: The Art of Reading the News**"
- "**What You See, What You Don't: Television**," Frank Baker
- "**Evaluating Internet Resources**" from Teacher Tap
- "**Advertisements—What psychological tricks do they use?**"
- "**Did You Get the Message?**" from econedlink, Council for Economic Education

---

[8] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is narrative task related to the unit focus.

- "**Believe It or Not?**" from econedlink, Council for Economic Education
- "**Be an Ad Detective**" from econedlink, Council for Economic Education

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Perception versus reality • **Themes**: Explore the way that narration, media presentation, and perspective shape individual understanding of information • **Text Use**: Comprehend, analyze, and use narrative voice, read and evaluate the reliability and impact of media sources	This task focuses on: • Reading and evaluating the reliability of sources • Examining the role of media on individual perceptions	**Read and understand the text:** • **Lesson 1** (sample tasks included) **Express understanding of text:** • **Lesson 4** (sample tasks included) • **Lesson 8** (sample tasks included) • **Lesson 10** (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[9] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. Intervention for students below grade level using texts at their reading level,
2. Instruction for different learners using grade-level texts to support whole-class instruction,
3. Extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. Intervention for students below grade level,
2. Instruction for different learners to support whole-class instruction and meet grade-level writing standards,
3. Extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. Support growing reading ability by allowing students to read books at their reading level.
2. Encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1[10]: ***The Treachery of Images (This is not a pipe)*** and ***Ceci n'est pas une pomme***, Rene Magritte Introduction of independent reading choices: *Nothing But the Truth*, Avi or *Monster*, Walter Dean Myers[11]	**TEXT DESCRIPTION:** The two images by French artist Rene Magritte present images of a pipe and apple with the statement "This is not a pipe" and "This is not an apple." The images question the difference between an image of a thing and the actual thing. The two independent readings suggestions present situations in which the "truth" of the situation is sometimes hard to discern. Teachers may choose to select different or additional independent reading choices for this unit. They should relate to the unit focus and fall within the grades 6-8 band. **TEXT FOCUS:** The images in this unit set up the concepts of the unit—the idea that reality and truth are often based on perspective. Students can analyze the images and engage in a discussion about the meaning of the statement on the image. The independent reading novels address similar ideas—that truth is sometimes hard to pin down. Students read the texts independently (during and/or outside of class) throughout the unit. During class, they discuss the texts with peers and complete teacher-assigned tasks, such as keeping journals or logs with written summaries of chapters or sections and an analysis of specific events that reveal aspects of the main character and develop a theme. (**RL.8.2**, **RL.8.3**) The journal or log can be digital and kept through a platform such as **My Big Campus**[12], **Reading Rewards**[13]**,** or **Edmodo**[14], allowing students to share their thoughts with others reading the same text. (**W.8.6**) **MODEL TASK** **SAMPLE TASKS:** Access video lessons (**Set 1** and **Set 2**) for *Monster* by Walter Dean Myers on LearnZillion.
LESSON 2: **Narrative Voice and Point of View**[15] "**The Secret Life of Walter Mitty**," James Thurber Saturday, 20 June, 1942 (First entry) and Sunday morning, July 5, 1942	**TEXT DESCRIPTION:** The informational text provides an overview of different types of point of view and how they affect the narration of a text. As needed, refer to additional texts read previously with points of view significant to the meaning of the text (e.g., "Flowers for Algernon," *Out of the Dust*, *The Giver*, *Behind the Scenes*). The additional texts present a unique narrative voice that drives the meaning of the text. In "The Secret Life of Walter Mitty," Walter has a wild imagination, which he exercises throughout his mundane errand running with his wife. The excerpt from *Anne Frank: Diary of a Young Girl* presents Anne's experiences as she first moves into the Secret Annex. **TEXT FOCUS:** Texts can be read independently or in pairs. (**RL.8.10**, **RI.8.10**) Students study the different types of point of view and narrative voice in the informational text and then apply that understanding to two different texts.

---

[10] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[11] *Monster* by Walter Dean Myers contains sensitive content and should be reviewed for appropriateness with students prior to assigning it to students to read.

[12] http://www.mybigcampus.com/

[13] http://www.reading-rewards.com/reading-program/log-reading.html

[14] https://www.edmodo.com/

[15] Other text options for reviewing point of view: https://www.carrollwooddayschool.org/uploaded/documents/ElementsofFiction6-4-10.pdf, http://www.ohio.edu/people/hartleyg/ref/fiction/pov.html, or http://www.huffingtonpost.com/2013/02/20/point-of-view-enhancing-y_n_2720529.html

TEXT SEQUENCE	TEXT USE
through Monday, September 28, 1942 from *Anne Frank: The Diary of a Young Girl*, Anne Frank	"The Secret Life of Walter Mitty" has a unique structure. Breaks between what is happening and Walter's imagination are indicated by ellipses. (**L.8.2a**) Students can study the different sections and how they reveal aspects of Walter's character and develop a theme. (**RL.8.2**, **RL.8.3**) Students can analyze how Anne's point of view and language shape the content and style of the excerpt from *Anne Frank: Diary of a Young Girl* and contribute to the development of a central idea. (**RI.8.1**, **RI.8.2**, **RI.8.4**, **RI.8.6**) For both texts, students can compare how the structure of each contributes to the different meaning, purpose, and style of each text. (**RL.8.5**) Following the analysis and comparison, students discuss the effect of point of view and narrative voice on reader understanding. For example, ask students to consider how a naïve narrator (e.g., Jonas in *The Giver*, or Anne Frank in *Diary of a Young Girl*) who offers limited information affects the reader's understanding of the situation.
LESSON 3: Paragraphs 1-3 and Section V: What is the Narrator's Orientation? of "**Narrative Point of View: Some Considerations**" from the Brock University Department of English Language & Literature*, John Lye* **Excerpt** from *The Book Thief*, Markus Zusak[16] "**Introduction**" from *The Autobiography of Miss Jane Pittman*, Ernest Gaines[17]	**TEXT DESCRIPTION:** The informational text provides an overview of the different meanings of point of view in narrative texts and importance of considering point of view and narrators when determining meaning in texts. The two fictional texts present a unique narrative voice that drives the meaning of the text. The narrator of *The Book Thief* is Death, who offers a unique point of view. In this excerpt, we are introduced to the narrator and his impression of the main character, Liesel. *The Autobiography of Miss Jane Pittman* is a fictional story, although the title implies the text is nonfiction. The excerpt provides an introduction in which we are also introduced to a fictional narrator of the text. **TEXT FOCUS:** After listening to the informational text read aloud, students can read the two narrative texts independently or in pairs and consider how the ideas of the informational text are applied to each of the literary texts. (**RL.8.10**) Students can then analyze the language and author's word choice and tone, the various points of view in each text, and how the unique position of each narrator contributes to the meaning and effect of each text. (**RL.8.3**, **RL.8.4**) Lastly, students compare and contrast the structure and role of the narrator in each literary text and discuss how the structure and point of view of the unique narrator create a layer of interest and meaning that is not understood without considering these elements. (**RL.8.2**, **RL.8.5**, **RL.8.6**)
LESSON 4: Paragraphs 1-3 and Section III: How Much Does the Narrator Know? of "**Narrative Point of View: Some Considerations**" from the Brock University Department of English Language & Literature*, John Lye*	**TEXT DESCRIPTION:** "The Ransom of Red Chief" is a tale of two would-be criminals who, upon kidnapping a precocious little boy, are fooled into paying to return the boy—a result Red Chief's parents seem to have predicted from the beginning. **TEXT FOCUS:** This text uses different types of irony to have a humorous effect. It is useful for understanding why point of view and narrative voice are important in a text. The narrator, Sam, tells the story after it happens. His style of storytelling and the interaction of the kidnappers, Red Chief, and his parents contribute to the humorous effect. (RL.8.6) Students can also analyze how the conclusion of the story is not one they predicted. The language contains heavy dialect and difficult vocabulary, so most students will require initial support in reading the text.

[16] This novel contains sensitive material. Only the excerpt is used in this unit.
[17] This novel contains sensitive material. Only the excerpt is used in this unit.

TEXT SEQUENCE	TEXT USE
"The Ransom of Red Chief," O. Henry	**MODEL TASKS** **LESSON OVERVIEW:** Read the texts multiple times to help students summarize the meaning. Students answer comprehension questions in pairs. Students consider more comprehension questions in small groups. Students complete the lesson by completing a writing task analyzing the use of irony in the texts. **READ AND UNDERSTAND THE TEXT:** - Read aloud the excerpts from "Narrative Point of View: Some Considerations." As you read "The Ransom of Red Chief," discuss as a class how the narrator of the story and the various points of view are important to the meaning and effect of the text. - Divide the students into pairs. Re-read aloud paragraphs 1-9 of "The Ransom of Red Chief" as students follow along with a printed copy. Have student pairs summarize the first part of the text in journals and then share their summaries with another pair. (RL.8.2) Monitor the sharing to ensure that students understand the plot. Then ask students to re-read paragraphs 10-29 in pairs. (RL.8.10) - While reading different sections of the texts, have students select 3-4 vocabulary words per section and define the words in context[18] (e.g., *inhabitants, ferocious, emit, couriers, boxed, hereinafter, foil, brute, leech, fraudulent, scheme, provisions, prominent, industriously, dashed, comply, captive, distracted, stealthy, external, proposition, counterproposition, peremptory, desperate, incontinently, sullenly, concealed, subjugated, inclined, extracting*). (L.8.4a) First have them identify the words that reflect the historical times or dialect of the characters. Then provide students with a list of Greek and Latin affixes and roots and have them verify their preliminary definition and sort the words according to their affixes[19] (L.8.4b, L.8.5b) Have students reread the words in context and then sort the words according to their part of speech prior to verifying the meaning and part of speech of the words using a dictionary. (L.8.4c, d) Lastly, have students record the connections, part of speech, and various associations of the word on a semantic map[20] or using analogies. - Have students answer a series of questions with a partner in writing: ○ In the first three paragraphs, the narrator shares that he and his partner have come up with the idea to kidnap someone. Why do they decide on the town of Summit? Use words and phrases from the text to

---

[18] **Note:** Some words don't have enough context to support determining their meaning, so provide a definition for those words as students read the text (e.g., *depredation, lackadaisical, ineffable, proclivities, dote, dastardly, calliope, somnolent, impudent, hither, treachery, comply, diatribe, collaborated, palatable, surreptitiously, renegade, reconnoiter, predominance, contiguous, martyrs, pervading, commend, decry, acceded*)

[19] e.g., *inhabitants, industriously, incontinently, ineffable,* and *inclined; prominent, provisions, proclivities, proposition,* and *counterproposition; peremptory* and *pervading; commend* and *comply; constables, concealed,* and *contiguous; depredation* and *decry; comply, surreptitiously, dastardly, industriously, sullenly,* and *incontinently; somnolent, impudent,* and *fraudulent*

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	support your response. (**RL.8.1**, **RL.8.3**)
	o What is ironic about calling the town Summit? (**RL.8.4**)
	o Twice the narrator says "But wait till I tell you" in regards to his and Bill's decision to kidnap Ebenezer Dorset's son. What additional details does the narrator provide that support this statement and reveal the possible success of the kidnapper's plan to kidnap the young boy? (**RL.8.1**, **RL.8.3**, **RL.8.4**)
	o The captured boy gives a dinner speech. Based on that speech, what kind of boy did they capture? (**RL.8.3**)
	o Paraphrase and interpret the following quotation: "'Perhaps,' says I to myself, 'it has not yet been discovered that the wolves have home away the tender lambkin from the fold. Heaven help the wolves!' says I." (**RL.8.4**, **L.8.5a**)
	o Complete a point of view chart with the following columns: (1) Character, (2) Thoughts, feelings, and actions related to the kidnapping, (3) Evidence from text, (4) **Contrasts and Contradictions**[21] (What is unexpected about how the characters feel or act?). Include you, the reader or audience, as a character. (**RL.8.1**, **RL.8.3**) Then answer the following questions about the chart: What are the different perspectives or points of view about the kidnapping? Choose 2-3 quotations from the text that share something unexpected about the kidnapping so far. Explain your choice. What is the resulting effect of the different points of view? (**RL.8.6**)
	• Read aloud paragraphs 30-86 as students follow along with a printed copy of the text. Have students partner read the end of the text and then reread specific sections to understand the vocabulary and answer text-dependent questions.
	• After another rereading of the text, have students work in pairs to develop word families[22] for vocabulary words previously analyzed (e.g., *captive, predominance, comply, extracting, chronic, desperate, commend*) by determining as many related words as they can for each selected word. For example, the word family for *captive* contains *captivating, capture, captured, capturing, captivated, captivatingly, captivity, captor*, and *captivation*. Students can then determine the part of speech of the words and how the addition of a Greek or Latin affix changes the part of speech and meaning of the word. (**L.8.4b**, **c**; **L.8.5b**; **L.8.6**)
	• Have students continue adding to the point of view chart. (**RL.8.1**, **RL.8.3**) Conduct a class discussion in which students answer the following questions, citing evidence they gathered on their point of view chart:

---

[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[22] Word families are groups of words that are sufficiently closely related to each other. Words can be grouped into families in two main ways: they are similar in form or their meanings are related.

TEXT SEQUENCE	TEXT USE
	o Bill and Sam sign their ransom note, "Two Desperate Men." What are the possible meanings of this signature? (**L.8.5a**)
	o What aspects of each character are revealed through the use of dialect and figurative language? Identify specific sentence or phrases and explain what is revealed through the phrase. (**RL.8.1**, **RL.8.3**)
	o What is unexpected about how Ebenezer Dorset responds to the ransom note, and why do Bill and Sam meet Mr. Dorsett's demands? What details in the text foreshadow that Ebenezer might respond this way? (**RL.8.1**, **RL.8.3**, **RL.8.6**)
	o What is ironic about the kidnapping? Give evidence that supports this statement. Reread the text and review your chart. What clues in the text reveal that kidnapping Red Chief was an ill-advised idea? (**RL.8.6**)
	o How does Henry's use of irony and his word choice create a humorous tone? Use examples from the text to justify your answer. (**RL.8.1**, **RL.8.4**, **RL.8.6**, **L.8.5a**)
	• Conclude the discussion by having student pairs respond in writing to the following prompt: How would the account of this kidnapping be different if it were told from the point of view of Red Chief instead of Sam, the kidnapper? Choose a scene from the piece and write a narrative of this account sharing Red Chief's side of the story. Be sure to include details of what happened and how Red Chief felt during the kidnapping. (**RL.8.6**, **W.8.3a-e**)
	• **Note for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students to be more prepared to participate in whole-class discussion. For example, with a small group of students, choose a scene to recreate from the text in a **Reader's Theater format**[23]. They could recreate a dialogue between the characters, or choose to do one of the monologues of the narrator, Sam. This would be excellent for struggling readers as they would have the chance to work with the vocabulary and the dialect multiple times before reading orally to the class. Additional techniques for supporting fluency can be found with the **ELA Instructional Framework**.[24]
	EXPRESS UNDERSTANDING:
	• Ask students to respond individually in writing to the following prompt: O'Henry is known for using irony in his literary works. How does he use irony in the story "The Ransom of Red Chief"? Write an essay discussing how O'Henry's use of irony creates an effect. Be sure to include textual references to support your analysis using

---

[23] **http://www.readwritethink.org/classroom-resources/lesson-plans/readers-theatre-172.html**
[24] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading**

TEXT SEQUENCE	TEXT USE
	direct quotes and page numbers. (**RL.8.6**, **W.8.1a-e**, **W.8.4**, **W.8.10**) Use the following process with students:
	o Students identify their writing task from the prompt provided.
	o Students complete an evidence chart as a pre-writing activity. Remind students to use any relevant notes they compiled while reading and answering the text-dependent questions. An evidence chart has three columns: (1) Evidence: Quote or paraphrase, (2) Page number, (3) Elaboration/Explanation of how this evidence supports ideas or argument. (**RL.8.1**, **W.8.1b**, **W.8.9a**)
	o Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing (i.e., expository, analytical, argumentative) and think about the evidence they found. Have student pairs (or the teacher) review each other's evidence chart and offer feedback. (**W.8.5**)
	o Have students develop a specific thesis statement[25]. This could be done independently or with a partner. As needed, model for students how to create a thesis statement. (**W.8.1a**)
	o Have students complete a first draft, engage in editing through peer or teacher conferencing, and then complete a final draft. (**W.8.5**) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an organizational frame, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go, etc.).
LESSON 5: "**The Tell-Tale Heart**," Edgar Allan Poe Paragraphs 1-3, Section III: How Much Does the Narrator Know?, Section IV: How Reliable is the Narrator?, and Section V: What is the Narrator's Orientation? of "**Narrative Point of View: Some Considerations**" from the Brock University Department of English Language &	**TEXT DESCRIPTION:** *The Tell-Tale Heart* is narrated by an unidentified caretaker of an old man. The narrator argues that while the reader may think he is insane, he is actually quite sane, and then proceeds to tell the story of how he decided to kill the old man and planned to get away with the crime. The informational text is a rereading. **TEXT FOCUS:** As the narrator addresses the reader from the very beginning of the text, students are invited to evaluate the narrator's claims and his sanity. This text introduces the concept of the "unreliable narrator," and students consider the importance of narrative voice and point of view when reading a text with a narrator they can't trust. (**RL.8.6**) They also discuss how authors manipulate readers and the importance in reading critically and not believing everything they read. **MODEL TASKS** **LESSON OVERVIEW:** Read "The Tell-Tale Heart" aloud as students follow along. Define key vocabulary. Students reread the text independently. Students analyze the perspective of the narrator. Students read "Narrative Point of View." Students discuss a series of questions to compare the texts.

---

[25] Resources for developing thesis statements: **http://owl.english.purdue.edu/owl/resource/545/01/** or **http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml**.

TEXT SEQUENCE	TEXT USE

Literature, John Lye	**READ THE TEXT:**
	
	• Read aloud "The Tell-Tale Heart" (or listen to an audio version) once as students follow along with the printed text. Then have them reread the text independently and summarize the text. (**RL.8.2**, **RL.8.10**)
	
	• Have students define selected vocabulary words in context (e.g., *acute, conceived, dissimulation, cunningly, vexed, profound, ceased, stifled, crevice, stealthily, audacity, vehemently, derision, hypocritical*). (**L.8.4a**) Then ask students to review the semantic maps created in Lesson 4 while reading "The Ransom of Red Chief" to determine connections between the various words. Update the semantic maps with additional connections. (**L.8.5b**) Lastly, have students use the list of Greek and Latin affixes and roots to verify their preliminary definitions of words, and then create an additional **semantic map**[26] for words not connected to previously studied vocabulary. (**L.8.4b**, **d**; **L.8.6**)
	
	• Prompt students to reread and paraphrase different phrases with unknown words or figurative meanings or formal or antiquated structures. (**L.8.6**)
	
	    o "You <u>fancy me mad</u>." (paragraph 1)
	    o "He had the <u>eye of a vulture</u>" (paragraph 2)
	    o "His room was as black as <u>pitch</u> with the thick darkness…" (paragraph 4)
	    o "the <u>dead hour of the night</u>" (paragraph 11)
	    o "It grew louder, I say, louder every moment—do you <u>mark</u> me well?" (paragraph 11)
	    o "<u>stone dead</u>" (paragraph 11)
	    o "There entered three men, who introduced themselves, with perfect <u>suavity</u>, as officers of the police." (paragraph 14)
	    o "in the wild <u>audacity</u> of my perfect triumph" (paragraph 15)
	    o "I arose and argued about <u>trifles</u>, in a <u>high key</u> and with <u>violent gesticulations</u>, but the noise steadily increased." (paragraph 17)
	    o "…they were <u>making a mockery</u> of my horror!" (paragraph 17)
	    o "…<u>dissemble</u> no more! I admit the deed!" (paragraph 18)
	    o "The <u>Tell-Tale</u> Heart" (the title)
	
	UNDERSTAND THE TEXT:
	
	• As students reread the text a second time independently, prompt them to annotate the text, making note of when something the narrator says or does is unexpected based on his own admissions or what we consider to be expected behavior. Then have students answer the following questions in a journal or notes: Why might the

TEXT SEQUENCE	TEXT USE

narrator say this or act this way? What is unique about the way the narrator presents the story? Do any of his actions make you suspicious of his ability to rationally explain what he is doing? For example, why does the narrator sit the policemen on top of the buried corpse? Complete a graphic organizer with two columns: (1) Makes me suspicious of the narrator and (2) Makes me trust the narrator. Determine whether the narrator's intentions are good or bad and how you know. (**RL.8.1**, **RL.8.3**, **RL.8.6**)

- Prompt students to work in pairs to read and analyze the text a third time. Have them work together to answer the following questions orally or in writing in preparation for a class discussion:

  o Compare the narrator's language at the beginning of the text (paragraphs 1-8) with the end of the text (paragraphs 17-18). Review the length of sentences, repetition, and use of punctuation. What is the difference? What is the significance of the differences? (**RL.8.4**, **L.8.2a**)

  o Throughout the text the narrator argues he is not a madman and proceeds to provide evidence to support his argument. Working with a partner, evaluate the narrator's argument. What claims does he make? How does he support his claims? Is his argument logical, reasonable, and valid? Is his evidence sufficient and relevant? Would you consider the narrator reliable or unreliable? (**RI.8.8**)

  o How does your point of view differ from that of the narrator? How does the narrator distinguish his point of view from others at the beginning of the text? What is the effect of the differences in the various points of view? (**RL.8.6**, **RI.8.6**)

EXPRESS UNDERSTANDING:

- Read aloud the excerpt from "**Narrative Point of View: Some Considerations**." Then conduct a class discussion based on the following questions:

  o Why is point of view important? What happens when the narrative defies your expectations?

  o Should we believe everything we read?

  o How does the point of view of the narrator create meaning and effect in "The Tell-Tale Heart"?

  o How does Poe manipulate his readers?

Have students use **accountable talk**[27] to pose and respond to questions of others, and to determine when they must justify changing their views based on the views or evidence presented by peers. (**SL.8.1a**, **c**-**d**)

---

[27] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
LESSON 6: "**The Tell-Tale Heart**," Edgar Allan Poe (Literary)	**TEXT DESCRIPTION:** Students reread *The Tell-Tale Heart* and then emulate it in their own writing from a different point of view. **MODEL TASK** **SAMPLE SUMMATIVE TASK: Culminating Writing Task**
LESSON 7: "**The Allegory of the Cave**" from Book VII of *The Republic*, Plato *The Treachery of Images (This is not a pipe)* and *Ceci n'est pas une pomme*, Rene Magritte	**TEXT DESCRIPTION:** "The Allegory of the Cave" is a dialogue between Socrates and Glaucon in which Socrates presents an allegorical representation of the nature of truth and knowledge, mainly that what one considers truth and reality is relative to the amount of available knowledge. This version is a summary of the dialogue and falls within the grades 6-8 band. The paintings were presented in Lesson 1. **TEXT FOCUS:** "The Allegory of the Cave" provides the context for discussing the nature of knowledge and truth and reality versus perception, abstract concepts that are the foundation for ideas discussed so far in the unit. This text contains complex ideas. Students can study the vocabulary and syntax for meaning. (**RI.8.4**) Support students in reading the text by prompting them to summarize the text and create visual representations of "the cave." (**RI.8.2**) Students can determine the main ideas of "The Allegory of the Cave" and analyze the argument that Socrates presents to Glaucon. (**RI.8.8**) Students can make connections between the ideas presented in "The Allegory of the Cave" and other texts read in other various units. (**RL.8.9**) Students can analyze the meaning of the art after reading "The Allegory of the Cave" and consider how reading the text enhanced their understanding of the art. **MODEL TASK** **Note for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students be more prepared to participate in whole-class discussion. For example, with a small group of students, reread the description of the cave while **viewing an illustration**[28] or an **animated version**[29] of the text. This can help students visualize as they are reading the text. Do not provide the summary or a lower level version of the text for struggling readers.
LESSON 8: "**Best-Selling Memoir Draws Scrutiny**" from *New York Times*, Edward Wyatt	**TEXT DESCRIPTION:** The article from the *New York Times* provides information about James Frey's novel *A Million Little Pieces*, which was proven to be fiction although it was published as a nonfiction memoir. Students are not reading Frey's novel, rather they are talking about the controversy surrounding the genre of the novel. The texts used for the jigsaw address the nature of truth, both in life and in writing. The independent reading novels address similar ideas—that truth is sometimes hard to pin down.

---

[28] **http://www.bbc.co.uk/schoolradio/subjects/english/a_christmas_carol/audio_clips/episode_1**
[29] **http://www.youtube.com/watch?v=-EPz5z1pUag**

TEXT SEQUENCE	TEXT USE
Texts for jigsaw: • "**Good Form**" from *The Things They Carried*, Tim O'Brien[30] • Last 4 paragraphs of "**By the Waters of Babylon**," Stephen Vincent Benét • "**A Million Little Pieces Revisited: Can the Truth Ever Set James Frey Free?**" from *Big Think*, Daniel Honan (video and transcript) Independent reading presentations and discussion: *Nothing But the Truth*, Avi or *Monster*, Walter Dean Myers[31]	**TEXT FOCUS:** The central ideas and themes of the various texts in the unit are often secondary to the techniques and approaches the authors take to engage and affect the reader. However, students can learn lessons about texts in general, mainly that readers must critically analyze text and question what they read. All of these texts address similar ideas and call into question the genres of fiction and nonfiction. Students can consider thematic ideas, such as: What is truth? What is truth in text? Is "truth" always an accurate depiction of what actually happened (reality) or is the "truth" an interpretation of events (perception)? **MODEL TASKS** **LESSON OVERVIEW:** In small groups, students read and present summaries of the texts. Students discuss and write responses to questions that help them connect their independent reading texts to the texts from this lesson. **READ AND UNDERSTAND THE TEXT:** • Divide students into pairs based on their independent reading novels (place students with others who read the same novel). Have each group read "Best-Selling Memoir Draws Scrutiny," summarize the text, and define unknown words in context (e.g., *scrutiny*, *stemmed*, *falsifying*, *reliance*). (**RI.8.1**, **RI.8.2**, **RI.8.4**, **RI.8.10**, **L.8.4a**) • Have each group present the summaries to the class. (**SL.8.1a**, **SL.8.4**, **SL.8.6**) As each group is presenting, create a class chart that identifies the claims and supporting evidence of the article. (**RI.8.8**) As a class, determine a central idea of the text and discuss how the central idea connects to ideas discussed in Lesson 6. • Then provide each group a different text (as there are only three texts, some groups will have the same text) to read (i.e., "Good Form," the excerpt from "By the Waters of Babylon," or "A Million Little Pieces Revisited: Can the Truth Ever Set James Frey Free"). Prompt each group to select a key quotation, sentence, or passage from the text that reveals the central idea of the text and write the quotation, sentence, or passage on a large sheet of paper. Then, post the paper around the room. • Conduct a **gallery walk**[32] in which each group silently examines the other groups' quotation, sentence, or passage and considers the following question: What is the nature of "truth" in text and writing? How does text blur the lines between reality and perception? Students ask questions, and identify connections between the quotations and previous texts read on sticky notes or by writing directly on the paper. (**SL.8.1b**, **c**) • Then have each group individually discuss the following questions based on their independent reading novels and prepare a multimedia presentation for the class about their novel based on the following questions: (**SL.8.1a**, **SL.8.4**, **SL.8.5**)

---

[30] *The Things They Carried* contains sensitive material. Only the excerpt is used in this unit.

[31] *Monster* by Walter Dean Myers contains sensitive content and should be reviewed for appropriateness with students prior to assigning it to students to read.

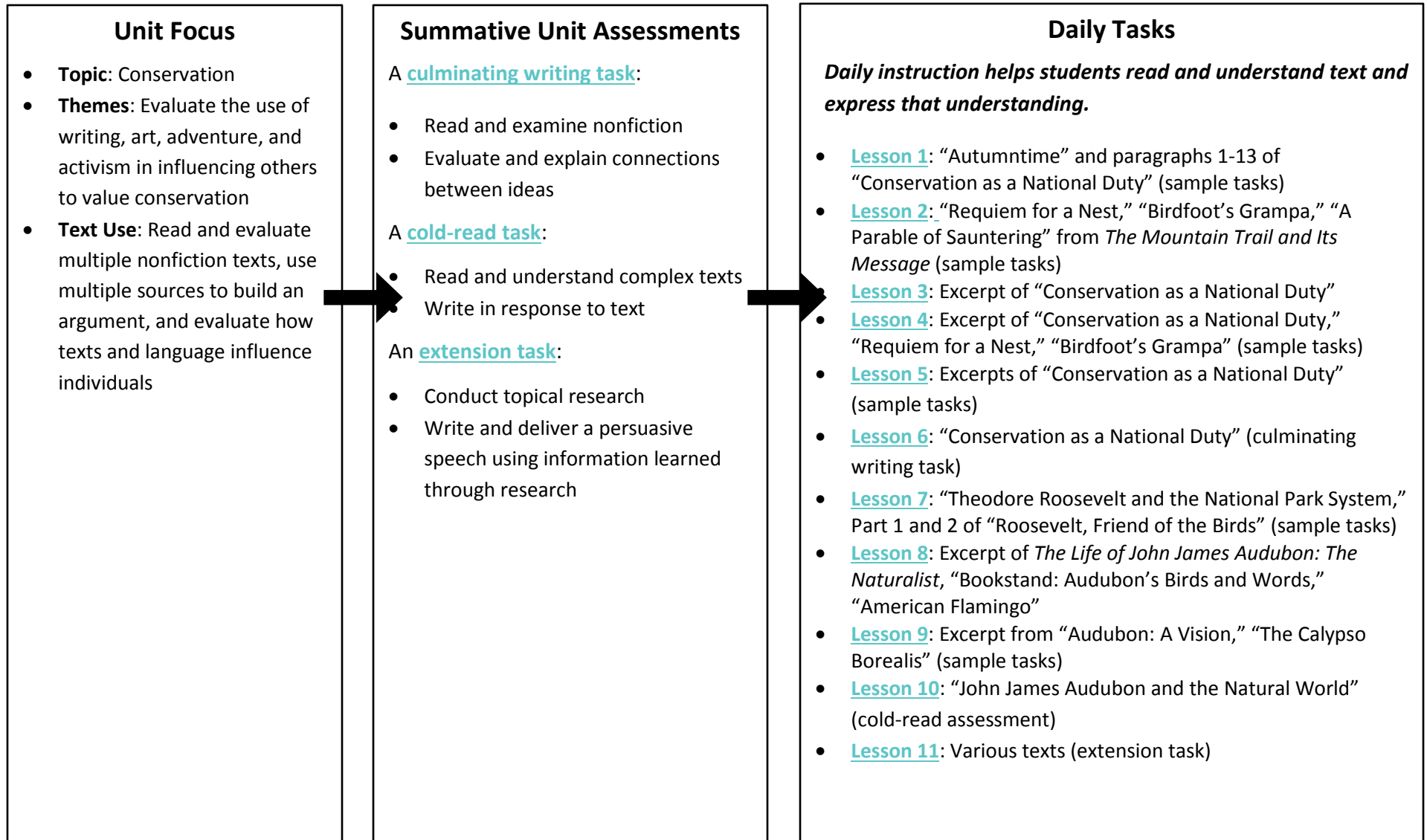[32] **http://www.theteachertoolkit.com/index.php/tool/gallery-walk**

TEXT SEQUENCE	TEXT USE
	o Who is the narrator of your independent reading novel? Is the narrator reliable? What quotations, lines of dialogue, or incidents reveal the narrator's reliability? (**RL.8.1**, **RL.8.3**)
	o What points of view or perspectives are presented in the text? How do those points of view relate to or contrast each other? What is the effect of presenting contrasting points of view? (**RL.8.6**)
	o Select one of the other texts we've read in this unit. How does the structure of your independent reading novel (i.e., format, genre, narrative voice, point of view) compare and contrast to the structure of the other text? How do the different structures of each text contribute to the development of meaning, theme, and style of each text? (**RL.8.5**)
	o What does your novel say about "truth"? (**RL.8.2**) How does personal truth or reality relate to a person's perspective?
	EXPRESS UNDERSTANDING:
	• Have each group deliver their individual independent reading novel presentation. (**SL.8.6**)
LESSON 9: "**Zoo**," Edward Hoch "**The Blind Men and the Elephant**," John Godfrey Saxe	**TEXT DESCRIPTION:** These texts are sufficiently complex for grade 8. **MODEL TASK** **SAMPLE SUMMATIVE TASK: Cold-Read Assessment**
LESSON 10: "**Deconstructing a Television Commercial: Media Literacy**," Frank Baker Various texts for independent research	**MODEL TASKS** **UNDERSTAND THE TEXT:** • In preparation for the Extension Task, conduct a Socratic seminar in which students discuss the following questions drawing evidence from the various texts in the unit: Should we believe everything we read? How do authors manipulate readers? Why is point of view important in a text? How does "truth" relate to perspective? (**RL.8.1**, **RL.8.6**, **RI.8.6**, **SL.8.1a-d**) **SAMPLE TASK:** Access a **lesson**[33] in analyzing media for its effect on viewers. Use the lesson as a model for how students should conduct their research. (**RI.8.7**, **SL.8.2**) **SAMPLE SUMMATIVE TASK: Extension Task**

---

[33] **http://www.frankwbaker.com/deconstructing_a_tv_commercial.htm**

UNIT: "CONSERVATION AS A NATIONAL DUTY"

ANCHOR TEXT

"**Conservation as a National Duty**," Theodore Roosevelt (Informational/Speech)

RELATED TEXTS

Literary Texts (Fiction)

- "**Autumntime,**" A. Lentini (Story)
- "**Requiem for a Nest**," Wanda Coleman (Poem)
- "**Birdfoot's Grampa**," Joseph Bruchac (Poem)
- "**American Flamingo**" Greg Pape (Poem)
- **Excerpt** from "Audubon: A Vision," Robert Penn Warren (Poem)

Informational Texts (Nonfiction)

- "**A Parable of Sauntering**" from *The Mountain Trail and Its Message*, Albert W. Palmer
- "**Theodore Roosevelt and the National Park System**" from *Park Net*, National Park Service
- "**Bookstand: Audubon's Birds and Words**" from *Louisiana Cultural Vistas*, Thomas Uskali
- Pages **439-441** of *The Life of John James Audubon: The Naturalist*, edited by Lucy Bakewell Audubon
- "**The Calypso Borealis**," John Muir
- "**John James Audubon and the Natural World**" from *Louisiana Cultural Vistas*, Louisiana Endowment for the Humanities

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- **Part 1** and **Part 2** of "Roosevelt, Friend of the Birds" (Video)
- "**American Flamingo**," John James Audubon (Painting)

UNIT FOCUS

Students explore the beauty of the natural world and the responsibilities of leaving an abundance of resources to future generations. Students will read both literary and informational texts to gain insight into those who have worked tirelessly to conserve natural resources and wildlife through art, adventure, and activism. By analyzing the authors' use of language, devices, and connections between ideas, students will examine how these activists motivated others to take up the conservation cause.

Text Use: Read and evaluate multiple nonfiction texts, use multiple sources to understand a topic, and evaluate how texts and language influence individuals

Reading: **RL.8.1**, **RL.8.2**, **RL.8.4**, **RL.8.5**, **RL.8.6**, **RL.8.9**, **RL.8.10**, **RI.8.1**, **RI.8.2**, **RI.8.3**, **RI.8.4**, **RI.8.5**, **RI.8.6**, **RI.8.7**, **RI.8.8**, **RI.8.9**, **RI.8.10**

Writing: **W.8.1**, **W.8.2a-f**, **W.8.4**, **W.8.5**, **W.8.6**, **W.8.7**, **W.8.8**, **W.8.9a-b**, **W.8.10**

Speaking and Listening: **SL.8.1a-d**, **SL.8.2**, **SL.8.3**, **SL.8.4**, **SL.8.5**, **SL.8.6**

Language: **L.8.1c-d**; **L.8.2a-c**; **L.8.3a**; **L.8.4a**, **d**; **L.8.5a-c**; **L.8.6**

CONTENTS

Page 281: Text Set and Unit Focus

Page 282: "Conservation as a National Duty" Unit Overview

Pages 283-285: Summative Unit Assessments: Culminating Writing Task, Cold-Read Assessment, and Extension Task

Page 286: Instructional Framework

Pages 287-297: Text Sequence and Sample Whole-Class Tasks

"Conservation as a National Duty" Unit Overview

Unit Focus	Summative Unit Assessments	Daily Tasks
• **Topic**: Conservation • **Themes**: Evaluate the use of writing, art, adventure, and activism in influencing others to value conservation • **Text Use**: Read and evaluate multiple nonfiction texts, use multiple sources to build an argument, and evaluate how texts and language influence individuals	A **culminating writing task**: • Read and examine nonfiction • Evaluate and explain connections between ideas A **cold-read task**: • Read and understand complex texts • Write in response to text An **extension task**: • Conduct topical research • Write and deliver a persuasive speech using information learned through research	*Daily instruction helps students read and understand text and express that understanding.* • **Lesson 1**: "Autumntime" and paragraphs 1-13 of "Conservation as a National Duty" (sample tasks) • **Lesson 2**: "Requiem for a Nest," "Birdfoot's Grampa," "A Parable of Sauntering" from *The Mountain Trail and Its Message* (sample tasks) • **Lesson 3**: Excerpt of "Conservation as a National Duty" • **Lesson 4**: Excerpt of "Conservation as a National Duty," "Requiem for a Nest," "Birdfoot's Grampa" (sample tasks) • **Lesson 5**: Excerpts of "Conservation as a National Duty" (sample tasks) • **Lesson 6**: "Conservation as a National Duty" (culminating writing task) • **Lesson 7**: "Theodore Roosevelt and the National Park System," Part 1 and 2 of "Roosevelt, Friend of the Birds" (sample tasks) • **Lesson 8**: Excerpt of *The Life of John James Audubon: The Naturalist*, "Bookstand: Audubon's Birds and Words," "American Flamingo" • **Lesson 9**: Excerpt from "Audubon: A Vision," "The Calypso Borealis" (sample tasks) • **Lesson 10**: "John James Audubon and the Natural World" (cold-read assessment) • **Lesson 11**: Various texts (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Read the following excerpt from President Theodore Roosevelt's speech at Osawatomie, Kansas, on August 31, 1910.

> Conservation means development as much as it does protection. I recognize the right and duty of this generation to develop and use the natural resources of our land but I do not recognize the right to waste them, or to rob, by wasteful use, the generations that come after us.... Moreover, I believe that the natural resources must be used for the benefit of all our people, and not monopolized for the benefit of the few.... Of all the questions which can come before this nation, short of the actual preservation of its existence in a great war, there is none which compares in importance with the great central task of leaving this land even a better land for our descendants than it is for us, and training them into a better race to inhabit the land and pass it on. Conservation is a great moral issue, for it involves the patriotic duty of insuring the safety and continuance of the nation.

Roosevelt's philosophy on conservation is conveyed throughout "**Conservation as a National Duty**." He spoke to ignite the same passion in the American public. How does Roosevelt make connections between conservation and the progress, patriotism, and morality of the American people? Write a multi-paragraph essay with evidence that explains how these connections are made to support his cause of conservation. (**RI.8.3**; **RI.8.10**; **W.8.2a**, **b**, **c**, **d**, **f**; **W.8.9b**; **W.8.10**)

Teacher Note: Students should write a multi-paragraph essay that introduces Roosevelt's reasons for promoting conservation. Their essays should develop the topic with relevant details, use appropriate transitions, and provide a relevant conclusion. (RI.8.1; W.8.2a, b, c, f; W.8.4; W.8.5; W.8.9b; W.8.10; L.8.2a-b) The completed writing should use grade-appropriate and precise words and a variety of sentence patterns. (W.8.2d, e; L.8.6) Students should demonstrate command of proper grammar and usage, punctuation, and spelling in their writing. (L.8.1c, d; L.8.2c; L.8.3a)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Conservation • **Themes**: Evaluate the use of writing, art, adventure, and activism in influencing others to value conservation • **Text Use**: Read and evaluate multiple nonfiction texts, use multiple sources to understand a topic, and evaluate how texts and language influence individuals	This task assesses: • Reading and examining nonfiction • Evaluating and explaining connections between ideas	**Read and understand text:** • **Lesson 1** (sample tasks included) • **Lesson 3** **Express understanding of text:** • **Lesson 4** (sample tasks included) • **Lesson 5** (sample tasks included) • **Lesson 6** (use this task)

---

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "John James Audubon and the Natural World" from *Louisiana Cultural Vistas*, Louisiana Endowment for the Humanities, **i**ndependently and answer a combination of multiple-choice and constructed-response questions about the text using evidence for all answers. Sample questions:

- Which statement best describes the central idea of the text? Which line from the text best helps develop the central idea? (**RI.8.1**, **RI.8.2**, **RI.8.5**, **RI.8.10**)
- How does the article make connections between Audubon's childhood and early life experiences and his "pioneering spirit"? (**RI.8.1**, **RI.8.3**)
- Analyze the structure of paragraph 3, including the use of the rhetorical question, to develop a central idea of the article. (**RI.8.1**, **RI.8.5**)
- In "John James Audubon and the Natural World," the author states, "Vision was the door to success, and resourceful creativity was the key." What does this sentence mean? How does this sentence reveal the author's attitude (tone) toward Audubon's work as an artist? (**RI.8.4**, **L.8.5a**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Conservation • **Themes**: Evaluate the use of writing, art, adventure, and activism in influencing others to value conservation • **Text Use**: Read and evaluate multiple nonfiction texts, use multiple sources to understand a topic, and evaluate how texts and language influence individuals	This task focuses on: • Reading and understanding complex texts • Writing in response to text	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) **Express understanding of text:** • Lesson 4 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 10 (use this task)

---

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

EXTENSION TASK[3]

Working in small groups, conduct a short research project on a modern conservation group (e.g., the Sierra Club, the Audubon Society, the National Park Service) that uses research and exploration to conserve wildlife. Gather relevant information from several sources, including first- and secondhand accounts. Research should include gathering information about the cause and the impact of the organization. Write a report detailing how the group's values and goals support the conservation movement of today. Reports should select, organize, and analyze relevant content, and should quote or paraphrase the conclusions of others while avoiding plagiarism and following a standard format for citation. (RI.8.1, W.8.2a-f, W.8.7, W.8.8, W.8.9b, SL.8.2)

After researching, prepare a speech to deliver to the class. Take on the role of the leader of the organization you researched. Write and deliver a speech about the goals of your organization and the importance of your work in our community today. (SL.8.4, SL.8.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**What tasks help students learn it?**
• **Topic**: Conservation • **Themes**: Evaluate the use of writing, art, adventure, and activism in influencing others to value conservation • **Text Use**: Read and evaluate multiple nonfiction texts, use multiple sources to understand a topic, and evaluate how texts and language influence individuals	This task focuses on: • Conducting topical research • Writing and delivering a persuasive speech using information learned through research	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) **Express understanding of text:** • Lesson 7 (sample tasks included) • Lesson 8 • Lesson 11 (use this task)

---

[3] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[4] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. *This plan presents sample whole-class tasks to represent how standards might be met at this grade level.*

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

---

[4] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[5] "**Autumntime,**" A. Lentini Paragraphs 1-13 of "**Conservation as a National Duty**," Theodore Roosevelt	**TEXT DESCRIPTION:** The story "Autumntime" introduces students to a possible world where natural resources were not conserved for future generations. Paragraphs 1-13 of Roosevelt's speech link conservation to themes of civilization, urbanization, and the need to use foresight with regard to our natural resources. **TEXT FOCUS:** These literary pieces illustrate the fragility of nature in the civilized world and imagine a world that Roosevelt works to prevent from happening. Students explore how the authors develop central ideas in the various texts. (**RL.8.2**, **RI.8.2**) ***Note:*** *The questions provided on the link with the text of "Autumntime" are not recommended for use given their lack of alignment with standards.* **MODEL TASKS** **LESSON OVERVIEW:** Read "Autumntime" independently. Read Roosevelt's speech aloud and study key vocabulary. Students begin a unit-long graphic organizer, analyzing the meaning of the speech. Students write a response to both texts, considering the role of progress in conservation. **READ THE TEXTS:** • Have students read "Autumntime" independently and create a summary. (**RL.8.2**) • Due to the complexity of Roosevelt's speech, students should follow along with the text as it is read aloud in class. After reading the text as a class, have students determine the meaning of one or more unknown academic vocabulary words in Roosevelt's speech (e.g., *conservation*, *vital*, *confronts*, *consequent*, *exploiting*, *apt*, *prominent*, and *foresight*) based on context and verify the definitions using a dictionary. (**RL.8.4**; **L.8.4a**, **d**) Create **semantic maps**[6] to demonstrate understanding of the words and their relationships. (**L.8.5b**) **UNDERSTAND THE TEXTS:** • Have students maintain a three-column graphic organizer or notes throughout the unit and delineate the claims and supporting evidence in Roosevelt's speech. (**RI.8.8**) The first column is labeled PROGRESS, the second column is labeled MORALITY, and the third is labeled PATRIOTISM. For this section of the speech, have students take notes in the first column in answer to the following questions discussed as a class.

---

[5] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[6] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
	o What is the purpose of the first five paragraphs of the speech? Identify where any irrelevant evidence is introduced. (**RI.8.8**) o What idea does Roosevelt explore in paragraph 6? How does each sentence develop that idea? (**RI.8.1**, **RI.8.5**) o What is Roosevelt's argument for *foresight* in dealing with natural resources? (**RI.8.2**, **RI.8.4**, **L.8.6**) o What connections does Roosevelt establish between *progress* and *conservation*? What evidence supports these connections? (**RI.8.1**, **RI.8.3**, **L.8.6**) **EXPRESS UNDERSTANDING:** • Answer the following question about "Autumntime" and the first section of Roosevelt's speech in writing. How is Roosevelt's claim about *progress* represented by the themes, characters, and events of "Autumntime"? (**RL.8.1**, **RL.8.2**, **RI.8.1**, **RI.8.3**) Provide students with an **answer frame**[7] for organizing their writing. (**W.8.9a-b**, **W.8.10**) • If necessary, engage students in a discussion prior to writing the response to help them develop and refine their thinking.
LESSON 2: "**Requiem for a Nest**," Wanda Coleman "**Birdfoot's Grampa**," Joseph Bruchac "**A Parable of Sauntering**" from *The Mountain Trail and Its Message*, Albert W. Palmer	**TEXT DESCRIPTION:** "Requiem for a Nest" depicts the fragility of nature in an urban setting. "Birdfoot's Grampa" is a Native American poem that depicts an elderly gentleman who continually stops the car to save frogs on a family trip. "A Parable of Sauntering" presents a life lesson learned on a mountain trail: Do not hike through life. The origins of the word *saunter* are used to teach the reader to stop and appreciate the small things (nature). (**L.8.6**) **TEXT FOCUS:** Analyze how the poet's language develops a point of view and meaning in each poem (**RL.8.2**, **RL.8.4**, **RL.8.6**) A similar viewpoint is presented in the parable. (**RI.8.2**, **RI.8.4**) **MODEL TASKS** **LESSON OVERVIEW:** Read all texts. Analyze all texts. Compare the arguments and approach each text is making using graphic organizers. Debate the themes and supporting ideas of each text.

---

[7]

TEXT SEQUENCE	TEXT USE
	READ THE TEXTS:
	• Read aloud "Requiem for a Nest" as students follow along.
	• Allow students to read "Birdfoot's Grampa" and "A Parable of Sauntering" in pairs.
	UNDERSTAND THE TEXTS:
	• Work as a class to analyze "Requiem for a Nest" using **TP-CASTT**.[8] Record the analysis through annotations and/or on a graphic organizer.
	• Conduct a class discussion based on the following questions:
	o What setting is established through the author's language? What does the bird know? What do the speaker and reader know? What meaning results from the difference in point of view? (**RL.8.1**, **RL.8.4**, **RL.8.6**)
	o What are the various meanings of the word *dream* as it is used in the line 1? How do the various meanings contrast what the bird and reader know? (**RL.8.1**; **RL.8.4**; **RL.8.6**; **L.8.5a**, **c**)
	o What could the serpent represent? How does the serpent's presence in the poem contribute to an understanding of theme? (**RL.8.2**, **RL.8.4**, **RL.8.9**)
	o What is a theme of "Requiem for a Nest" and how is that theme developed? (**RL.8.2**)
	• Have students work in pairs to analyze "Birdfoot's Grampa" using **TP-CASTT**[9] and then analyze "A Parable of Sauntering" using the **SOAPSTone strategy**.[10] (This strategy may first require some modeling by the teacher.) For both texts, students should determine a theme or central idea of the text. (**RL.8.2**, **RI.8.2**)
	EXPRESS UNDERSTANDING:
	• Conduct a **fishbowl discussion**[11] based on the following question: What common devices and themes do "Requiem for a Nest," "Birdfoot's Grampa," and "A Parable for Sauntering" share? How do the authors develop meaning in their respective texts? (**RL.8.2**; **RL.8.4**; **RL.8.6**; **RI.8.2**; **RI.8.4**; **L.8.5a**, **c**)

---

[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Form two circles (one person from each pair is in the inner circle, and one person from each pair is on the outer circle). Provide each pair five minutes to devise answers to the discussion questions and locate specific evidence, using their class notes as a starting point. Then have the inner circle members discuss their answers to the questions for five minutes, providing evidence using **accountable talk**.[12] Students should pose questions that connect the ideas of several speakers and respond to other students' ideas with relevant evidence. (**SL.8.1a**, **b**, **c**, **d**) While the inner circle continues the discussion, students in the outer circle will serve as their partner's "wingman," paraphrasing and capturing the claims made during the discussion. (**SL.8.3**) After the first five-minute discussion, have the pairs consult each other to revise and refine their claims and evidence and develop additional points to make during the discussion. Then have the inner circle continue the discussion for five more minutes.
LESSON 3: Paragraphs 27-35 of "**Conservation as a National Duty**," Theodore Roosevelt	**TEXT DESCRIPTION:** Paragraphs 27-35 of Roosevelt's speech emphasize the moral imperative of conserving nature and the need of man to "transfer it in better order to his children." **TEXT FOCUS:** The syntax and vocabulary in this section increases in complexity, so time should be spent reading the speech aloud and focusing students on understanding the meaning of words and phrases as they are used in the speech. (**RL.8.4**) As this section's central focus is on the moral obligation for conservation and leaving resources for future generations, students should continue to complete their graphic organizer by tracing the connections Roosevelt makes between conservation and morality. (**RI.8.2**, **RI.8.3**)
LESSON 4: Paragraphs 34-38 and 40 of "**Conservation as a National Duty**," Theodore Roosevelt "**Requiem for a Nest**," Wanda Coleman "**Birdfoot's Grampa**," Joseph Bruchac	**TEXT DESCRIPTION:** These paragraphs of Roosevelt's speech continue to emphasize the moral imperative of conserving nature and the need of man to "transfer it in better order to his children." **TEXT FOCUS:** Reading these three texts together provides opportunities for further exploring each author's purpose and ways in which that purpose is developed and revealed through the author's word choice. (**RL.8.2**, **RI.8.2**, **RI.8.6**) **MODEL TASKS** **LESSON OVERVIEW:** Read Roosevelt's speech aloud. Analyze the structure of paragraphs 36, 37, and 38 in groups. Compare the texts and analyze the impact of each through class discussions.

---

[12] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE

	READ THE TEXTS:
	
	• Due to the complexity of this section of the speech, read aloud while students follow along. Determine the meaning of unknown vocabulary words (e.g., *fell*, *posterity*, *successors*, *verge*, *unpardonable*, *accordance*, *diminished*, and *interject*) based on context and verify the definitions using a dictionary. (**RL.8.4**; **L.8.4a**, **d**) Create **semantic maps**[13] to demonstrate understanding of the words and their relationships. (**L.8.5b**)
	
	• Have students summarize these paragraphs of Roosevelt's speech in writing. (**RI.8.2**)
	
	UNDERSTAND THE TEXTS:
	
	• Reread paragraphs 36, 37, and 38 and discuss as a class how Roosevelt communicates the importance of our moral obligation to conserve natural resources. Identify the main way that each paragraph supports Roosevelt's claim that it is our moral obligation to conserve resources. Then identify how each sentence in the paragraph supports the key idea being expressed by explaining the connections that exist. (**RI.8.3**, **RI.8.5**)
	
	• Discuss answers to the following questions as a class. Review the answers and add them to the MORALITY column of the three-column graphic organizer (started in lesson 1).
	
	    o According to Roosevelt, why was conservation not a concern to previous generations? (**RI.8.8**)
	
	    o What does Roosevelt consider *unpardonable*? (**RI.8.4**, **L.8.6**)
	
	    o In paragraph 40, what change does Roosevelt indicate is necessary? To what does Roosevelt attribute the need for change from individualism to conservation? (**RI.8.5**)
	
	    o What connections does Roosevelt establish between our current action and the need for conservation? (**RI.8.3**)
	
	EXPRESS UNDERSTANDING:
	
	• In collaborative groups, discuss answers to one of the following questions and then share with the class.
	    o What is Roosevelt's purpose in this section? How is it revealed and developed through the language and examples he provides? How does he attempt to prove that his is the "right" point of view? (**RI.8.6**, **SL.8.2**)
	
	    o What common themes and purposes do "Requiem for a Nest" and "Birdfoot's Grampa" share with this section of Roosevelt's speech? What are the advantages and disadvantages of each format (poem or speech) for achieving the intended purpose? (**RL.8.2**, **RI.8.6**, **RI.8.7**)

---

[13] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE

LESSON 5:
 	
Paragraphs 14-26 and 54 of "**Conservation as a National Duty**," Theodore Roosevelt
	TEXT DESCRIPTION: Paragraphs 14-26 and 54 of Roosevelt's speech link conservation to themes of national patriotism and the foresight of our forbearers in securing the use of resources.
	
	TEXT FOCUS: This section is more abstract and will require teachers to support students to delineate and evaluate Roosevelt's argument and specific claims. (**RI.8.8**) Students can analyze how Roosevelt makes connections between the conservation issue and the deeds of America's forbearers. (**RI.8.3**)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Read the text as a class. Continue building the three-column notes chart to identify the claims Roosevelt makes about conservation. Students discuss and write their interpretation of Roosevelt's approach to conservation.
	
	READ THE TEXT:
	
	• The complexity of Roosevelt's speech increases in this section. Read the text aloud as students follow along.
	
	UNDERSTAND THE TEXT:
	
	• Continue to maintain the three-column graphic organizer or notes to delineate the claims and supporting evidence in Roosevelt's speech. (**RI.8.8**) In the third column (PATRIOTISM), have students consider the following questions:
	
	    o List the natural resources available in our country and their use during the 18th century. What connections does Roosevelt make among the resources, their use, and the history of mankind? (**RI.8.3**)
	
	    o How does Roosevelt describe our forbearers' knowledge of natural resources?
	
	    o What happened after the founding of our country that led to an increase in resource use?
	
	    o What actions did our forbearers take to ensure the natural resources would last?
	
	    o What were the results of their actions?
	
	• Model for students how to summarize and then write a claim based on paragraphs 14-17 (first claim), 20 (second claim), and 21 (third claim) of the speech. As part of the modeling, write and project the following three claims:
	
	    o When the forbearers of America were designing our nation, commerce and use of natural resources had not changed significantly for thousands of years.
	
	    o In the time between the founding of our nation and now, much has changed in our use of and reliance

TEXT SEQUENCE	TEXT USE
	on our natural resources.
	○ The forbearers had the foresight to establish a union based on development of natural resources.
	• Create a new three-column class chart with these claims written in column one (each claim on a different row).
	• Facilitate a whole-class discussion in which students locate evidence (ideas, details, and examples) from their previous graphic organizers to support each of the claims, identifying which evidence is strongest (most relevant and sufficient). (RI.8.1, RI.8.2, RI.8.8)
	• As students suggest evidence that is irrelevant, prompt them to identify why the evidence is not as strong or does not support the claims. List strong evidence in the second column of the class chart.
	• In the third column, prompt students to provide an explanation to support the inclusion of the evidence in column two. (RI.8.8) Have students update their graphic organizer (from lesson 1) to determine Roosevelt's main claim and purpose. (RI.8.2)
	• Model how to write an explanatory paragraph about this section of the speech. Ask students, "What is Roosevelt's claim about the role our forbearers in conservation?" (RI.8.3, W.8.2) Use an answer frame to organize the writing. *(Example response: In this section of the speech, Roosevelt claims that our forbearers had the foresight to establish a union based on development of natural resources. Prior to the founding of the United States, the use of natural resources had not significantly changed for thousands of years. Roosevelt says, "When the founders of this nation met at Independence Hall in Philadelphia the conditions of commerce had not fundamentally changed from what they were when the Phoenician keels first furrowed the lonely waters of the Mediterranean," which means that even though the forbearers had limited knowledge of resources, they didn't need to have knowledge as there was no demand to know. However, in the time between the founding of our nation and now, much has changed about our use of and reliance on natural resources. For example, "Since the days when the Constitution was adopted, steam and electricity have revolutionized the industrial world." Progress means that our forbearers had to figure out a plan to conserve those resources to ensure their continued availability.)*
	EXPRESS UNDERSTANDING:
	• Conclude the discussion by having students work in groups to use a similar process to the one modeled and summarize paragraphs 23-26 and 54 in writing. Then, as a group, have students complete a three-column graphic organizer similar to the one created as a whole class. (RI.8.1, RI.8.2, RI.8.8, RI.8.10)
	• Student should then write a response to the following question using an answer frame to help them organize their writing: What is Roosevelt's purpose for including the example of our forbearers ' actions during the founding of our country? (RI.8.3, W.8.2)

TEXT SEQUENCE	TEXT USE
LESSON 6: "**Conservation as a National Duty**," Theodore Roosevelt	**TEXT DESCRIPTION:** Roosevelt introduces and elaborates on three key ideas as the basis for conserving natural resources: progress, patriotism, and morality. **TEXT FOCUS:** Students will not have read the entire speech at this point, nor do they need to read the entire speech to complete the culminating writing task. Encourage students to reread the sections of the speech they studied in class while referring to the graphic organizer they completed as they read the speech in class. (**RI.8.10**) **MODEL TASK** **SAMPLE SUMMATIVE TASK: Culminating Writing Task**
LESSON 7: "**Theodore Roosevelt and the National Park System**" from *Park Net*, National Park Service **Part 1** and **Part 2** of "Roosevelt, Friend of the Birds" (also available at "**Outdoorsman**" from *Almanac of Theodore Roosevelt*)	**TEXT DESCRIPTION:** "Theodore Roosevelt and the National Park System" informs the reader about the former president's founding of this system to preserve national landmarks for public use. The short film clips depict the cause of the egret, which was killed for its fine feathers prior to being protected. **TEXT FOCUS:** By pairing background information on Roosevelt's national park legacy with the video clips, students can make connections between Roosevelt's advocacy and his actions. (**RI.8.3**) Students can also evaluate the advantages and disadvantages of using the different mediums (print and video) to present the idea of conservation. (**RI.8.7**) **MODEL TASKS** **LESSON OVERVIEW:** Read text from National Parks website aloud. View film. Compare and contrast the text, film, and Roosevelt's speech. **READ THE TEXTS:** • Project the text from the National Parks website and read it aloud as students follow along. • The film should be viewed as a whole class so the teacher can model analysis (below). **UNDERSTAND THE TEXTS:** • As a class, review the graphic organizer created while reading "Conservation as a National Duty" in light of "Theodore Roosevelt and the National Park System." Discuss the connections that exist between Roosevelt's claims in his speech and his actions as described in the article. (**RI.8.3**) • Then identify the claims and supporting evidence made in Parts 1 and 2 of the video. Assess whether the video presents sound reasoning and sufficient evidence to support each claim. (**RI.8.8**) What viewpoint does the video present, and how does it respond to opposing viewpoints? (**RI.8.6**) How do the claims, evidence, and language used in the video reveal the purpose and motives behind the video? (**SL.8.2**, **SL.8.3**)

TEXT SEQUENCE	TEXT USE
LESSON 8: Pages 439-441 of *The Life of John James Audubon: The Naturalist*, edited by Lucy Bakewell Audubon "**Bookstand: Audubon's Birds and Words**" *Louisiana Cultural Vistas*, Thomas Uskali "**American Flamingo**" Greg Pape "**American Flamingo**" John James Audubon (painting)	**TEXT DESCRIPTION:** The excerpt from *The Life of John James Audubon* contains a description of Audubon's work as a naturalist artist. This book review depicts Audubon's life at Cottage Plantation, including how he killed birds in order to capture their essence in paint. "American Flamingo" is an ekphrasis poem inspired by Audubon's original painting of the same name that describes how he "shot them to know them." **TEXT FOCUS:** Examine Audubon's art, its description, and a description of Audubon's process presented in the article from *Louisiana Cultural Vistas* and Greg Pape's poem. Analyze conflicting information in the various texts, noting where the conflicts are matters of fact or interpretation. Extend the analysis to discuss how knowledge gained through reading these texts supports or contradicts knowledge gained about conservation through other texts in the unit. (**RL.8.1**, **RL.8.2**, **RI.8.2**, **RI.8.9**)
LESSON 9: **Excerpt** from "Audubon: A Vision," Robert Penn Warren "**The Calypso Borealis**," John Muir	**TEXT DESCRIPTION:** In this poem, Robert Penn Warren describes through Audubon's point of view the act of pursuing birds, his passion. The poem asks, "What is man but his passion?" The piece by John Muir describes the extreme lengths he undertook in his pursuit of a rare orchid, the Calypso Borealis. **TEXT FOCUS:** The excerpt from "Audubon: A Vision" provides a theme that connects the works of the men studied in this unit. It can propel discussion as well as writing assignments. (**RL.8.2**) After reading of the conservation efforts of Roosevelt and Audubon, students read the supplemental text "The Calypso Borealis" in order to determine how the central idea is developed over the course of the text. (**RI.8.2**) **MODEL TASKS** **LESSON OVERVIEW:** Read "Audubon: A Vision" in small groups. Read "The Calypso Borealis" independently. Students analyze "Audubon." Students discuss the themes of both texts. Students write an independent response to the class discussion topic. **READ THE TEXTS:** • "Audubon: A Vision" is recommended for reading in collaborative groups. "The Calypso Borealis" can be read independently by students in preparation for the cold-read assessment. (**RI.8.10**) **UNDERSTAND THE TEXTS:**

TEXT SEQUENCE	TEXT USE
	• Read and analyze "Audubon: A Vision" using a poetry analysis strategy, such as **TP-CASTT**.[14] Since the strategy has already been modeled, students should complete the task in pairs. (**RL.8.10**) As a whole class, interpret the meaning of figurative phrases and key lines in the text (e.g., the last line of the excerpt: "How thin is the membrane between himself and the world.") and the significance of those phrases in developing meaning in the poem. (**RL.8.5**) As a class, identify a theme of the poem based on the language, tone, and speaker's point of view. (**RL.8.2**, **RL.8.4**, **RL.8.6**, **L.8.4a**, **L.8.5a-c**)
	• Analyze "The Calypso Borealis," using a graphic organizer to identify the central idea (e.g., "What is man but his passion?") and analyze its development over the course of the text. (**RI.8.2**)
	• Then conduct a **fishbowl discussion**[15] based on the following questions: In "Audubon: A Vision," Robert Penn Warren asserts, "What is man but his passion?" How does this quote apply to John Muir? Were the conservationists discussed in this unit—Roosevelt, Audubon, and Muir—ruled by passion or a sense of duty? Require students to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (**RL.8.1**, **RI.8.1**, **W.8.8**) During the seminar, divide the class into two circles (inner and outer). (**SL.8.1b**) Then have the inner circle discuss the questions for a certain time limit, inviting others in the inner circle to speak so all voices are heard, posing and responding to additional questions, bringing the conversation back on track as needed, and acknowledging when opinions are changed and views are modified based on evidence provided during the discussion. (**SL.8.1c**, **d**; **SL.8.4**, **SL.8.6**) As the inner circle (speakers) continues the discussion, each person in the outer circle can evaluate a person in the inner circle for his or her use of evidence and determine the evidence that is relevant or irrelevant and the evidence that most strongly supports the speaker's claim. Track evaluations, make comments, and ask questions using a graphic organizer, journals, or on a backchannel platform like **TodaysMeet**.[16] Then swap positions of the circles. (**W.8.6**, **SL.8.3**)
	EXPRESS UNDERSTANDING:
	• Following the seminar, have students write a few well-developed paragraphs in a timed setting in which they develop a position on the seminar question (Were the conservationists discussed in this unit ruled by passion or a sense of duty?), introducing claims and distinguishing those claims from opposing claims gleaned from the seminar. (**W.8.1**, **W.8.4**, **W.8.10**)

---

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[16] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
LESSON 10: "[John James Audubon and the Natural World](#)" from *Louisiana Cultural Vistas*, Louisiana Endowment for the Humanities	**TEXT DESCRIPTION:** This article from *Louisiana Cultural Vistas* explores the early life of John James Audubon and describes various influences his background had on his work. **TEXT FOCUS:** The article makes connections between Audubon's childhood and early life experiences and his "pioneering spirit," allowing students to analyze these connections ([RI.8.3](#)) as they did the connection of ideas in the anchor piece. **MODEL TASK** **SAMPLE SUMMATIVE TASK: [Cold-Read Task](#)**
LESSON 11: Various texts for group research	**MODEL TASK** **SAMPLE SUMMATIVE TASK: [Extension Task](#)**

APPENDIX

COLLEGE AND CAREER READY ENGLISH LANGUAGE ARTS STANDARDS

Grade-specific standards define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Reading

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words[20].

8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

---

[20] Please see "Research to Build and Present Knowledge" in Writing and "Comprehension and Collaboration" in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

Writing

Text Types and Purposes[21]

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

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

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

10. 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 tasks, purposes, and audiences.

---

[21] These broad types of writing include many subgenres. See Appendix A for definitions of key writing types.

Speaking and Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

COLLEGE AND CAREER READY ENGLISH LANGUAGE ARTS STANDARDS

Language

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

College and Career Ready Students in REading, Writing, Speaking, Listening, and Language

The descriptions that follow are not standards themselves but instead offer a portrait of students who meet the expectations of the English language arts/literacy standards for reading, writing, speaking, listening, and language.

They demonstrate independence.

Students can, without significant scaffolding, comprehend and evaluate complex texts across a range of types and disciplines, and they can construct effective arguments and convey intricate or multifaceted information. Likewise, students are able independently to discern a speaker's key points, request clarification, and ask relevant questions. They build on others' ideas, articulate their own ideas, and confirm they have been understood. Without prompting, they demonstrate command of standard English and acquire and use a wide-ranging vocabulary. More broadly, they become self-directed learners, effectively seeking out and using resources to assist them, including teachers, peers, and print and digital reference materials.

They build strong content knowledge.

Students establish a base of knowledge across a wide range of subject matter by engaging with works of quality and substance. They become proficient in new areas through research and study. They read purposefully and listen attentively to gain both general knowledge and discipline-specific expertise. They refine and share their knowledge through writing and speaking.

They respond to the varying demands of audience, task, purpose, and discipline.

Students adapt their communication in relation to audience, task, purpose, and discipline. They set and adjust purpose for reading, writing, speaking, listening, and language use as warranted by the task. They appreciate nuances, such as how the composition of an audience should affect tone when speaking and how the connotations of words affect meaning. They also know that different disciplines call for different types of evidence (e.g., documentary evidence in history, experimental evidence in science).

They comprehend as well as critique.

Students are engaged and open-minded—but discerning—readers and listeners. They work diligently to understand precisely what an author or speaker is saying, but they also question an author's or speaker's assumptions and premises and assess the veracity of claims and the soundness of reasoning.

They value evidence.

Students cite specific evidence when offering an oral or written interpretation of a text. They use relevant evidence when supporting their own points in writing and speaking, making their reasoning clear to the reader or listener, and they constructively evaluate others' use of evidence.

They use technology and digital media strategically and capably.

Students employ technology thoughtfully to enhance their reading, writing, speaking, listening, and language use. They tailor their searches online to acquire useful information efficiently, and they integrate what they learn using technology with what they learn offline. They are familiar with the strengths and limitations of various technological tools and mediums and can select and use those best suited to their communication goals.

They come to understand other perspectives and cultures.

Students appreciate that the twenty-first-century classroom and workplace are settings in which people from often widely divergent cultures and who represent diverse experiences and perspectives must learn and work together. Students actively seek to understand other perspectives and cultures through reading and listening, and they are able to communicate effectively with people of varied backgrounds. They evaluate other points of view critically and constructively. Through reading great classic and contemporary works of literature representative of a variety of periods, cultures, and worldviews, students can vicariously inhabit worlds and have experiences much different than their own.

Language Progressive Skills, by Grade

The following skills, marked with an asterisk (*) in Language standards 1–3, are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking.

Standard	Grade(s)							
	3	4	5	6	7	8	9–10	11–12
L.3.1f. Ensure subject-verb and pronoun-antecedent agreement.	■	■	■	■	■	■	■	■
L.3.3a. Choose words and phrases for effect.	■	■	■	■	■	■	■	■
L.4.1f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.		■	■	■	■	■	■	■
L.4.1g. Correctly use frequently confused words (e.g., *to/too/two; there/their*).		■	■	■	■	■	■	■
L.4.3a. Choose words and phrases to convey ideas precisely.*		■	■					
L.4.3b. Choose punctuation for effect.		■	■	■	■	■	■	■
L.5.1d. Recognize and correct inappropriate shifts in verb tense.			■	■	■	■	■	■
L.5.2a. Use punctuation to separate items in a series.†			■	■	■	■		
L.6.1c. Recognize and correct inappropriate shifts in pronoun number and person.				■	■	■	■	■
L.6.1d. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).				■	■	■	■	■
L.6.1e. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.				■	■	■	■	■
L.6.2a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.				■	■	■	■	■
L.6.3a. Vary sentence patterns for meaning, reader/listener interest, and style.‡				■	■	■	■	
L.6.3b. Maintain consistency in style and tone.				■	■	■	■	■
L.7.1c. Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.					■	■	■	■
L.7.3a. Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.					■	■	■	■
L.8.1d. Recognize and correct inappropriate shifts in verb voice and mood.						■	■	■
L.9–10.1a. Use parallel structure.							■	■

* Subsumed by L.7.3a
† Subsumed by L.9–10.1a
‡ Subsumed by L.11–12.3a

GRADE 6 ENGLISH LANGUAGE ARTS STANDARDS

READING STANDARDS FOR LITERATURE

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Key Ideas and Details

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

5. 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.

6. 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.

Craft and Structure

7. 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.

8. 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.

9. Explain how an author develops the point of view of the narrator or speaker in a text.

Integration of Knowledge and Ideas

10. 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.

11. (Not applicable to literature)

12. 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.

Range of Reading and Level of Text Complexity

13. 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.

GRADE 6 ENGLISH LANGUAGE ARTS STANDARDS

READING STANDARDS FOR INFORMATIONAL TEXT

Key Ideas and Details

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

2. 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.

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

Craft and Structure

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

5. 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.

6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.

Integration of Knowledge and Ideas

7. 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.

8. 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.

9. 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).

Range of Reading and Level of Text Complexity

10. 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.

WRITING STANDARDS

The following standards for K–5 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in *In Common: Effective Writing for All Students*. The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations— the former providing broad standards, the latter providing additional specificity.

Text Types and Purposes

1. Write arguments to support claims with clear reasons and relevant evidence.
   d. Introduce claim(s) and organize the reasons and evidence clearly.
   e. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.
   f. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.
   g. Establish and maintain a formal style.
   h. Provide a concluding statement or section that follows from the argument presented.

2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
   a. 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.
   b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
   c. Use appropriate transitions to clarify the relationships among ideas and concepts.
   d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
   e. Establish and maintain a formal style.
   f. Provide a concluding statement or section that follows from the information or explanation presented.

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
   a. 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.
   b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
   c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
   d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
   e. Provide a conclusion that follows from the narrated experiences or events.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

5. 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.

6. 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.

Research to Build and Present Knowledge

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

8. 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.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

   a. 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").

   b. 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").

Range of Writing

10. 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.

GRADE 6 ENGLISH LANGUAGE ARTS STANDARDS

SPEAKING AND LISTENING STANDARDS

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Comprehension and Collaboration

1. 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.

   a. 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.

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

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

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

2. 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.

3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.

Presentation of Knowledge and Ideas

4. 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.

5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

GRADE 6 ENGLISH LANGUAGE ARTS STANDARDS

LANGUAGE STANDARDS

The following standards for grades offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk (*). See the Language Progressive Skills Chart at the beginning for a complete list and Appendix A for an example of how these skills develop in sophistication. The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
   a. Ensure that pronouns are in the proper case (subjective, objective, possessive).
   b. Use intensive pronouns (e.g., *myself, ourselves*).
   c. Recognize and correct inappropriate shifts in pronoun number and person.
   d. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).*
   e. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.*

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
   a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.*
   b. Spell correctly.

Knowledge of Language

3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
   a. Vary sentence patterns for meaning, reader/listener interest, and style.*
   b. Maintain consistency in style and tone.*

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 6 reading and content*, choosing flexibly from a range of strategies.
   a. 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.
   b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *audience, auditory, audible*).
   c. 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.
   d. 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).

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g., personification) in context.
   b. Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.
   c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *stingy, scrimping, economical, unwasteful, thrifty*).

6. 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.

READING STANDARDS FOR LITERATURE

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Key Ideas and Details

1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

2. 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.

3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure

4. 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.

5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Integration of Knowledge and Ideas

7. 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).

8. (Not applicable to literature)

9. 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.

Range of Reading and Level of Text Complexity

10. 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.

GRADE 7 ENGLISH LANGUAGE ARTS STANDARDS

READING STANDARDS FOR INFORMATIONAL TEXT

Key Ideas and Details

1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

2. 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.

3. 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).

Craft and Structure

4. 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.

5. 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.

6. Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

Integration of Knowledge and Ideas

7. 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).

8. 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.

9. 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.

Range of Reading and Level of Text Complexity

10. 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.

Writing Standards

The following standards for K–5 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in *In Common: Effective Writing for All Students*. The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Text Types and Purposes

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

2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
   a. 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.
   b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
   c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
   d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
   e. Establish and maintain a formal style.
   f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
   a. 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.
   b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
   c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
   d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
   e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

GRADE 7 ENGLISH LANGUAGE ARTS STANDARDS

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

5. 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.

6. 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.

Research to Build and Present Knowledge

7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

8. 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.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

    f. 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").

    g. 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").

Range of Writing

10. 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.

SPEAKING AND LISTENING STANDARDS

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Comprehension and Collaboration

1. 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.

   a. 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.

   b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.

   c. 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.

   d. Acknowledge new information expressed by others and, when warranted, modify their own views.

2. 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.

3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

Presentation of Knowledge and Ideas

4. 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.

5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

GRADE 7 ENGLISH LANGUAGE ARTS STANDARDS

LANGUAGE STANDARDS

The following standards for grades offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk (*).See the Language Progressive Skills Chart at the beginning for a complete list and Appendix A for an example of how these skills develop in sophistication. The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Conventions of Standard English

1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
   a. Explain the function of phrases and clauses in general and their function in specific sentences.
   b. Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.
   c. Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.*

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
   a. Use a comma to separate coordinate adjectives (e.g., *It was a fascinating, enjoyable movie* but not *He wore an old[,] green shirt*).
   b. Spell correctly.

Knowledge of Language

3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
   a. Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.*

Vocabulary Acquisition and Use

4. 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.
   a. 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.
   b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *belligerent, bellicose, rebel*).
   c. 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.
   d. 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).

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
   b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.
   c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *refined, respectful, polite, diplomatic, condescending*).

6. 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

READING STANDARDS FOR LITERATURE

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Key Ideas and Details

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

2. 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.

3. 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.

Craft and Structure

4. 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.

5. 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.

6. 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.

Integration of Knowledge and Ideas

7. 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.

8. (Not applicable to literature)

9. 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.

Range of Reading and Level of Text Complexity

10. 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.

GRADE 8 ENGLISH LANGUAGE ARTS STANDARDS

READING STANDARDS FOR INFORMATIONAL TEXT

Key Ideas and Details

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

2. 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.

3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

Craft and Structure

4. 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.

5. 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.

6. 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.

Integration of Knowledge and Ideas

7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

8. 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.

9. 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 interpretation.

Range of Reading and Level of Text Complexity

10. 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.

WRITING STANDARDS

The following standards for K–5 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in *In Common: Effective Writing for All Students*. The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Text Types and Purposes

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

    a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.

    b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

    c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.

    d. Establish and maintain a formal style.

    e. Provide a concluding statement or section that follows from and supports the argument presented.

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

    a. 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.

    b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

    c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

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

    e. Establish and maintain a formal style.

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

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

   a. 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.

   b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

   c. 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.

   d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

   e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

5. 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.

6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Research to Build and Present Knowledge

7. 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.

8. 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.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

   a. 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").

   b. 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").

Range of Writing

10. 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.

GRADE 8 ENGLISH LANGUAGE ARTS STANDARDS

SPEAKING AND LISTENING STANDARDS

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Comprehension and Collaboration

1. 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.

    a. 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.

    b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

    c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

    d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

2. 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.

3. 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.

Presentation of Knowledge and Ideas

4. 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.

5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

LANGUAGE STANDARDS

The following standards for grades offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk (*).See the Language Progressive Skills Chart at the beginning for a complete list and Appendix A for an example of how these skills develop in sophistication. The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Conventions of Standard English

1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
   a. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.
   b. Form and use verbs in the active and passive voice.
   c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.
   d. Recognize and correct inappropriate shifts in verb voice and mood.*

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
   a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
   b. Use an ellipsis to indicate an omission.
   c. Spell correctly.

Knowledge of Language

3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
   a. 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).

Vocabulary Acquisition and Use

4. 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.
   a. 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.
   b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *precede, recede, secede*).
   c. 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.
   d. 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).

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g. verbal irony, puns) in context.
   b. Use the relationship between particular words to better understand each of the words.
   c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded, willful, firm, persistent, resolute*).

6. 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.