



**6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> GRADE  
ELA  
CURRICULUM**

**Middle Township Public Schools  
216 S. Main Street  
Cape May Court House, NJ 08210**

**Born: July 2024**



# **Grade 6 ELA CURRICULUM**

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**Revised: July 2024**

# Middle Township Public Schools – Writing - Sixth Grade

*View ELL, Special Education, and Gifted & Talented Accommodations Addendums at the end of this document*

## Middle Township Middle School Grade 6 ELA

### Interdisciplinary Connections

6.1.8. CivicsPD.4. b, 7.1.NH. IPRET.8 • 9.4.8.IML.8: Students will apply deliberate and thoughtful search strategies to access high-quality information on climate change. Students will write an informative/explanatory text that conveys the complex ideas, presenting information clearly and accurately. NJSLSA.W2.

### Integration of Technology

#### Standard 9.4- Technology Literacy Performance Expectations

- **9.4.8.TL.2:** Students will gather data and digitally represent information to communicate a real-world problem. Using multimedia applications, students will create and write an original presentation.

### 21<sup>st</sup> Century Skills

#### All other 9.4 Performance Expectations Except Technology Literacy

- **9.4.8. CT.1:** Evaluate diverse solutions proposed by a variety of individuals, organizations, and/or agencies to a local or global problem, such as climate change, and use critical thinking skills to predict which one(s) are likely to be effective (e.g., MS-ETS1-2).

### Career Education

#### Standard 9.2 Performance Expectations

- **9.2.8.CAP.1:** Students will examine and identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support careers in the environmental field

<b>Writing Unit 1: Personal Narrative: Crafting Powerful Life Stories</b>	<b>Time Frame: 30 days (OCT)</b>
<b>Overview of Unit: By the end of the unit, students will write a personal narrative from a real experience that uses effective techniques, relevant descriptive details, and well-structured event sequences.</b>	
<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>● How does studying finished works from published authors help me use their strategies in my writing?</li> <li>● How does structuring the story help to story-tell powerfully?</li> </ul>	
<b>Standards Addressed:</b> W.NW.6.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. <ul style="list-style-type: none"> <li>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.</li> <li>B. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</li> <li>C. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</li> <li>D. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</li> <li>E. Provide a conclusion that follows from the narrated experiences or events.</li> </ul> W.WP.6.4. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning; flexibly making editing and revision choices; sustaining effort to fit composition needs and purposes; and attempting to address purpose and audience. W.WR.6.5. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate. SL.PE.6.1. 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. L.SS.6.1. Demonstrate command of the system and structure of the English language when writing or speaking. L.KL.6.2. Use knowledge of language and its conventions when writing, speaking, reading, or listening	
<b>21st Century Skill:</b> CRP1. Act as a responsible and contributing citizen and employee. CRP4. Communicate clearly and effectively and with reason. CRP5. Consider the environmental, social and economic impacts of decisions. CRP6. Demonstrate creativity and innovation.	
<b>Interdisciplinary Connections: (To be developed)</b>	
<b>Technology Standards:</b> 8.1.8.A.1 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.	

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Personal Narrative

**Formative Assessments:**

- Conferences (including informal running records) \*
- Exit Tickets
- Anecdotal Records\*
- Reflective Writing
- Writing Notebook entries
- Homework checks

<b>Mini Lesson Teaching Points:</b>	<b>List of Core Instructional and Supplemental Materials:</b>
<p><b>Mini Lesson:</b> Setting Up to Write</p> <p><b>Connection:</b> Have you ever had a teacher in middle school teach you about crafting powerful true stories from the small moments of your life?</p> <p><b>Teaching Point:</b> Today I am going to teach you how to look at other 6th grade writers and think, “what works for me?” and use those ideas to set goals and craft a personal narrative.</p> <p><b>Active Engagement:</b> Class example (AI’s writing) What worked for us? Creating a list of great writing.</p> <p><b>Link:</b> Students go back in groups and read through other student’s personal narrative and create a list of realistic writing goals/</p> <p><b>Share:</b> Students sharing writing goals.</p>	<ul style="list-style-type: none"> <li>● Writing Notebooks</li> <li>● Personal Narrative Bend 1 Session 1</li> <li>● “Setting Up to Write”</li> <li>● Personal Narrative Bend 1 Session 2 “Finding Ideas Worth Writing About” (p19-20)</li> </ul>

<p><b>Mini Lesson:</b> Setting Up to Write (Day 2)</p> <p><b>Connection:</b> Yesterday, we looked at great writing and wrote down what worked for us. We made a list of some realistic writing goals.</p> <p><b>Teaching Point:</b> Today I am going to teach you how to take those goals and use them to craft a flash draft personal narrative.</p> <p><b>Active Engagement:</b> When I was looking at AI’s writing piece, I noticed the descriptive language and the suspense opening. I want to try to craft something similar in my notebook today. I am going to flip through some of my brainstorming activities and choose a small moment to get started. <b>START WRITING AND NARRATING ACTIONS OUT LOUD.</b></p> <p><b>Link:</b> TPS-what did you notice that I was able to do today? Share some of the things I modeled. Today you are going to go back to your writing space and do the same thing. Remember to look at the list of writing goals you set for yourself today. Take those compositional risks.</p> <p><b>Share:</b> Share writing today (Should be about a page long)</p>	<ul style="list-style-type: none"> <li>● Reading Closely to Learn from Other Authors (42-50)</li> </ul>
<p><b>Mini Lesson:</b> Picking Narrative Topics</p> <p><b>Connection:</b> Think about a place that has a lot of meaning to you. Today we are going to brainstorm a special place</p> <p><b>Teaching Point:</b> Today I am going to teach you how to write using your map The teacher will share their map of their potential stories (Based off the Jack Gantos Map) and show students how to produce that same type of map for their stories.</p> <p><b>Active Engagement:</b> TPS- Share your map with the people around you. How are we going to use this to generate ideas for our personal narrative writing?</p> <p><b>Link:</b> Model picking a story from My map and drafting, still using the goals we set from the last few days.</p> <p><b>Share:</b> Students will share their maps and possible stories.</p>	

<p><b>Mini Lesson:</b> Picking Narrative Topics (CONT.)</p> <p><b>Connection:</b> Yesterday we created a place map in our notebooks to brainstorm some personal narrative topics.</p> <p><b>Teaching Point:</b> Today I am going to teach you how to pick a topic for a personal narrative using a place. The teacher will share their map of their potential stories (Based off the Jack Gantos Map) and show students how to produce that same type of map for their stories.</p> <p><b>Active Engagement:</b> TPS- Share your map with the people around you. How are we going to use this to generate ideas for our personal narrative writing?</p> <p><b>Link:</b> Model picking a story from My map and drafting, still using the goals we set from the last few days.</p> <p><b>Share:</b> Students will share their maps and possible stories.</p>	
<p><b>Mini Lesson:</b> Writing from moments that really matter</p> <p><b>Connection:</b> Our 6th grade goal is to be writing compelling stories and to be writing a lot. TPS- How do you feel about the topics you have written about so far? (remind the goal setting and remind the map/place writing)</p> <p><b>Teaching Point:</b> Today I am going to teach you another strategy to generate ideas for a personal narrative by remembering and listing times when you realized something important.</p> <p>-Start to ask yourself ‘what are moments I can recall when I realized something important?’ Hmmm...this can be a way for me to uncover the small moment stories that really matter. What is a moment where I realized something important? Sometimes this is not easy... often, these moments are pretty emotional ones, so think about some times where there were strong emotions present, or a time when you learned a lesson.”</p> <p>-Tell a story about when you learned something (Melchiorre- Dad told me my car was going to die and I needed to save money for a new one.... I told him he was wrong; the car dies and I was scared to tell him. When I did, he was able to help me problem solve and find a new car that was affordable even though this was an emotional time for me. Lesson- he will always be there for me)</p> <p><b>Active Engagement:</b> I want you to set this up for yourself now in your writing notebook. Before you write</p> <p><b>Share:</b> Students will share one thought that they have responded with.</p>	<p>Personal Narrative Bend 1 Session 3 “Writing from Moments that really matter”</p>

<p><b>Mini Lesson:</b> Writing from moments that really matter CONT.</p> <p><b>Connection:</b> Our 6th grade goal is to be writing compelling stories and to be writing a lot. Yesterday we brainstormed some moments that had emotions, first times, last times and moments that we learned a lesson from.</p> <p><b>Teaching Point:</b> Today I am going to teach you how to choose one and begin drafting it in your notebooks.</p> <p><b>Active Engagement:</b> Watch me as I begin to draft my story in my notebook about my Jeep dying and my dad always being there for me. (Begin writing in notebook) TPS- what did you notice that I was able to do today? What are some goals you can set for yourself as a writer whose goal is to create a compelling story?</p> <p><b>Link:</b> choosing a topic and begin drafting their work</p> <p><b>Share:</b> Students will share the personal narrative they began writing today in class</p>	
<p><b>Mini Lesson:</b> Telling the Story from the Narrator’s Point of View</p> <p><b>Connection:</b> Writers are incredibly brave people- they take risks each time they put their pen to paper and tell a story. We have now done this 3 times by writing personal narratives.</p> <p><b>Teaching Point:</b> You already know how to write a story and how it unfolds but today I want to teach you that writers are about how they present details and exactly the way it is perceived.</p> <p><b>Active Engagement:</b> Reading from my notebook the essay I drafted yesterday (lesson learned, Jeep story). Stopping and pausing at each line thinking out loud, “Is this being told from my Point of view?” The last line is an assumption of how my dad was feeling. This is not my point of view. I need to stay consistent. Let’s rewrite this.</p> <p><b>Link:</b> Writers let’s go back and read through the three essays that we have drafted already and make sure that our POV is correct. We also want to be changing/ underlining any that may not be and continue to add details to each of our stories.</p> <p>ADD to anchor chart: <b>Climb inside the moment and write within the narrator’s point of view</b></p> <p><b>Share:</b> One of our pieces of writing within small groups. Teacher walking around and coaching students</p>	<ul style="list-style-type: none"> <li>● Telling the Story from the Narrator’s Point of View (32-41)</li> </ul>



<p>Introduction to Lesson (Must read mentor text aloud first)</p> <p><b>Mini Lesson:</b> Reading Closely to Learn from Other Authors</p> <p><b>Connection:</b> Last week we really went back and focused on making sure we were writing our personal narratives from our own point of view. In the beginning of this unit, we also were able to look and browse other 6th grade students' writing.</p> <p><b>Teaching Point:</b> Today I am going to give all of you a copy of <i>Everything Will Be Okay</i> which is a story written by a former 6th grader. While I am reading today, I will teach you how to take note of the things you can learn from other authors. <b>Active Engagement:</b> TPS- Have you “stolen” ideas from other writers in the past? When?</p> <p><b>Link:</b> Read story aloud pausing for students to jot down some thoughts about the writing AND the story. Students will go back to their seats and continue writing in their notebooks about one of their personal narratives.</p> <p><b>Share:</b> Share within your groups what you were able to add to your narrative today.</p>	<ul style="list-style-type: none"> <li>• Reading Closely to Learn from Other Authors (42-50)</li> </ul>
<p><b>Mini Lesson:</b> Reading Closely to Learn from Other Authors</p> <p><b>Connection:</b> If you know me you know that I LOVE food. I am someone who not only just eats to live but I definitely live to eat. Raise your hand if you can relate to me... So for me, when I go to a restaurant, I am in research MODE! I am always thinking about how I can use or recognize how the food is prepared and presented. I look at the salads so intently, like if the carrots are shaved or chopped or how the colors contrast against the lettuce. I then use this to not simply copy the dishes I admire and I will bring some of the chef’s methods into my own cooking and let that chef influence the taste and sights of the dishes that I choose to prepare. I am telling you this because this is exactly what writers do. They study other authors’ published writing in the same way that I study professional chef’s dishes -learn the tricks of the trade.</p> <p><b>Teaching Point:</b> Today I want to teach you that writers reach other authors’ text not only to experience the characters’ stories but also to admire, study and emulate the quality of the writing. READ and demonstrate from the story we read yesterday.</p> <p><b>Active Engagement:</b> Project a section on the board and read it aloud. Prompt students to study this part on their own and figure out what the author has done that you could try in your writing. SHARE and record some of their thoughts on chart paper.</p> <p><b>Link:</b> Reiterate the teaching point and send students to study mentor texts.</p> <p><b>Share:</b> Share what students added to their writing or noticed today within their small groups and some aloud to the whole class.</p> <p>May take 2 days to continue writing in their notebooks (Drafting a new one)</p>	<ul style="list-style-type: none"> <li>• Reading Closely to Learn from Other Authors (42-50)</li> </ul>
<p><b>Mini Lesson:</b> Taking Stock</p>	<ul style="list-style-type: none"> <li>• Taking Stock (Pausing to Assess and Set goals) pages 51-60</li> </ul>

<p><b>Connection:</b> We as writers have now crafted 4 different personal narratives in our notebooks. With each one we are improving our writing. Flip back really quickly and recognize how you have grown as a writer in the last few weeks. Getting better at things may sometimes feel mysterious and magical because it happens but there is truly one method that is proven to always work. Athletes and artists do this too. They set ambitions and goals for themselves and then work like crazy to get there.</p> <p><b>Teaching Point:</b> Today I want to teach you how helpful it is to pause at times and to reflect on the process you've made as writers. Asking yourself, “what have I done now that is better than when I first came into 6th grade?” SHOW CHECKLIST and explain that at the end of 5th grade you were supposed to do one thing and at the end of 6th grade these are the requirements. Go through the check list you have and use the story: Look Up and Watch the Snow” (Each student has their own copy.</p> <p><b>Active Engagement:</b> Work with a partner and use a checklist to assess each other’s writing.</p> <p><b>Link:</b> Remind students that pausing to take stock of what they have accomplished and what they need to work on is key to their growth as writers</p> <p><b>Share:</b> Share writing from today with table groups (Add to personal narrative chart)</p>	<ul style="list-style-type: none"> <li>● Rubric LC <ul style="list-style-type: none"> <li>○ Look Up and Watch the Snow (student example from Units of Study)</li> </ul> </li> </ul>
<p><b>Mini Lesson:</b> Taking Stock CONT.</p>	<ul style="list-style-type: none"> <li>● Taking Stock (Pausing to Asses and Set goals) pages 51-60</li> </ul>
<p><b>Connection:</b> Yesterday we looked at the rubric that we use to grade our personal narratives and created some goals for us as 6th grade writer’s vs our 5th grade writing selves.</p> <p><b>Teaching Point:</b> TPS- What was a goal that you created for yourself yesterday when you were comparing your writing to the rubric?</p> <p><b>Active Engagement:</b> Today I want you to highlight a section on your rubric that you feel you can do better. Then I want you to spend the period tweaking your essay to decide how to reach that goal.</p> <p><b>Link:</b> Active engagement activity and writing to achieve this goal</p> <p><b>Share:</b> Share edits made within groups</p>	<ul style="list-style-type: none"> <li>● Rubric LC <ul style="list-style-type: none"> <li>○ Look Up and Watch the Snow (student example from Units of Study)</li> </ul> </li> </ul>
<p><b>BEND 2</b></p> <p><b>Mini Lesson:</b> Rehearsing: Experimenting with beginnings</p> <p><b>Connection:</b> Writers, we have written several personal narratives in the first bend of this unit. Today is an exciting day because we are going to choose one topic and rehearse it. Right now, I want you to re-read some of your stories that you have already written and when you find the one you would like to continue with, I want you to paper clip the page. (Give about 3 minutes to do so) <b>Teaching Point:</b> Today I want to teach you that writers also rehearse for writing by trying out several different leads.</p> <p>Re-read Jim Howe’s opening, what has Howe done that I could do? (zooming in on these tiny details that must have actually caught his attention at the time and inner thinking) Add to anchor chart for notes and class chart</p> <p><b>Active Engagement:</b> Ask students to continue studying the start of the mentor text, noticing precisely what Jim Howe has done in his lead that they can also try. (Writers will include precise actions of the characters - writers might include the exact words the characters are speaking in dialogue)</p>	<ul style="list-style-type: none"> <li>● Rehearsing: Experimenting with Beginnings (62-70) <ul style="list-style-type: none"> <li>○ Jim Howe’s personal narrative “Everything Will Be Okay”</li> </ul> </li> </ul>

<p>Add to anchor chart and notes</p> <p><b>Link:</b> Restate your teaching point and send students off to try a few different leads. First you may want to try starting off with some dialogue and then try to add some inner thinking or even adding the smallest of details of the moment just as Jim Howe did.</p> <p><b>Share:</b> Share openings with small groups after 20-25 minutes of writing openings</p>	
<p><b>Mini Lesson:</b> Flash Drafting (getting the whole story on a page)</p> <p><b>Connection:</b> For the last two weeks we have worked on several personal narratives. Yesterday, we looked at how to rehearse some beginnings of personal narratives. Today, we are going to venture outside of our notes while working on a clean piece of paper</p> <p><b>Teaching Point:</b> Today I want to teach you the importance of getting all of your ideas out on a fresh piece of paper. Today you are going to use all of the skills you have in the past week or so and put them into action at one time.</p> <p><b>Active Engagement:</b> Right now, I want you to take a minute and review what you have written on your paper that is paper clipped. I want you to think of all of the things that will help you get all of your ideas out onto this paper.</p> <p><b>Link:</b> Introduce grading chart that the students will be graded as a quiz grade for their work the next two days.</p> <p><b>Share:</b> their work with their practice, squads or quads</p>	<ul style="list-style-type: none"> <li>● Flash-Drafting: Get the Whole Story on the Page (71-73) <ul style="list-style-type: none"> <li>○ Blank piece of lined paper (or computer)</li> </ul> </li> </ul>
<p><b>Mini Lesson:</b> Flash Drafting (getting the whole story on a page) DAY 2</p> <p><b>Connection:</b> Yesterday, you started the flash draft on the computer, I want you to quickly read over what you were able to write in about 20-25 minutes' yesterday.</p> <p><b>Teaching Point:</b> Today I want to teach you some important tips for writing. SHOW tips on smart board</p> <p><b>Active Engagement:</b> Right now, I want you to turn to the person right now and quickly tell them what you are going to be working on today.</p> <p><b>Link:</b> Writing in their computers with intent</p> <p><b>Share:</b> Their writing work with their partners, squads or quads</p>	<ul style="list-style-type: none"> <li>● Flash-Drafting: Get the Whole Story on the Page (71-73) <ul style="list-style-type: none"> <li>○ Blank piece of lined paper (or computer)</li> </ul> </li> </ul>
<p><b>Mini Lesson: Re-Angling and Rewriting to Convey What a Story is Really About Connection:</b> Last week, we wrote our flash drafts of our essays. Today I want to see what our story is really about.</p> <p><b>Teaching Point:</b> Today I want to teach you that when you go back into your story you are going to walk to re-angle and re-write your story to convey what the story is <b>Really</b> about. Show my plot mountain with internal and external feelings.</p> <p><b>Active Engagement:</b> Thinking about your own personal narrative, what are your external events. Quickly put them into your notes now.</p> <p><b>Link:</b> Filling out internal events</p> <p><b>Share:</b> Share your plot mountain</p>	<ul style="list-style-type: none"> <li>● Re-Angling and Rewriting to Convey What a Story Is Really About (83-95)</li> </ul>
<p>DAY 2</p> <p><b>Mini Lesson: Re-Angling and Rewriting to Convey What a Story is Really About Connection:</b> Yesterday in class we thought about what our stories were really about. We went through and put down our internal feelings. TPS- your plot mountain</p> <p><b>Teaching Point:</b> Today I want to teach you how to add these internal feelings</p>	<ul style="list-style-type: none"> <li>● Re-Angling and Rewriting to Convey What a Story Is Really About (83-95)</li> </ul>

<p>into our essays. Show internal feelings and put on the mountain how I am going to add details into essays.</p> <p><b>Active Engagement:</b> TPS- plan for class today</p> <p><b>Link:</b> writing in internal details to essay</p> <p><b>Share:</b> added details today</p>	
<p><b>Mini Lesson: Elaborating on Important Scenes and Adding New Ones from the Past</b></p>	<ul style="list-style-type: none"> <li>● Elaborating on Important Scenes and Adding New Ones from the Past (96-106)</li> <li>● Slowing Down and Stretching Out the Story’s Problem (119-130)</li> <li>● Ending Stories in</li> <li>● Meaningful Ways (131-141)</li> </ul>
<ul style="list-style-type: none"> <li>● See 6.3 Mini Lessons</li> </ul>	See above
<ul style="list-style-type: none"> <li>● Accomplished through peer conferences (see launch) and teacher conferences</li> <li>● Revising and Editing focusing on Language standards</li> <li>● Run-on sentences</li> <li>● Capitals</li> <li>● Punctuation</li> <li>● Peer conferences</li> <li>● Teacher conferences</li> <li>● Verb tenses</li> <li>● Action verbs</li> </ul>	<p>Personal Narrative: Crafting Powerful Life Stories</p> <ul style="list-style-type: none"> <li>● Editing Sentences for Rhythm and Meaning (142-144)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> <li>● Student writing pieces as examples</li> </ul>
<ul style="list-style-type: none"> <li>● Publishing of final product using technology (break down as necessary based on student need)</li> </ul>	
<ul style="list-style-type: none"> <li>● Editing for pronouns</li> </ul>	<p>Personal Narrative: Crafting Powerful Life Stories</p> <ul style="list-style-type: none"> <li>● Taking Charge of the Writing Process: Deciding Where to Begin and How to Revise from the Get-Go (112-118)</li> </ul>
<ul style="list-style-type: none"> <li>● Editing for punctuation and spelling <ul style="list-style-type: none"> <li>○ Commas, parentheses, dashes (mini lessons needed per standard)</li> </ul> </li> </ul>	See above

<b>Writing Unit 3: Research-Based Informational Essay</b>	<b>Time Frame: 43 days (Feb-Mar)</b>
<p><b>Overview of Unit: By the end of the unit, students will read and discuss non-fiction topics while incorporating nonfiction knowledge and research into an informational essay.</b></p>	

**Essential Questions:**

- How do we best explain important ideas related to the whole-class topic?
- How do I strengthen my writing by incorporating solid evidence into my writing?
- How do I decide which information is most important to hone it and shape it for digital platforms?

**Standards Addressed:**

W.IW.6.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

W.WP.6.4. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning; flexibly making editing and revision choices; sustaining effort to fit composition needs and purposes; and attempting to address purpose and audience.

W.WR.6.5. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

W.SE.6.6. 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.

W.RW.6.7. Write routinely over extended time frames (time for research, reflection, metacognition/self- correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.PE.6.1. 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.

SL.II.6.2. 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.

SL.UM.6.5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

L.VI.6.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

**21st Century Skill:**

CRP1. Act as a responsible and contributing citizen and employee. CRP4.

Communicate clearly and effectively and with reason.

CRP5. Consider the environmental, social and economic impacts of decisions. CRP6.

Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

**Interdisciplinary Connections: (To be developed)****Technology Standards:**

8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.

8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

8.1.8.D.4 Assess the credibility and accuracy of digital content.

8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real-world problem.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Focused Topic of Choice presented in a digital platform
- Informational/Expository Essay

**Formative Assessments: \*Applies to both reading and writing**

- Conferences (including informal running records) \*
- Writing Notebook
- Post its/notes\*
- Exit Tickets\*
- Graphic Organizers\*
- Anecdotal Records\*
- Reflective Writing

**Benchmark Assessments**

Beginning, Middle, and End of Year writing benchmarks based on grade-wide standardized prompts.

**Teacher Resources:**

- Writing Strategies Book
- Comprehension Toolkit (Determine Importance)
- Research-Based and Informational Writing
- Tapping into Nonfiction
- Story works JR articles
- Scholastic Scope articles
- Scholastic News articles
- NewsELA.com
- Supplemental Materials-My Toolkit-Advancing Literacy

<b>Mini Lesson Teaching Points:</b>	<b>List of Core Instructional and Supplemental Materials:</b>
<p><b>Mini Lesson: Becoming Engaged with A Topic</b></p> <p><b>Connection:</b> Today we start a unit on informational writing! YAY! I normally would ask you guys to come up with some topics that you know a lot of information about and brainstorm BUT rather than that I'm itching for you to do something that feels even more ambitious. I am going to push you. I am going to suggest that you take this upcoming month as a time to learn, to power-learn almost like a journalist. Journalists are people that research something happening in the world with the goal of being able to grasp the essence of that topic quickly enough to write about it. We are going to be researching kids who are making a difference in the world, who are called teen activists. Many of you are going to be researching and discovering that you are going to become a teen activist. I want to remind you guys that it takes about a minute or so for you to come and settle into class and within that minute 571 websites were created. WOW! That also means that within the time we spend in our workshop model over 25,000 websites will be launched. By the end of this unit many of you could probably write your own website or make presentations on PowerPoint or in Canva about your topics. On top of your writing this unit you are going to be learning SO much about courageous young people making a difference.</p>	<ul style="list-style-type: none"><li>● Becoming Engaged with a Topic (2-12)</li></ul> <p><a href="https://www.youtube.com/watch?v=gjGL6YY6oMs">https://www.youtube.com/watch?v=gjGL6YY6oMs</a></p>

<p><b>Teaching Point:</b> Today I want to teach you that when you study a topic as a writer you learn with a pen in your hand, not only taking in information but also putting out responses to the information. It will become like breathing; breath in, breathe out, study and write, study and write. Now to start, it helps to start with a topic you may already know. You may not think you know much about teen activism but you do, you all know who this activist is (photo of Martin Luther King Jr.) Now this picture does not say ‘Teen activism is this and is that but in the real world when you learn about a topic, you can't always find a published summary of the whole topic. Instead, you end up having to dig (like an archaeologist). So, let’s start. I want you to write on your notebook (writing) a page that is titled Teen Activism. Write what you know. Many of you have jotted notes that show what activism is. It is when people see a problem in the world and take action. Let’s now research with a video. Wait for students to pick up their pencil. When they do not act on this and explain why they should be ready to jot down. Play video and make notes on the sideboard about Malala. When the video is finished, re-read notes and think out loud and record on the board.</p> <p><b>Active Engagement:</b> We could think about Malala and teen activism, but will you instead think about note-taking-yours and your partners and mine and see if you can come up with some tips for note taking? TPS! Record their notes on anchor chart</p> <p><b>Link:</b> Today for class I have set up some sections for you to investigate teen activism. I want you to do exactly what we did in class today. Look on the google classroom and practice some note taking</p> <p><b>Share:</b> What you learned today with your squads or quads</p>	
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<p><b>Mini Lesson: Becoming Engaged with A Topic Day 2</b></p> <p><b>Connection:</b> Yesterday in class we talked about good note taking skills. Review anchor charts and notes</p> <p><b>Teaching Point:</b> Today, I want to reteach you and show you that you can do the same with articles.</p> <p><b>Active Engagement:</b> TPS- some ways to take notes in your notebook today, <b>Link:</b> Today for class I have set up some sections for you to investigate teen activism. I want you to do exactly what we did in class today. Look on the google classroom and practice some note taking</p> <p><b>Share:</b> What you learned today with your squads or quads</p> <p>Took notes for 2 days</p>	<ul style="list-style-type: none"> <li>● Becoming Engaged with a Topic (2-12)</li> </ul> <p><a href="https://www.youtube.com/watch?v=Wegt0N0vxH4">https://www.youtube.com/watch?v=Wegt0N0vxH4</a></p>
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<p>Day 3</p> <p>This is a mid-workshop lesson that I split into a full lesson because our students are not doing homework</p> <p><b>Mini Lesson: Becoming Engaged with A Topic</b></p> <p><b>Connection:</b> Yesterday in class we talked about good note taking skills and practiced on our own. Show your duce what notes you took yesterday.</p> <p><b>Teaching Point:</b> Today I want to teach you that when you start to fill your pages with notes it is often good to stop and organize them by category</p> <p><b>Active Engagement:</b> Watch me as I do this with my notes, I took on Malala the last few days. Talk out loud about the important parts and questions that could be answered about who she is and what she was an activist for. TPS- What categories could you start to separate your notes in now?</p>	<ul style="list-style-type: none"> <li>● Becoming Engaged with a Topic (2-12)</li> </ul>
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<p><b>Link:</b> Spend the 20 min you have on independent time today separating your notes and re-writing or re-typing them.</p> <p><b>Share:</b> What you learned today with your squads or quads</p>	
<p><b>Mini Lesson: Finding and Supporting Key Points</b></p> <p><b>Connection:</b> By now many of you know what teen activism is. You also may now know much more about many topics you are interested in researching. <b>Teaching Point:</b> Today I want to teach you that when writers want to become an expert on a topic, they read. They also put together parts to fit into a whole topic.</p> <p>Watch as I do this: I will write about something I've read and I'll think what about this seems true? Start to write about Malala... After notes I want to stop and think, 'hmm I will have to check on the role of more parents in teen activism.' Think about what I just did here: Did you see how I was writing and looking for key points to what I was writing about?</p> <p><b>Active Engagement:</b> TPS- what are the steps we took today to uncover what may be a key overall point?</p> <ol style="list-style-type: none"> <li>1. we free-wrote about this topic trying to grow insight and we then try to see if those insights were applicable</li> </ol> <p><b>Share: Writing from class</b></p>	<ul style="list-style-type: none"> <li>● Preparing to Write Informational Essays: Finding and Supporting Key Points (22-31)</li> </ul>
<p>Day 2 due to no homework</p> <p><b>Mini Lesson: Finding and Supporting Key Points</b></p> <p><b>Connection:</b> Yesterday we continued our research and freely wrote about our topics looking for important ideas.</p> <p><b>Teaching Point:</b> Today I want to teach you how to flash draft about teen activism.</p> <p><b>Active Engagement:</b> TPS- Some ideas about teen activism</p> <p><b>Link:</b> Flash Drafting about teen activism</p> <p><b>Share:</b> Writing from class</p>	<ul style="list-style-type: none"> <li>● Preparing to Write Informational Essays: Finding and Supporting Key Points (22-31)</li> </ul>
<p><b>Mini Lesson: The Trail of Research</b></p> <p><b>Connection:</b> Over the last few days, we have been talking about our topics. We have been figuring out ways to become engaged with many informational research topics. We have been looking at these issues and thinking of ways to adopt them to us.</p> <p><b>Teaching Point:</b> Today I want to teach you that when you are researching a topic you not only want to ask yourself, 'what about this topic is important?' but you also want to focus on where that question leads you along the trail. Watch as I do this. I start by thinking about my initial topic of teen activism. I started by researching Malala (jot this down) then I was thinking more about 'girls around the world being denied education' (jot this down) and then I really started thinking and reading more about 'people who support providing girls around the world with an education' Do you see how I did this? I have actually started to create subtopics just by talking about what was important within my topic. You start with a topic like teen activism and it can lead you into the sub topics of interest for you to research.</p> <p><b>Active Engagement:</b> Let's play a little game in our partners really quick to help us get started. Duce up. Talk to your duce about your topic and why you are interested and see if you can come up with your own trail of topics. Circle the room monitoring the conversation.</p> <p><b>Link:</b> Today in class you are going to stay in your areas of research and use the subtopics you came up with to practice taking notes. I will be</p>	<ul style="list-style-type: none"> <li>● The Trail of Research: Pursuing Information and Focusing in on Topics (42-52)</li> </ul>



<p>coming around to help you and to write down who is researching similar topics.</p> <p><b>Share:</b> Share writing today</p> <p>This may take two-three days</p>	
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<p><b>Mini Lesson: The Trail of Research Mid Lesson teaching</b></p> <p><b>Connection:</b> Everyone should have their notebooks open to yesterday's notes. TPS- What should our notes look like? Think back to our lesson about a week ago.</p> <p><b>Teaching Point:</b> Today I want to teach you that you should be putting your notes into categories as you are taking them. Think about the subtopics you created yesterday and continue adding to your notes. Watch me. Look at all the information I have. Then look at how I am organizing it.</p> <p><b>Active Engagement:</b> TPS- with your duce about how to organize your notes by category, Come up with a plan for today's class</p> <p><b>Link:</b> Work on organizing notes and note taking</p> <p><b>Share:</b> Share with your duce the work you completed today</p>	<ul style="list-style-type: none"> <li>● The Trail of Research: Pursuing Information and Focusing in on Topics (42-52)</li> </ul>
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<p><b>Mini Lesson: Envisioning Structures to Plan an Information Book</b></p> <p><b>Connection:</b> We have been reading a lot of nonfiction and informational books in our reader's workshop. Something we have been focusing on is how the author sets up the books. We spent some time looking at the table of contents and thinking about the WHY.</p> <p><b>Teaching Point:</b> Today I want to teach you that writers of information books construct an image of the text they will write by envisioning several possible ways to combine essential structures into a working plan. Watch me (: Show text and show how to separate them by ideas.</p> <p><b>Active Engagement:</b> TPS- what are some ways you can create subtopics for your topic. With your duce. And continue researching</p> <p><b>Share:</b> Share your findings with your duce</p>	<ul style="list-style-type: none"> <li>● Envisioning Structures to Plan an Information Book (53-63)</li> </ul>
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<p>Continued due to not completing homework with book</p> <p>Mini Lesson: Envisioning Structures to Plan an Information Book</p> <p>Connection: Yesterday we came up with some sub topics or chapters for our informational essays. We began to figure out how our texts may look. Show your Duce what your outline of your informational book looks like right now.</p> <p>Teaching Point: Today I want to teach you that good writers will look at their outline and begin to draft right away. They will figure out what topic they have the most information on and start flash drafting. Watch me as I do this. Start to use outline and begin typing up one of my body paragraphs with the information I have on my paper.</p> <p>Active Engagement: TPS- With your duce right now I want you to share what chapter you are ready to begin working on today. Where do you have the most amount of information that you can put into a paragraph? Now that you have an idea, I want you to go into the google classroom and begin typing up your first paragraph OR more if you can. We are going to be using this tomorrow in class so please work diligently.</p> <p>Share: (10 min or so) 6A and 6B will share with their topic groups but 6C will share with their quads their writing</p>	<ul style="list-style-type: none"> <li>● Envisioning Structures to Plan an Information Book (53-63)</li> </ul>
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<p><b>Connection:</b> TPS- What is the best piece of writing you have ever completed in your whole life? Think back to when you were little too, what is a piece you are so proud of and why? (Some may say this piece that they are currently working on, YAY)</p> <p><b>Teaching Point:</b> Today I want to teach you that to write an informational text you need to do so with solid bricks. Solid bricks of information. Let’s look at this informational piece of writing called <i>Malala the Powerful</i> by Kristen Lewis and ask ourselves, ‘what can I notice about the way Lewis constructs her text out of bricks of information? What can I do in my writing?’ Pass out a copy to all. Read. Section off partners or squads and ask them to look at a specific part of the paper and talk about what they notice that Lewis did really well, what did they like? Record some of their answers on a chart.</p> <p><b>Active Engagement:</b> TPS- with your duce about what you are going to add to your essay today. Circle how Kristen did it in hers and how are you going to add.</p> <p><b>Share:</b> Share added information with your duce</p>	<ul style="list-style-type: none"> <li>● Constructing Texts with Solid Bricks of Information (64-73)</li> </ul>
<p>Continued from yesterday (Mid workshop teaching)</p> <p><b>Connection:</b> Last week we looked at an exemplar piece of writing and added it to our work.</p> <p><b>Teaching Point:</b> Today I want to teach you how to make these bits of information fit together better. Just like a bricklayer would use mortar to glue the bricks you will use transition words or connecting words. Write/ show the new anchor chart.</p> <p>It is important to reread your words and ask yourself ‘Are there ways I can make sure I’m connecting one bit of information with the others? Watch me: Re-read typed piece. Say” As I read this, I realized that I need to pop out the link between the fact that the Taliban issued a rule that one could go to school and the fact that Malala continued to go to school. (Show Despite)</p> <p><b>Active Engagement:</b> TPS- What word or words can I add to paragraph to transition. Bop around and discuss. Work on adding transitions as you continue today. I have added some resources to the google classroom to help you.</p> <p><b>Share:</b> Share with your partners</p>	<ul style="list-style-type: none"> <li>● Constructing Texts with Solid Bricks of Information (64-73)</li> </ul>
<p><b>Mini Lesson:</b> Research: Gathering Specific Information and Creating Meaning</p>	<ul style="list-style-type: none"> <li>● Research: Gathering Specific Information and Creating Meaning (74-78)</li> </ul>
<p><b>Mini Lesson:</b> read with an eye for information needed</p>	<ul style="list-style-type: none"> <li>● Writing with Detail (79-88)</li> </ul>
<p><b>Mini Lesson:</b> writing complex sentences</p>	<ul style="list-style-type: none"> <li>● Lifting the Level of Sentence Complexity (89-97)</li> </ul>
<p><b>Mini Lesson:</b> Using Text Features to Strengthen Writing</p>	<ul style="list-style-type: none"> <li>● Using Text Features to Strengthen Writing (98-109)</li> </ul>

<ul style="list-style-type: none"> <li>● Organize information</li> <li>● Use text structures and features</li> <li>● Writing an effective introduction</li> <li>● Using relevant facts, details, and quotations</li> <li>● Using precise language</li> <li>● Explanatory Transitions</li> <li>● Establish formal style</li> <li>● Writing an effective conclusion</li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● Preparing to Write Informational Essays: Finding and Supporting Key Points (22-31)</li> <li>● Envisioning Structures to Plan an Information Book (53-63)</li> </ul>
<ul style="list-style-type: none"> <li>● Below <ul style="list-style-type: none"> <li>○ KWL chart</li> <li>○ Information wish list</li> <li>○ Nonfiction text features</li> <li>○ Hook opening</li> <li>○ Summary conclusions</li> <li>○ Organizing information into topics and subtopics</li> <li>○ Highlighting (important vs unimportant information)</li> <li>○ Side notes on margins</li> <li>○ Facts, Questions, Response graphic organizer</li> <li>○ Nonfiction text structures</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Constructing Texts with Solid Bricks of Information (64-73)</li> <li>● Writing with Detail (79-88)</li> <li>● Using Text Features to Strengthen Writing (98-109)</li> <li>● Planning Ready to Go Chapters (110-119)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Five Paragraph Essay, Writing a Thesis, Cause and Effect, Transition, Using Descriptive Language</li> </ul>
<ul style="list-style-type: none"> <li>● Publishing of final product using technology (break down as necessary based on student need) <ul style="list-style-type: none"> <li>○ Adding nonfiction text features to published writing</li> </ul> </li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● Revising to Fit Digital Formats: Determining Importance (144-151)</li> <li>● Pouring Into Digital Forms and Publishing (152-155)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>
<ul style="list-style-type: none"> <li>● Conduct short research projects <ul style="list-style-type: none"> <li>○ Picking a topic</li> <li>○ Research process</li> </ul> </li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● Becoming Engaged with a Topic (2-12)</li> <li>● The Trail of Research: Pursuing Information and Focusing in on Topics (42-52)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: The Research Process, Fake News</li> </ul>

<ul style="list-style-type: none"> <li>● Gather information from multiple sources</li> <li>● Assessing credibility</li> <li>● Quote and/or paraphrase procedures</li> <li>● Avoiding plagiarism</li> <li>● Bibliographies</li> <li>● Below all <ul style="list-style-type: none"> <li>○ Using online resources</li> <li>○ Using articles</li> <li>○ Using nonfiction text</li> <li>○ Using multimedia videos</li> <li>○ Bibliography</li> <li>○ Text citation sentence stems</li> </ul> </li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● Reading for a Wide View of a Topic: Teen Activism (13-21)</li> <li>● Research: Gathering Specific Information and Creating Meaning (74-78)</li> <li>● Quoting with a Purpose in Mind (120-128)</li> <li>● Studying Digital Mentor Text (134-143)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Research Process, Note-Taking, Source Evaluation, Works Cited, Plagiarism</li> </ul>
<ul style="list-style-type: none"> <li>● Sentence Complexity</li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● Lifting the Level of Sentence Complexity (89-97)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Sentence Fragments, Complex Sentences</li> </ul>
<ul style="list-style-type: none"> <li>● How to effectively listen to, learn from, and discuss speaker’s work</li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● Celebrating with a Book Exhibit Tour (129-133)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>
<ul style="list-style-type: none"> <li>● Include multimedia in presentations</li> <li>● Present findings in a logical and effective ways</li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● Celebration: Presentations, Feedback, and Reflection (156-157)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <p>Flocabulary: Public Speaking</p>

**Read Aloud/Mentor Texts:** Please see link for suggested texts and texts below

- *Fast Food Nation* by Eric Schlosser
- “The Battle Over GMOs” by Alexandra Potenza
- “So, what is Genetic Engineering?”
- Video- “Seeing Red: The Tomat
- Website- Just Label It!
- “Labels for GMO Foods are a Bad Idea”
- “Scientists Make a Better Potato”
- “GMO Information”
- TED Talk Suggestions: Speakers- Chimamanda Ngozi Adichie, Ben Kayra, Christien Meindertsma
- Photograph: Martin Luther King Jr
- Video Clips of Malala Yousafzai and Alex Lin
- “Malala the Powerful” by Kristin Lewis
- *The Teen Guide to Global Action* by Barbara A. Lewis

**Teacher Resources:**

- Advancing Literacy Website
- Teen Guide to Global Action (Barbara Lewis)

**Writing Unit 2: Literary Essay: From Character to Compare/Contrast**

**Time Frame: 31 days (Jan.-Feb.)**

**Overview of Unit: By the end of the unit, students will read and discuss short stories to assist in writing a compare/contrast essay.**

**Essential Questions:**

- How does reading help me write strong literary essays?
- How does close reading help me to elevate the complexity of my literary essay?
- How do I notice the similarities and differences between characters, noting their significance?
- What writing crafts are needed to write an exceptional compare/contrast essay about themes across texts?

**Standards Addressed:**

W.AW.6.1. Write arguments on discipline-specific content (e.g., social studies, science, math, technical subjects, English/Language Arts) to support claims with clear reasons and relevant evidence.

W.WP.6.4. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning; flexibly making editing and revision choices; sustaining effort to fit composition needs and purposes; and attempting to address purpose and audience.

W.WR.6.5. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

W.SE.6.6. 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.

W.RW.6.7. Write routinely over extended time frames (time for research, reflection, metacognition/self- correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.PE.6.1. 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.

SL.II.6.2. 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.

<p>L.VL.6.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, including technical meanings, choosing flexibly from a range of strategies.</p>	
<p><b>21st Century Skill:</b>  CRP1. Act as a responsible and contributing citizen and employee.  CRP4. Communicate clearly and effectively and with reason.  CRP5. Consider the environmental, social and economic impacts of decisions.  CRP6. Demonstrate creativity and innovation.  CRP7. Employ valid and reliable research strategies.</p>	
<p><b>Interdisciplinary Connections:</b> (To be developed)</p>	
<p><b>Technology Standards:</b>  8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.  8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.</p>	
<p>8.1.8.D.4 Assess the credibility and accuracy of digital content.  8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real-world problem.</p>	
<p><b>Assessments:</b> Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:</p> <p><b>Summative Assessment:</b></p> <ul style="list-style-type: none"> <li>● Literary Essay based on Character’s traits and evidence from the text</li> <li>● Compare/Contrast Essay based on theme</li> </ul> <p><b>Formative Assessments: *Applies to both reading and writing</b></p> <ul style="list-style-type: none"> <li>● Conferences (including informal running records) *</li> <li>● Post its/notes*</li> <li>● Exit Tickets*</li> <li>● Graphic Organizers*</li> <li>● Anecdotal Records*</li> <li>● Writing Notebooks</li> <li>● Drafts</li> </ul>	
<p><b>Mini Lesson Teaching Points:</b></p>	<p><b>List of Core Instructional and Supplemental Materials:</b></p>
<p><b>Mini Lesson:</b> Reading for Trouble and Discerning Relationship Issues  <b>Connection:</b> I want to start today by saying how proud I am of all of you. I have watched you grow into excellent writers from September to now. Before we start, I want you to remind each other what a claim is. TPS-What is a claim? YES! A claim is basically taking your opinion on something and making it into a statement.  <b>Teaching Point:</b> Today I want to teach you that when you are writing a literary argument essay it helps to start with a clear sense of the structure in which you will be writing. The structure we are going to be using today is called “Boxes and Bullets Essay Structure”  <b>Active Engagement/Teaching:</b> Today we are going to be flash drafting a literary argument. We are going to start together and then you are</p>	<p>Essay Boot Camp (2-13)  Large anchor chart of Box and Bullets Structure  Small Anchor Chart of Box and Bullets Structure (For each of their notebooks)</p> <p>Modifications for SPED:</p> <ul style="list-style-type: none"> <li>● <b>Day 1</b> of this unit lesson was on making claims.</li> <li>● Making claims anchor chart.</li> </ul>

going to go off and finish it on your own. Ready? I know this sounds silly but TPS- The story of The Three Little Pigs. 30 seconds or so. I love this story, it is about 3 pigs, the first builds his house out of sticks and then comes the Big Bad Wolf and says something like “chiny chin chin and blows the house down.” I am pretty sure he eats the pig. Then the 2nd pig builds his house out of wood and the same thing happens. The 3rd pig builds his house out of bricks! When the wolf comes the third pig starts playing the piano and invites the Wolf in for dinner. He sets up a pot of boiling water by the chimney and lures him in that way. Bye Bye Wolf! Now we could think for hours about ideas to write about but for today I am just going to give you, my claim. Notice how I am using the structure (printed notes). Write “The Third Little Pig is an admirable character because A, because B and most importantly because C.” Now each of those letters represents a different reason that the third pig is admirable. TPS-what are some reasons? (Move around the room collecting ideas). 30 seconds. Okay bring it back, I heard (and fill in the sentences) “The Third Little Pig is admirable because he works hard, he is brave and most importantly he outwits his enemy.” Cool now we have a claim! Let’s look at the next part, we have to now write that first body paragraph and we need some evidence. TPS- what is some evidence that he is hardworking. (30 seconds and move around collecting ideas). Okay I heard so many good reasons. Watch as I write this paragraph using the Box and Bullet Structure, “The first reason the Third Little Pig is admirable is because he works very hard. He builds his own home, which must take a lot of work. He builds it out of bricks, which must have taken an extra amount of work. He carried all those bricks to one place, laid them one by one on top of each other and added in the cement. He made one wall, another, another, another. He even built a roof and a chimney. This shows that the Third Little Pig works hard and proves he is admirable.” See what I did there? Okay now look at the structure, what is next? YUP paragraph two. TPS- how should we write paragraph 2? (Give them about a minute to talk out this paragraph. (You can have this one already written out to save time and just read it to them). Okay I heard some really awesome stuff and I love how you are all keeping in mind our structure as we write this. Here is a recap of what I heard, “Another reason that the Third Little Pig is admirable is because he is brave. He watched a giant angry wolf with big teeth blow down his brothers houses and eat them up but still, when the wolf came to his house, he was brave. He didn't run and hide. Instead, when the wolf called, “Third Little Pig, let me come in,” the Third Pig called out, “Not by the hair on my chiny chin chin.” This shows that he is brave because he is not intimidated by the scary wolf even though he has good reason to be.” See what we did there?

**Link:** Today for your independent writing time you are going to be writing the third body paragraph to our literary argument. Remember we already have the third reason (Reason C) so you have to just keep in mind our Box and Bullets structure. You have 20 min. GO! Walk around and conference with students who seem to need more instruction.

We used a shared class book to come up with a basic claim. Stuart is brave.

- **Day 2** we started this lesson. Boxes and Bullets organizer glued into their notebooks.
- **Day 3** Paragraph 3 reason together and paragraph 3 boxes

**Share:** You have about 3 minutes to share your third body paragraph with a partner today! You should be proud! You officially know what a literary argument is and flash drafted one today in our Essay Boot camp!

If students have not read Raymond's Run have them read it for homework or a class period prior to the next lesson

- Boxes and bullets essay structure anchor chart glued in notebook from page 12.

**Mods for Resource Setting:**

**Day 1:** Used "My Side of the Story" from Unit 3 SIBC S 1 as an example for essay structure in replacement of "The Three Little Pigs" With teacher guidance students completed a basic introduction and body paragraph to support the claim that "Will" is inconsiderate.

**Day 2:** Used "My Side of the Story" from Unit 3 SIBC S 1 as an example for essay structure in replacement of "The Three Little Pigs" With teacher guidance students completed a second body paragraph and conclusion to support the claim that "Will" is inconsiderate.

**Mini lesson:** Growing Big Ideas from Details About Characters

**Connection:** Open your notebooks and look at what you were able to write yesterday. TPS with the people around you, 'what did I learn from doing this essay that I can use again?' Write up on chart

**Teaching Point:** Today I want to teach you about the big ideas of the texts and eventually grow those ideas into a literary essay. You have to pay attention to the details the author gives you about a character.

**Teaching/Active Engagement:** The writer Stephen King wrote, 'Good books don't give up their secrets all at once.' I love this quote because it tells us that there is great reward to paying attention to details. You are now going to write essays about characters so paying attention to detail is important. We are going to look at Raymond's Run. We want to grow a claim about Squeaky. Make a chart. Point to a part that you think shows Squeaky the author describing Squeaky. Read and highlight important parts (read second paragraph and underline while reading). Those are some strong lines!! Many of you underlined the same things I did. Look at the notes that you glued in today.

Remember that our question is 'Why does the author have Squeaky say that she'd knock people down if they have something bad to say about her brother?' We know that this is there for a reason... what is it? Why include this? Write out and think out loud from the book. See what I just did? How I re-read a part of the text, pausing when I find a detail about a character that creates thinking? Let's try this. Sit next to your duce quickly. Listen as I read the next section aloud. Now TPS some of your ideas. (1 minute) OKAY WRITE! Don't forget to use our thought prompts.

Growing Big Ideas from Details about the Characters (14-23)

**Mods for Resource Setting:**

Day 1: Read Aloud: "Raymond's Run" Modeled and reviewed annotation skills that focused on character traits and issues in character relationships. We read the first half of the narrative.

Day 2: Read Aloud: "Raymond's Run" Modeled and reviewed annotation skills that focused on character traits and issues in character relationships. We completed the narrative.



**Mini Lesson:** Writing to Discover What a Character Really Wants

**Connection:** So, when you guys come into class and are chatting in the hallway it is almost impossible for me not to hear what you are talking about. Many times, I hear things like, ‘the thing about her is she just wants people to understand her, and if she feels misunderstood, she flips out.’ The way you are thinking is EXACTLY what essayists think. They analyze what motivates a character to understand what the character really wants. Today I want you guys to do your hallway gossip but with your books.

**Teaching Point:** Today I want to teach you that when literary essayists are writing about characters, the one way to make their ideas more powerful is by looking beyond the obvious details and thinking about what the character really wants.

Writing to Discover What a Character Really Wants (24-34)

**Mods for Resource Setting: Day 1 & 2:**

- Teacher modeled how to respond to argument prompts using a t chart pre-writing strategy.
- Students created a t-chart for three claims: Squeaky is confident, protective, hard-working. Within the mini lesson we constructed two reasons to support each claim.
- Students worked with partners to complete a fill in the blank literary essay packet that argued one of the three claims.
- Students worked with partners to identify evidence and analyze the evidence to support the reasons.
- Day 1 focused on pre-writing and introduction. Day 2 focused on body paragraphs and conclusions.

**Mini Lesson:** Crafting Claims

Crafting Claims (35-45)

**Mods for Resource Setting:**

**Day 1:** I modeled how to respond to argument questions via custom journal prompts. In my modeling students joined in on constructing t charts to create two claims for each prompt. Students also worked collaboratively, with teacher guidance, to generate two reasons to support the claim.

**Day 2:** I reviewed using a t chart to answer an argument prompt: “My Side of the Story,” Which character trait can we use to describe Will’s family? The claim and reasons were taken from Frankie trying out his essay structure anchor chart from session 4 resources. Students then constructed their claim about a character from their book club books.

<p><b>Mini Lesson:</b> Conveying Evidence: Summarizing, Storytelling, and Quoting</p>	
<ul style="list-style-type: none"> <li>● Introduce a claim</li> <li>● Organize reasons and relevant evidence</li> <li>● Support claims with relevant evidence from credible sources</li> <li>● Clarify relationship between claim and reasons</li> <li>● Establish and maintain a formal style and form</li> <li>● Write a concluding statement for the argument presented</li> </ul>	<p>The Literary Essay</p> <ul style="list-style-type: none"> <li>● Essay Boot Camp (2-13)</li> <li>● Growing Big Ideas from Details about the Characters (14-23)</li> <li>● Writing to Discover What a Character Really Wants (24-34)</li> <li>● Crafting Claims (35-45)</li>   <li>● Looking for Themes in the Trouble of a Text (76-88)</li> <li>● First Impressions and Closing Remarks (93-102)</li> <li>● Quoting Text (103-112)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Five Paragraph Essay, Persuasive Language, The Week in Rap</li> </ul>
<ul style="list-style-type: none"> <li>● See 6.1 Mini Lessons</li> <li>● Editing and organizing</li> </ul>	<p>The Literary Essay</p> <ul style="list-style-type: none"> <li>● Editing Inquiry Centers (113-117)</li> </ul>
<ul style="list-style-type: none"> <li>● Accomplished through peer conferences (see launch) and teacher conferences</li> <li>● Revising and Editing focusing on Language standards</li> </ul>	<p>The Literary Essay</p> <ul style="list-style-type: none"> <li>● Revising Essays to Be Sure You Analyze as well as Cite Text Evidence (65-75)</li> <li>● Drafting Using All That You Know (89-92)</li> <li>● Applying What You Have Learned in the Past to Today's Revision Work (138-145)</li> <li>● Identifying Run Ons and Sentence Fragments (146-149)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>
<ul style="list-style-type: none"> <li>● Publishing of final product using technology (break down as necessary based on student need)</li> </ul>	<p>The Literary Essay</p> <ul style="list-style-type: none"> <li>● Celebrating Literary Essays (150-159)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>

<ul style="list-style-type: none"> <li>● Gather information from multiple sources</li> <li>● Assessing credibility</li> <li>● Quote and/or paraphrase procedures</li> <li>● Avoiding plagiarism</li> </ul>	<p>The Literary Essay</p> <ul style="list-style-type: none"> <li>● Studying a Mentor Text to Construct Literary Essays (54-64)</li> <li>● Building the Muscles to Compare and Contrast (118-127)</li> <li>● Comparing and Contrasting Themes Across Texts (128-137)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Research Process, Note-Taking, Source Evaluation, Plagiarism</li> </ul>
<ul style="list-style-type: none"> <li>● Sentence Complexity</li> <li>● Interpret information in multiple formats Explain how information contributes to studying an issue</li> </ul>	<p>See Writing 6.5</p> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Sentence Fragments, Complex Sentences</li> </ul> <p>Social Book Clubs</p> <ul style="list-style-type: none"> <li>● Curating Text Sets and Making Plans to Continue Reading Together (156-157)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>
<p><b>Read Aloud/Mentor Texts:</b> Please see link for suggested texts and texts below</p> <ul style="list-style-type: none"> <li>● “My Side of the Story” by Adam Bagdasarian (from <i>First French Kiss: And Other Traumas</i>)</li> <li>● Trailer: <i>Inside Out</i></li> <li>● Clip: <i>Moana</i></li> <li>● “Inside Out” by Francisco Jimenez from <i>The Circuit: Stories from the Life of a Migrant Child</i></li> <li>● Commercial Viewing: Lalaloopsy and GoldieBlox</li> <li>● View <i>The Bystander</i></li> <li>● “Shoulders” by Naomi Shihab Nye</li> <li>● “In a line at the Drugstore....” by Claudia Rankine</li> <li>● “Raymond’s Run”</li> <li>● “The Three Little Pigs”</li> <li>● “Thank You Ma’am”</li> <li>● “The Gift of the Magi”</li> <li>● “Everything will be Okay”</li> <li>● “Freak the Geek”</li> <li>● “Your Move”</li> <li>● “Stray”</li> </ul>	

**Teacher Resources:**

Advancing Literacy Website

**Writing Unit 4: Graphic Novels: Writing in Words & Pictures****Time Frame: 24 days (May-June)****Overview of Unit: By the end of the unit, students will write graphic novels with a problem/solution and a beginning, middle, and end.****Essential Questions:**

- How do we use the medium of graphic novels to convey narrative stories?
- How do pictures help us communicate the events of story?
- How do we use specific techniques of graphic novelists to support our narratives?

**Standards Addressed:**

NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

NJSLSA.W10. 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.

W.6.3. 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.

W.6.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.

W.6.5. 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.

**21st Century Skill:**

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

**Interdisciplinary Connections: (To be developed)**

**Technology Standards:**

8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

8.1.8.D.4 Assess the credibility and accuracy of digital content.

8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real-world problem.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Completed graphic novel

**Formative Assessments:**

- Story Ideas
- Conferences
- Bookmaps
- Exit Tickets\*
- Panel Layouts
- Crafting Satisfying Endings
- Reflective Writing

**Benchmark Assessments**

Beginning, Middle, and End of Year writing benchmarks based on grade-wide standardized prompts.

**Mini Lesson Teaching Points:**

- “What’s so special about graphic novels, anyway?”
- Doodle to discover stories
- Planning a Graphic Novel by Bookmapping
- Planning a Graphic Novel by Thumbnailing and Scripting
- Drafting a graphic novel with an eye on page space
- Drafting and Revising Like a Graphic Novelist
- Cartooning techniques
- Using craft moves over the whole story
- Revise Balloons for clarity before publishing
- Edit characters’ dialogue to add tone by choosing different lettering styles and sizes

**List of Core Instructional and Supplemental Materials:**

- Units of Study in Writing
- Graphic Novels: Writing in Pictures and Words (Instructional Manual)
  - *Stinky* by Eleanor Davis
  - Writing Notebook
  - Online resources from *Flight*
  - Other Graphic Novels

**Read Aloud/Mentor Texts:**

- *Drama* by Raina Telgemeier
- *The Stonekeeper* by Kazu Kibuishi
- *The Complete Maus* by Art Spiegelman
- *Rollergirl* by Victoria Jamieson
- *Bone: The Complete Edition* by Jeff Smith
- *American Born Chinese* by Luen Yang
- *Real Friends* by Shannon Hale

# Middle Township Public Schools - Reading - Sixth Grade

*View ELL, Special Education, and Gifted & Talented Accommodations Addendums at the end of this document*

## Middle Township Middle School Grade 6 ELA

<b>Reading Unit 1: Getting Back into Independent Reading and Building a Vibrant Reading Life</b>	<b>Time Frame: 10 days (SEPT)</b>
<b>Overview of Unit:</b> By the end of the unit, students will be familiar with procedures, routines, and expectations in the reading workshop classroom environment. Students will be exposed all genres and work will begin with emphasizing student agency, identity, and investment in reading right from the start.	
<b>Essential Questions:</b> <ul style="list-style-type: none"><li>● What kind of a reader am I?</li><li>● How can I be a productive member of a community of readers and writers?</li><li>● How can I create a reading identity map?</li></ul>	
<b>Standards Addressed:</b> <p>RL.CR.6.1. Cite textual evidence and make relevant connections to support analysis of what a literary text says explicitly as well as inferences drawn from the text.</p> <p>RL.PP.6.5. Determine how an author conveys or develops perspective in a text (through the narrator or speaker when appropriate).</p> <p>SL.PE.6.1. 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.</p> <ol style="list-style-type: none"><li>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.</li><li>b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</li><li>c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</li><li>d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</li></ol> <p>RI.CR.6.1. Cite textual evidence and make relevant connections to support analysis of what an informational text says explicitly as well as inferences drawn from the text.</p> <p>RI.CT.6.8. Compare and contrast informational texts in different forms, by different authors, or from different genres (e.g., a memoir written by and a biography on the same person, historical novels and primary source documents, infographics and scientific journals) in terms of their approaches to similar themes and topics.</p>	
<b>Technology Standards:</b> <ul style="list-style-type: none"><li>● 8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.</li></ul>	

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Running Record Assessment (F&P and/or TCRWP)
- Renaissance STAR Reading Placement Test

**Formative Assessments:**

- Reading Logs
- Conference Notes
- Reading Notebook

**Alternative Assessments**

- Ticket out, turn and talk, book talks,

**Read Aloud/Mentor Texts:**

*Crown: An ode to the Fresh Cut* by Derrick Barnes

*My Life as a YouTuber* by Janet Tashjian

*Other Words for Home* by Jasmine Warga

**Teacher Resources:**

Running Records (F & P and TCWRP)

Renaissance STAR Reading Test results

Reading Inventories

<b>Mini Lessons for Unit 1</b>	<b>List of Core Instructional Materials and Supplemental Materials</b>
<b>Launching RW:</b>	
<b>*ASSESSING READING LEVELS/ STRATEGIES FOR IMPROVEMENT- RUNNING RECORDS/STAR READING TEST/READING INVENTORY AND STRATEGIES FOR EACH STUDENT'S PLAN FOR SUCCESS</b>	
Develop personal reading identities based on reflecting on particular authors and books that have had a deep impact.	Reading Notebook; Favorite books of teacher to share with class; A Curricular Calendar for Getting Back into Independent Reading and Building a Vibrant Reading Life Session 1 (pgs. 4-6)
Remain alert to how reading identities influence your understanding of a text	Identity maps, reading notebooks, Getting Back... Session 2 (pgs.7-8)
Develop and use systems to make sure you can find what you need (libraries)	organized library, Book lists, Getting Back...Session 3 (pgs.9-10)
Balance mind work and heart work to make more of your reading experience	<i>Crown: An Ode to the Fresh Cut</i> , Chart: Smart Reading Work We Can Do in Any Book, Getting Back...Session 4 (pgs. 11-14)

Use partners to strengthen your reading life	Chart paper, individual books for students, Getting Back... Session 5 (pgs. 15)
Figure out techniques that will help you keep track of your reading	Reading logs, Getting Back... Session 6 (pgs.17-19)
Investigate a variety of aspects of texts you want to write and talk about by annotating (digitally or with Post-its) or in notebooks	Notebooks, post-its, chart (Readers Investigate), Getting Back... Session 7 (pgs. 20-22)
Deepen their thinking about books by turning to a tool	Bands of Text Complexity tool, reading notebooks, Getting Back...Session 8 (pgs. 23-24)
Share and celebrate reading plans and projects with other readers	Charts: Kinds of Book Buzzes and How To Recommend a Book, reading notebooks, Getting Back...Session 9 (pgs. 25-27)
<b>Reading Unit 2: A Deep Study of Character</b>	Time Frame: 27 days (Nov.-Dec.)
<b>Overview of Unit: By the end of the unit, students will read about and discuss books with complex characters while using these texts to write the well-developed and complex character(s).</b>	
<b>Essential Questions:</b>	
<ul style="list-style-type: none"> <li>● How do character traits help reveal the complex character?</li> <li>● How do character(s) choices affect the story and its outcome?</li> <li>● How does the study of a character further our understanding of our own lives?</li> </ul>	
<b>Standards Addressed:</b>	
<p>RL.6.1. Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL.6.3. Describe how a particular story or drama’s plot unfolds in a series of episodes as well as how they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone. Characters respond or change as the plot moves toward a resolution.</p> <p>RL.6.5. Analyze how a particular sentence, chapter, scene, or stanza fit into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p> <p>RL.6.6. Explain how an author develops the point of view of the narrator or speaker in a text.</p> <p>RL.6.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.</p> <p>L.6.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.6.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing</p>	

<b>21st Century Skill:</b>
CRP1. Act as a responsible and contributing citizen and employee.
CRP4. Communicate clearly and effectively and with reason.
CRP5. Consider the environmental, social and economic impacts of decisions.
CRP6. Demonstrate creativity and innovation.



<b>Interdisciplinary Connections:</b> (To be developed)	
<b>Technology Standards:</b> 8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools. 8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.	
<b>Assessments:</b> Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:  <b><u>Summative Assessment:</u></b> <ul style="list-style-type: none"> <li>● Describe the complex character and his traits</li> <li>● Explain how setting shapes the character</li> <li>● How is the character used to create the theme of the novel</li> </ul> <b><u>Formative Assessments:</u> *Applies to both reading and writing</b> <ul style="list-style-type: none"> <li>● Reading Logs</li> <li>● Conferences (including informal running records) *</li> <li>● Post its/notes*</li> <li>● Exit Tickets*Graphic Organizers*</li> <li>● Anecdotal Records*</li> <li>● Reflective Writing</li> </ul>	
<b>Mini Lesson Teaching Points:</b>	<b>List of Core Instructional Materials and Supplemental Materials</b>
<b>Bend 1: Considering Complex Character Traits</b>	
<p><b><u>Mini Lesson: Investigating Multiple Character Traits Connection:</u></b> We as active readers have all looked at characters before. In this unit we are going to be making our reading work more complex and sophisticated, just like the novels you are reading.</p> <p><b>Teaching Point:</b> Today I am going to teach you how to identify a character trait and then decide the perfect word while using evidence to describe a character.</p> <p><b>Active Engagement:</b> TPS- What is a character trait? How is this different from a feeling? Looking at a character just as we look at people. They are very complicated and by paying attention to all of the clues that authors give us we are able to identify a character trait that best fits a character. Let's study Will some more.</p> <p><b>Link:</b> Paying close attention to the way the author describes the character, all of the actions of the character and the interactions the character has will give your insight to a character. Go back to your independent book and use evidence to identify a character trait. Remember to push yourself to find the perfect word and revise your original thought if necessary.</p> <p><b>Share:</b> Students will share their post-it notes with table groups as well as the whole group.</p>	<p>A Deep Study of Character: Session 1: <b>Investigating Multiple Character Traits</b> Pages 10-13</p> <p><b>Accommodations for ELL and SPED students:</b></p> <ul style="list-style-type: none"> <li>● Scaffold students to Identify characters</li> <li>● Pre-teach the difference between character feelings and character traits</li> <li>● Provide list of common character traits</li> </ul>

<p><b>Mini Lesson: Investigating Multiple Character Traits Connection:</b> Last time we were together we looked at identifying a character trait and revising our trait using evidence.</p> <p><b>Teaching Point:</b> Today we are going to look at how to gather more evidence and keep in mind the traits we originally gave to our main character and discern new ones if they arise.</p> <p><b>Active Engagement:</b> TPS- What are some character traits we thought of for Will? What evidence did we have to prove this? Read on...</p> <p><b>Link:</b> Expect characters to be complicated and show more than one trait. Go back into your books and continue to revise thoughts finding multiple character traits with evidence.</p> <p><b>Share:</b> Thoughts and how they have changed with evidence.</p>	<p>A Deep Study of Character:</p> <p>Session 1: <b>Investigating Multiple Character Traits</b> Pages 14-17 Anchor chart</p> <p><b>Accommodations for ELL and SPED students:</b></p> <ul style="list-style-type: none"> <li>● Provide students with graphic organizer to keep track of traits and evidence</li> <li>● Scaffold students with sentence starters to help find evidence.</li> </ul>
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<p><b>Mini Lesson: Readers Revise Their Thinking as they Accumulate Evidence</b></p> <p><b>Connection:</b> Yesterday we looked at how there can be many character traits and how they can change with new evidence. TPS- your personal book.</p> <p><b>Teaching Point:</b> Today I want to teach you that in complicated stories characters reveal themselves over time. We are going to continue to look at new evidence and what that means about your character. Theory Chart</p> <p><b>Active Engagement:</b> Thinking about your own book and one of the characters that you focused on. What was an initial character trait that you chose for them? How has that or has that changed since you have read last? **reluctant readers or sharers-think about another trait for Will, how has that changed since your initial thought? **</p> <p><b>Link:</b> Right now, you should go back to your post- it notes and think about your initial thoughts. Plan to continue these thoughts OR revise as you are reading. Use the graphic organizer to help track your thoughts just as we did together.</p> <p><b>Share:</b> Share your graphic organizers with your tables or whole group.</p>	<p>A Deep Study of Character Pages 20-25</p> <p>Graphic Organizer Teacher created to organize thoughts</p> <p><b>Accommodations for ELL and SPED students:</b></p> <ul style="list-style-type: none"> <li>● Provide students with graphic organizer to keep track of traits and evidence</li> <li>● Scaffold students with sentence starters to help find evidence.</li> </ul>
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<p><b>2 days of creating a theory chart in notebooks- on day two show student examples and allow students to preview how their classmates tracked their thoughts</b></p>	
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<p><b>Mini Lesson: Perceptive Readers Acknowledge the Parts of a Character that Are Less Likable</b></p> <p><b>Connection:</b> Tell a story about how I can criticize my sister but if someone else does I defend her. I can make a silly comment about Wildwood being a small town but if someone else criticizes it I would be upset. TPS-Can you think of a similar time in your life?</p> <p><b>Teaching Point:</b> Today I am going to teach you that it is easy to sympathize with protagonists, or main characters, and want to defend them. Good readers, though, realize that complex characters (like real people) have parts to them that are less likable.</p> <p><b>Active Engagement:</b> Harry is likable, kind, and compassionate while Malfoy is a character who bullies Harry. Show Harry Potter Clip. TPS-What did you think about how Harry responded when he found Malfoy alone?</p> <p><b>Link:</b> Make a plan about how this will work in your reading. Will you track your thoughts using post-it notes and put them into your notebook? Will you create a theory chart?</p> <p><b>Share:</b> Share with a small group or whole group.</p>	<p>A Deep Study of Character pg.34-39</p> <p>Harry Potter Clip:  <a href="https://www.youtube.com/watch?v=rH-7IPqJPXk">https://www.youtube.com/watch?v=rH-7IPqJPXk</a></p> <p>Anchor Chart</p> <p><b>Accommodations for ELL and SPED students:</b></p> <ul style="list-style-type: none"> <li>● Provide students with ongoing graphic organizer to organize characters and thoughts.</li> <li>● Distinguish what makes a character likeable and not likeable (Diary of Wimpy Kid) Emotional Timeline (PG 38)</li> </ul>
<p><b>Mini Lesson: Some Character Traits Matter More Than Others Because They Affect the Rest of the Story</b></p> <p><b>Connection:</b> Today we are going to cont. our read aloud. We have been investigating how characters reveal their character traits over time in more complicated stories. We have also noticed how some characters have displayed character traits that are less likable than others.</p> <p><b>Teaching Point:</b> Today I would like to try reading together in such a way that we investigate how some traits become particularly significant to the story overall- how they influence what happens in the rest of the story.</p> <p><b>Active Engagement:</b> TPS- If you had to theorize right now, which of these traits would you predict might influence the rest of the plot the most?</p> <p><b>Link:</b> When you go back and read today you should be focusing on how some character traits matter more than others because they affect the rest of the story.</p> <p><b>Share:</b> Share whole group or within small groups.</p>	<p>A Deep Study of Character pages: 40-48</p> <p><b>Accommodations for ELL and SPED students:</b></p> <ul style="list-style-type: none"> <li>● Provide students with ongoing graphic organizer to organize characters and thoughts.</li> <li>● Adjust goal for each student based on their book. Example</li> </ul>
<p><b>Mini Lesson: Some Character Traits Matter More Than Others Because They Affect the Rest of the Story CONT.</b></p>	<p>A Deep Study of Character pages: 40-48</p>

<p><b>Connection:</b> Yesterday we finished reading our story about Will and decided which character trait was dominant or more important to the plot of the story. (Show visual anchor chart) <b>Teaching Point:</b> Today, I want to teach you how to do this in your own books.</p> <p><b>Active Engagement:</b> Open up your notebooks and review your notes on your character so far. Share with the people around you about your character.</p> <p><b>Link:</b> Jot down on your paper now the character trait that you think is most dominant or pivotal to your story. Remember to think about what your character does just like we did with Will in our story. Track your thoughts as you read today.</p> <p><b>Share:</b> Share whole group or within small groups.</p>	<p><b>Accommodations for ELL and SPED students:</b></p> <ul style="list-style-type: none"> <li>● Provide students with ongoing graphic organizer to organize characters and thoughts.</li> <li>● Adjust goal for each student based on their book. Example: Find two-character traits in your book tell me which one is more important to the story.</li> </ul>
<p><b>Mini Lesson: Some Character Traits Matter More Than Others Because They Affect the Rest of the Story CONT.</b></p> <p><b>Connection:</b> Yesterday we finished reading our story about Will and decided which character trait was dominant or more important to the plot of the story. (Show visual anchor chart) <b>Teaching Point:</b> Today, I want to teach you how to do this in your own books.</p> <p><b>Active Engagement:</b> Open up your notebooks and review your notes on your character so far. Share with the people around you about your character.</p> <p><b>Link:</b> Jot down on your paper now the character trait that you think is most dominant or pivotal to your story. Remember to think about what your character does just like we did with Will in our story. Track your thoughts as you read today.</p> <p><b>Share:</b> Share whole group or within small groups.</p>	<p>A Deep Study of Character pages: 40-48</p> <p><b>Accommodations for ELL and SPED students:</b></p> <ul style="list-style-type: none"> <li>● Provide students with ongoing graphic organizer to organize characters and thoughts.</li> <li>● Adjust goal for each student based on their book. Example: Find two-character traits in your book tell me which one is more important to the story.</li> </ul>
<p><b>Mini Lesson: Lifting the Level of Your Writing About Reading</b></p> <p><b>Connection:</b> Look at the work you did yesterday. Check over your notes and look at the way that some of your classmates took notes.</p> <p><b>Teaching Point:</b> Today I want to teach you that the strongest writing about reading actually lifts the level of your thinking about the book. Whenever you pause in your reading, do some writing, it helps to think about how you want to capture not your first thinking, but your best thinking.</p> <p><b>Active Engagement:</b> Rally students to study their writing about reading and to set a goal for how to lift the level of their writing about reading moving forward. Set partners up to share observations and goals.</p>	<p>A Deep Study of Character pages 49-55 Anchor Chart Notebooks</p> <p><b>Accommodations for ELL and SPED students:</b></p> <ul style="list-style-type: none"> <li>● Anchor chart distinguishing difference between 1-star jots to 4- s t a r jots.</li> <li>● Align expectations of jotting with IEP writing goals.</li> </ul>

<p><b>Link:</b> Restate the teaching point. Remind students that they should spend the vast majority of their reading time reading, only pausing to write for a few minutes. Remind students of the connection between writing about reading and partnerships, and introduce a meeting place for impromptu partner conversations.</p> <p><b>Share:</b> Share with partners or small groups</p>	
<p><b>Mini Lesson: Readers Consider the Pressures Acting on Characters</b></p> <p><b>Connection:</b> Last time we were together we talked about how when we have a perspective on a character and how sometimes it is difficult to acknowledge a character's less likable traits.</p> <p>"A researcher named Pedro Noguera studies teens. He says that when teens act in problematic ways, it's often because there are pressures acting on them. When pressures become unbearable, Noura says it can cause kids to become destructive. That's sort of what we saw with Harry yesterday."</p> <p><b>Teaching Point:</b> Today I am going to teach you that characters have reasons for the things they do and the ways they are. It's helpful for a reader to ask, 'What pressures might there be on this character? Do those pressures help me understand the character's actions and decisions?'</p> <p><b>Active Engagement:</b> Give students a chance to transfer this thinking to their own lives. You might have pressures from friends to be one way and pressure from parents to be another way. Can you think of something like this in your own lives?</p> <p><b>Link:</b> Consider the pressures exerted on characters.</p> <p><b>Share:</b> Share the whole group or within small groups.</p>	<p>A Deep Study of Character pg. 56-63</p> <p>Image of Harry cursing Malfoy</p> <p>Page 57 (Teaching)</p> <p><b>Accommodations for ELL and SPED students:</b></p> <ul style="list-style-type: none"> <li>● Graphic organizer on internal pressures vs external pressures</li> <li>● Disney movie scene organizer on each type</li> <li>● Guided notes with examples</li> </ul>
<p><b>Mini Lesson: Readers Reflect (on their Novels and Their Reading Lives)</b></p> <p><b>Connection:</b> Yesterday, you finished with posing questions as a way to pressure their partners to deepen their thinking. We have been working with character work specifically, and this is something readers do before they read, while they are reading and after they are finished reading as well.</p> <p><b>Teaching Point:</b> Today I want to teach you that when you reach the ending of a book, it is not unlike reaching the summit of a mountain climb. The ending of a book gives your perspective. It's valuable to linger there for a bit, and to look back on the trail you and the characters have traveled, seeing the whole of it.</p> <p><b>Active Engagement:</b> TPS- a part of your book you would be interested in writing about and sharing with a partner.</p> <p><b>Link:</b> Re-read and choose a spot that they would like to write about in their notebooks and share with a partner.</p> <p><b>Share:</b> Writing</p>	<p><b>End of Bend 1</b></p> <p>Readers Reflect on Novels and Reading Lives (64-71)</p>
<p><b>Mini Lesson: Characters are Often Shaped by Mood or Atmosphere of the Setting</b></p>	<p><b>Bend 2</b></p> <p>Read Aloud, <i>The Fight</i>: Characters are Often</p>

<p><b>Connection:</b> The last unit we were moving into ever-more sophisticated terrain with character traits, and with taking charge of your own reading life. Yesterday, you wrote about a specific part of your book. TPS- what do you think you are stronger at now after the first bend?</p> <p><b>Teaching Point:</b> Today I want to invite you to do something that powerful readers do -to investigate the impact of settings on characters. To do this work, you'll consider not just the physical characteristics of the setting, where it takes place and when, but also its mood or atmosphere.</p> <p><b>Active Engagement:</b> READ ALOUD: This is another part in Will's life, this time he is a little older, last time he is in fourth grade and now he is in eighth grade. Let's start reading and while we do I want to ponder what kind of place this is. We might also consider the other reading work the story wants us to be doing now. Even though we're shifting focus to setting, we'll probably want to draw on some of the character work we did earlier as we get to know this older Will. I like that some of you brought a notebook or post it notes. By this point we want to always be writing our thoughts down. If you did not get something you should now.</p> <p><b>Link:</b> TPS- What is the mood of the story. How would you describe this gym class? Just as you did at the start of this unit when you were first thinking about your characters' traits, try to reach for exactly the right words, and jot those down.</p> <p><b>Share:</b></p>	<p>Shaped by Mood or Atmosphere of the Setting (72-81)</p> <p>Anchor charts</p> <p><b>Accommodations for ELL and SPED students:</b></p> <ul style="list-style-type: none"> <li>● This was three days for SPED</li> </ul>
<p><b>Mini Lesson:</b> Characters are Often Shaped by Mood or Atmosphere of the Setting (CONT.)</p> <p><b>Connection:</b> Yesterday we began to read more into Will's life and we identified the mood of his gym class and school in his older self</p> <p><b>Teaching Point:</b> Today I am going to teach you how to use two different color post it notes to track your thoughts about character vs setting</p> <p><b>Active Engagement:</b> Model how to track my thoughts about Will on different colored post it notes. In your squads talk about our thoughts</p> <p><b>Link:</b> Review the notes you took briefly yesterday. Today you are going to continue reading and work on discussing your characters and setting with two separate post it notes</p> <p><b>Share:</b> Within small groups or whole groups about reading today.</p>	<p>Read Aloud: Characters are Often Shaped by Mood or Atmosphere of the Setting (72-81)</p> <p>Anchor charts</p> <p>This makes take one more day to read aloud and discuss with students while still reading their independent books</p>
<p><b>Mini Lesson:</b> Reader Attend to the Precise Language Authors Use to Describe Setting</p> <p><b>Connection:</b> readers, I am glad to see that many of you have post-it notes in two different colors in the pages of your books that you read yesterday. Will you share one of the places in your book in which the setting seemed especially significant? Before you do, take a second to find where you jotted some things that you noticed, then go ahead and share.</p>	<p>Readers Attend to the Precise Language Author's Use to Describe Setting (82-88)</p>

<p><b>Teaching Point:</b> Today I want to teach you that when you think about the setting, it is helpful to pay attention to the author’s specific language. This helps you grasp the mood, atmosphere, norms, and tempo of the place. Those things can matter in deep and hidden ways to a character.</p> <p><b>Active Engagement:</b> Prompt students to return to the places in their books that they had flagged as important setting passages, and have them study the precise language the author used. “You get a chance to try this out now. Take a moment and flip back to a place you marked yesterday in your book. Study the language. When you have some words or phrases that seem suggestive or evocative, read them aloud to your partner then talk about why those specific words seem to matter.”</p> <p><b>Link:</b> Anchor Chart- Notice how the author’s specific language brings out emotions and images.</p> <p><b>Share:</b> With whole group or small groups</p>	
<p><b>Mini Lesson:</b> Sometimes Characters Are Torn by Competing Pressures, Including the Pressures of a Place</p> <p><b>Connection:</b> In the last few days, we have been looking at our books in a whole new light. We have been focusing on setting a whole new way. TPS-Spots in your books you thought about setting... -about scenes that had language with connotative language and important impacts on character (show notes or orange post-its) Last week we really looked at how the role of the setting can shape a character and we thought about the type of place that Will is in and how the mood or atmosphere of the place affects him. It was almost like he was led away from what he really wanted to do because of what was going on around him.</p> <p><b>Teaching Point:</b> Today I want to teach you that when characters seem torn or when they are acting one way on the outside and differently on the inside sometimes it is because they are being pulled in different directions by different pressures.</p> <p>Read a part from <i>Fight</i> about where Will says yes to fighting Mike but does not really want to.</p> <p><b>Active Engagement:</b> Think about your own books for a minute. How is the setting influencing your character? Is there ever a time where they seem to be torn? If so, how are you going to track your thoughts today? As 6th graders we have had plenty of practice about tracking our thoughts with either a T-chart, a quick sketch, free-writing etc. (Show my T-chart) I want you to right now think about how you are going to record your thinking today. When you come up with a plan, I want you to explain it to your Duce today.</p> <p><b>Link:</b> Reading for 25-30 minutes and writing about reading.</p> <p><b>Share:</b> Share your thinking with your squads about your characters' acting pressures.</p>	<p>Sometimes Characters are Torn by Competing Pressures Including the Pressures of a Place (89-95)</p>

<p><b>Mini Lesson:</b> A Setting Can Change Over Time: Not Just Physically but psychologically</p> <p><b>Connection:</b> I have been thinking about our character work so far and our setting work that we have done. I have also been thinking of how many of our stories have setting changes and how we have looked at mood and tone, but something that I have noticed and wondered is that sometimes a setting may not physically change but it might psychologically change. Let me explain. Have you ever found a place comforting and calm and then something happens and you feel differently about that particular place? TPS- quickly with some of the people around you. Has anyone here seen the show <i>Stranger Things</i>? The other night I was watching the first episode again and I noticed that the main character who's a middle school kid is riding his bike down the street. He has clearly biked home a thousand times and never worried about his safety. Let's watch the clip....</p> <p><b>Teaching Point:</b> Today I want to teach you that readers come to realize that the setting in a story can keep changing, psychologically even if not physically. We want to be tracing the setting over time and looking at how the nature of the place shifts, and how these shifts affect characters.</p> <p><b>Active Engagement:</b> Think about your own life. There are plenty of times where you have changed your mind or tone about a physical place. TPS- your life</p> <p><b>Link:</b> Make a plan for your work today. How are you going to track your thoughts?</p> <p><b>Share:</b> You're reading today</p>	<p>Not Just Physically but Psychologically (96-103)</p>
<p><b>Mini Lesson:</b> Characters Acting as A Group Can Wield Enormous Influence for Good or Evil</p> <p><b>Connection:</b> Last time we read we left off at a cliffhanger. Will was describing this fight as ending in unconsciousness or hospitalization. Since in the last few days we have been looking at the setting or the mood or how the psychology might influence characters' behaviors I want you to think about Will and what has happened to him. TPS- talk about this story.</p> <p><b>Teaching Point:</b> Today I am going to teach you that while you are reading you should pay attention to a group's dynamic and how there can sometimes be a good or bad egg that can influence the setting.</p> <p><b>Active Engagement:</b> READ ALOUD- This lesson will take about 20-25 minutes with talking about text.</p> <p><b>Link:</b> Reading for 10/15 minutes looking for group dynamics</p> <p><b>Share:</b> Thoughts on setting and characters thus far</p>	<ul style="list-style-type: none"> <li>● Read-Aloud: Characters Acting as a Group Can Wield Enormous Influence for Good or Evil (104-112)</li> </ul>



<p><b>Mini Lesson:</b> Setting also changes in time often bring in a backstory to develop a character</p> <p><b>Connection:</b> Over the last few weeks, we have been studying our books through the lens of characters and setting. We have been looking at all the pressures both the setting and the characters have on each other and how they develop throughout the plot</p> <p><b>Teaching Point:</b> Today I want to teach you that sometimes an author will bring in a flashback about a character to give you some insight on their lives. TPS-have you ever seen or read a flashback in a movie or in a book before? HARRY POTTER CLIPS- explain clips while they are playing</p> <p><b>Active Engagement:</b> TPS- why is this important to pay attention to? Why would an author include information such as a flashback into a character's life?</p> <p><b>Link:</b> Reading 20-25 minutes looking at all the skills we have touched on</p> <p><b>Share:</b> Share within squads, quads or duces today about reading</p>	<ul style="list-style-type: none"> <li>● Settings Also Change in Time Often Bringing in Backstory to Develop the Characters (113-118)</li> </ul>
<p>END OF BEND 2!</p> <p>Today may be more of a reflective day. Sharing within partners all the new skills we have looked at</p> <p><b>Mini Lesson:</b> Readers Share Their Work and Reflect on Challenges and Growth</p> <p><b>Connection:</b> Over the last few weeks, we have looked at our books through a whole new lens. We have studied characters and setting in a deeper way than ever before</p> <p><b>Teaching Point:</b> Today I want to teach you to reflect on these lessons that we have learned. I want you to continue your reading and adding to your notes but focusing on all of the skills that have been taught and discovered in the past few weeks.</p> <p><b>Active Engagement:</b> I want you to flip through your notebooks right now and choose one of the pages that you think demonstrates your best work. One that you are willing to share with others. Once you have it, get into your squads or quads to discuss.</p> <p><b>Link:</b> 20 minutes of reading/ conferencing</p> <p><b>Share:</b> Share with quads or squads your work today</p>	<ul style="list-style-type: none"> <li>● Readers Share Their Work and Reflect on Challenges and Growth (119-124)</li> </ul>

**Mini Lesson:** Character's Troubles Become Motifs

**Connection:** Over the first few weeks of school, we have really studied characters and setting. We have opened our minds to mature conversations and content within our books. Moving forward we are going to extend our study to think about how characters become vehicles for themes. Authors often use characters, including their traits, problems and complicated relationships with each other and with places in the story to develop themes across the story. Let's read it today not as a music video but as a narrative today. You should see a lot of things that others would miss, because you have become such sharp readers.

**Teaching Point:** Today I am going to teach you that we are going to want to pay attention to all the character and setting work we have done before but also looking at the troubles that may occur.

**Active Engagement:** Play the first 20 seconds of video stopping and asking students to share their thoughts. Male writes on his pad, "tired of drama" what are you thinking? Write down traits on board surrounding the video (Troubled, competitive, frustrated, concerned) I want to make sure that we are using our literary work banks for our characters. We need to be pushing ourselves to use higher level words and thinking about how they pertain to our characters. I want you to get with your duce right now and think about character study. Are you going to be focusing on the female character or the male character? We need to be confident at using and finding evidence in our stories. Come up with a plan... Play video until 33 seconds. Talk, what evidence did you gather?

**Link:** I love how you are being much more specific. I heard some partners saying that the boy seemed troubled because 1) the way he walks around the room with the phone held tensely to his ear, his posture all tight and angry 2) his facial expression, with his brow all furrowed and 3) what he writes, 'tired of drama' Today I want you practicing this in your reading and with your notes.

**Share:** Share evidence gathered

A Deep Study of Character

**BEND 3**

- Read Aloud: Character's Troubles Become Motifs (125-134)

<https://www.youtube.com/watch?v=VuNIsY6JdUw>

file:///C:/Users/cmehchiorre/Downloads/MSRUOS\_Character\_SW\_FIG\_16-1.pdf

**SPLIT INTO TWO DAYS**

**Mini Lesson:** Character's Troubles Become Motifs

**Connection:** Yesterday we looked at how we get evidence to support our thinking about our characters.

**Teaching Point:** Today I want to teach you what a motif is. A motif is a subject that a writer returns to often, that appears again and again in the story. Usually this is a word or a short phrase. In our story *Popularity* we could say the motif is 'fitting in' or 'ruthlessness'

**Active Engagement/Teaching:** As we continue to watch these videos, I want you to look for troubles or conflicts within the story. I don't want you to look just at the easy ones to see, look for the ones that might be secret and harder to see. Then when you see the trouble try to move to think about possible motifs. Usually, a reader will use the trouble to identify the motif within a story as the first step. Play video until the red convertible drives away. TPS with your duce! I see how many of you are saying that it is EASY to see that the girl has a crush but it is MORE

A Deep Study of Character

**BEND 3**

- Read Aloud: Character's Troubles Become Motifs (125-134)

<https://www.youtube.com/watch?v=VuNIsY6JdUw>

Anchor chart

file:///C:/Users/cmehchiorre/Downloads/MSRUOS\_Character\_SW\_FIG\_16-1.pdf

DIFFICULT to see that shyness might be getting in her way or that maybe this is the kind of place where fitting in or being popular really matters, and she's trying to find herself. Let's not move our thinking to figure out what the motif of this story could be. TPS- with your duce. Add to class chart. Crushes, betrayal, fitting in, popularity, shyness, being yourself.

Watch me talk about betrayal and find evidence. See how I moved across the story and talked about evidence in a way where some were stronger, some were weaker and some were more complicated? HINT: looking for conflict or troubles is just a way to start looking for a motif. Remember that you are looking for a subject that keeps coming up for good or for bad across the characters (not just one) Play video until 2 minutes and 47 seconds TPS- jot down thoughts with partner (What is the motif is playing out? What is your strongest evidence? HINT: A motif may not appear in every chapter or part just like in a book. It just needs to be an important subject across the story. Play the remainder of the video. TPS-duces

**Link:** Channel students to begin to do this reading and thinking work with motifs in their own novels.

**Share:** Share reading and notes with duces, squads or quads

Took 3 days- third day is review of this

### **Mini Lesson:** Moving From Motifs

**Connection:** Over the last two days we have been thinking about our novel's motifs. TPS-with your duce about your motifs your independent book has.

**Teaching Point:** Today I want to teach you one way that readers might move from motifs to identify possible themes in stories. They ask themselves: 'What does the author suggest about this motif? Then, they develop a theme statement.'

**Active Engagement/Teaching:** There are a few tips to do this kind of thinking work. Some of you may already know how to do this and may have heard of some of them before. While I am explaining these, I want you to be thinking if you have heard or done some of these before.

Unfold the chart as I am reading it out loud. After reading TPS- have you ever used any of these before? Let's try this from our video read-aloud from yesterday. 'Being yourself' pulled from the anchor chart from yesterday. Think with me as I try the fourth question on our motifs to themes chart. 'Are there any hidden messages or lessons the story suggests about this motif?' I am going to think back to the moments in the story when we saw the motif. As I retell those moments to myself, I try to explain what hidden message or lessons might be in that scene.

Think with me. Play the video without sound and talk over. See book for talking points.

1. Found a motif we found interesting
2. We thought about a question we could ask about that motif
3. went back to moments in the story when we saw that motif with that question in mind and tried to explain it.
4. We tried to say this idea as a theme statement

### A Deep Study of Character

- Session 17: Moving from Motifs to Themes

file:///C:/Users/cmclchiorre/Downloads/MSRUOS\_Character\_CH\_WhenMovingFromMotifsToThemesAsk.pdf

<p>THINK ABOUT YOUR BOOK NOW and the steps we just talked about <b>Link:</b> Channel students to move from studying motifs in their books to exploring themes, reminding them that good stories will have more than one theme</p> <p><b>Share:</b> Share work with squads or quads today</p>	
<p><b>Mini Lesson:</b></p> <p><b>Connection:</b> I have been thinking a lot about all of the motifs and themes you have been coming up with for your novels. It has pushed my thinking about texts</p>	<p>A Deep Study of Character</p> <ul style="list-style-type: none"> <li>● Session 18: Investigating How Symbolism Relates to Themes</li> </ul>
<ul style="list-style-type: none"> <li>● Point of View (1st person and 3rd person) (Heraux/Notos)</li> <li>● Stories told from different POV (Heraux/Notos)</li> </ul>	<p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Point of View</li> <li>● “Don’t Let the Pigeon Drive” Mo Willems (1st POV)</li> <li>● “True Story of the 3 Little Pigs” Jon Scieszka (1st POV/Different POV)</li> <li>● “The Great Kapok Tree” Lynne Cherry (3rd POV)</li> </ul>
<ul style="list-style-type: none"> <li>● Accomplished through independent reading based off of above mini lessons</li> </ul>	<p>See above for mini lessons and See List of Suggested Independent Reading Books</p>

<p><b>Read Aloud/Mentor Texts:</b> Please see link for suggested texts and texts below</p> <ul style="list-style-type: none"> <li>● “Popularity” by Adam Bagdasarian (<i>The French Kiss</i>)</li> <li>● Clip from <i>Harry Potter and the Half-Blood Prince</i></li> <li>● Video Clip from <i>Stranger Things</i></li> <li>● “The Fight” by Adam Bagdasarian (<i>The French Kiss</i>)</li> <li>● “One Holy Night” by Sandra Cisneros (<i>Woman Hollering Creek</i>)</li> <li>● Video-Text: “You Belong with Me” by Taylor Swift</li> <li>● “Thank You, Ma’am” by Langston Hughes</li> <li>● Excerpt from “Everything Will be Okay”qw by James Howe</li> <li>● <i>The House on Mango Street</i> by Sandra Cisneros</li> </ul>
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**Reading Unit 3: Tapping the Power of Nonfiction****Time Frame: 18 days (Feb.-Mar.)****Overview of Unit: By the end of the unit, students will read and discuss non-fiction topics****Essential Questions:**

- How do we develop a solid set of nonfiction reading?
- How do I decide what information is important to know?
- How do I create deeper conversations in my nonfiction book club?

**Standards Addressed:**

RI.CR.6.1. Cite textual evidence and make relevant connections to support analysis of what an informational text says explicitly as well as inferences drawn from the text.

RI.CI.6.2. Determine the central idea of an informational text and explain how it is supported by key details; provide a summary of the text distinct from personal opinions or judgments.

RI.IT.6.3. Analyze how a particular text's (e.g., article, brochure, technical manual, procedural text) structure unfolds by using textual evidence to describe how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.

RL.TS.6.4. Analyze how a particular piece (e.g., sentence, chapter, scene, stanza, or section) fits into the overall structure of a text and contributes to the development of the ideas, theme, setting, or plot.

RL.PP.6.5. Determine how an author conveys or develops perspective in a text (through the narrator or speaker when appropriate).

RI.MF.6.6. Integrate information when presented in different media or formats (e.g., visually, quantitatively) to develop a coherent understanding of a topic or issue.

RI.AA.6.7. Trace the development of and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.

RI.CT.6.8. Compare and contrast informational texts in different forms, by different authors, or from different genres (e.g., a memoir written by and a biography on the same person, historical novels and primary source documents, infographics and scientific journals) in terms of their approaches to similar themes and topics.

L.VL.6.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, including technical meanings, choosing flexibly from a range of strategies.

**21st Century Skill:**

CRP1. Act as a responsible and contributing citizen and employee

CRP4. Communicate clearly and effectively and with reason.

CRP5. Consider the environmental, social and economic impacts of decisions.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

**Interdisciplinary Connections:** (To be developed)

**Technology Standards:**

- 8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.
- 8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.
- 8.1.8.D.4 Assess the credibility and accuracy of digital content.
- 8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real-world problem.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Assess skills taught in each of the 3 bends. EX. Choose a short nonfiction text students will use to answer the following: What is the central ideas of the text? and How does the author convey the central ideas?

**Formative Assessments:**

- Reading Logs
- Reading notebooks
- Conferences (including informal running records) \*
- Post its/notes\*
- Exit Tickets\*
- Graphic Organizers\*
- Anecdotal Records\*
- Reflective Writing

**Teacher Resources:**

- Tapping the Power of Nonfiction-Units of Study instructional manual

**Mini Lesson Teaching Points:**

**List of Core Instructional Materials and Supplemental Materials**

Mini Lesson: Reading with Engagement and Fascination Right from the Introduction

**Connection:** Today we are going to delve into a new unit of study focused on reading nonfiction texts, where we'll investigate and become experts on really fascinating topics. I know you guys have done a ton of work on short articles, but you are no longer scope kids...you can delve into more and longer texts. You can easily read those three paragraph nonfiction texts. I want to show you how to read a different kind of nonfiction book. It may be a chapter book you want to read about your favorite soccer team, a journal article you are required to read for your high school or college classes or a long passage on your SAT or ACT's.

Tapping the Power of Nonfiction Lessons

Read Aloud: Reading with Engagement and Fascination Right from the Introduction (5-13)

Once you can read ANY nonfiction text there really is no limit on what you can learn. You and your clubs will all have books with the same topics, but I chose to read *Fast-Food Nation: The Dark Side of the All-American Meal*.

**Teaching Point:** READ ALOUD

**Active Engagement/Teaching:** model read aloud and group talk

**Link:** Meeting with your group for the first time (10 minutes)

**Share:** Share with your squads or quads what your groups has and talked about

**Mini Lesson: Generating Questions and Ideas that Spark Rich Club Conversations**

**Connection:** Today will be your first official day meeting with your nonfiction book clubs, however this is definitely not the first time you have ever been in a book club before. Many of you have been in books clubs and some as far back as 2nd grade. TPS- what are some things you already know about being in a book club? Sometimes I will meet with some teachers in a book club and I have noticed that in the last few weeks we have been having the same conversations over and over. We have decided to study our conversations and figure out how to make them better.

**Teaching Point:** Today I want to teach you that the quality of your book club conversations has everything to do with what you bring to the conversation. It is very easy to have so-so conversations. You just have to find a few facts you can share and think of a quick summary of what you read. This is what most of you are doing when you share with your duces, squads and quads.

**Active Engagement/Teaching:** Let's pretend we are a giant book club and try this with a section a bit further on in *Fast Food Nation*, where we learn about how one of the biggest fast-food chains- McDonald's-got its start. We will read and then push ourselves to notice the fascinating parts that will lead to rich talk. READ ALOUD then THINK ALOUD

Display or hand out the same section of text and ask ss to do the same thinking.

**Link:** Reference the anchor chart to remind students of the repertoire of work nonfiction readers can do and then set them up to generate plans for their own reading.

**Share:** with your book clubs

- Generating Questions and Ideas that Spark Rich Book Club Conversations (14-21)

### **Mini Lesson: Determining Central Ideas**

**Connection:** Many of you have determined the central idea (the big ideas) in the past. TPS with your duce- of some strategies you may have used?

**Teaching Point:** Today I want to teach you that nonfiction readers notice important details in the text and then look across those details and think, 'How do these details fit together?'

**Active Engagement/Teaching:** Display a picture of a fork, a knife, and a spoon. Say, "Details like these would fit together in a pretty straightforward way, right? But you, the reader of these pictures, have to invent the words that convey how these fit together. You can't find the big idea in the text itself (the three pictures). The big idea comes from your mind. How do these three items fit together? CALL out.

Well, in longer text, it is not always quite so obvious how details fit together. In addition to the details like a fork, knife and spoon, you will have details like these (add salt and plate) TPS now with your duce. Try again with the animal pictures. READ part from Fast food nation. TPS-what details did you collect? NOW how do they fit together to determine central ideas?

**Link:** READ 20 min with group

**Share:** Central Ideas

May take two days (Split up pictures and reading days)

- Determining Central Ideas (22-29)

### **Mini Lesson: Re-Thinking Initial Ideas**

**Connection:** Remember when we are in our fiction unit and we were talking about how we expect our characters to be complicated and how our thoughts about them changed as we were reading? Well, we are going to be doing the same thing while reading our nonfiction books.

**Teaching Point:** Today I want to teach you that in complicated nonfiction books, just like in complicated stories, central ideas only reveal themselves over time. We will look at new details and rethink our first idea in light of new evidence.

**Active Engagement/Teaching:** Read pages 72-73 Instead of re-thinking a new central idea let's see if this fits into what we already thought and HOW it fits to what we already thought. TPS Many of you said that the central idea is that fast food companies are taking advantage of people who need money. So now instead of creating a second central idea maybe this fits in by saying that fast food companies take advantage of people to make money whether it is kids OR low-income workers.

**Link:** Make a plan with your group today. Are you going to read 10 pages and then write in your notebooks OR are you and your group members going to reread some of your books to rethink the central ideas?

**Share:** Share your findings with your book clubs today

- Rethinking Initial Ideas (30-37)



**Mini Lesson: Learning from Stories Embedded in Nonfiction Connection:**

After looking and talking to many of you about your books I have noticed that many of your books are not only teaching you facts but they are also telling some stories. Some are about someone famous and some are about someone random. Russell Freedman, is a nonfiction author who once said ‘A nonfiction writer is a storyteller who has taken an oath to tell the truth.’

**Teaching Point:** Today I want to teach you that nonfiction writers tell stories for a reason and how they fit in with the central idea is important.

**Active Engagement/Teaching:** Last night I was reading Fast Food Nation and I started a section called ‘throughput’ whatever that means...TPS-what were the central ideas we came up with so far? READ paragraph...OK we know this story is here to teach us... TPS- what you’ve already learned from this passage? Hint: What is this teaching me about fast food? Tip: Sometimes it is easy to get lost in the actual story, but it is important to remember that these stories are teaching you new information. Cont. talking for 30 more seconds. READ- remember that a nonfiction writer is just a story teller with an oath to tell the truth. TPS- What is Eric Schlosser teaching us here? Write the central idea up. Does this new information add to our thoughts or should we start a new one? TPS

**Link:** Do you see how we approached this story differently than how we approached our fiction stories? We thought from the beginning ‘How can I learn from this?’ or ‘How does this fit with my central idea?’ In your books in your clubs there may be a dominant story or small excerpts of stories that pop up from time to time. Pay very close attention to these stories because they are there for a reason.

**Share:** 5 minutes to create a topic search list with your book club

- Learning from Stories Embedded in Nonfiction Texts (38-45)

**Mini Lesson: Researching topics related to book clubs**

**Connection:** At the end of class yesterday we created a list within our clubs of topics we could search related to your clubs.

**Teaching Point:** Today I want to teach you the importance of reading about your topic and then when you return to your book take this information into account. Pull up article about the effects of fast food on the human body. Model reading and connecting to our text.

**Active Engagement/Teaching:** TPS- what are your thoughts on some of this new information? Write down some notes to model.

**Link:** Now when you go back and read some more about your topics you want to take note on how it relates back to what your central idea is.

TPS- what is your group doing today?

**Share:** New thinking...

**Mini Lesson: Researching topics related to book clubs**

**Connection:** Yesterday we gained some new insight into a broad topic that we already had some schema for. We wrote down information that allowed us to learn more about our current book club topics. TPS- some new information you learned yesterday

**Teaching Point:** Today I am going to teach you how to use your new information while reading on or re-reading with your book clubs.

**Active Engagement/Teaching:** Model/ re-read using facts and writing in notebook about our new thinking. Show notes from yesterday's facts and model how to write new thoughts into notebook

**Share:** New thinking...

**Mini Lesson: Ideas Have Roots**

**Connection:** I am noticing that a lot of you are talking about a particular part of the text that you are reading as if it is the only thing that happened. You are saying, on page 62 it says...but not what that means with the rest of the information. Have you guys ever seen a mangrove tree? They are down in Florida. If you look at the picture of the tree you will notice that it has many roots that are all intertwined. This is similar to the way that a nonfiction author will present you information. They are all connected.

**Teaching Point:** Today I want to teach you that nonfiction readers know that even ideas, events and people that at first do not seem to be important connect to the central idea. They also think, 'how might this fit with what came before?'

**Active Engagement/Teaching:** I realized last night that when I was reading on in Fast Food Nation, I did what you guys sometimes do. I thought about a person or ideas as if I almost had blinders on. I am going to go back and re read an idea now and see if this is rooted into the central idea. READ section ... I could just keep going BUT instead I'll think, 'How might this part fit with what happened before? 'Now this is the first time the author is mentioning toys. It also talks about kids. Not many times have we talked about kids. OH! Wait! They were brought up when we talked about how the McDonalds brothers wanted to attract more kids and families to their restaurant OR when they were selling soda to Elementary students. Flip back to page 19/20 and skim, 'tired of teenage customers, wanting to attract more families, mentions small children and adults get toys but did not mention teenagers... This part has a root. There are a couple of hard things that were just done here... 1 finding the parts that sort of go together and 2 thinking about HOW they go together. Sketch out how I track my thoughts. Now we read that section about soda and now we have zeroed in on that part about toys and fast food. Does that change the way we see this section? I am going to reread and have you and your duce talk about it... Read and TPS

**Share:** How notes were tracked across text today.

- Ideas Have Roots: Tracing How Ideas Are Developed Across a Text (46-53)

<p><b>Mini Lesson:</b> Self Assessing and Goal Setting</p> <p><b>Connection:</b> At one point in my life, I really wanted to be a competitive runner. I started running every single day but it was not getting any easier, SO I started to study what I was good at and what I needed to work on. I started to add hills or run on the beach and then my times started getting better and running became easier for me. This is the exact same concept when you are reading.</p> <p><b>Teaching Point:</b> Today I want to teach you that readers take time to reflect on what they have learned</p>	<ul style="list-style-type: none"> <li>● Self-Assessing and Goal Setting (54-63)</li> </ul> <p>Check list</p>
<p><b>Mini Lesson:</b> Speed Dating Research Topics</p> <p><b>Connection:</b> Yesterday we finished up our books within our book's clubs. TPS- something you now do that you did not do before with your nonfiction book.</p> <p><b>Teaching Point:</b> Today I want to teach you how to get an understanding for a research topic and how to decide if it is something you are interested in.</p> <p><b>Active Engagement/Teaching:</b> Model quickly jotting some notes down about the research topic in front of me. Ask kids what I did and then have them share which ones look interesting from the list.</p> <p><b>Share:</b> Share top three and why</p>	<ul style="list-style-type: none"> <li>● Self-Assessing and Goal Setting (54-63)</li> </ul>
<p><b>Mini Lesson:</b> Read Aloud/ Building Up a bit of background knowledge when you encounter a new topic</p> <p><b>Connection:</b> Over the last two classes we have tasted some new research topics. Today I am going to put you into new research groups. I did my best to please all. We are going to be switching so please be ready to delve into your topics right away with your new groups. Display on board and ask them to sit near them now.</p> <p><b>Teaching Point:</b> Today I want to teach you how to preview a text and build up some background knowledge when you encounter a new topic.</p> <p><b>Active Engagement/Teaching:</b> Our new research topic is going to be about GMO's. Watch as I preview some. Flip through some articles and pull out one. Start reading across the subheadings. TPS- what are some subtopics that are starting to emerge from this text already. Write down their answers. (Kinds of GMOS and Disagreements around GMOS).</p> <p>Now to really get a sense of the subtopics that matter for this topic we have to read across many texts. Pass out some more articles within the new groups. Talk now about some more subtopics that are emerging. (What are GMOS and How genetic engineering works). Next you want to start with an easier text like the ones you would find in the kids' section at a library or book store so that you can build on the information. Flip through. I don't think I want to start with <u>Genetic Engineering Salmon Approved for Consumption</u> Because that sounds too narrow. TPS- what should I start with? Looks like we all decided on <u>What Is Genetic Engineering?</u> Read aloud and follow prompts. Work within your groups. <b>Share:</b> Anchor charts and teach other groups about your topic</p> <p>Next time split into two days (took me two days to solidify the two parts of this lesson)</p>	<ul style="list-style-type: none"> <li>● <i>The Battle Over GMOs; Building Up a Bit of Background Knowledge When You Encounter a New Topic</i> (64-70)</li> </ul>

**Mini Lesson: Drawing on All You Know to Tackle New Projects with More Skill**

**Connection:** point out anchor charts for each student and make a point of it in the classroom. TPS-what are some of the last skills that you learned last week in your nonfiction book clubs?

**Teaching Point:** Today I want to teach you that when you start a new project, book or group you are not starting from scratch. You can use all the amazing things we have practiced in the past.

**Active Engagement/Teaching:** Let's try this with the second text we would like to read: "Battle over GMOs" Model the first bullet. Preview by looking at the title, subheadings and all the text features. Read aloud captions and pictures. WOW! fascinating! TPS- your thoughts with your partner. After reading this I/ we are thinking that this article is going to take a side. Now that we have done this, TPS- what are you going to work on with your partner? Ready to try this, begin reading, Read passage. Stop- Are you noticing any good points? You are getting an initial sense for what the text is teaching? Read the rest. TPS some of your thought-provoking points. Remember to use all the strategies, remember to determine possible central ideas. Read the rest. How many of you now have some new evidence that is making you re-think your central idea. TPS-

**Link:** Do you see how the nonfiction reading work you learned to do while reading a whole book can help you learn to read ANY kind of nonfiction text as well? Before you go off to read meet with your group and plan- now you will be working independently today but will share your thoughts at the end.

**Share:** Share for 5 minutes within groups.

- Drawing on All You Know to Tackle New Projects with More Skill (71-78)

<p><b>Mini Lesson: Summarizing Complex Texts</b></p> <p>Prior to lesson have students share their notes and talk about new findings on their topic (Have on the front board)</p> <p><b>Connection:</b> As you all came in today and began talking and sharing notes, I noticed that many of you recalled interesting details across reading but did not have a sense of the whole text. It can be very hard to grasp a lot of the text when you are reading so much in so little time.</p> <p>Now it is very important to remember the gist of each text because you are reading so much!</p> <p><b>Teaching Point:</b> Today I want to teach you that one way to hold onto any text is to summarize it. It helps to chunk the text and read small bits and then say ‘well, what is important?’</p> <p><b>Active Engagement/Teaching:</b> Let’s try this together, I’ll coach you through one set of steps that will help you create a strong summary. Let’s chunk the info and then ask ‘what is most essential here?’ Read/re-read from yesterday. TPS- What is the Central Idea? CI: people feel differently about GMOs. Now think of the main points the author uses to make about this. If you come up with 4 or 5, it will help to think what is MOST advanced? Let me say back what you said, ‘you started with a central idea and then came up with a few main points.’ Write on board:</p> <p><b>Central Idea: People feel very differently about GMOs -many people think GMOs are harmful -Some think GMOs can solve world problems</b> Now that you have a central idea and a few main points TPS- a possible summary. Voice over ‘let me put together all of what you are saying. The author teaches that people feel different ways about GMOs. She begins by explaining that many people think GMOs are harmful to people and the environment. Then she goes on to say that others think GMOs could end world hunger.’</p> <p><b>Link:</b> You are going to want to pause to summarize often today as you are reading. When you finish a short article -summarize- everyone will be reading different things</p> <p><b>Share:</b> Share with your topic book clubs today</p>	<ul style="list-style-type: none"> <li>● Summarizing Complex Texts (79-84)</li> </ul>
<p><b>Mini Lesson: Synthesizing Across Texts</b></p> <p><b>Connection:</b> As I looked through your notebooks this weekend, I noticed that many of you have taken notes by article. You have separate notes for each book or article that you have read. It feels like you are talking about each on its own. When we are now reading multiple texts all within the same topic, we want to be making sure that we fit it all together.</p>	<ul style="list-style-type: none"> <li>● Synthesizing Across Texts (85-91)</li> </ul>
<p><b>Mini Lesson: Dealing with Tricky Parts</b></p>	<ul style="list-style-type: none"> <li>● Dealing with Tricky Parts: Reading Outside the Text to Help You Comprehend Inside (92-97)</li> </ul>
<p><b>Mini Lesson: Getting to know the Lingo</b></p>	<ul style="list-style-type: none"> <li>● Getting to Know the Lingo of Your Topic (98-104)</li> </ul>

<p><b><u>Mini-Lesson:</u></b>  Grow your own ideas about your texts, to develop your own theories about your topic.  Critically analyze an author’s point of view, reading and rereading to determine the author’s point of view, and noting a few techniques the author has used to convey it.</p>	<p>Tapping the Power of Nonfiction Lessons</p> <ul style="list-style-type: none"> <li>● Readers Don’t Wait to Do Their Own Thinking (105-110)</li> <li>● Read Aloud: Determining Author’s Point of View and How It’s Advanced (132-139)</li> </ul>
<p><b><u>Mini-Lesson:</u></b></p> <ul style="list-style-type: none"> <li>● Engage in an inquiry into the challenges readers face when researching and reading texts online</li> <li>● Create TED-style talks to teach peers about topic researched</li> </ul>	<p>Tapping the Power of Nonfiction Lessons</p> <ul style="list-style-type: none"> <li>● Read Aloud: Building Up a Bit of Background Knowledge When You Encounter a New Topic (64-70)</li> <li>● Inquiry into the Particular Challenges of Online Research (124-131)</li> <li>● Crafting Ted Talks to Get Others Fascinated by Your Topic (149-151)</li> </ul>
<ul style="list-style-type: none"> <li>● Determining a claim in a text</li> <li>● Evaluating the claim</li> <li>● Evaluating reasons and evidence</li> </ul>	<p>Tapping the Power of Nonfiction Lessons</p> <ul style="list-style-type: none"> <li>● Synthesizing Across Texts (85-91)</li> <li>● Dealing with Texts that Contradict Each Other (140-148)</li> </ul>

<p>Mini Lessons</p> <ul style="list-style-type: none"> <li>● Consider the insignificant parts and connect them to the bigger ideas in a text as they read</li> <li>● Analyze their writing about reading with their clubs</li> </ul>	<p>Tapping the Power of Nonfiction Lessons</p> <ul style="list-style-type: none"> <li>● Ideas Have Roots: Tracing How Ideas Are Developed Across a Text (46-53)</li> <li>● Drawing on All You Know to Tackle New Projects with More Skill (71-78)</li> <li>● Dealing with Tricky Parts: Reading Outside the Text to Help You Comprehend Inside (92-97)</li> <li>● Launching a New Round of Research Groups with Greater Independence (117-123)</li> </ul>
<ul style="list-style-type: none"> <li>● Accomplished through independent reading based off of above mini lessons</li> </ul>	<p>Tapping the Power of Nonfiction Lessons</p> <ul style="list-style-type: none"> <li>● Self-Assessing and Goal Setting (54-63)</li> </ul>

<p><b>Read Aloud/Mentor Texts:</b> Please see link for suggested texts and texts below</p> <ul style="list-style-type: none"> <li>● <i>Fast Food Nation</i> by Eric Schlosser</li> <li>● “The Battle Over GMOs” by Alexandra Potenza</li> <li>● “So, what is Genetic Engineering?”</li> <li>● Video- “Seeing Red: The Tomato”</li> <li>● Website- Just Label It!</li> <li>● “Labels for GMO Foods are a Bad Idea”</li> <li>● “Scientists Make a Better Potato”</li> <li>● “GMO Information”</li> <li>● TED Talk Suggestions: Speakers- Chimamanda Ngozi Adichie, Ben Kayra, Christien Meindertma</li> <li>● Photograph: Martin Luther King Jr</li> <li>● Video Clips of Malala Yousafzai and Alex Lin</li> <li>● “Malala the Powerful” by Kristin Lewis</li> <li>● <i>The Teen Guide to Global Action</i> by Barbara A. Lewis</li> </ul>
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**Overview of Unit: By the end of the unit, students will read about and discuss issues contained in the graphic novels.**

**Essential Questions:**

- How do characters contribute to relationship issues through actions and reactions?
- How do texts help me understand difficult issues and create change?
- How do readers look for group related issues?
- How do we as readers identify with less likeable and less admirable characters?

**Standards Addressed:**

RL.CR.6.1. Cite textual evidence and make relevant connections to support analysis of what a literary text says explicitly as well as inferences drawn from the text.

RL.CI.6.2. Determine the theme of a literary text (e.g., stories, plays or poetry) and explain how it is supported by key details; provide a summary of the text distinct from personal opinions or judgments.

RI.TS.6.4. Use text structures (e.g., cause-effect, problem-solution), search tools, and genre features (e.g., graphics, captions, indexes) to locate and integrate information.

RI.AA.6.7. Trace the development of and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.

RL.CT.6.8. Compare and contrast literary texts in different forms, by different authors, or from different genres (e.g., stories and poems; historical novels and primary source documents, scientific journals and fantasy stories) in terms of their approaches to similar themes and topics.

RI.CT.6.8. Compare and contrast informational texts in different forms, by different authors, or from different genres (e.g., a memoir written by and a biography on the same person, historical novels and primary source documents, infographics and scientific journals) in terms of their approaches to similar themes and topics.

**21st Century Skill:**

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP5. Consider the environmental, social and economic impacts of decisions.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

**Interdisciplinary Connections:** (To be developed)



**Technology Standards:**

8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.

8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

8.1.8.D.4 Assess the credibility and accuracy of digital content.

8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real-world problem.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Notebook jots (readers' interpretations of the graphic novel)
- Create book talks about the graphic novel
- Student Reflection-new meaning of the text

**Formative Assessments:**

- Reading Logs
- Reading notebooks
- Conferences (including informal running records) \*
- Post its/notes\*
- Exit Tickets\*
- Graphic Organizers\*
- Anecdotal Records\*
- Reflective Writing

**Mini Lesson Teaching Points:****List of Core Instructional Materials  
and Supplemental Materials**

### **Mini Lesson: Reading for Trouble and Discerning Relationship Issues**

**Connection:** TPS- How can being with others create problems? Woah! You guys have LOTS of stories about betrayal, tales of siblings and parents not understanding. Why do we look for trouble? Well, it is interesting but on a deeper level the trouble we learn from people. Read quote, “How can I live a good life? A moral life?” He said that the best way to figure that out is to meet as many people as possible, so that you see a lot of options and can imagine many ways of living. He also said that the best way to meet a *lot* of people *quickly* is to read a lot of books.”

**Active Engagement/Teaching:** Instead of focusing on Will look at the relationships. Instead of looking at the main character when you see trouble, look at the relationship, ask “What is going on between these characters? What are the issues in this relationship?” Read selected sections

**Link:** Get into your new book clubs today and get situated. How are you going to take notes? Post-its? notebook?

**Share:** 5 minutes to share within your groups. Talk about what you were able to read today in class. Character relationships?

May take 2 days to talk about characters and their relationships because the read aloud takes longer than a normal mini lesson.

Read Aloud: Reading for Trouble and Discerning Relationship Issues (5-13)

Modifications for SPED:

- **Day 1** Taught a whole group lesson on book club before the start of this unit.
- We practiced using sentence stems for book clubs to talk to each other.
- Using same mentor text *Raymonds Run* for both reading and writing.
- **Day 2** We had one day of looking for problems in our books with characters. (students were having trouble picking out true problems in the book)
- **Day 3** Focus on the problems between characters. Graphic organizer in notebook of characters with relationships to each other.

Mods for Resource Setting: Day 1:

Weighing Characters Relationships for the Positive and Negative - in Literature and in Life (14-21)

**Mini Lesson:** Weighing Characters Relationships for the Positive and Negative- in Literature and in Life

**Connection:** We have really thought about Will and Skips relationship as negative. Thinking about my own personal relationships there are some really positive ones and some really negative ones, and sometimes they change. Tell a story about your life to get the kids hooked. TPS- own lives remember what Richard Rorty said-pay attention to others.

**Active Engagement/Teaching:** Today I want to teach you that character relationships can show us pros and cons and what makes a healthy relationship. Will and skip- our gut reaction is more negative than positive. Let's check- what can we learn? Reread part 2 of chapter and analyze wording and chart.

**Link:** Continue reading in your books and weighing the characters' positive and negative relationships.

**Share:** Share with your book clubs

Modifications for SPED:

- **Day 1:** Characters have relationships with others. Identifying characters who have relationships with each other.
- Sentence stems "it seems that..." "They might be..." talking about character relationships
- Relationship web organizer for notebooks.
- **Day 2:** Focus on relationships can be good or bad. Model going back to analyze those relationships we found yesterday. following session 2.

**Mini Lesson: Noticing How Characters Contribute to Relationship Issues through Actions and Reactions**

**Connection:** Remember in the beginning of the year when we looked at characters? We expected them to be complex just like people. We learned that there are likable and unlikable parts of people. Really now we have been looking at character relationships.

**Teaching:** Today I want to teach you to pay careful attention to how each character contributes to relationship issues, even if the character themselves does not see that they are to blame. 'How does each character contribute to the trouble?'

**Active Engagement/Teaching:** Let's try this with a short video first. You all remember the movie *Inside Out*, right? Quickly sit with your deuces and I want you to watch how each of the characters is contributing to the conflict that is about to occur. Play video until 1:10. Stop TPS. Group discussion. Play until the end. TPS. Do you see what we did there? How we paid more attention to the body language and the connotation of the voice of the characters? This is exactly what we need to do within our books. We need to pay close attention to how the author is presenting the characters. How are each of the characters contributing to a conflict? Let's reread some of *Our Side of the Story* and pay attention to the conflict that Will and Skip have. Read the first page. TPS- Now that you are paying attention to each of the characters, what did each of them do to contribute to the conflict. Share out.

Notice How Characters Contribute to Relationship Issues through Actions and Reactions (22-27) Modification for SPED:

(may take more time)

- **Day 1:** Character/problem/reaction organizer for notebooks.
- **Day 2:** Focus of WHY the character acted/reacted that way.

<p><b>Link:</b> Today while you are reading within your book clubs when you come across a conflict between your characters, I want you to stop and really think about who and how are each of the characters contributing.</p> <p>5,4,3,2,1 Go!</p> <p><b>Share:</b> Today when you are sharing, I want you to mark in your books with a post it notes where you noticed characters relationships. It is SO important to track your characters' relationships throughout your story. Remember these are like people; they are complicated and ever changing.</p>	
<p><b>Mini Lesson: Club Work that Fuels Reading Plans and Deeper Thoughtful Talk</b></p> <p><b>Connection:</b> Come to the front of the room sitting near your book club with a pencil and your reading notebook. The work that we have been doing is becoming stronger at something together than what you would do alone-it isn't an easy thing! This reminds me of when I played softball here at Wildwood. I was always working on my own batting and fielding skills and not really paying attention to everyone else's skills on the team. Does not matter if I am good but what really mattered is how we played as a team in order to win games. Think right now to a time you had to work in a group or a team, band, choir, sports? When you have it give me a thumbs up (10 seconds). Okay now I want you to talk about what you learn about yourself from being a part of that team or group? What did you learn about others?</p> <p><b>Teaching Point:</b> Today I want to teach you that by working together you can learn from each other. Think, 'what moves do they make that we can learn from?'</p> <p><b>Active Engagement/Teaching:</b> Today our lesson is going to be a time for inquiry. We are going to study a script of an actual middle school book club. Let's study this club and think: 'What do they do that I can learn from?' To give some background, this is a book club studying a book called <i>The Misfits</i>. It is about a group of four middle school students who band together when they are feeling bullied by others in their school. Joe, Addie, Bobby and Colin are the kids' names. We want to keep in mind that this club may have been talking for a little while now. HAVE VOLUNTEERS READ THE SCRIPT. Pause in script to allow students to jot down some notes. First pause-I noticed that a lot of you wrote down that they talked about the book. You may want to change your wording and say 'the club members talk to grow ideas about the same characters.' SECOND pause in script: You said that the club members must have been listening to each other because they said more about the same idea-Let's add 'listen closely to understand what ideas a friend is trying out.' Then they kept talking about that idea and kept finding more examples, let's say 'each member can find a different example.'</p>	<p>Club Work that Fuels Reading Plans and Deeper Thoughtful Talk (28-36)</p> <p>Modification for SPED:</p> <ul style="list-style-type: none"> <li>● SPED class going in to watch the general education class act this out.</li> </ul>

<p>Club member A actually took a moment to name a big topic! Did you guys notice that? That is huge, it gets the group all thinking about the big ideas and on the same page.</p> <p><b>Link:</b> Let's now flip the schedule, I am going to give you and your group about 5 minutes to talk with your groups and practice these skills. Then you will have 15 min or so at the end to read and keep in mind what you and your groups talked about.</p> <p><b>Share:</b> Flip Flopped</p>	
<p>This took me 2 days for the students to track their thoughts in their notes. Day two I showed examples of how to take notes in their notebooks with this (modeling quick pictures or writing a few sentences)</p> <p><b>Mini Lesson: Analyze How and Why Power Affects Relationships</b></p> <p><b>Connection:</b> All this talk about character relationships has me thinking about many of my own that may have some issues. Me and my younger sister, sometimes I feel Honored when I get attention from her and sometimes, I feel that she belittles me or looks down on me. 'Why do I sometimes feel honored by her attention and on the other hand feel she makes me small.' TPS- Do you have any relationships like this?</p> <p><b>Teaching Point:</b> Today I want to teach you to pay attention to power within relationships while reading and how it affects the other characters within the novel.</p> <p><b>Active Engagement/Teaching:</b> Read aloud section one: TPS- Which character has more power? 30 second talk. Bring them back and recap, we know that Dad is powerfully built and not concerned with the little things in life. So, we know WHO has the power but let's push deeper, HOW does this affect Will and Dad's relationship? Read the next part of the passage: 'Wow!! There are some serious power issues at play here! What do you notice about power imbalance? 'So, I heard many of you saying that the father is taking his power to the extreme. Hits/screams. Many of you pointed out Will's emotions to his dad, scared... Here is the thing... Power issues don't just affect character in books. Usually, ALL the characters get caught up in the power issues. TPS- the other characters (Will/Skip- Skip/Dad- Mom/Dad) Talk about the power issues. Mom is nowhere to be seen during this - are you seeing power issues?</p> <p>We noticed there is an impact of power dynamics on the characters sometimes this can even hint at bigger issues in the world. Read the next section: 'Fascinating! After his dad sort of released him Will went and did some reflecting- almost bit-by bit of each of the events.</p> <p><b>Link:</b> Today while you are reading, focus on the power that some characters have over others. Take note of how it is affecting the other characters within the text.</p> <p><b>Share:</b> Share within your groups</p> <p><b>May take two or more days for the character development</b></p>	<p>Read Aloud: Analyze How and Why Power Affects Relationships (37-47)</p>

<ul style="list-style-type: none"> <li>● Making Inferences</li> <li>● Using Text Evidence</li> </ul>	<p>Graphic Novel Book Clubs</p> <ul style="list-style-type: none"> <li>● Read Aloud: Reading for Trouble and Discerning Relationship Issues (5-13)</li> <li>● Weighing Characters Relationships for the Positive and Negative - in Literature and in Life (14-21)</li> <li>● Notice How Characters Contribute to Relationship Issues through Actions and Reactions (22-27)</li> <li>● Club Work that Fuels Reading Plans and Deeper Thoughtful Talk (28-36)</li> <li>● Bringing Yourself with All Your Complications to Your Reading (133-138)</li> <li>● Identifying with Less Likable and Less Admirable Characters (147-155)</li> </ul>
<ul style="list-style-type: none"> <li>● Central idea and supporting details</li> <li>● Determining theme</li> <li>● Summarizing a story</li> </ul>	<p>Graphic Novel Book Clubs</p> <ul style="list-style-type: none"> <li>● Read Aloud: Analyze How and Why Power Affects Relationships (37-47)</li> <li>● Reflecting on Relationships with Book to Decide on a Future Course of Study (57-64)</li> <li>● Read Aloud: Thinking about Groups as Sources of Issues (65-77)</li> <li>● Using Common Literary Themes to Think More Deeply About Group Issues in a Text (87-94)</li> <li>● Considering Roles People Can Play When Issues Arise - and resolving to be Upstanders (127-132)</li> </ul>

<ul style="list-style-type: none"> <li>● Key Details: Introduced</li> <li>● Key Details: Elaborated</li> <li>● Key Details: Explained</li> </ul>	<p>Graphic Novel Book Clubs</p> <ul style="list-style-type: none"> <li>● Studying When Character Traits Collide (48-56)</li> </ul>
<p>Determine word meaning</p> <ul style="list-style-type: none"> <li>● Analyze word choice for meaning and tone</li> <li>● Figurative and connotative language</li> </ul>	<p>Graphic Novel Book Clubs</p> <ul style="list-style-type: none"> <li>● Read Aloud: Weighing Positive and Negative Messages in Stories (104-116)</li> </ul>
<ul style="list-style-type: none"> <li>● Compare and contrast written text to visual and audio media</li> </ul>	<p>Graphic Novel Book Clubs</p> <ul style="list-style-type: none"> <li>● Investigating When Texts are Reinforcing and Challenging Assumptions about Groups (117-126)</li> </ul>
<ul style="list-style-type: none"> <li>● Compare, contrast, and reflect on texts with similar historical context</li> <li>● Compare, contrast, and reflect how different genres/styles approach themes and topics</li> </ul>	<p>Graphic Novel Book Clubs</p> <ul style="list-style-type: none"> <li>● When People Within a Group Struggle It's Often Because of Power Imbalances (78-86)</li> <li>● The Intersection of Group Identities with Individual Traits (95-103)</li> <li>● Learning from Our Texts and One Another (139-146)</li> </ul>
<ul style="list-style-type: none"> <li>● Accomplished through independent reading based off of above mini lessons</li> </ul>	<p>See above for mini lessons and See List of Suggested Independent Reading Books</p>

<p><b>Read Aloud/Mentor Texts:</b> Please see link for suggested texts and texts below</p> <ul style="list-style-type: none"> <li>● “My Side of the Story” by Adam Bagdasarian (from <i>First French Kiss: And Other Traumas</i>)</li> <li>● Trailer: <i>Inside Out</i></li> <li>● Clip: <i>Moana</i></li> <li>● “Inside Out” by Francisco Jimenez from <i>The Circuit: Stories from the Life of a Migrant Child</i></li> <li>● Commercial Viewing: Lalaloopsy and GoldieBlox</li> <li>● View <i>The Bystander</i></li> <li>● “Shoulders” by Naomi Shihab Nye</li> <li>● “In a line at the Drugstore....” by Claudia Rankine</li> </ul>
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<ul style="list-style-type: none"> <li>● Compare and contrast written text to visual and audio media</li> </ul>	<p>Prentice Hall Literature Series</p> <ul style="list-style-type: none"> <li>● Unit 4 Poetry Collection 1 (564-568)</li> <li>● Unit 4 Poetry Collection 2 (573-576)</li> <li>● Unit 4 Poetry Collection 7 (640-647)</li> <li>● Unit 4 Poetry Collection 8 (648-655)</li> <li>● Unit 5 <i>The Phantom Tollbooth</i>, Act 1 (708-747)</li> <li>● Unit 5 <i>The Phantom Tollbooth</i>, Act 2 (748-781)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>
<ul style="list-style-type: none"> <li>● Compare, contrast, and reflect how different styles approach themes and topics</li> </ul>	<ul style="list-style-type: none"> <li>● Unit 4 Comparing Literary Works <b>who knows if the moon's &amp; Dust of Snow</b> (608-612)</li> <li>● Unit 4 Comparing Literary Works <b>Childhood and Poetry &amp; Alphabet</b> (662-667)</li> <li>● Unit 5 Comparing Literary Works from <i>You're a Good Man Charlie Brown</i> &amp; <i>Happiness is a Charming Charlie Brown</i> at Orlando Rep (790-798)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>
<ul style="list-style-type: none"> <li>● Accomplished through independent reading based off of above mini lessons</li> </ul>	<p>See above for mini lessons and See List of Suggested Independent Reading Books</p>



<ul style="list-style-type: none"> <li>● Grade level vocabulary</li> </ul>	Other Mentor Text/Mini Lesson Ideas
<ul style="list-style-type: none"> <li>● Collaborate to discuss texts</li> <li>● Interpret information in multiple formats</li> </ul>	<p>Incorporated throughout Unit 4 and Unit 5</p> <p>Other Mentor Text/Mini Lesson Ideas</p>

**Read Aloud/Mentor Texts:** Please see link for suggested texts and Prentice Hall Suggestions

- *Amazing Buildings* by Kate Hayden
- *Tales of the Dead: Ancient China* by Stewart Ross
- *Micro Monsters: Life Under the Microscope* by Christopher Maynard
- *Fearless Fernie* by Gary Soto
- *Seven Professors of the Far North* by John Fardell
- *Restless Spirit: The Life and Work of Dorothea Lange* by Elizabeth Partridge
- *Discoveries: Sharing Meaning* (Prentice Hall publication)
- *Snowboarding* by Clive Gifford
- *Space Heroes* by James Buckley Jr
- *Welcome to the Globe: The Story of Shakespeare’s Theatre* by Linda Martin
- *Charlie and the Chocolate Factory* by Roald Dahl
- *You Want Women to Vote, Lizzie Stanton* by Jean Fritz
- *The Winter People* by Joseph Bruchac
- *Discoveries: Looking in the Mirror* (Prentice Hall)

***Middle Township School District - ELL Accommodations - Addendum***

**Definitions:**

English as a Second Language (ESL)

- A student whose mother tongue is not English. The student is learning English to live in an English environment.

[https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom\\_accommodations.pdf](https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom_accommodations.pdf)

English Language Learners (ELL)

- Students who are unable to communicate fluently or learn effectively in English, who often come from non- English- speaking homes and backgrounds, and who typically require specialized or modified instruction in both the English language and in their academic courses.

<https://www.edglossary.org/english-language-learner/>

**Purpose of Offering Accommodations**

- To increase comprehension of the content.
- To assist in completing assignments.
- To improve student’s English in all four domains: Listening, Reading, Writing, and Speaking
- To encourage them to feel included and comfortable in the class.

### **Accommodations for ESL/ ELLs:**

Use teaching strategies and learning resources that make content comprehensible. Tools that are key to helping the student understand the content and to learn the acquired language. These strategies are key to improving student engagement.

### **List accommodations:**

- Seat the student near the teacher.
- Print clearly; do not use cursive writing.
- Print instructions clearly on the board, as well as, giving instructions orally.
- Print key words, page numbers, homework and deadlines, etc. on the board.
- Incorporate multiple and various visuals- gestures, props, graphic organizers, word walls and charts.
- Use audio and visual supports.
- Provide multiple learning opportunities to reinforce key concepts and vocabulary.
- Ensure students understand the instructions.
- Ensure students have all necessary materials (e.g. binders, notebooks, textbooks, handouts, etc.). Be aware that not all cultures understand the at-home responsibilities and routines of our school's expectations.
- Provide background knowledge sometimes with native language support to allow ELLs to tie new information with something familiar. (Could use peers to help translate.)
- To recognize and use multicultural subjects in lessons to help diverse students make connections and feel accepted in the classroom.
- Recycle new and key words through Cross-Content Curriculum.
- Check for comprehension by asking questions that require one-word answers, props, and gestures. (Avoid using "Do you understand?")
- Allow for discovery learning, be ready to model how to complete the task (e.g. how to write a paragraph or how to use a calculator).
- Get to know the student's reading and writing ability. Avoid assuming a literacy level of low or high because of their oral abilities.
- Find out background knowledge of the student's academic and personal experience.
- When possible, modify assignments so the ESL or ELL students write less, have simpler questions to answer, fewer spelling words, etc.
- Utilize available technology, i.e. Smart Boards, iPad, Chromebooks, Computers, as these programs allow these students to work at the pace/level their abilities allow.

We understand that not every accommodation will be used in each grade level or with every student. Individualize accommodations with every child as needed. In order to ensure student success, make sure to have an open line of communication with all teachers, especially teachers of ESL/ ELLs with questions, concerns, or in making modifications to best fit every student.

## **Middle Township School District - *Special Education* - *Addendum***

***Accommodations are provided for all students who have been identified by the child study team and have an Individualized Education Plan (IEP).***

### ***Purpose of Accommodations***

To allow students to be successful in a mainstream setting.

### ***Accommodations***

- Use visual presentations of verbal material, such as word webs and visual organizers
- Written list of instructions
- Dictate answers to a scribe
- Capture response on audio recorder
- Use a spelling dictionary
- Sit where the learner learns best
- Small group instruction/ providing personal assistance
- Test in small group
- Partner/ Peer reading
- Break assignments into smaller chunks
- Create individual vocabulary cards with definition and picture
- Visual aids/ anchor charts
- Leveled book bins
- Extended time for tasks, assessments, etc.
- Distraction free workspace
- Listen to Audio recordings instead of reading text
- Learn content from audio books, movies, videos and digital media instead of reading print versions
- Work with few items per page or line and/ or materials in a larger print size
- Have a designated reader
- Hear instructions orally
- Reduce the response effort
- Modify the rigor
- When responding to reading, bulleted lists instead of paragraphs
- Create personal word bank to complete narrative writing
- Take frequent breaks
- Mark text for highlighters for important information
- Few homework problems
- Write shorter papers
- Answer fewer or different homework problems
- Color code materials
- Use behavioral plans
- Record student's thoughts before beginning to write
- Provide sentence starters

We understand that these accommodations will not be used for each student. These are suggestions for teachers to use. For suggestions, make sure to talk to the Special Education teacher and look in the child's IEP. Also, talking to previous teachers about effective strategies worked best for the individual child. Individualize accommodations as needed.

## ***Middle Township School District - Gifted and Talented - Addendum***

### ***Advanced/Gifted Students:***

- Open-ended responses
- Advanced problems/tasks to extend the critical thinking skills of advanced learner
- Supplemental reading material for independent study
- Flexible grouping
- Tiered assignments
- Supply reading materials on a wide variety of subjects and levels.
- Allow a variety of acceptable products (using Multiple Intelligences, for example)

## ***Middle Township School District - Students with 504 Plans- Addendum***

### ***Students with 504 Plans***

- Flexible grouping
- Controlled choice
- Multi-sensory learning-auditory, visual, kinesthetic, tactile
- Pre-teach vocabulary Visuals/Modeling Varying levels of resources and materials
- Use of technology
- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding Extended time
- Differentiated instructional outcomes
- Preferential Seating
- Small group/one-to-one instruction
- Teach information processing strategies
- Chunking Frequent checks for understanding
- Access to teacher created notes

## ***Middle Township School District – Students at Risk for School Failure- Addendum***

### ***Students at Risk for School Failure***

- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding
- Chunking
- Extended time
- Differentiated instructional outcomes
- Use of technology
- Partner work Frequent checks for understanding



# **GRADE 7 ELA CURRICULUM**

**Middle Township Public Schools  
216 S. Main Street  
Cape May Court House, NJ 08210**

**Revised: July 2024**

# Middle Township Public Schools - Reading - Seventh Grade

*View ELL, Special Education, and Gifted & Talented Accommodations Addendums at the end of this document*

## Middle Township Middle School

Grade 7 ELA

### Interdisciplinary Connections

6.1.8. CivicsPD.4. b, 7.1.NH. IPRET.8 • 9.4.8.IML.8: Students will apply deliberate and thoughtful search strategies to access high-quality information on climate change. Students will write an informative/explanatory text that conveys the complex ideas, presenting information clearly and accurately. NJSLSA.W2.

### Integration of Technology

#### Standard 9.4- Technology Literacy Performance Expectations

- **9.4.8.TL.2:** Students will gather data and digitally represent information to communicate a real-world problem. Using multimedia applications, students will create and write an original presentation.

### 21<sup>st</sup> Century Skills

#### All other 9.4 Performance Expectations Except Technology Literacy

- **9.4.8. CT.1:** Evaluate diverse solutions proposed by a variety of individuals, organizations, and/or agencies to a local or global problem, such as climate change, and use critical thinking skills to predict which one(s) are likely to be effective (e.g., MS-ETS1-2).

### Career Education

#### Standard 9.2 Performance Expectations

- **9.2.8.CAP.1:** Students will examine and identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support careers in the environmental field.

**Reading Unit 1: Getting Back into Independent Reading and Building a Vibrant Reading Life**

**Time Frame: 10 days (Sept.)**

**Overview of Unit:** By the end of the unit, students will be familiar with procedures, routines, and expectations in the reading workshop classroom environment. Students will be exposed to all genres and work will begin with emphasizing student agency, identity, and investment in reading right from the start.

**Essential Questions:**

- What kind of a reader am I?
- How can I be a productive member of a community of readers?
- How can I use my reading identity map to become a better reader?

**Standards Addressed:**

RL.CR.7.1. Cite several pieces of textual evidence and make relevant connections to support analysis of what a literary text says explicitly as well as inferences drawn from the text.

RI.IT.7.3. Analyze how particular elements of a text interact including how a text makes connections and distinctions among individuals, events, and ideas (e.g., through comparisons, analogies, or categories).

RL.TS.7.4. Analyze the structure an author uses to organize a text and how it contributes to the text as a whole, including how a drama or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

SL.PE.7.1. 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.

**21st Century Skill:**

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.

**Interdisciplinary Connections:**

**Technology Standards:**

- 8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Running Record Assessment (F&P and/or TCRWP)
- Renaissance STAR Reading Placement Test

**Formative Assessments:**

- Reading Logs
- Conference Notes
- Reading Notebook

**Alternative Assessments**

- Ticket out, turn and talk, book talks

<p><b>Read Aloud/Mentor Texts:</b>  My Papi Has a Motorcycle by Isabel Quintero  <i>My Life as a YouTuber</i> by Janet Tashjian  <i>Other Words for Home</i> by Jasmine Warga</p>	
<p><b>Teacher Resources:</b>  Running Records (F &amp; P and TCWRP)  Renaissance STAR Reading Test results  Reading Inventories</p>	
<p><b>Mini Lessons Unit 1: Getting Back into Independent Reading and Building a Vibrant Reading Life</b></p>	
<p>Session 1: Develop personal reading identities based on reflecting on particular authors and books that have had a deep impact.</p>	<p><b>Materials:</b>  Reading Notebook; Favorite books of teacher to share with class; A Curricular Calendar for Getting Back into Independent Reading and Building a Vibrant Reading Life Session 1 (pgs. 4-6)</p>
<p>Session 2: Remain alert to how reading identities influence your understanding of a text</p>	<p>Identity maps, reading notebooks, Getting Back... Session 2 (pgs.7-8)</p>
<p>Session 3: Develop and use systems to make sure you can find what you need (libraries)</p>	<p>organized library, Book lists, Getting Back...Session 3 (pgs.9-10)</p>
<p>Session 4: Balance mind work and heart work to make more of your reading experience</p>	<p><i>My Papi Has a Motorcycle</i>,  Chart: Smart Reading Work We Can Do in Any Book,  Getting Back...Session 4 (pgs. 11-14)</p>
<p>Session 5: Use partners to strengthen your reading life</p>	<p>Chart paper,  individual books for students,  Getting Back... Session 5 (pgs. 15 -16)</p>
<p>Session 6: Figure out techniques that will help you keep track of your reading</p>	<p>Reading logs,  Getting Back... Session 6 (pgs.17-19)</p>
<p>Session 7: Investigate a variety of aspects of texts you want to write and talk about by annotating (digitally or with Post-its) or in notebooks</p>	<p>Notebooks, post-its, chart (Readers Investigate), Getting Back... Session 7 (pgs. 20-22)</p>



Session 8: Deepen their thinking about books by turning to a tool	Bands of Text Complexity tool, reading notebooks, Getting Back...Session 8 (pgs. 23-24)
Session 9: Share and celebrate reading plans and projects with other readers	Charts: Kinds of Book Buzzes and How To Recommend a Book, reading notebooks, Getting Back...Session 9 (pgs. 25-27)

<b>Reading Unit 2: Investigating Characterization (Author Study)</b>	<b>Time Frame: 27 days (Nov.-Dec.)</b>
<b>Overview of Unit: By the end of the unit, students will analyze how authors develop characters and bring them to life; and when doing so, develop life lessons or themes through those characters</b>	
<b>Essential Questions:</b> How do I study a main character's depth? How do authors craft character(s)? How do character choices affect the story and its outcome? How does the study of an author's technique further our understanding of universal themes in our own lives?	
<b>Standards Addressed:</b> RI.CR.7.1. Cite several pieces of textual evidence and make relevant connections to support analysis of what an informational text says explicitly as well as inferences drawn from the text. RL.CI.7.2. Determine a theme in a literary text (e.g., stories, plays or poetry) and explain how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. RL.IT.7.3. Analyze how particular elements of a text interact including how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. RI.TS.7.4. Analyze the structure an author uses to organize a text and how it contributes to the text as a whole, including using knowledge of text structures (e.g., cause-effect, proposition-support) and genre features (e.g., graphics, captions, indexes) to organize and analyze important information. RL.MF.7.6. Compare and contrast texts (e.g., a written story, drama, or poem) to its audio, filmed, staged, or multimedia version and analyze the unique qualities of different mediums, including the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). RL.CT.7.8. Compare and contrast a fictional portrayal of an event, time, place, or character and a historical or scientific account of the same period or event as a means of understanding how authors of fiction use or alter history and/or events. RI.CT.7.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how two or more authors writing informational texts about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts. SL.PE.7.1. 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. L.SS.7.1. Demonstrate command of the system and structure of the English language when writing or speaking. L.KL.7.2. Use knowledge of language and its conventions when writing, speaking, reading, or listening.	
<b>21st Century Skill:</b> CRP1. Act as a responsible and contributing citizen and employee. CRP4. Communicate clearly and effectively and with reason. CRP5. Consider the environmental, social and economic impacts of decisions. CRP6. Demonstrate creativity and innovation.	

<b>Interdisciplinary Connections:</b> (To be developed)	
<b>Technology Standards:</b> 8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools. 8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.	
<b>Assessments:</b> Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following: <u><b>Summative Assessment:</b></u> <ul style="list-style-type: none"> <li>• Author’s Study projects and presentations</li> </ul> <u><b>Formative Assessments:</b></u> *Applies to both reading and writing <ul style="list-style-type: none"> <li>• Reading Logs</li> <li>• Reading Notebook</li> <li>• Conferences (including informal running records) *</li> <li>• Post its/notes*</li> <li>• Exit Tickets</li> <li>• Anecdotal Records*</li> <li>• Reflective Writing</li> </ul>	
<b>Mini Lesson Teaching Points:</b> Bend I: A Deep Dive into Perspective: Character Supplemental Resources:	
<p>Session 1: Read Aloud: Attending to Details that Illuminate Perspective</p> <p>Connection: Today I am going to teach you how to closely read details that help a reader better understand the perspective of the main character(s).</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>•I Do: Read Aloud: “How to Transform an Everyday, Ordinary Hoop Court into a Place of Higher Learning and You at the Podium” by Matt de la Pena. [Extended Read Aloud]</li> <li>•We Do: Students will talk intermittently with a partner during the read aloud.</li> <li>•Turn &amp; Talk: Students will respond to prompt</li> <li>•Link: You will now be given time to closely read details to help you better understand the perspective of the main character(s).</li> </ul> <p>Independent Practice: Students will practice closely reading for details that support their understanding of the perspectives of the main character(s).</p> <p>Share &amp; Reflect: Students will share their findings. Students will respond to a reflection prompt: “What insight did you have today in your study?”</p>	<p>Units of Study: Investigating Characterization (pgs. 8-19)</p> <p>Mentor Text suggested: 145th Street</p> <p>House on Mango Street Replay</p> <p>The Circuit</p> <p>Becoming Naomi Leon</p> <p>RED Pyramid</p> <p>Every Living Thing: Cynthia Rylant</p> <p>Necessary Noise</p> <p>Thank You Ma'am Papa’s Parrot Retired</p> <p>The Insignificant Events in the Life of a Cactus</p> <p>Touching Spirit Bear</p>

Session 2: Attending to Minor Characters and How They See the World

Connection: Today I am going to teach you how to closely read for details that help us to better understand the minor characters in your book.

Teaching & Active Engagement:

- I Do: Read Aloud: “How to Transform an Everyday, Ordinary Hoop Court into a Place of Higher Learning and You at the Podium” by Matt de la Pena.
- We Do: Students will talk intermittently with a partner during the read aloud.
- Turn & Talk: Students will respond to prompt.

Link: Now that we have practiced closely reading to better understand the perspectives of minor characters and have had an opportunity to continue our practice of closely reading for our main character(s) you will continue to practice the skill during your independent reading.

Independent Practice: Students will closely read to better understand the perspectives of minor and major characters.

Share & Reflect: Students will share their findings. Students will respond to a reflection question: Find a particular line or moment that you would like to share. What did that textual evidence reveal about your character?

Units of Study: Investigating Characterization (pgs. 20-26)

Anchor Chart: When Investigating Perspective, Readers Consider...

Suggested Mentor Texts for Unit: AUTHORS FOR BOOK CLUBS

- Kwame Alexander
  - Pam Munoz
  - Ryan
  - Carl Haissen
  - Walter Dean Myers
  - Cynthia Rylant
  - Jerry Spinelli
  - Kate DiCamilla
  - Tim Green
  - Meg Suarez
- Minor Character chart glued in RNB

Session 3: Figuring Out Point of View - Who is Telling the Story?

Connection: Today I am going to teach you how to analyze point of view (Pt. 1) and how different types of narration style create unique details for the reader (Pt. 2).

Teaching & Active Engagement:

- I Do: The teacher will model how to analyze the point of view created by the focus on the main character. The teacher will explain the skill.
- We Do: Students will talk intermittently with a partner during the read aloud.
- Turn & Talk: Who is telling the story? How do we, as readers, know?

Link: Now that we have practiced the skill together your mission is to continue analyzing pov with one or more of your stories. Or you may need to continue reading one of your stories to get a better understanding of that pov.

Independent Practice: Students will read one or more of their stories to analyze pov.

Share & Reflect: What is the point of view in your story? How does the pov shape your understanding of the character and the plot?

Units of Study: Investigating Characterization (pgs. 27-34)

POV scavenger hunt in room  
Anchor chart glued in RNB  
Student share POV of their book

#### Session 4: Authors Lead Readers to Epiphanies

Connection: Today I am going to teach you how authors control perspectives to help readers change their thinking as they read. As you read your thinking about the characters and the plot should continue to change as you gain new information and create new thinking.

#### Teaching & Active Engagement:

- I Do: The teacher will model how to analyze how the author uses perspective to shape the reader's understanding of the character and plot. Read Aloud "Be Brave"
- We Do: Students will talk intermittently with a partner during the read aloud.
- Turn & Talk: What new information (text evidence) has led to my change of perspective on a character?

Link: As you read today, I want you to focus on the information you first read about a character and how the author adds new information that helps change your perspective. You will record your initial thinking and your new thinking as you read.

Independent Practice: Students will analyze how the author controls perspective to shape the readers thinking and record thinking in their reading notebook.

Share & Reflect: Select a moment from your story where your perspective on a character changed. What did you think about the character when you first started reading? What is your perspective on the character now? What information did the author provide to help shape your new thinking (What textual evidence helped shape your new thinking on the character)?

#### Units of Study:

Investigating  
Characterization (pgs.  
35-39)

Video: Be Brave

Anchor Chart: When  
Investigating  
Perspective, Readers  
Consider...

Reading Notebook

#### Aha Moments:

The Night Gardener  
Thank You Ma'am  
Retired

Papa's Parrot  
Touching Spirit Bear

Student share: independent text  
example

Session 5: Authors Channel Readers' Sympathy by Controlling Access to Characters' Inner Thinking: Pops Parrot Read a loud

Connection: Today I am going to teach you that one way authors control readers' sympathy for a character is by giving or retaining access to that character's inner thinning. When readers have more access to a character's inner thinking, they tend to sympathize more with that character. Readers, then, can investigate which characters they sympathize more or less with, and why.”

Teaching & Active Engagement:

- I Do: The teacher will model using the read aloud to show how authors use inner thinking to help readers better understand the characters.
- We Do: Students will talk intermittently with a partner during the read aloud.
- Turn & Talk: With which character do you most sympathize with? What textual details does the author provide to help readers make that connection?

Link: Now that we practiced this skill together you will continue to analyze how the author provides details to help readers sympathize with the characters. You will need to use the anchor chart prompts to support your analysis and you will record your insights in your notebook/graphic organizer.

Independent Practice: Students will practice skill and record insights in a notebook or organizer.

Share & Reflect: Talk with your partner to discuss the prompt: Did you change your thinking about your character today or did you create new unique ideas about your character today? Either way, share your new thinking using your notes.

Units of Study: Investigating Characterization (pgs. 40-45)

Anchor Chart: When Investigating...

Reading Notebooks

REPLAY: Sharon Creech  
Papa's Parrot

Session 6: Distinguishing Simultaneous, Multiple Perspectives

Connection: Today I am going to teach you that in books, as in life, sometimes characters have very different perspectives. Readers are alert to moments in a story when characters seem to have different perspectives, and they try to better understand these differences.

Sometimes, it can be helpful for a reader to role-play the mind-set of a character.

Teaching & Active Engagement:

- I Do: The teacher will model analyzing the conflicting character perspectives using the short video “Snack Attack”
- We Do: Students will engage in discussion and academic role-play to better understand the conflicting perspectives of the characters represented in the video text.
- Turn & Talk: How are these character’s perspectives different from each other? What conflict does this create?

Units of Study: Investigating Characterization (pgs. 46-52)

Video: Snack attack  
<https://www.youtube.com/watch?v=reRcVxAWT1g&t=10s>

Short stories by various authors

<p>Link: Now that we have practiced the skill together you will use the graphic organizer to record the perspectives of two of your characters in a single moment in order to better understand how characters can be thinking differently despite experiencing a shared moment.</p> <p>Independent Practice: Students will read independently and complete notes in their notebooks / graphic organizers.</p> <p>Share &amp; Reflect:</p>	
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<p>Session 7: Reflecting across the Parts of a Reading Life</p> <p>Connection: Today I am going to teach you how readers reflect on the reading work they have completed to see how they have improved their reading skills. Today you will look at your own work as well as the work of your classmates. You will do this by working in an author’s study group.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Teacher will reference the anchor chart and model strategies for reflecting on reading in order to grow as a reader.</li> <li>● We Do: Students will talk intermittently with a partner during the read aloud. .</li> <li>● Turn &amp; Talk: “What are some ways it’s going well? Where are you pretty sure you could do more powerful work? What conditions would have to change, or what would you want to figure out, to try to be more powerful?”</li> </ul> <p>Link: Now, in your groups you are going to reflect on the reading skills, the work you have completed, set new goals, and then think about how you’ll meet those goals.</p> <p>Independent Practice: Students will discuss their reading in author study groups. Students will create goals and may begin working towards goals as time allows.</p>	<p>Units of Study: Investigating Characterization (pgs. 53-58)</p> <p>Reading Notebook</p> <p>Author Study Books</p> <p>Checklist: Ways to Grow as a Reader, Readers Consider..</p> <p>Mini version of anchor chart: When Investigating Perspective...</p>
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<p>Share &amp; Reflect: Students will share with the class. How have you improved as a reader? What will you focus on next to continue improving as a reader.</p>	
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Bend II: Author’s Craft: Analyzing How Authors Bring Characters to Life

<p>Session 8: Read Aloud: Noticing Moments that Give Readers Extra Insight into Characters</p> <p>Connection: Today I am going to teach you to closely read in order to get deeper insights on the character. As readers, we can look for window moments because like a window they allow us to see inside. You will be working with a partner to reread and to gather notes on your characters to find new insights from window moments. First, I am going to show you how I would do it.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Model reading aloud while analyzing a specific moment closely. READ ALOUD – “How to transform an Everyday...”</li> <li>● We Do: Students will be asked to pause during the read aloud and discuss the moment with their partner.</li> <li>● Turn &amp; Talk: “What about this window moment stuck out to you?”</li> </ul> <p>Link: Now you will continue to find the window moments in your texts in order to closely read to better understand your character.</p> <p>Independent Practice: Students will read alone and with partners to consider moments that are windows into characters. They will record their insights.</p> <p>Share &amp; Reflect: Students will read aloud a moment that stood out to them. Why did this moment stand out to you? What did you learn about the character?</p>	<p>Units of Study: Investigating Characterization (pgs. 62-70)</p> <p>How to Transform an Everyday Hoop court into a Place of Higher Learning</p> <p>2 Anchor Charts: “When Investigating Perspective..”</p> <p>“To Study How Authors Craft Characters, Readers...”</p>
<p>Session 9: Analyzing Smaller Moments to Get Even More Insight into Characters: Despicable Me</p> <p>Connection: We are going to continue the work from yesterday by paying close attention to window moments. However, as readers we don’t always need to focus on the big events. Sometimes the small moments can reveal a lot about the character. Let me show you how a reader closely reads small moments to better understand the character.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: The teacher will model how to closely read and identify textual evidence in small moments in the texts to reveal new insights on the characters. The teacher will reference the anchor chart and the graphic organizer.</li> <li>● We Do: Students will intermittently turn and talk based on prompts.</li> <li>● Turn &amp; Talk: Summarize the big parts with your partner to remind yourself what has happened. / What details in this passage stand out to you? (Word Choice)</li> </ul>	<p>Units of Study: Investigating Characterization (pgs. 71-77)</p> <p>Anchor Chart: “To Study How Authors Craft Characters, Readers...”</p> <p>Blank Calendars</p> <p>Reading notebooks</p>

<ul style="list-style-type: none"> <li>● We Do: Students will intermittently turn and talk based on prompts.</li> <li>● Turn &amp; Talk: Summarize the big parts with your partner to remind yourself what has happened. / What details in this passage stand out to you? (Word Choice) cing small moments together you will continue to closely read these small moments. To reread. To create new thinking.</li> </ul> <p>Independent Practice: Students will read their texts and record new insights in their reader’s notebook / graphic organizer.</p> <p>Small Group Work: Students will meet in their book clubs for the first time.</p> <p>Share &amp; Reflect: Students will share with their book clubs. Students make goals using a blank calendar as part of the closure to this session.</p>	
<p>Session 10: Investigating Author’s Techniques</p> <p>Connection: Today I am going to teach you that authors have individual techniques and styles that they use to craft a story. You will learn how to identify unique techniques used by the authors of your books.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● Turn &amp; Talk: What does the author do in this passage that is similar to how they write in other passages? Word Choice, Sentence Structure, Text Details, Voice, etc. What else are you noticing about how the author writes? What textual evidence supports your claim about the author’s techniques?</li> </ul> <p>Link: Now as you read you will continue to notice moments that reveal new insights about your character. Also, ask yourselves: What writing techniques does my author use to show the reader these details? Use the anchor chart and your graphic organizer to keep yourselves on track. Be prepared to share with your partner and with me.</p> <p>Independent Practice: Students will read independently while attending to their close reading of window moments and / or their analysis of the author’s writing techniques.</p> <p>Small Group Work: Students will work with book club members to discuss author techniques and to discover new techniques.</p> <p>Share &amp; Reflect: Students will sketch a doodle that depicts a detail that they gleaned from closely reading their window moments. With a partner, look back at some of your other notes. Which notes would be better depicted as an abbreviation or illustration?</p>	<p>Units of Study: Investigating Characterization (pgs. 78-84)</p> <p>Blank chart paper</p> <p>Anchor chart: Narrative Writers Use Techniques Such As,....</p> <p>Scavenger Hunt in Book Club Books</p>



Session 11: Reaching for Precise Words to Describe an Author's Technique

Connection: Today I am going to teach you how to use specific language to describe an author's technique.

Teaching & Active Engagement:

- I Do: The teacher will model using the chart and think aloud to demonstrate using precise language to describe an author's technique. The teacher may read aloud selected passages to bring about new thinking and language about the author's craft.
- We Do: Students will work with their partner to revise the language used on their charts.
- Turn & Talk: "Where on your charts can you refine / revise the language you use to describe the author's technique? What words can we use to better describe the uniqueness of the author's writing style?"

Link: Now that we have practiced using precise language to describe the author's techniques you will continue to identify the unique style of your author. You may also continue to dive deep into moments in your book and record new insights on your characters.

Independent Practice: Students will continue adding to their author technique chart and / or record new insights in their reading notebook.  
Small Group Work: Vocabulary Acquisition

Share & Reflect: As a book club, students will select an author's technique observed and record it on a group poster. Students will share the techniques used by their book club authors.

Units of Study: Investigating Characterization (pgs. 85-92)

Starry Night by Vincent Van Gogh  
<https://youtu.be/bYB26iP3L8o>

Author's Technique 4 square Chart projects

Session 12: Read-Aloud: Investigating the Author's Goals, as Well as Techniques

Connection: Now that we have language to describe the writing techniques used by authors, we can better understand how writers have specific goals that they are aiming toward when using specific techniques. Today I am going to teach you how to recognize the goals that narrative writers aim toward.

Teaching & Active Engagement:

- I Do: The teacher will read aloud from the recommended passage: Don't Just Sit There Like a Punk, to explain the goals of narrative authors.
- We Do: Students will intermittently discuss topics based on prompts.
- Turn & Talk: Based on the details in this passage, what goal was our author aiming for?

Units of Study: Investigating Characterization (pgs. 93-102)

Reading Notebooks

Chart: Narrative Writers Aim toward Goals Such As....

New Chart: Authors Aim toward Character Goals such as.....

<p>Link: Now that we have practiced recognizing narrative writing goals you will record your insights on your author’s intended goals? Reread a from a previous moment or continue where you left off. As you read, ask yourself: What goal is my author aiming for by including this detail?</p> <p>Independent Practice: Students will read their text to recognize their author’s intended goals.</p> <p>Share &amp; Reflect: What goals did you recognize in your author’s writing?</p>	
<p>Session 13: Rereading and Revising Initial Thoughts about an Author’s Techniques and Goals</p> <p>Connection: Today I am going to teach you how to reread in order to create new thinking about your author’s goals and techniques.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: The teacher will reread a familiar passage and model how to revise initial thoughts and how to record new thinking on the author’s goals and techniques.</li> <li>● We Do: Students will intermittently turn and talk and respond prompts.</li> <li>● Turn &amp; Talk: The author does this.... What technique is that? Now that we know that the author used _____ technique, what is their intended goal?</li> </ul> <p>Link: Today you will focus on rereading. Go back to a previous passage. Review your recorded notes. Ask yourself: What is my author's goal for including this detail? Be ready to share with your book clubs.</p> <p>Independent Practice: Students will reread passages and update their notes to share new thinking.</p> <p>Share &amp; Reflect: Students will share their new thinking in their book club.</p>	<p>Units of Study: Investigating Characterization (pgs. 103-109)</p> <p>Reading Notebooks</p>
<p>Session 14: “Speed Dating” to Teach Others What You’re Learning</p> <p>Connection: Today I am going to teach you how to talk professionally about your authors. Together we engage in author talks with other book clubs and ultimately share our thoughts about our authors with the class.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: The teacher will model what an author talk should look like. The teacher might reference a checklist and adhere to specific behaviors when presenting such as using written notes and graphics they have created.</li> </ul>	<p>Units of Study: Investigating Characterization (pgs. 110-112)</p> <p>Reading Notebooks</p> <p>Author Study Book Clubs</p>

<ul style="list-style-type: none"> <li>● We Do: Students will be prompted to ask questions and share insights after the teacher's presentation.</li> <li>● Turn &amp; Talk: As a reader what did I do that helped me successfully talk to all of you about my author?</li> </ul> <p>Link: Now that you know what a good author talks looks like you will work within your book clubs and with another book club to prepare yourself.</p> <p>Independent Practice: Students will work within their book club and with another selected book club to practice talking about their author.</p> <p>Share &amp; Reflect: Students will have a chance to share their insights on their authors in an author talk.</p>	
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**Bend III: Investigating Authorial Control**

<p>Session 15: Read-Aloud: Authors Set Readers Up to Develop Intense, Evolving Relationships with Characters</p> <p>Connection: Today we are going to finish this story, but before we do that, I want to revisit a few scenes involving our character. Readers can skim over previous scenes as they approach the end of their stories to create a better connection with the character and the story as a whole. By focusing on today's read aloud I am going to teach you how readers develop intense, evolving relationships with characters.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Teacher will read aloud Don't Just Sit There Like a Punk. The teacher will post passages and use graphic organizers to model their thinking.</li> <li>● We Do: Students will discuss topics intermittently based on prompts. Students will use printouts of the text to more closely analyze how the author uses window moments to achieve specific narrative goals.</li> <li>● Turn &amp; Talk: Window Moments.</li> </ul> <p>Link: Now you will work with a partner to practice this same work in your novels and about your authors.</p> <p>Independent Practice: Students will record 2 to 5 window moments throughout their novel that show the development of the character and to better discuss how the author uses specific details to achieve narrative goals.</p> <p>Share &amp; Reflect: Students will share their window moments within their book's clubs and with the class. How did you're think about a character change over the course of the novel or from moment to moment?</p>	<p>Units of Study: Investigating Characterization (pgs. 117-128)</p> <p>Reading Notebooks</p> <p>Video: Be Brave</p> <p>Anchor Chart: When Investigating Authorial Control, Readers Consider...</p>
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<p>Session 16: Authors Use Time Shifts to Deepen a Reader's Relationship with a Character</p>	<p>Examine Flashbacks and Flash forwards</p>
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<p>Connection: Today I am going to teach you how an author uses time shifts to develop their characters and plot. An author may use backstory, flash-backs, flash-forwards, or they might use timelines to achieve specific narrative goals. Today we will identify when an author does this and discuss how this helps the reader to better understand the character.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: The teacher will create a graphic of the timeline from the read aloud from memory and ask students to do the same.</li> <li>● We Do: Students will discuss intermittently based on prompts.</li> <li>● Turn &amp; Talk: How do these jumps in time influence our evolving relationship with the characters?</li> </ul> <p>Link: Today your mission is to identify when your author uses time. Ask yourself: When does the author use a time technique and what do you learn from these moments?</p> <p>Independent Practice: Students will record time techniques used by their author or will read a teacher selected passage with earmarked moments of time use.</p> <p>Share &amp; Reflect: Students will share their findings.</p>	<p>Units of Study: Investigating Characterization (pgs. 129-137)</p> <p>Reading Notebooks</p> <p>Timeline</p> <p>Suggested mentor text might be “The Giving Tree” by Shel Silverstein.</p>
<p>Session 17: Investigating Verb Tense and Its Relationship to Subtle Shifts in Time</p> <p>Connection: Today I am going to teach you how to identify shifts in time by noticing verb tense shifts.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: I will model recognizing shifts in time by pointing out the verb tense shifts.</li> <li>● We Do: Students will engage in whole class and group practice of identifying verb shifts in printed out passages.</li> <li>● Turn &amp; Talk: The verb tense shifted here.... how did this shift the time?</li> </ul> <p>Link: Now that we are aware of the verb tense strategy to identify shifts in time you will continue to identify shifts in time.</p> <p>Independent Practice: Students will continue reading self-selected texts or teacher selected passages to recognize verb tense shifts.</p> <p>Share &amp; Reflect: Students will share their findings.</p>	<p>Units of Study: Investigating Characterization (pgs. 138-145)</p> <p>Short clip: Harry Potter</p> <p>Post-its with verb tenses</p> <p>Reading Notebooks</p> <p>Anchor Charts</p> <p>Previous read alouds</p>
<p>Session 18: Readers Experience of Characters Helps Them to Also Explore Themes</p>	

<p>Connection: Today I am going to teach you about the larger messages in a story, or a theme. Authors try to relate a lesson in every story to their reader, and we as readers try to find them through the interactions and events of the stories.</p> <p>Last year you learned about Themes. What do you remember? Turn &amp; Talk</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: The teacher will show a list of basic life lessons. They will then show how the author presents the characters in the story and suggest possible reasons for why they present the characters as such.</li> <li>● We Do: Students will discuss how these examples further the story and what message develops.</li> <li>● Turn &amp; Talk: Students will turn and talk about what the narrator of the mentor text strategy might be learning about how the world works that we as readers can also learn.</li> </ul> <p>Link:</p> <p>Now that we can see how our author tries to control our relationship with the character and WHY they do so, you are going to do so in your own independent reading book.</p> <p>Independent Practice:</p> <p>Students will continue to read self-selected texts, taking notes about the characters and why the author is showing the reader this particular moment or side of the character. They will write at the bottom of the page the bigger ideas that they are thinking about their characters and the story.</p> <p>Share &amp; Reflect:</p> <p>Students will share their findings and see if they are finding the same or different themes/life lessons about their books.</p>	<p>Units of Study: Investigating Characterization (pgs. 146-152)</p> <p>Reading Notebooks</p> <p>Anchor Charts</p> <p>Previous read alouds-copies for students</p>
<p>Session 19: Moving from Themes to Reinvestigating Authorial Techniques</p> <p>Connection: Through this unit you have looked at parts of stories where the author develops your relationship with the character, and you have looked at specific writing techniques the author has done to show it. You've also thought about WHY the author has pushed it.</p> <p>Today I am going to teach you how to identify the specific techniques that the author uses to push a theme.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: The teacher will talk about how to reread as a powerful strategy for active reading to identify techniques and themes. The teacher will display previous themes identified in session 18.</li> </ul>	<p>Units of Study: Investigating Characterization (pgs. 153-160)</p> <p>Reading notebooks</p> <p>Theme Post-it Notes</p> <p>Anchor Charts</p>

<ul style="list-style-type: none"> <li>● We Do: The teacher will reread a passage from a mentor text and then identify the previous techniques that the author used in said passage. The students will identify the techniques and then think about how the author specifically uses the technique.</li> <li>● Turn &amp; Talk: The students will turn and talk about how specific techniques in specific passages show the theme the author is trying to push. They will identify how the author is using these techniques to lead them to specific themes.</li> </ul> <p>Link: Today your mission is to identify your specific techniques that the author in your novels is using to push a theme. Write in your notebooks what technique are they using and what theme is developing as a result of that? Tell your table partner what you think you are going to find before going into your work.</p> <p>Independent Practice: Students will identify at least 2-3 specific writing techniques that the author uses and what themes these samples are pushing.</p> <p>Share &amp; Reflect: When I am skiing, my instructor will ask me why I am using one technique that I recently learned, and not another technique I learned earlier. What is one technique that you have learned since day one that you have not really used in a while? What is some work you did about perspective that you have not done with your character in a while?</p>	
<p>Session 20 &amp; 21: Rehearsing, Producing, and Sharing Video Author Talks: A Final Celebration</p> <p>Connection: Readers, you have done a lot of work on how to identify perspective of the characters, look at techniques the author has used,</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: The teacher will display what the project the students are completing is, with samples and rubrics as to what they have to do, how they have to do it and what is required.</li> <li>● We Do: Teachers and students will look at sample projects and look at what they have and how well they work in regards to the rubric.</li> <li>● Turn &amp; Talk: The students will discuss project options and what they can possibly do for their projects, having seen a number of student samples.</li> </ul> <p>Link: Students will decide on what type of project they are looking at (perspective, themes or techniques) and decide on how they are going to present it in comparison to student samples.</p> <p>Independent Practice: Students will begin working on their own projects.</p> <p>Share &amp; Reflect: Students will share with the teacher their progress on their projects.</p>	<p>Units of Study: Investigating Characterization (pgs. 161-164)</p>

**Read Aloud/Mentor Texts:** Please see link for suggested texts and texts below

- [Touching Spirit Bear](#) by Ben Mikaelson
- *Thirteen and a Half* by Rachel Vail
- *Flying Lessons and Other Stories* a collection of short stories by Kwame Alexander Kellay J. Baptist, Soman Chainani Matt dela Pena, Tim Federle, Grace Lin, Meg Medina, Walter Dean Myers, Tim Tingle Jacqueline Woodson

**Teacher Resources:**

- Units of Study: Investigating Characterization 7th grade digital resources
- Reading Notebook
- Chart Paper
- Post-Its

**Reading Unit 4: Essential Reading Skills for Teens**

**Time Frame: 24 days (Mar.-Apr.)**

**Overview of Unit: By the end of the unit, students will read and analyze non-fiction topics while incorporating those analytical skills to demonstrate knowledge on a selected research topic.**

**Essential Questions:**

- How does reading influence writing?
- How do I decide what information is important to know?
- How do I use nonfiction text to write an argument essay that is informative and interesting?

**Standards Addressed:**

RL.CR.7.1. Cite several pieces of textual evidence and make relevant connections to support analysis of what a literary text says explicitly as well as inferences drawn from the text.

RL.CI.7.2. Determine a theme in a literary text (e.g., stories, plays or poetry) and explain how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

RI.IT.7.3. Analyze how particular elements of a text interact including how a text makes connections and distinctions among individuals, events, and ideas (e.g., through comparisons, analogies, or categories).

RI.TS.7.4. Analyze the structure an author uses to organize a text and how it contributes to the text as a whole, including using knowledge of text structures (e.g., cause-effect, proposition-support) and genre features (e.g., graphics, captions, indexes) to organize and analyze important information.

RI.PP.7.5. Determine how an author conveys or develops perspective or purpose in a text through distinguishing their position from that of others using evidence.

RI.MF.7.6. Compare and contrast texts to analyze the unique qualities of different mediums, including the integration of information from multiple formats and sources to develop deeper understanding of the concept, topic or subject and resolve conflicting information.

RI.AA.7.7. 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.

RL.CT.7.8. Compare and contrast a fictional portrayal of an event, time, place, or character and a historical or scientific account of the same period or event as a means of understanding how authors of fiction use or alter history and/or events.

SL.PE.7.1. 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.

SL.II.7.2. 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.

SL.UM.7.5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

L.VI.7.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

**21st Century Skill:**

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.

**Interdisciplinary Connections:** (To be developed)

**Technology Standards:**

- 8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.
- 8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.
- 8.1.8.D.4 Assess the credibility and accuracy of digital content.
- 8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real-world problem.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Informational/Expository Essay

**Formative Assessments: \*Applies to both reading and writing**

- Reading Logs
- Reading Notebooks
- Conferences (including informal running records) \*
- Post its/notes\*
- Exit Tickets\*
- Graphic Organizers\*
- Anecdotal Records\*
- Reflective Writing

**Mini Lesson Teaching Points:**

**Teacher Resources:**

**Bend 1: Essential Study Habits-Building Knowledge, Taking Lean Notes, and Becoming an Effective Study Partner**

Session 0: Day Zero-Forming Research Clubs and Choosing Research Topics

**(You may want to group students prior to starting this unit as this unit relies heavily on collaborative practice. In this session students will make a group decision to choose a topic of research that appeals to them and preview text sets.)**

Video Clip:

<https://www.youtube.com/watch?v=zTIVWEeMmzw>

[Anchor Chart: Topic List](#)



Connection:

“Researchers, today I want to teach you that when you tackle activist research, you commit not only to reading deeply on a topic, but to the possibility of being changed by your research, and to changing others as well. That means you want to choose topics you find fascinating and relevant to things you care about in the world.”

Teaching & Active Engagement:

1. The teacher will bring up a specific topic: free speech.
2. The teacher will invite students to watch a clip from Mockingjay, part three of The Hunger Games. The teacher will inform students to watch and think about a guiding question: “How does the impact of free speech play out in this moment?”
3. Students will turn and talk before sharing in a whole class discussion. The teacher will summarize key points presented by the students.
4. Present topics anchor chart list to the class: Have students discuss which topics appeal to them.

Link:

“Researchers, today you are going to choose from among a few research topics, and the way you’ll do that is by browsing text sets. I recommend that you read some snippets of texts, and then perhaps preview a different text set. When you find a topic that interests you, put your partnership names on Post it, and put the post-it’s under the topic on this chart paper. It’s fine if you put your names under a few topics that will help us form study groups more easily.

Conferring & Small-Group Work:

1. The students will be in the process of previewing text sets and making a decision on the topic they wish to pursue.
2. The teacher will be meeting with individuals and small groups to help solidify topic focuses and group configuration. (pgs. 10 - 11 have great if/then suggestions for supporting students in this process)

Share & Reflect:

Students will gather together with their group and share the topic that brought them together. They will explain their decision for choosing the topic. They will make a preliminary plan for how they will begin their research.

Units of Study: Essential  
Research Skills for Teens  
(pgs. 6-12)

Session 1: Read Aloud: Discerning Explicit and Implicit Ideas in Complex Nonfiction

Units of Study: Essential Research Skills for Teens (pgs. 13-22)

Connection:

“How many of you play soccer? Think about getting ready for soccer season. Kids who want to play and who really want to start don’t wait for the first practice. Instead, they practice and kick the ball around ahead of time. They train on their own.

“Researchers, we’re starting a new unit of study today. Let’s talk about some of the goals of this unit. The whole aim of this unit is for you to become a more powerful researcher, someone who can dive into any topic, even a totally unfamiliar one, and find out a lot, rapidly. That kind of intense learning will eventually let you take an educated, powerful position, one that lets you argue, debate, and bring others to stances that you think matter.”

1. The teacher may also want to ask kids to reflect on situations in real life that may require them to use these skills. The teacher may want to prepare examples ahead of time.
2. Listen in as kids talk, so you can name some of their ideas.
3. Tell students about the significance of building background knowledge and learning to work in study groups.
4. Remind students that to begin building background knowledge, they should start with more accessible and interesting texts and read a lot, quickly. Then set kids up to begin today’s read-aloud text.
5. Shift to introducing the text that you’ll read aloud and the work that you’ll begin today, of summarizing texts as you read.
6. Shift to introducing the work of the bend, and today’s teaching, that readers need to look for implicit as well as explicit ideas in texts.

Read-Aloud:

1. The teacher will present the first minute of the video, “The Fifteen-Year-Old Environmental Activist Suing the Government over Climate Change.” Then invite partners to talk.
2. After listening to students for a moment, call them back and summarize a bit of what they learned from the text so far, reminding students of the power of rereading and of talking about new learning with a study partner.
3. Restate how you looked for ideas that are hiding in the text, as well as ones that are explicit Then ignite students to try this thinking out as they keep reading.
4. Restate some of the central ideas and the give another tip before reading on that researchers take lean notes as they read.
  - This is where you will continue to read aloud and model taking lean notes. (You may want to create a graphic organizer or allow students to organize the information in their notebooks based on their own decisions. You may expect them to copy the organization style of the modeling you are about to show them.) (pgs. 17-18 provide examples of teacher modeling and possible student examples; also available in online resources)
5. Read on, inviting students to continue the work of reading between the lines, inferring implicit ideas as well as explicit. Let them know that for longer, denser texts, they’ll have to summarize parts of the text, and invite them to take some agency over when to pause and talk.
6. Summarize again, noting that readers need to follow the ideas of the text, not make the text follow their ideas. Then suggest that kids do some rapid, lean jotting, and model how you would continue to take lean notes.
7. Give students a moment to compare what they jotted. Then note that not all notes will fit in one structure, and encourage students to take notes in other ways as well, as the text and their thinking suggest.
8. Finish the read-aloud, inviting students to consider if there are any other points they want to talk about and add to their notes, and other questions or new thinking they want to capture.

Link:

Recap the work you did, reminding students that when reading complex and well written or well produced nonfiction, readers need to think about the ideas that are suggested, to read between the lines.

“Readers, let’s send you off to work so you can get started with the topic your study group chose. Let’s recap the steps you’ll want to follow-not just today, but whenever you’re building background knowledge.”

<ul style="list-style-type: none"> <li>You will present students with the student example notes, teacher anchor charts for reading strategies, and THE anchor chart “When immersing oneself in a topic, researchers... (found on pg. 20)</li> </ul> <p>Independent Practice:</p> <ol style="list-style-type: none"> <li>Students will continue on to complete the reading that was modeled in the session.</li> <li>The teacher will move about the room to support student practice.</li> </ol> <p>Share &amp; Reflect: The students will discuss how they plan to research their topics and browse through their texts– through note taking strategies, through order of interest, or another method that the students will work to master their topic.</p>	
<p>Session 2: Becoming a Proficient Study Partner</p> <p>Connection: Everyone in class loves to talk to each other. I can see it in the halls and when you first come in that you are always having conversations with each other. However, doing a bit of research on your own is good for you. It gives you the ability to learn more. Do a bit on your own and then talk about it with other students. You’ll see it’s not just that you’ll know more, but people will treat you differently because you show that you care.</p> <p>“Today I want to teach you that to get the most out of a group, it’s worth it to think about how you’ll get more done and support each other. For instance, proficient (competent) study partners often talk a lot about what they have learned, actively contribute to resources and ideas, and share their notes and study tools.”</p> <p>Independent Practice:</p> <p>Share &amp; Reflect:</p>	<p>Units of Study: Essential Research Skills for Teens (pgs. 23-28)</p> <p>Article “The Scientific Importance of Free Speech”  <a href="https://quillette.com/2018/04/13/scientific-importance-free-speech/">https://quillette.com/2018/04/13/scientific-importance-free-speech/</a></p>
<p>Session 3: Tapping the Power of Introverts and Extroverts in Collaborative Work</p> <p>Connection:  It is worth thinking not only about what ideas and information you bring but also what parts of yourself you bring to this kind of work.</p> <p>Today I want to teach you that wherever you are working collaboratively you bring a part of yourself to the work. You bring your strengths as being more introverted or extroverted in collaborative academic situations. Reflecting on these ways of being can help you harness your strengths and work through any challenges.</p>	

<p>Teaching &amp; Active Engagement</p> <p>The teacher will display a diagram of a spectrum/continuum between extroverts and introverts. The teacher will explain that most people fall somewhere on the range between extrovert and introvert.</p> <p>The teacher will show how they fall on the continuum.</p> <p>Students will think about where they fall on the continuum. Then the teacher and students will discuss what it means for them.</p> <p>Link: Students are going to think about where they fall on the continuum and how they can prepare for the contributions for their group.</p> <p>Independent Practice: Students will look at their topic sources, think about their notes and ultimately come up with controversies of the topic and how they will be able to best represent them to their group members.</p> <p>Share &amp; Reflect: Students will meet with their group and describe what they learned, and try to make connections between the two.</p>	<p>Units of Study: Essential Research Skills for Teens (pgs. 29-35)</p>
<p>Session 6: A Workday for Research and Notetaking with Agency</p> <p>Connection: Note taking skills is very important. We need to practice so we become experts.</p> <p>Teaching &amp; Active Engagement: Looking at the Article Devastating Waves.</p>	<p>Units of Study: Essential Research Skills for Teens (pgs. 53-54)</p>
<p>Session 7: Synthesizing Knowledge as Infographics</p>	<p>Units of Study: Essential Research Skills for Teens (pgs. 55-60)</p>
<p>Session 8: Watercooler Talks: Researchers Share Knowledge</p>	<p>Units of Study: Essential Research Skills for Teens (pgs. 61-62)</p>
<p>Bend II: Ethical Research Practices and Internet Literacy</p>	
<p>Session 9: Read-Aloud: Discerning Arguments and Disputes inside a Research Topic</p>	<p>Units of Study: Essential Research Skills for Teens (pgs. 67-75)</p>
<p>Session 10: Ethical Researchers Confront Their Own Biases</p>	<p>Units of Study: Essential Research Skills for Teens (pgs. 76-82)</p>

Session 11: Studying Mentor Notebooks to Deepen and Personalize Note Taking	Units of Study: Essential Research Skills for Teens (pgs. 83-85)
Session 12: Using a Continuum to Track the Fairness of Research	Units of Study: Essential Research Skills for Teens (pgs. 86-92)
Session 13: Studying Connotative Language for Implicit Text Bias	Units of Study: Essential Research Skills for Teens (pgs. 93-99)
Session 14: Investigating Authorship, Uncovering Agendas, and Critiquing Representation	Units of Study: Essential Research Skills for Teens (pgs. 100-106)
Session 15: The Non-Neutrality of Search Engines	Units of Study: Essential Research Skills for Teens (pgs. 107-112)
Session 16: Remaining Alert to the Possibilities of Fake News Connection:	Units of Study: Essential Research Skills for Teens (pgs. 113-118)
Session 17: Flash-Debating to Rehearse Preliminary Arguments	Units of Study: Essential Research Skills for Teens (pgs. 119-121)
Bend III: From Research to Activism	
Session 18: Read-Aloud: Starting with Mentors: Teen TED Talks Connection	Units of Study: Essential Research Skills for Teens (pgs. 125-131)
Session 19: Authoring Work Plans and Putting Them into Action Connection:	Units of Study: Essential Research Skills for Teens (pgs. 132-138)
Session 20: Raising the Level of Talks Connection:	Units of Study: Essential Research Skills for Teens (pgs. 139-141)
Session 21: Celebrating Content and Reflecting on Opportunities for Transfer	Units of Study: Essential Research Skills for Teens (pgs. 141-144)

**Read Aloud/Mentor Texts:** Please see link for suggested texts and texts below

- *The Hunger Games* Suzanne Collins
- *The Hunger Games Companion: The Unauthorized Guide to the Series*
- *The Stolen Party* Liliana Hecker
- *The Giver* Lois Lowry
- *Freak the Mighty* Rodman Philbrick
- Newsela
- Scholastic News and Scope Magazine Articles
- Article, "Listening to Wisdom from a 10-Year-Old Son about His Head Injury" --from Competitive Sports Text Set
- Essay "Get Off That Couch and Play!"

**Teacher Resources:**

- Advancing Literacy Website
- Companion Books to TV series of your choice
- Newsela

**Reading Unit 3: Historical Fiction Book Clubs**

**Time Frame: 19 days**

**Overview of Unit: By the end of book clubs on historical fiction students will analyze historical problems and social issues that characters overcame and write a compare and contrast essay to similar issues today.**

**Essential Questions:**

- How does reading influence writing?
- How do texts help me understand the historical context of issues and create change?
- How can I write to influence the audience to take a particular action?

**Standards Addressed:**

- RL.CR.7.1. Cite several pieces of textual evidence and make relevant connections to support analysis of what a literary text says explicitly as well as inferences drawn from the text.
- RL.CI.7.2. Determine a theme in a literary text (e.g., stories, plays or poetry) and explain how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- RL.IT.7.3. Analyze how particular elements of a text interact including how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
- RL.TS.7.4. Analyze the structure an author uses to organize a text and how it contributes to the text as a whole, including how a dramas or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.
- RL.CT.7.8. Compare and contrast a fictional portrayal of an event, time, place, or character and a historical or scientific account of the same period or event as a means of understanding how authors of fiction use or alter history and/or events.
- RI.CT.7.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how two or more authors writing informational texts about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.
- SL.PE.7.1. 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.
- SL.II.7.2. 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.
- L.VI.7.4. 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. Analyze the impact of rhymes and other repetitions of sound (e.g., alliteration) on a specific verse or stanza or a poem or section of a story or drama.
- D. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).

**21st Century Skill:**

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- CRP6. Demonstrate creativity and innovation.
- CRP7. Employ valid and reliable research strategies.

**Interdisciplinary Connections: (To be developed)****Technology Standards:**

- 8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.
- 8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.
- 8.1.8.D.4 Assess the credibility and accuracy of digital content.
- 8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real-world problem.



**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Compare/Contrast Essay
- Book Talk on Historical Fiction Book read

**Formative Assessments: \*Applies to both reading and writing**

- Reading Logs
- Reading Notebooks
- Conferences (including informal running records) \*
- Post its/notes\*
- Exit Tickets\*
- Graphic Organizers\*
- Anecdotal Records\*
- Reflective Writing

Mini Lesson Teaching Points:	Teacher Resources:
<ul style="list-style-type: none"> <li>● Making Inferences</li> <li>● Using Text Evidence</li> </ul>	Units of Study: Historical Fiction Book Clubs <ul style="list-style-type: none"> <li>● Learning Truth from Fiction (89-95)</li> <li>● Characters Come of Age (101-108)</li> </ul> Other Mentor Text/Mini Lesson Ideas <ul style="list-style-type: none"> <li>● Flocabulary: Making Inferences</li> </ul>
<ul style="list-style-type: none"> <li>● Central idea and supporting details</li> <li>● Determining theme</li> <li>● Summarizing a story</li> </ul>	Historical Fiction Book Clubs <ul style="list-style-type: none"> <li>● Read-Aloud Orienting Oneself to the Story (4-14)</li> </ul> Other Mentor Text/Mini Lesson Ideas <ul style="list-style-type: none"> <li>● Flocabulary: Theme in Literature, Summarizing</li> </ul>

<ul style="list-style-type: none"> <li>● Analyze how elements of a story interact <ul style="list-style-type: none"> <li>○ character</li> <li>○ setting</li> <li>○ plot</li> </ul> </li> </ul>	<p>Historical Fiction Book Clubs</p> <ul style="list-style-type: none"> <li>● Filling in the backstory (15-21)</li> <li>● Analyzing How Characters Respond to Trouble (22-29)</li> <li>● Read-Aloud: The Collision of Internal Traits with External Conflict (30-38)</li> <li>● Character Come of Age (101-108)</li> <li>● Analyzing Power in the Midst of Conflict (109-114)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Characters, Conflicts; Plot Elements; Setting; Conflict; Symbolism</li> </ul>
<ul style="list-style-type: none"> <li>● Analyze how an author develops and contrasts point of view</li> </ul>	<p>Historical Book Clubs</p> <ul style="list-style-type: none"> <li>● Attending to Minor Characters and Missing Perspectives (39-47)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Point of View; Rap of the Week</li> </ul>
<ul style="list-style-type: none"> <li>● Compare and contrast written text to visual and audio media</li> </ul>	<p>Historical Fiction Book Clubs</p> <ul style="list-style-type: none"> <li>● Reading Outside the Text to Build Up Background Knowledge (73-78)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Rap of the Week</li> </ul>
<ul style="list-style-type: none"> <li>● Compare, contrast, and reflect on texts with similar historical context</li> <li>● Compare, contrast, and reflect how different genres/styles approach themes and topics</li> </ul>	<p>Historical Fiction Book Clubs</p> <ul style="list-style-type: none"> <li>● Looking Back from the End of Stories with New Insights about Themes (48-55)</li> <li>● Clubs Analyze Their Progress and Plan Reading Projects (56-61)</li> </ul>

	<ul style="list-style-type: none"> <li>● Reading Outside the Text to Build Up Background Knowledge (73-78)</li> <li>● Perspectives Clash with Each other and with History (79-81)</li> <li>● Reading Differently Because You Have Knowledge of the Era (82-88)</li> <li>● Clubs Curate their Work in Reading Projects (96-100)</li> <li>● The Past is Always with Us (121-125)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Genres of Fiction; Rap of the Week</li> </ul>
<ul style="list-style-type: none"> <li>● Accomplished through independent reading based off of above mini lessons</li> </ul>	<p>See above for mini lessons and See List of Suggested Independent Reading Books</p>
<ul style="list-style-type: none"> <li>● Sentence Complexity</li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● Lifting the Level of Sentence Complexity (89-97)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Sentence Fragments, Complex Sentences</li> </ul>
<ul style="list-style-type: none"> <li>● How to effectively listen to, learn from, and discuss speaker's work</li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● Celebrating with a Book Exhibit Tour (129-133)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>
<ul style="list-style-type: none"> <li>● Include multimedia in presentations</li> <li>● Present findings in a logical and effective ways</li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● Celebration: Presentations, Feedback, and Reflection (156-157)</li> </ul> <p>Historical Fiction Book Clubs</p> <ul style="list-style-type: none"> <li>● Cubs Leave a Legacy (126-125)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Public Speaking</li> </ul>

**Read Aloud/Mentor Texts:** Please see link for suggested texts and texts below

- *Patrol: An American Soldier in Vietnam* Walter Dean Myers
- *The Things They Carried* Tim O'Brien
- *I Survived the American Revolution, 1776* Lauren Tarshis
- Patton movie clips
- "Sometimes You're a Caterpillar" and *The Outsider* videos
- *Letters from Rifka* Karen Hesse
- *The Fighting Ground* Avi

**Teacher Resources:**

- [www.heinmann.com](http://www.heinmann.com)
- Advancing Literacy Website
- Newsela
- Flocabulary

**Reading & Writing Unit 5: How to Eat a Poem: Analyzing Craft and Structure**

**Time Frame: 13 days**

**Overview of Unit: By the end of the unit, students will read and analyze poetry.**

**Essential Questions:**

- How can I read and reread a poem until I know how it works—why it looks the way it does on the page, how each part makes sense with the whole poem, and how specific words and phrases in the poem mean more than they would in another context?
- How can I investigate the world of poetry, becoming more familiar with authors, subjects, and traditions?
- How does knowledge of structure and form deepen my understanding of poetry and help me see more in the poems I read?
- How do authors play with symbolism in poetry, and how does an understanding of symbolism help me to see more meanings in poetry?

**Standards Addressed:**

L.VI.7.4. 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. Analyze the impact of rhymes and other repetitions of sound (e.g., alliteration) on a specific verse or stanza or a poem or section of a story or drama.
- D. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).

RL.CR.7.1. Cite several pieces of textual evidence and make relevant connections to support analysis of what a literary text says explicitly as well as inferences drawn from the text.

RL.IT.7.3. Analyze how particular elements of a text interact including how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

RL.TS.7.4. Analyze the structure an author uses to organize a text and how it contributes to the text as a

whole, including how a dramas or poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

RL.PP.7.5. Determine how an author conveys or develops perspective or purpose in a text through contrasting the points of view of different characters or narrators in a text.

RI.AA.7.7. 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.

RL.CT.7.8. Compare and contrast a fictional portrayal of an event, time, place, or character and a historical or scientific account of the same period or event as a means of understanding how authors of fiction use or alter history and/or events.

RI.CT.7.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how two or more authors writing informational texts about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

SL.PE.7.1. 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.

SL.II.7.2. 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.

**21st Century Skill:**

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

**Interdisciplinary Connections:** (To be developed)

**Technology Standards:**

8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

8.1.8.D.4 Assess the credibility and accuracy of digital content.

8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real-world problem.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Poetry Portfolio in Reading Notebook
- Public Presentation of a Poetry Slam

**Formative Assessments: \*Applies to both reading and writing**

- Reading Logs
- Reading Notebook
- Conferences (including informal running records) \*
- Post its/notes\*
- Exit Tickets\*
- Graphic Organizers\*
- Anecdotal Records\*
- Reflective Writing

<b>Mini Lesson Teaching Points:</b>	<b>Teacher Resources:</b>
<p><b>Bend I: What is Poetry? An Inquiry into the Wide World of Verse</b></p> <p>Session 1: Investigating Poetry as a Genre</p> <ul style="list-style-type: none"> <li>● Distribute lyrics of a popular song. Have students reflect on the pacing and rhythm of the spoken words.</li> <li>● Play the song. Discuss the difference between the spoken and sung versions.</li> </ul> <p>Sessions 2 &amp; 3: Deepening Familiarity with Authors and Subjects</p> <ul style="list-style-type: none"> <li>● Share several poems that are engaging and very different from each other, with students</li> <li>● Demonstrate your own observations and thoughts about the poems</li> <li>● Students do the same by first making concrete observations, noticing what the poems sound like, what kinds of topics they cover, and their structures.</li> <li>● Share out these observations on a class chart.</li> </ul>	<p>Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 9)</p> <p>Lyrics of a popular song</p> <p>Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 10)</p> <p>Several poems to share with class</p>
<p>Session 4: Poetry Centers</p> <ul style="list-style-type: none"> <li>● Create four centers: <ul style="list-style-type: none"> <li><b>1. Looking at Poetry:</b> STATION INQUIRY: <ul style="list-style-type: none"> <li>○ How do the visual choices of poets influence the meaning of their poems?</li> <li>○ How do the visual choices contribute to or change the meaning of their poems?</li> <li>○ What are all the different ways that poets might play with visuals?</li> </ul> </li> <li><b>2. Listening to Poetry:</b> STATION INQUIRY: <ul style="list-style-type: none"> <li>○ How does the speaker’s tone, mood, inflection, rhythm, and pace affect you?</li> <li>○ How do those same elements create meaning?</li> </ul> </li> </ul> </li> </ul>	<p>Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 11 &amp; 12)</p> <p>Multiple types of poetry</p> <p>Headphones/chromebooks for listening</p> <p>Spoken word, performed sonnets, hip hop (Hamilton)</p>

<p><b>3. Reading Poetry:</b> STATION INQUIRY</p> <ul style="list-style-type: none"> <li>○ Which important poetic elements did the poets choose to utilize?</li> <li>○ Why might they have chosen one element versus another?</li> <li>○ How do the particular elements that are present highlight certain parts of the poem?</li> <li>○ Why would the poet want those parts highlighted?</li> </ul> <p><b>4. Writing Poetry</b> STATION INQUIRY</p> <ul style="list-style-type: none"> <li>○ Write out some possible poetic attempts-drafts</li> <li>○ Write out poetic attempts from your own voice</li> <li>○ Team members should peer review poetry</li> </ul>	
<p>Session 5: Transferring Attention to Poetic Structures and Language to Reading of Novels</p> <ul style="list-style-type: none"> <li>● Students bring in their independent reading books and read them in class.</li> <li>● Demonstrate how, in fiction, there are often poetic passages worthy of close-reading attention that we've been giving to poetry these last few days. Choose a passage with vivid imagery, alliteration, or a passage that develops a clear tone or emotion and share it with the class.</li> <li>● Have students do the same in their own independent reading books.</li> </ul> <p><b>Bend II: Thinking through Structure, Including Poetic Forms</b></p> <p>Session 6: "Testimony: 1968" and "Do Not Go Gentle into That Good Night"</p> <ul style="list-style-type: none"> <li>● Distribute a copy of "Testimony: 1968" to all students.</li> <li>● Demonstrate the first reading of any poem should be silently</li> <li>● Students should also read the poem silently.</li> <li>● Read the poem aloud.</li> <li>● Demonstrate how reading the poem out loud gives you sense of the overall emotion and tone.</li> <li>● Students should do the same and chart their thoughts about <ul style="list-style-type: none"> <li>○ Tone or emotion of the poem as a whole</li> <li>○ Images that seem particularly important</li> <li>○ Repeating lines, phrases, or words that are worth thinking more about</li> <li>○ Words or phrases that are confusing and need investigations</li> </ul> </li> <li>● Do the same with the poem, "Do Not Go Gently into That Good Night"</li> </ul>	<p>Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 13)</p> <p>Independent reading books</p> <p>Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 15)</p> <p>Copies of "Testimony: 1968" and "Do Not Go Gently into That Good Night"</p> <p>Chart paper</p>

<p>Sessions 7 &amp; 8: Continuing to Explore Theme</p> <ul style="list-style-type: none"> <li>● Continue introducing students to poetic techniques that help poets get across themes. Repetition is probably one of the most common such techniques.</li> <li>● Teach how repetition in a poem can be a symbol for something important.</li> <li>● In partnerships or clubs, students choose the same poem to read and follow protocol-reading silently, read aloud, and then discuss part by part.</li> <li>● Teach that all parts of the poem work together to make meaning.</li> <li>● Students follow same protocol.</li> </ul> <p>Session 9: Poetry Centers</p> <ul style="list-style-type: none"> <li>● Same format as Bend I centers, but this time focus on repetition and all parts working together to make meaning.</li> </ul>	<p>Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 16-17)</p> <p>Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 18)</p>
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<b>Writing Unit 1: Restarting a Writing Life: From Notebooks to Independent Projects</b>	<b>Time Frame: 10 days (Sept.)</b>
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**Overview of Unit: By the end of the unit, students will be familiar with their writing notebook and how to use it to gather ideas, try new concepts, and collect tools to be used in their writing. Students will be ready to make purposeful plans for independent writing and vibrant notebooks that will last all year long.**

Essential Questions:

- Why is my writing notebook important?
- How can I be a productive member of a community of readers and writers?
- How can I begin to build stamina as a writer?
- How do we become committed writers?
- Why is a writer’s workshop important? What is the writing process?

How can I use mentor text to help develop my writing?

**Standards Addressed:**

Key Ideas and Details

W.NW.7.3. 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.

W.RW.7.7. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.



**21st Century Skill:**

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.

**Interdisciplinary Connections: (To be developed)**

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Beginning of the year benchmark (narrative writing piece)
- Notebook Organization

**Formative Assessments:**

- Conference Notes
- Writing Notebook

**Read Aloud/Mentor Texts:** Please see link for suggested texts  
Student Samples

House on Mango Street  
145th Street: Big Joe's Funeral  
Nothing Ever Happens on 90th Street  
Gary Soto: Flying Lessons  
Carl Haissen Assorted Books/  
excerpts Roller Coaster

**Teacher Resources:**

7th Grade Narrative Benchmark Writing and Rubric

<b>Mini Lessons for Restarting a Writing Life:</b>	<b>Materials:</b>
Restarting a Writing Life	
<b>Bend 1: Reclaiming Your Writer's Notebook</b> Session 1: Writers Collect Entries	Curricular Calendar for Restarting a Writing Life: From Notebook to Independent Projects (pgs.7-8)
Session 2: Writers Draw On All They Know When Generating Ideas	(pgs.9-11)
Session 3: Writers Collect And Organize Ideas In Different Ways	(pgs.12-13)
Session 4: Writers Rehearse	(pgs. 14-15)
Session 5: Writers Find Their Own Mentor Texts That Fit With Their Intentions	(pgs. 16-18)
Session 6: Students Flashback	(p.19)
<b>Bend II: Drawing on Notebooks to Revise Independent Projects</b> Session 7: Writers Consider Audience	(pgs. 22-23)
Session 8: Writers are Powerful Partners	(pgs. 24-25)
Session 9: Writers Create Their Own Checklists	(pgs. 26-28)
Session 10: Writers select and create tools to best help them write with clarity.	(pgs. 29-30)

Session 11: Writers take time to reflect before publishing their writing.	(pgs. 31-32)
Session 12: Writers Celebrate Their Efforts	(pg. 33)

<b>Writing Unit 2: Writing Realistic Fiction</b>	<b>Time Frame: 15 days (Oct.)</b>
<b>Overview of Unit: By the end of the unit, students will read from and discuss various authors' similarities and techniques as they develop complex characters while using these texts to assist in writing a realistic fiction narrative with a well-developed plot and focused on a theme.</b>	
<b>Essential Questions:</b>	
<ul style="list-style-type: none"> <li>● How does reading influence writing?</li> <li>● How do authors use character(s) choices to affect the story and its outcome?</li> <li>● How does the study of an author's technique further our understanding of universal themes in our own lives?</li> <li>● How can mentor texts help me become a better writer?</li> <li>● How can I use similar terms to help my peers edit their writing?</li> <li>● How can we create impressive fictional tales from small moments in our lives?</li> <li>● What is the writing process?</li> <li>● How can I use mentor text to help develop my writing?</li> </ul>	
<b>Standards Addressed:</b>	
<p>W.NW.7.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>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.</p> <p>B. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p>C. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p>D. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</p> <p>E. Provide a conclusion that follows from and reflects on the narrated experiences or events.</p> <p>W.WP.7.4. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning; flexibly making editing and revision choices and sustaining effort to complete complex writing tasks; and focusing on how well purpose and audience have been addressed.</p> <p>W.SE.7.6. 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.</p> <p>SL.PE.7.1. 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.</p> <p>L.VI.7.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	

**21st Century Skill:**

CRP1. Act as a responsible and contributing citizen and employee. CRP4.

Communicate clearly and effectively and with reason.

CRP5. Consider the environmental, social and economic impacts of decisions.

CRP6. Demonstrate creativity and innovation.

**Interdisciplinary Connections:** (To be developed)

**Technology Standards:**

8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.

8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Author’s Study projects
- Narrative writing of realistic fiction

**Formative Assessments: \*Applies to both reading and writing**

- Conferences (including informal running records) \*
- Post its/notes\*
- Exit Tickets\*Graphic Organizers\*
- Anecdotal Records\*
- Reflective Writing

<b>Mini Lesson Teaching Points:</b>	<b>Teacher Resources:</b>
<p><b>Mini Lesson: <i>Imagining Stories from Everyday Moments</i></b> Connection: Think back to 6th grade writing and what you accomplished. You all wrote personal narratives and this year you’re going to be doing the same thing but this year it gets even better. You will develop more as a writer.</p> <p>Teaching Point: SWBAT review 6th grade narrative checklist. Let’s review what was expected of you last year. Active engagement: Look at the checklist and reflect on what you did last year/ mark off what you had accomplished last year</p> <p>Share: TTP: what did you accomplish and what do you want to try this year</p>	<p>6th Grade Narrative Checklist Anchor Chart/ student copy</p> <p>writing notebooks</p> <p>Turning real experiences into fiction</p>

<p><b>Mini Lesson: <i>Imagining Stories from Everyday Moments</i></b></p>	<p>Narrative Checklist</p> <p>Teacher sample</p> <p>Entries or 2 stories started already developed from lists generated</p> <p>writing Realistic Fiction</p>
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**LONG LESSON:**

Connection: Today we will look at 2 sample writing pieces and evaluate a couple of parts of the checklist. Since it's the first time using the checklist, we're only going to focus on a couple of parts: elaboration and craft.

Teaching Point: peer evaluate using rubric/checklist. After you get with your partner, read over and discuss what these 2 parts are. When you are finished look up and I'll project the sample writing pieces on the board that you're going to assess

Active Engagement: Take a few moments to look at the sample pieces and then I will read the sample pieces and you can read along with your copy. As I read, look for places I do things on the checklist As I do this, I realize that it is not easy using the entire checklist to evaluate. I am constantly going back and forth looking at the checklist.

That's why we are only going to focus on two parts.

Let's look at elaboration: Did you notice if I developed the actions of my characters??

**Share: responses**

So now: look at the checklist and find some things I did not do: Discuss with your partner (circulate and have them look at writing patterns.

Share what you and your partners found

***Mini Lesson: Imagining Stories from Everyday Moments***

Connection: Yesterday you looked at 2 of my writing pieces, today we are going to start to develop 1 of your writing entries. These are small moments that you can develop into personal narratives. Look back at some of our list generated in your notebooks and pick 2-3 small moments you can develop into a personal narrative that you feel you can develop.? I'm looking at mine right now and circling what I might want to develop into a realistic fictional story

Teaching Point: set to use their generated lists to pick 2-3 ideas that they want to develop into a fictional story.

After looking over the list write your top 3 ideas on the post it. Then circle the one you want to develop today.

Active Engagement: Students will start to develop 1 story idea after picking 3 and focus on elaboration detail from the rubric. Write 15-20 minutes

Share: story idea

Teacher's Writing Notebook

Teacher's generated top 3 ideas from notebook

post its - 1 per student

<p><b>Mini Lesson: <i>Imagining Stories, you wished Existed in the World (gathering ideas and ideas)</i></b></p> <p>Connection: SO yesterday you started to develop your story. Today I want us to think like a real-life published author. These writers, like Carl Hiassen, one of my favorites often spin their stories from real life experiences or create stories they wish existed to bring focus to a topic. Carl Hiassen writes about endangered species in the state he lives in, Florida. He creates fictional places and characters, but uses real life world problems.</p> <p>Teaching Point: SWBAT: look at their story idea and think about what real life experience/ problem that they can put into their writing. Students will need to think about what hopes or struggles that can include in their Realistic Fiction. TW: create a list: where to find ideas for realistic fiction and share Sammie's Ideas</p> <p>Active Engagement: Students will create a list of real-life problems or struggles of a middle school student. They can base it on real life or just come up with an idea they might want to write about: and develop idea into 3 paragraphs</p> <p>Share: 1 idea you might want to with the class</p>	<p>Mentor Text: Carl Hiassen Books: Hoot, Scat, Chart Paper List: How to Find Ideas for Fiction:</p> <p>Handout Sammie's Ideas</p>
<p><b>Mini Lesson: <i>Giving Characters real struggles &amp; Motivations that Mirror Real Life</i></b></p> <p>Connection: So sometimes in life when we need something we have to go and find it. Sometimes great writers do that as well, they create characters that they can relate to. They create stories that they want to read they can connect to. Let's look at this Book: The day the Crayons Quit. Is it really about a crayon? or what is it really about: Read aloud have you ever felt that way??</p> <p>Teaching Point: SWBAT identify author's message or theme in read aloud. SO, after listening to the story what did the author really write about?</p> <p>Active Engagement: Looking back at your story idea and start to think about what or how you're going to develop into a fictional story: Think about character development and character problems. somethings that you can relate to and something you can write about. LOOK at your ideas now and write 3 ideas for character problems SHARE: problem or story idea.</p>	<p>TEXT: The Day the Crayons Quit by Drew Daywalt</p> <p>Writing Notebooks</p>

***Mini Lesson: Giving Characters real struggles & Motivations that Mirror Real Life (cont.)***

**Connection:** When I read Middle school books, I wish that there were more stories about teachers and how we struggle with trying to make sure everyone of our students is successful. So, when I think about a story, I might want to write I might have a character that struggles with anxiety about doing their job and facing obstacles:

Teacher Sample on Board: A young teacher who gets a new job at a new school and feels insecure. She has a lot of self-doubt about her teaching ability and feels a lack of support from her administration.

Now let's look at what I might want to write about. Why do you think I picked this idea? Collect student responses.

Now let's think about story ideas you want to develop. A story you want to exist in the world.

Teaching Point: create a story snapshot on an idea that they want to see in the world. You can go back and look at old list or ideas in your WNB and then think about how you might want to create a story

Active Engagement: Students will write story ideas on real life problems or stories they wish to see in the world at least 3.

Teacher Model:

Ideas:

Teacher Sample on Board: A young teacher who gets a new job at a new school and feels insecure. She has a lot of self-doubt about her teaching ability and feels a lack of support from her administration.

***Mini Lesson: Plotting with Tools: Idea boards/story organizers/timelines//character development reflection sheets***

**Connect:** Story idea seed development. Today we are going to have some fun writing some story ideas. You are going to work with a partner and come up with story ideas based on some ideas that I have.

Teaching Point: develop story ideas from teacher ideas. I am going to write an idea on the board and you are going to write out a snapshot of a story idea; For each example I want you to come up with an idea that you could write about or a character that could be in.

Teacher Ideas: Sports in Middle School: my idea: a character who never gets picked for the kickball team.

Teacher Seed Starters Examples:

Student seed starter sheets (teacher created)

<p>Idea#2: New kids transfers in in the middle of the year: my idea: how he is really sad because he has to live with dad &amp; his new family</p> <p>Active Engagement: SWBAT: write out story ideas or character sketches based on teach examples</p> <p>Share: Ideas with small group use a graphic organizer to get started</p>	
<p><b><i>Mini Lesson: Plotting with Tools: Idea boards/story organizers/timelines//character development reflection sheets (cont.) DAY 2</i></b></p> <p>Teaching Point: Every writer has a tool box and you do too. You have to find the best way to organize your story: Choices include graphic organizer, problem and solution charts, character outlines and B, M, E organizers</p> <p>Teacher Model: BME story about Dog at the beach SWBAT: use any graphic organizer and finish my story</p>	<p>Writing Realistic Fiction</p> <ul style="list-style-type: none"> <li>● Developing Believable Characters through Scene Boot Camp (20-29)</li> <li>● Giving Characters Struggles and Motivations that Mirror Real Life (30-34)</li> <li>● Plotting with Tools: Story Arc, Time lines, Lists, Mentor Texts (35-51)</li> <li>● From 2-D to 3-D: Planning and Writing Scenes by Including Evidence (52-63)</li> </ul>
<p><b><i>Mini Lesson: Plotting with Tools: Idea boards/story organizers/timelines//character development reflection sheets</i></b></p>	<p>See above</p>
<p>Connect: WE have been focusing on story ideas now let's focus on character problems</p> <p>Teaching Point: Developing Action/ making characters come to life with everyday problems</p> <p>Active Engagement: Students will look at their story ideas and develop a character sketch listing internal or external conflicts/ share with shoulder partner</p>	

<p><b>Mini Lesson: Planning &amp; Writing Scenes</b></p> <p><b>Connect:</b> Yesterday you developed a story seed, today I want you to think about the character and how you could develop that character:</p> <p>Teaching Point: Character Traits and Character Development</p> <p>Today We need to create realistic problems for our characters that can reflect our life or that of a friend/ or can be completely fiction. Creating a story, you wish to see:</p> <p>Active Engagement: Answer: What problem does your character have? Is it realistic?</p>	<p>Narrative Writing Realistic Fiction</p> <ul style="list-style-type: none"> <li>● Reading Drafts like Editors (106-115)</li> <li>● Revision: Weaving in Symbolism and Imagery to Bring out Meaning (116-124)</li> <li>● Conducting the Rhythm of Language: Creating Cadence and Meaning through Syntax (125-136)</li> <li>● Editing with Lenses and Independence (151-158)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● The Spider and the Fly Dialogue</li> </ul>
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<p><b>Mini Lesson: Stepping into the Drama of the Story</b></p> <p><b>Connect:</b> <i>Creating something exciting in your Story</i></p> <p>Teaching Point: Yesterday we began creating problems in a story. Today I want you to “Walk in your character’s Shoes to allow you to create the story as it Happens:</p> <p>Active Engagement: Become your character and act it out: Jot out the actions</p>	
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<p><b>Mini Lesson: Stepping into the Drama of the Story</b></p> <p><b>Connect:</b> <i>Creating something exciting in your Story</i></p> <p>Teaching Point: Yesterday we began creating problems in a story. Today I want you to “Walk in your character’s Shoes to allow you to create the story as it Happens:</p> <p>Active Engagement: Become your character and act it out: and start to draft your story</p>	
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<p><b>Mini Lesson:</b> Great Leads</p> <ul style="list-style-type: none"> <li>● <b>Connection:</b> Starting a story is like learning how to ride a bike. You might be afraid to start but once you do. it's fun</li> <li>● Teaching Point: Look at different types of leads exemplars/ anchor chart</li> <li>● Active Engagement: Look at samples and then label correct leads</li> </ul>	
<p><b>Mini Lesson: Studying Published Text</b>  <b>Connect:</b>” Every great story has a beginning but all stories beginning are not great” Quote on Board</p> <p>Teaching Point: Openings can hook your readers</p> <p>Active Engagement: read 3-4 openings of exemplar texts. Reflect with partner on Openings they liked</p>	<p>BOOK BIN OF GREAT LEADS NOVELS</p>
<p><b>Mini Lesson: Studying Published Text</b>  <b>Connect:</b>” Every great story has a beginning but all stories beginning are not great” Quote on Board</p> <p>Teaching Point: Reflecting on what we read yesterday today I want you to create at least 2 openings/ leads into your story</p> <p>Active Engagement: read 3-4 openings of exemplar texts. Reflect with partner on openings they liked</p>	
<p><b>MINI lesson: Dialogue: Pre-teach before MINI LESSON</b>  <b>Grounding Dialogue</b></p> <p>Learning Target: understand the rules and mechanics of dialogue Teacher lesson choice: Use materials that have students both identifying where grammar should be and Writing</p>	<p>The Spider and the Fly Dialogue</p>

<p><b>Mini Lesson: Studying Dialogue in Writing to add to scenes</b></p> <p><b>Connection:</b> Using dialogue is great, but Less is more Today we will look at how a published author uses it in a short story Called Thank You Ma'am to study dialogue</p> <p>Teaching Point: Today we will read Study Dialogue in TY Ma'am</p> <p>Active Engagement: working partners labelling the dialogue. Whole class will discuss dialogue in the story.</p> <p>Ticket Out: Would the story be as good without the dialogue?</p>	<p>Anchor Chart: Compelling Fiction Thank You Ma'am Exemplar</p>
<p><b>MINI LESSON: ENDINGS</b></p> <p><b>Connection:</b> Looking at a completed story I want you to think about your story and how you want it to end</p> <p>Teaching Point: Endings that you go "AHH" Sometimes a story just ends and you want more and sometimes the story makes you go "AHH" Let's look at our stories today and work on the endings</p> <p>Active Engagement: Teacher shares a clip of favorite ending from a video movie familiar to kids. Whole class discuss ending</p>	<p>Movie ending clip Quality Endings Anchor Chart</p>
<p><b>Drafting like Editors</b></p> <p><b>Connection:</b> Using the checklist and look over your story. Can you change it?</p> <p>Teaching Point: EDIT like a PRO. We need to look at the checklist, we need to swap papers and peer edit</p>	
<p><b>Active Engagement: In peer editing</b></p>	

<p><b>Drafting like Editors</b>  <b>Mini lesson Revision: Adding Literary devices: Teacher lesson literary device review</b>  <b>Connection:</b> When we edit our writing, we want to make it better. WE can do that by adding figurative language.</p> <p>Teaching Point: Peer editing Active Engagement</p>	<p>Figurative Language Anchor Charts</p>
<p><b>Editing for Audience: Literary Device</b>  <b>Connection:</b> Look at your paper now look at it and think about your classmates., the audience  Watch video clips: teacher choice</p> <p>Teaching Point: Adding details and taking details out is a big part of finishing your story;</p> <p>Active Engagement: Read over your story</p>	
<p><b>Authorial Control: Looking at Short Stories</b>  <b>Connection:</b> Today we will look at sample short stories</p> <p>Teaching Point: Reading short stories and identifying figurative using highlighters to identify figurative language /literary devices</p> <p>Active Engagement: Sharing highlights</p>	<p>Papa’s Parrot</p> <p>Thank You Ma’am</p>

<p><b>Read Aloud/Mentor Texts:</b> Please see link for suggested texts and texts below</p> <ul style="list-style-type: none"> <li>● <u><a href="#">Touching Spirit Bear</a></u> by Ben Mikaelson</li> <li>● <i>Thirteen and a Half</i> by Rachel Vail</li> <li>● <i>Flying Lessons and Other Stories</i> a collection of short stories by Kwame Alexander Kellay J. Baptist, Soman Chainani Matt dela Pena, Tim Federle, Grace Lin, Meg Medina, Walter Dean Myers, Tim Tingle Jacqueline Woodson</li> <li>● Come on Rain by Karen Hesse</li> </ul>
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<p><b>Writing unit: The Art of Argument (Research Based Essays)</b></p>	<p><b>Time frame: 21 days (Jan.)</b></p>
<p><b>Overview of Unit: By the end of this unit, students will read and analyze non-fiction topics while incorporating those analytical skills to create and write an argument.</b></p>	
<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>● How does reading influence writing?</li> <li>● How do I decide what information is important to know?</li> <li>● How do I use nonfiction text to write an argument essay that is informative and interesting?</li> </ul>	

W.AW.7.1. Write arguments on discipline-specific content (e.g., social studies, science, technical subjects, English/Language Arts) to support claims with clear reasons and relevant evidence.

W.WP.7.4. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning; flexibly making editing and revision choices and sustaining effort to complete complex writing tasks; and focusing on how well purpose and audience have been addressed.

W.WR.7.5. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

W.SE.7.6. 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.

W.RW.7.7. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.PE.7.1. 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.

SL.II.7.2. 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.

SL.UM.7.5. Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

L.KL.7.2. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

**21st Century Skill:**

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP5. Consider the environmental, social and economic impacts of decisions.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

**Interdisciplinary Connections:** (To be developed)

**Technology Standards:**

8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.

8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

8.1.8.D.4 Assess the credibility and accuracy of digital content.

8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real-world problem.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Research Based Argumentative Essay

**Formative Assessments: \*Applies to both reading and writing**

- Reading Logs
- Writing Notebooks
- Conferences (including informal running records) \*
- Post its/notes\*
- Exit Tickets\*
- Graphic Organizers\*
- Anecdotal Records\*
- Reflective Writing

**Mini Lesson Teaching Points:**

**Teacher Resources:**

**Bend I: Establishing and Supporting Positions**

Mini Lesson:

Session 1: Weighing Evidence to Form Considered Positions

Connection: Yesterday I was having an argument with my mom about \_\_\_\_\_. Have you ever had that moment, when you're really mad and you really want to get a point across but can't?

When I was in 7th grade, I was arguing with my parents about getting really expensive sneakers. She thought it was a waste of money, but I tried arguing with them.

Your arguments are compelling, so you need to work on them in order to be heard.

SWBAT sort evidence for an argument on competitive sports and head injuries

Teaching Point: Today I am going to teach you that when taking sides in an argument, it is important to start by weighing the reasons and evidence offered up by both sides, remaining open, suspending judgment so as to develop a considered opinion.

Active Engagement: Thumbs up if they are for the mentor text argument read aloud, thumbs down if they are against the mentor text argument.

Teacher will read "Get off that couch and play!"

Art of Argument "Weighing Evidence to Form Considered Positions" (2-14)

Mentor Text: "Listening to Wisdom from a 10-Year-old Son about His Head Injury"

[Competitive Sports Text Set](#)

- Pushing too hard too young: Take away the fun factor in sports and kids can burn out
- Listening to Wisdom From a 10-year-old son about his head injury
- Why I Don't Want My Kids to Play Team Sports
- Sports: The Benefits of Competitive Athletic Sports Participation in Today's Sports Climate
- What are the benefits of competitive sports for youth?

<p>Turn and talk about what you are learning</p> <p>Link: Students will use the materials in the mentor text handed out to gather evidence on a T chart for and against the mentor text. (Use texts from Mentor text on the side)</p> <p>Closure/Share: Sharing of evidence found on T chart Turn and talk to your partner about best support with evidence and about the case you think you are thinking of supporting.</p>	<ul style="list-style-type: none"> <li>● Sports Promote Healthy Weight in Teenagers</li> <li>● High Cost of Youth Sports</li> <li>● Katie Couric’s Notebook: Kids and Sports</li> <li>● Competitive Sports—News Segment by Adrienne Bankert KCRW.com</li> </ul> <p><a href="#">Anchor Chart</a>– How to Write an Argument</p> <p><a href="#">Anchor Chart</a>– To research before establishing your position in an argument</p>
<p>Mini Lesson: Take Your Argument into a Scrimmage</p> <p>Connection: “Don’t Raise your voice– improve your argument” A strong argument– not a loud voice– is what will make people listen.</p> <p>Teaching Point: Today I want to teach you that when you are debating, you don’t want to be wishy washy! To be compelling, state a claim, give reasons to back up the claim, and give evidence to support each of your reasons.</p> <p>Active Engagement: The teacher will present the debate whether comic books are a good reading material in reader’s workshop</p> <p>Comics don’t</p> <ul style="list-style-type: none"> <li>● have volume/not long enough</li> <li>● not complex</li> <li>● take away from reading novels</li> </ul> <p>Present both sides of argument</p> <p>Students will take note of what is happening on both sides of argument</p> <p>Link: Students will be divided and take notes on if competitive sports are good for or not good for kids</p> <p>Closure/Share: Students will have notes prepared to debate on competitive sports</p>	<p>Art of Argument: “Taking You Argument into a Scrimmage” (15-24)</p> <p><a href="#">Anchor Chart</a>– How to Write an Argument</p> <p><a href="#">Anchor Chart</a>: Tips for being a great debater</p>

Mini Lesson: Session 3:

Bam! Bolstering Positions by Adding Relevant Evidence Connection:

This is not the first time that you have been asked to write arguments. You have been writing argument benchmarks for years.

In arguments you have to have evidence.

Turn and talk about what kinds of techniques

Teaching Point:

Active Engagement: Link: Closure/Share:

- Introduce claim
- acknowledge alternate/opposing claim
- organize reasons and evidence logically
- Support claims with logical reasoning and relevant evidence
- identify credible sources
- Transitions that create cohesion and clarity in argument writing
- Formal Style
- Concluding statements

Art of Argument: Bam!

Bolstering Positions by Adding Relevant Evidence

(25-37)

The Art of the Argument:  
Research Based Essays

- Weighing Evidence to Form Considered Positions (2-14)
- Take your Argument into a scrimmage: Debating to Test and Strengthen a Position (15-24)
- Bam! Bolstering Positions by Adding Relevant Evidence (25-37)
- Stay with me Now: Balancing Evidence with Analysis (38-51)
- Self-Assessment with an Eye Toward Counterargument (110-120)
- Studying Author's Craft, Including Rhetorical Devices (121-136)
- When Company Comes: Knowing When and How to Maintain a formal Tone (137-148)

Other Mentor Text/Mini Lesson Ideas:

- Scholastic Scope Magazines
- Newsela
- Flocabulary: Writing a thesis; Rap of the Week; Flint Water Crisis; 9/11; ISIS; Refugee Crisis; Flint Water Crisis; Sustainable Development Goals; Harriet Tubman and Courage

<ul style="list-style-type: none"> <li>● Clear and coherent writing developing, organizing, using voice and style are appropriate to task, purpose and audience</li> </ul>	<p>See all above mini lessons and The Art of the Argument</p> <ul style="list-style-type: none"> <li>● Introducing and Writing Your Argument (101-109)</li> </ul>
<ul style="list-style-type: none"> <li>● Revising and Editing self and peer</li> <li>● Use CUPS to revise and edit</li> <li>● add words/ideas/details; remove unnecessary words/ideas details; move sentences/words around to create cohesion; substitute words or sentences</li> </ul>	<p>The Art of the Argument</p> <ul style="list-style-type: none"> <li>● Taking Stock (52-61)</li> <li>● Revising by Qualifying Your Claim ((171-178)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>
<ul style="list-style-type: none"> <li>● Publishing of final product using technology (break down as necessary based on student need)</li> </ul>	<p>The Art of the Argument</p> <ul style="list-style-type: none"> <li>● Taking Opportunities to Stand and Be counted (158-170)</li> <li>● Cyberactivism (191-202)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>
<ul style="list-style-type: none"> <li>● Conduct short research projects</li> </ul>	<p>Research Based Information Writing</p> <ul style="list-style-type: none"> <li>● see above mini lessons</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: The Research Process, Fake News</li> </ul>
<ul style="list-style-type: none"> <li>● Gather information from multiple sources</li> <li>● Assessing credibility</li> <li>● Quote and/or paraphrase procedures</li> <li>● Avoiding plagiarism</li> <li>● Bibliographies</li> </ul>	<p>The Art of the Argument</p> <ul style="list-style-type: none"> <li>● Bringing a critical Perspective to Your Research (74-94)</li> <li>● Revising with Logical Fallacies in Mind: Evaluating Evidence (179-190)</li> <li>● Other Mentor Text/Mini Lesson Ideas</li> <li>● Flocabulary: Research Process, Note-Taking, Source Evaluation, Works Cited, Plagiarism</li> </ul>



<ul style="list-style-type: none"> <li>● Draw evidence from informational texts to support analyze, reflect, and research</li> </ul>	<p>The Art of the Argument</p> <ul style="list-style-type: none"> <li>● Forming Coalition Groups (62-73)</li> </ul>
<ul style="list-style-type: none"> <li>● How to effectively listen to, learn from, and discuss the speaker’s work</li> </ul>	<p>The Art of the Argument</p> <ul style="list-style-type: none"> <li>● Celebration Symposium (149-157)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p>
<ul style="list-style-type: none"> <li>● Include multimedia in presentations</li> <li>● Present findings in a logical and effective ways</li> </ul>	<p>The Art of the Argument</p> <ul style="list-style-type: none"> <li>● Celebration Symposium (149-157)</li> </ul> <p>Other Mentor Text/Mini Lesson Ideas</p> <ul style="list-style-type: none"> <li>● Flocabulary: Public Speaking</li> </ul>

**Read Aloud/Mentor Texts:** Please see link for suggested texts and texts below

- *The Hunger Games* Suzanne Collins
- *The Hunger Games Companion: The Unauthorized Guide to the Series*
- "The Stolen Pary" Liliana Hecker
- The Giver Louis Lowry
- Freak the Mighty Rodman Philbrick
- Newsela
- Scholastic News and Scope Magazine Articles
- Article, "Listening to Wisdom from a 10-Year-Old Son about His Head Injury" --from Competitive Sports Test Set
- Essay "Get Off That Couch and Play!"

## ***Middle Township School District - ELL Accommodations - Addendum***

### **Definitions:**

#### English as a Second Language (ESL)

- A student whose mother tongue is not English. The student is learning English to live in an English environment.

[https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom\\_accommodations.pdf](https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom_accommodations.pdf)

#### English Language Learners (ELL)

- Students who are unable to communicate fluently or learn effectively in English, who often come from non-English- speaking homes and backgrounds, and who typically require specialized or modified instruction in both the English language and in their academic courses.

<https://www.edglossary.org/english-language-learner/>

### **Purpose of Offering Accommodations**

- To increase comprehension of the content.
- To assist in completing assignments.
- To improve student's English in all four domains: Listening, Reading, Writing, and Speaking
- To encourage them to feel included and comfortable in the class.

### **Accommodations for ESL/ ELLs:**

Use teaching strategies and learning resources that make content comprehensible. Tools that are key to helping the student understand the content and to learn the acquired language. These strategies are key to improving student engagement.

### **List accommodations:**

- Seat the student near the teacher.
- Print clearly; do not use cursive writing.
- Print instructions clearly on the board, as well as, giving instructions orally.
- Print key words, page numbers, homework and deadlines, etc. on the board.
- Incorporate multiple and various visuals- gestures, props, graphic organizers, word walls and charts.
- Use audio and visual supports.
- Provide multiple learning opportunities to reinforce key concepts and vocabulary.
- Ensure students understand the instructions.
- Ensure students have all necessary materials (e.g. binders, notebooks, textbooks, handouts, etc.). Be aware that not all cultures understand the at-home responsibilities and routines of our school's expectations.
- Provide background knowledge sometimes with native language support to allow ELLs to tie new information with something familiar. (Could use peers to help translate.)
- To recognize and use multicultural subjects in lessons to help diverse students make connections and feel accepted in the classroom.
- Recycle new and key words through Cross-Content Curriculum.
- Check for comprehension by asking questions that require one-word answers, props, and gestures. (Avoid using "Do you understand?")
- Allow for discovery learning, be ready to model how to complete the task (e.g. how to write a paragraph or how to use a calculator).
- Get to know the student's reading and writing ability. Avoid assuming a literacy level of low or high because of their oral abilities.
- Find out background knowledge of the student's academic and personal experience.
- When possible, modify assignments so the ESL or ELL students write less, have simpler questions to answer, fewer spelling words, etc.
- Utilize available technology, i.e. Smart Boards, iPad, Chromebooks, Computers, as these programs allow these students to work at the pace/level their abilities allow.

We understand that not every accommodation will be used in each grade level or with every student.

Individualize accommodations with every child as needed. In order to ensure student success, make sure to have an open line of communication with all teachers, especially teachers of ESL/ ELLs with questions, concerns, or in making modifications to best fit every student.

## **Middle Township School District - *Special Education* - *Addendum***

***Accommodations are provided for all students who have been identified by the child study team and have an Individualized Education Plan (IEP).***

### ***Purpose of Accommodations***

To allow students to be successful in a mainstream setting.

### ***Accommodations***

- Use visual presentations of verbal material, such as word webs and visual organizers
- Written list of instructions
- Dictate answers to a scribe
- Capture response on audio recorder
- Use a spelling dictionary
- Sit where the learner learns best
- Small group instruction/ providing personal assistance
- Test in small group
- Partner/ Peer reading
- Break assignments into smaller chunks
- Create individual vocabulary cards with definition and picture
- Visual aids/ anchor charts
- Leveled book bins
- Extended time for tasks, assessments, etc.
- Distraction free workspace
- Listen to Audio recordings instead of reading text
- Learn content from audio books, movies, videos and digital media instead of reading print versions
- Work with few items per page or line and/ or materials in a larger print size
- Have a designated reader
- Hear instructions orally
- Reduce the response effort
- Modify the rigor
- When responding to reading, bulleted lists instead of paragraphs
- Create personal word bank to complete narrative writing
- Take frequent breaks
- Mark text for highlighters for important information
- Few homework problems
- Write shorter papers
- Answer fewer or different homework problems
- Color code materials
- Use behavioral plans
- Record student's thoughts before beginning to write
- Provide sentence starters

We understand that these accommodations will not be used for each student. These are suggestions for teachers to use. For suggestions, make sure to talk to the Special Education teacher and look in the child's IEP. Also, talking to previous teachers about effective strategies worked best for the individual child. Individualize accommodations as needed.

## ***Middle Township School District - Gifted and Talented - Addendum***

### ***Advanced/Gifted Students:***

- Open-ended responses
- Advanced problems/tasks to extend the critical thinking skills of advanced learner
- Supplemental reading material for independent study
- Flexible grouping
- Tiered assignments
- Supply reading materials on a wide variety of subjects and levels.
- Allow a variety of acceptable products (using Multiple Intelligences, for example)

## ***Middle Township School District - Students with 504 Plans - Addendum***

### ***Students with 504 Plans***

- Flexible grouping
- Controlled choice
- Multi-sensory learning-auditory, visual, kinesthetic, tactile
- Pre-teach vocabulary Visuals/Modeling Varying levels of resources and materials
- Use of technology
- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding Extended time
- Differentiated instructional outcomes
- Preferential Seating
- Small group/one-to-one instruction
- Teach information processing strategies
- Chunking Frequent checks for understanding
- Access to teacher created notes

## ***Middle Township School District – Students at Risk for School Failure- Addendum Students at Risk for School Failure***

- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding
- Chunking
- Extended time
- Differentiated instructional outcomes
- Use of technology
- Partner work Frequent checks for understanding



**GRADE 8**  
**ELA CURRICULUM**

**Middle Township Public Schools**  
**216 S. Main Street**  
**Cape May Court House, NJ 08210**

**BORN: JULY 2024**

**Middle Township Public Schools - Reading - Eighth Grade**

**View ELL, Special Education, and Gifted & Talented Accommodations Addendums at the end of this document**

**Middle Township Middle School**

**Grade 8 ELA**

**Interdisciplinary Connections**

6.1.8. CivicsPD.4. b, 7.1.NH. IPRET.8 • 9.4.8.IML.8: Students will apply deliberate and thoughtful search strategies to access high-quality information on climate change. Students will write an informative/explanatory text that conveys the complex ideas, presenting information clearly and accurately. NJLSA.W2.

**Integration of Technology**

Standard 9.4- Technology Literacy Performance Expectations

- 9.4.8.TL.2: Students will gather data and digitally represent information to communicate a real-world problem. Using multimedia applications, students will create an original presentation.

**21<sup>st</sup> Century Skills**

All other 9.4 Performance Expectations Except Technology Literacy

- 9.4.12. CT.3: Students will enlist input from various stakeholders and design a service-learning activity that addresses a local or global issue.

**Career Education**

Standard 9.2 Performance Expectations

- 9.2.8.CAP.1: Students will examine and identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support careers in the environmental field

<b>Reading Unit 1: Getting Back into Independent Reading and Building a Vibrant Reading Life</b>	<b>Time Frame: 10 days (SEPT)</b>
<p><b>Overview of Unit:</b> By the end of the unit, students will be familiar with procedures, routines, and expectations in the reading workshop classroom environment. Students will be exposed to all genres and work will begin with emphasizing student agency, identity, and investment in reading right from the start..</p>	
<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>● What kind of a reader am I?</li> <li>● How can I be a productive member of a community of readers?</li> <li>● How can I use my reading identity map to become a better reader?</li> </ul>	
<p><b>Standards Addressed:</b></p> <p>Key Ideas and Details</p> <ul style="list-style-type: none"> <li>● RI.TS.8.4. Analyze and explain how an author organizes, develops and presents ideas, establishes a point of view or builds supporting arguments through text structure.</li> <li>● RL.PP.8.5. Analyze how an author conveys or develops their perspective or purpose in a text through the use of different perspectives of the characters and that of the audience or reader (e.g., created through the use of dramatic irony).</li> <li>● RI.MF.8.6. Evaluate the choices made (by the authors, directors, or actors) when presenting an idea in different mediums and the advantages and disadvantages of using different mediums or formats (e.g., visually, quantitatively) to address a question or solve a problem.</li> </ul>	
<p><b>21st Century Skill:</b></p> <ul style="list-style-type: none"> <li>● CRP1. Act as a responsible and contributing citizen and employee.</li> <li>● CRP4. Communicate clearly and effectively and with reason.</li> <li>● CRP5. Consider the environmental, social and economic impacts of decisions.</li> </ul>	
<p><b>Technology Standards:</b></p> <ul style="list-style-type: none"> <li>● 8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.</li> </ul>	
<p><b>Assessments:</b> Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:</p> <p><b>Summative Assessment:</b></p> <ul style="list-style-type: none"> <li>● Running Records initial-midyear-end of year</li> <li>● SRI scores initial-midyear-end of year</li> <li>● Argument Benchmark initial-mid year-end of year</li> <li>● Words Their Way Inventory</li> </ul> <p><b>Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>● Reading Logs</li> <li>● Conference Notes</li> <li>● Writer’s Notebook</li> </ul>	
<p>Read Alouds/Mentor Texts:</p> <ul style="list-style-type: none"> <li>● Dear Martin by Nic Stone</li> <li>● Brown Girl Dreaming by Jacqueline Woodson</li> <li>● New Kid by Jerry Craft</li> <li>● The First Rule of Punk by Celia C. Perez</li> </ul>	
<p>Teacher Resources:</p> <p>Running Records (F &amp; P and TCWRP)</p> <p>Renaissance STAR Reading Test results</p> <p>Reading Inventories</p>	

<b>Mini Lessons Unit 1: Getting Back into Independent Reading and Building a Vibrant Reading Life</b>	<b>Lessons/Materials:</b>
<b>Mini Lessons and Teaching Points</b>	
Assess reading levels, learning styles, reading inventories, Renaissance STAR reading tests, review students IEP plans for accommodations.	
Session 1: Develop personal reading identities based on reflecting on particular authors and books that have had a deep impact.	Reading Notebook; Favorite books of teacher to share with class; A Curricular Calendar for Getting Back into Independent Reading and Building a Vibrant Reading Life Session 1 (pgs. 4-6)
Session 2: Remain alert to how reading identities influence your understanding of a text	Identity maps, reading notebooks, Getting Back... Session 2 (pgs.7-8)
Session 3: Develop and use systems to make sure you can find what you need (libraries)	organized library, Book lists, Getting Back...Session 3 (pgs.9-10)
Session 4: Balance mind work and heart work to make more of your reading experience	Smelly Locker, Chart: Smart Reading Work We Can Do in Any Book, Getting Back...Session 4 (pgs. 11-14)
Session 5: Use partners to strengthen your reading life	Chart paper, individual books for students, Getting Back... Session 5 (pgs. 15-16)
Session 6: Figure out techniques that will help you keep track of your reading	Reading logs, Getting Back... Session 6 (pgs.17-19)
Session 7: Investigate a variety of aspects of texts you want to write and talk about by annotating (digitally or with Post-its) or in notebooks	Notebooks, post-its, chart (Readers Investigate), Getting Back... Session 7 (pgs. 20-22)
Session 8: Deepen their thinking about books by turning to a tool	Bands of Text Complexity tool, reading notebooks, Getting Back...Session 8 (pgs. 23-24)
Session 9: Share and celebrate reading plans and projects with other readers	Charts: Kinds of Book Buzzes and How To Recommend a Book, reading notebooks, Getting Back...Session 9 (pgs. 25-27)



<b>Reading Unit 2: Unlocking Contemporary Fiction</b>	<b>Time Frame: 27 Days</b>
<p><b>Overview of Unit:</b> By the end of the unit students will read about and discuss contemporary issues in relation to their own lives and use this knowledge to write an imagined narrative.</p>	
<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>● How does reading influence writing?</li> <li>● How can an individual overcome obstacles to grow as a member of society?</li> <li>● How does fiction mimic real life?</li> </ul> <p>How can one decision affect the outcome of someone’s story?</p>	
<p><b>Standards Addressed:</b></p> <p>RL.CR.8.1. Cite a range of textual evidence and make clear and relevant connections to strongly support an analysis of multiple aspects of what a literary text says explicitly as well as inferences drawn from the text.</p> <p>RI.CR.8.1. Cite a range of textual evidence and make clear and relevant connections (including informational text features such as charts, graphs, and diagrams) that strongly support an analysis of multiple aspects of what an informational text says explicitly, as well as inferences drawn from the text.</p> <p>RL.CI.8.2. Determine a theme of a literary text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>RI.CI.8.2. Determine a central idea of an informational text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>RL.IT.8.3. Analyze how particular elements of a text interact (e.g., how setting shapes the characters or plot, how ideas influence individuals or events, or how characters influence ideas or events) across multiple text types, including across literary and informational texts.</p> <p>RL.PP.8.5. Analyze how an author conveys or develops their perspective or purpose in a text through the use of different perspectives of the characters and that of the audience or reader (e.g., created through the use of dramatic irony).</p> <p>RI.MF.8.6. Evaluate the choices made (by the authors, directors, or actors) when presenting an idea in different mediums and the advantages and disadvantages of using different mediums or formats (e.g., visually, quantitatively) to address a question or solve a problem.</p> <p>RI.AA.8.7. 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.</p> <p>RL.CT.8.8. Analyze and reflect on how the author’s idea in fiction and literary nonfiction texts (e.g., practical knowledge, historical/cultural context, and background knowledge) is shaped by the author’s emphasis on different evidence, advancing different interpretations of facts, or fictional portrayal of a time, place, or character and a historical account of the same period.</p> <p>RI.CT.8.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) two or more informational texts that provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.</p> <p>SL.PE.8.1. 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.</p> <p>L.SS.8.1. Demonstrate command of the system and structure of the English language when writing or speaking.</p> <p>L.VI.8.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	
<p>21st Century Skill:</p> <p>CRP1. Act as a responsible and contributing citizen and employee.</p> <p>CRP4. Communicate clearly and effectively and with reason.</p> <p>CRP5. Consider the environmental, social and economic impacts of decisions.</p> <p>CRP6. Demonstrate creativity and innovation.</p>	
<p>Interdisciplinary Connections: (to be developed)</p>	
<p>Technology Standards:</p> <p>8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.</p>	

<p><b>Assessments:</b> Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:</p> <p><b><u>Summative Assessment:</u></b></p> <ul style="list-style-type: none"> <li>● Imagined Narrative</li> <li>● Analysis of fictional book</li> </ul> <p><b><u>Formative Assessments:</u></b> *Applies to both reading</p> <ul style="list-style-type: none"> <li>● Reading Logs</li> <li>● Reading Notebook</li> <li>● Conferences (including informal running records) *</li> <li>● Post its/notes*</li> <li>● Anecdotal Records*</li> </ul>	
<p><b>Mini Lesson Teaching Points:</b></p>	<p><b>Materials:</b></p>
<p>Session 1: Reading Reviews</p> <p>Connection: Today I am going to teach you that good readers can prepare to read challenging and celebrated literature by reading reviews and learning about characters, settings, and conflicts.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Show Trailer for Black Panther. Students turn and talk.</li> <li>● We Do: Visit review sites: Goodreads, Kirkus, NPR, and NYTimes.</li> <li>● Turn &amp; Talk: Share your reviews</li> </ul> <p>Link and Independent Practice: Find reviews of books you are interested in reading and mine them for details, and take notes.</p> <p>Share &amp; Reflect: Share your favorite review, and set a goal for daily reading.</p>	<p>Critical Literacy pgs 8-15</p> <p>Seeking and Reading Reviews Black Panther Trailer</p> <p>Death, Dickinson, and the Demented Life of Frenchie Garcia</p>
<p>Session 2: Mirrors and Windows</p> <p>Connection: Today I am going to teach you that good readers pay attention to their own perspective, noticing how parts of a novel feel familiar or unfamiliar. (Windows and Mirrors).</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Read Aloud</li> <li>● We Do: Identify your own view(mirror) and other views(windows)</li> <li>● Turn &amp; Talk: Share your perspectives</li> </ul> <p>Link and Independent Practice: During your independent reading, identify and write down your mirror moments, and your window moments.</p> <p>Share &amp; Reflect: How many pages did you read? Should you adjust your reading goal?</p>	<p>Critical Literacy Pages 16-25</p> <ul style="list-style-type: none"> <li>● Windows and Mirrors</li> </ul> <p>Session 2 – Unlocking Contemporary Fiction</p> <ul style="list-style-type: none"> <li>● Point of View Scaffolding (Anchor Chart)</li> <li>● Point of View Scaffolding “It’s Fine” from Body Talk</li> </ul>

<p>Session 3: Interpretive Lenses</p> <p>Connection: Today I am going to teach you that identity matters and you can use parts of your own identity as interpretation lenses.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Writing down key phrases on Post-it's that can serve as lenses.</li> <li>● We Do: Review the steps to creating identity post-its</li> <li>● Turn &amp; Talk: Share your post-its.</li> </ul> <p>Link and Independent Practice: While reading your independent books, create your own identity post-its.</p> <p>Share &amp; Reflect: Share your identity post-its.</p>	<p>Critical Literacy Pages 26-33</p> <p>Post-its</p>
<p>Session 4: Analytic Summaries</p> <p>Connection: Today I am going to teach you that summarizing what you read can be based on characters, or themes.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Read aloud, while thinking about the characters and the themes in the book.</li> <li>● We Do: Retell story from the last scene to the current scene, demonstrating a thematic summary.</li> <li>● Turn &amp; Talk: Share your summaries</li> </ul> <p>Link and Independent Practice: While reading your independent books, create your own thematic and character-based summaries.</p> <p>Share &amp; Reflect: Share your summaries</p>	<ul style="list-style-type: none"> <li>● Analytic Summaries</li> <li>● Session 4-Unlocking Contemporary Fiction</li> <li>● Characterization Scaffolding (Anchor Chart)</li> <li>● Characterization Scaffolding <ul style="list-style-type: none"> <li>○ <i>Refugee</i> by Alan Gratz</li> <li>○ <i>Bebe</i></li> <li>○ <i>Pictures from Hollis Woods</i></li> <li>○ <i>Look Both Ways</i></li> <li>○ <i>Soledad</i></li> </ul> </li> </ul>
<p>Session 5: Personalized Writing</p> <p>Connection: Today I am going to teach you that readers don't just jot and annotate as they read, they go back and rethink.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: We'll look back on previous notes I made about the book</li> <li>● We Do: Now you all need to go back into your notebook and reflect on a previous note.</li> <li>● Turn &amp; Talk: Share your reflections</li> </ul> <p>Link and Independent Practice: While reading your independent books, revisit and revise some of your previous notes, and make a new notebook page.</p> <p>Share &amp; Reflect: Share new pages.</p>	<ul style="list-style-type: none"> <li>● Personalizing Writing</li> <li>● Session 5-Unlocking Contemporary Fiction</li> <li>● Visualizing Scaffolding (Anchor Chart)</li> <li>● Visualizing Scaffolding <ul style="list-style-type: none"> <li>○ <i>Look Both Ways</i></li> </ul> </li> </ul>

<p>Session 6: Looking Deeper</p> <p>Connection: Today we're going to learn what you can do when you come to parts of a book that confuse you.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Let's not skip over these parts, but keep reading and go back to them.</li> <li>● We Do: Find a confusing part in your book, mark it, and try and identify what it is that you are unclear about.</li> <li>● Turn &amp; Talk: Share your work with a partner.</li> </ul> <p>Link and Independent Practice: While reading your independent books, make notes of the parts or your books you are having trouble understanding. Go back to at least one of these points, after you have read beyond that part, and try to figure it out, using the new information you have.</p> <p>Share &amp; Reflect: Share your work and explain.</p>	<ul style="list-style-type: none"> <li>● Stranger Things Opening</li> <li>● Notebook checklist and Rubric</li> </ul>
<p>Session 7: Readers Reflection</p> <p>Connection: Today we're going to look over what all of you have read so far in your independent reading books, and help you reflect and set goals for your future reading.</p>	<ul style="list-style-type: none"> <li>● Readers Notebooks</li> <li>● Notebook Checklists</li> <li>● Readers Notebook Rubrics</li> <li>● Self-Assessment Charts</li> </ul>
<p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: review notebook checklists</li> <li>● We Do: Share your notebook with a partner</li> <li>● Turn &amp; Talk: compare notes on your checklists and rubrics and discuss.</li> </ul> <p>Link and Independent Practice: Continue reviewing the process you are making on reading your independent books, and look over what you know, and what you are hoping to learn, in your continued reading.</p> <p>Share &amp; Reflect: Self assess how you think you are doing so far, on your reading, and you're thinking about your reading.</p>	

<p>Session 8: Digital Read-Aloud</p> <p>Connection: Today you will learn to decide how a book is meaningful to you. We'll investigate how power shows up in everything we read.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Know your rights scene. Stop and Jot.</li> <li>● We Do: Starrs Neighborhood</li> <li>● Turn &amp; Talk: Discuss what you just saw with your neighbor or partner.</li> </ul> <p>Link and Independent Practice: Now you will read your own books, and look for details about power in your own stories.</p> <p>Share &amp; Reflect: Share what you learned about power in your books with your neighbor.</p>	<ul style="list-style-type: none"> <li>● One Day Mapping Power Chart</li> <li>● The Hate U Give Video</li> <li>● Investigating Power Anchor Chart</li> <li>● Reading Notebooks</li> </ul>
<p>Session 9: Subtle Power Interactions and Micro aggressions</p> <p>Connection: Good Readers Pay attention to the interaction between characters, including comments that may be hurtful. These kinds of snarky comments are called micro aggressions.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Look for power actions in the short clip I'm going to show you. Turn and talk</li> <li>● We Do: Let's add to our power's maps.</li> <li>● Turn &amp; Talk: Now that you know what a micro aggression is, tell someone how you may have experienced those kinds of comments.</li> </ul>	<ul style="list-style-type: none"> <li>● One Day Mapping Power Chart</li> <li>● Readers Consider Anchor Chart</li> <li>● Investigating Power Anchor Chart</li> <li>● Excerpt from The Hate You Give</li> </ul>
<p>Link and Independent Practice: You will now read your own books, and add any micro aggressions you may find to your power maps.</p> <p>Share &amp; Reflect: Share what you found in your independent reading.</p>	

<p>Session 10: Analyzing Code-Switching to Negotiate Power</p> <p>Connection: Today you will share with a partner your work on power shifts in your books.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Sometimes characters shift between different ways of speaking to negotiate power. This is called Code-Switching</li> <li>● We Do: Let's look at how Zuri speaks in different scenes, to compare and contrast her language.</li> <li>● Turn &amp; Talk: Tell someone the differences between her language in the scenes we read.</li> </ul> <p>Link and Independent Practice: Use your power maps while you are reading to continue to make notes about the Code-switching you find happening in your books.</p> <p>Share &amp; Reflect: Tell us what you have found.</p>	<ul style="list-style-type: none"> <li>● One Day Mapping Power Chart</li> </ul>
<p>Session 11: The power of introverts and extroverts</p> <p>Connection: Think about how each of your fellow students contributes to our conversations about reading.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Make a list of how students support each other</li> <li>● We Do: In any group setting, you bring your introvert and extrovert tendencies to the table. Let's think about what that means, and how it can help you exercise your power academically.</li> <li>● Turn &amp; Talk: Tell a friend what traits you think you bring to our conversations.</li> </ul> <p>Link and Independent Practice: Decide how you are going to contribute to our discussions today (i.e. find a review, read your novel, work on a notebook page).</p> <p>Share &amp; Reflect: Share what you've contributed.</p>	<ul style="list-style-type: none"> <li>● Post-Its for introvert and extrovert tendencies</li> <li>● Book club chart</li> </ul>

<p>Session 13: Power exerted by coinciding and conflicting pressures</p> <p>Connection: Remind students of the work they did previously, considering the ways their characters negotiate norms, and then add in an example of this led you to think about intersecting pressures.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: Pressures that don't coincide and compound each other.</li> <li>● We Do: Students will think about one of their own characters' state of mind and create a pressure map.</li> <li>● Turn &amp; Talk: How might these pressures affect your character. Discuss this with your partner.</li> </ul> <p>Link and Independent Practice: As you read, think about the pressures on your character, and think about the everyday pressures you face. How do these pressures affect your character's actions? How do your pressures affect your actions?</p> <p>Share &amp; Reflect: Share with the class or your partner.</p>	<p>Critical Literacy Pages 111- 117</p>
<p>Session 14: Negotiating Powerlessness</p> <p>Connection: Invite students to think about any moment when they have wanted to close their eyes, leave the room, or skip over pages in a story or film, because the story became painful.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: When you witness moments when characters are powerless to stop pain or loss, you can share in the coming-of-age experience of the characters.</li> <li>● We Do: Why do authors include painful or tragic scenes? Let's find the reasons.</li> <li>● Turn &amp; Talk: Share parts of your book that were hard for you to read with your partner. What did your characters learn from those scenes?</li> </ul> <p>Link and Independent Practice: Let's add this kind of analysis to your repertoire. Add these moments to your notes about the books you are reading.</p> <p>Share &amp; Reflect: Discuss what you read with your classmates.</p>	<p>Critical Literacy Pages 118-123</p>

<p>Session 15: Repertoire Read Aloud</p> <p>Connection: Imagine with your students what driving on your own is like, compared to learning to drive with an instructor, as a comparison to the work kids will do today.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"><li>● I Do: The techniques that you've been using the last few weeks to investigate power in your reading books are written on these large post-its. Which ones have you found most useful?</li><li>● We Do: As I read our mentor text today, we'll do some mapping as we go. Ready?</li><li>● Turn &amp; Talk: What stuck with you about the opening paragraphs of the story?</li></ul> <p>Link and Independent Practice: You're going to think about these lenses we've been using while you read your own books.</p> <p>Share &amp; Reflect: Talk with your partners about what lenses are most significant for investigating power in your novels.</p>	<p>Critical Literacy Pages 124-136</p>
<p>Session 16: Meaningful Reflection</p> <p>Connection: Today is all about reflection. Students choose between the following activities:</p> <p>Checking and self-assessing their reading work, thinking about the work they've taken on, reviewing that work, and then sharing with a partner.</p> <p>Students may choose to write about why their books matter to them personally.</p> <p>A third option would be for students to self-assess their reading notebooks, with a provided checklist.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"><li>● I Do: I will model each type of what the students can choose from.</li><li>● We Do: We'll practice each skill together.</li><li>● Turn &amp; Talk: Tell a friend which skill you will use while reading independently, and why.</li></ul> <p>Link and Independent Practice: Students will work on the skill they have picked.</p> <p>Share &amp; Reflect: Share the work you have done with each other.</p>	<p>Critical Literacy Pages 137-142</p>



<p>Session 17 Speaking about books with passion</p> <p>Connection: Inspire kids to recall a book recommendation that clenched the significance or the passion of the text enough to make them read, and have them share it with a partner.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: So, when I find a good book, I want to tell others about it.</li> <li>● We Do: We're going to work on telling other readers about the books you are reading.</li> <li>● Turn &amp; Talk: Let your partner know what book you are going to talk about, and why.</li> </ul> <p>Link and Independent Practice: Prepare for your book talk, by rereading certain sections you really enjoyed, and reviewing the notes you made about your book in your readers notebook.</p> <p>Share &amp; Reflect: Share your notebook with your partner, and discuss what each of you have written.</p>	<p>Critical Literacy Pages 143-151</p>
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<p>Session 18: Returning to Parts of a Text</p> <p>Connection: Invite readers to share the work they did yesterday, jotting in preparation for their book's slams and rehearsing parts of them.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do: I will model an excerpt from prime, using my voice and gestures to bring the poem alive.</li> <li>● We Do: Students will discuss what they noticed about how I performed this poem.</li> <li>● Turn &amp; Talk: Students will discuss what they will cover in their book talks, and how they will present it.</li> </ul> <p>Link and Independent Practice: Students will practice their presentations with each other, making notes and reacting.</p> <p>Share &amp; Reflect: Partners will provide feedback to each other.</p>	<p>Critical Literacy Pages 151-159</p>
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<p>Session 19: Working with Autonomy</p> <p>Connection: Four separate centers will be set up today, to help students learn how to create great book talks. Students and their partners will float between each set of centers.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do:</li> <li>● We Do:</li> <li>● Turn &amp; Talk:</li> </ul> <p>Link and Independent Share &amp; Reflect</p>	<p>Critical Literacy Pages 160-163</p>
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<p>Session 20: Book Slams</p> <p>Connection: Book talks will be presented today. Students will be filmed and the presentations will be available for repeated viewings. Students will comment and reflect on each other's presentations.</p> <p>Teaching &amp; Active Engagement:</p> <ul style="list-style-type: none"> <li>● I Do:</li> <li>● We Do:</li> <li>● Turn &amp; Talk:</li> <li>● Link and Independent</li> <li>● Share &amp; Reflect:</li> </ul>	<p>Critical Literacy Pages 164-165</p>
<p>Read Alouds/Mentor Texts:</p> <ul style="list-style-type: none"> <li>● Lyrics: "Respect" by Aretha Franklin and "Single Ladies" by Beyonce</li> <li>● The Blind Side by Michael Lewis</li> <li>● Long Way Gone by Ishmael Beah</li> <li>● What the Dog Saw by Malcolm Gladwell</li> <li>● First French Kiss by Adam Badasarian</li> <li>● Chicken Soup for the Teenage Soul</li> <li>● "The Trouble with Sleep Texting"</li> </ul>	

<p><b>Reading Unit 4: Literary Nonfiction</b></p>	<p><b>Time Frame: 21 days</b></p>
<p><b>Overview of Unit:</b> By the end of the unit, students will read and analyze non-fiction topics.</p>	
<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>● How does reading influence writing?</li> <li>● How can an individual overcome obstacles to grow as a member of society?</li> </ul>	
<p><b>Standards Addressed:</b></p> <p>RL.CR.8.1. Cite a range of textual evidence and make clear and relevant connections to strongly support an analysis of multiple aspects of what a literary text says explicitly as well as inferences drawn from the text.</p> <p>RI.CR.8.1. Cite a range of textual evidence and make clear and relevant connections (including informational text features such as charts, graphs, and diagrams) that strongly support an analysis of multiple aspects of what an informational text says explicitly, as well as inferences drawn from the text.</p> <p>RL.CI.8.2. Determine a theme of a literary text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>RI.CI.8.2. Determine a central idea of an informational text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>RL.IT.8.3. Analyze how particular elements of a text interact (e.g., how setting shapes the characters or plot, how ideas influence individuals or events, or how characters influence ideas or events) across multiple text types, including across literary and informational texts.</p> <p>RI.IT.8.3. Analyze how particular elements of a text interact (e.g., how contexts influence individuals or events, or how individuals influence ideas or events) across multiple text types, including across literary and informational texts.</p> <p>RL.TS.8.4. Compare and contrast the structure of texts, analyzing how the differing structure of each text contributes to its meaning, tone and style.</p> <p>RI.TS.8.4. Analyze and explain how an author organizes, develops and presents ideas, establishes a point of view or builds supporting arguments through text structure.</p>	

- RL.PP.8.5. Analyze how an author conveys or develops their perspective or purpose in a text through the use of different perspectives of the characters and that of the audience or reader (e.g., created through the use of dramatic irony).
- RI.PP.8.5. Analyze how an author conveys or develops their perspective or purpose in a text and by acknowledging and responding to conflicting evidence or viewpoints.
- RL.MF.8.6. Evaluate the choices made (by the authors, directors or actors) when presenting an idea in different mediums, including the representation/s or various perspectives of a subject or a key scene in two different artistic mediums (e.g., a person’s life story in both print and multimedia), as well as what is emphasized or absent in each work.
- RI.MF.8.6. Evaluate the choices made (by the authors, directors, or actors) when presenting an idea in different mediums and the advantages and disadvantages of using different mediums or formats (e.g., visually, quantitatively) to address a question or solve a problem.
- RI.AA.8.7. 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.
- RL.CT.8.8. Analyze and reflect on how the author’s idea in fiction and literary nonfiction texts (e.g., practical knowledge, historical/cultural context, and background knowledge) is shaped by the author’s emphasis on different evidence, advancing different interpretations of facts, or fictional portrayal of a time, place, or character and a historical account of the same period.
- RI.CT.8.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) two or more informational texts that provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.
- SL.PE.8.1. 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.
- SL.II.8.2. 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.
- SL.ES.8.3. 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.
- SL.PI.8.4. 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.
- L.SS.8.1. Demonstrate command of the system and structure of the English language when writing or speaking.
- L.VI.8.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

**21st Century Skill:**

- CRP1. Act as a responsible and contributing citizen and employee. CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions.
- CRP6. Demonstrate creativity and innovation.

**Interdisciplinary Connections: (to be developed)**

**Technology Standards:**

- 8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.
- 8.1.8.D.4 Assess the credibility and accuracy of digital content.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Ted-style Talk

<p><b>Formative Assessments:</b> *Applies to both reading and writing</p> <ul style="list-style-type: none"> <li>● Reading Logs</li> <li>● Reading Notebooks</li> <li>● Conferences (including informal running records) *</li> <li>● Post its/notes*</li> <li>● Exit Tickets*</li> <li>● Anecdotal Records*</li> </ul>	
<b>Mini Lesson Teaching Points:</b>	<b>Materials:</b>
<p>Session 1-Read-Aloud Reading for Central Ideas, Themes, and Issues from Page One. Learning Targets:</p> <ul style="list-style-type: none"> <li>● be alert to the central ideas, themes, and issues their texts teach</li> <li>● Be specific, support your ideas with text evidence, and draw on familiar themes from fiction to generate themes for literary nonfiction texts.</li> </ul>	<p>Literary Nonfiction</p> <ul style="list-style-type: none"> <li>● Read Aloud: Reading for Central Ideas, Themes, and Issues from Page One (9-20)</li> <li>● Mentor Text for Bend 1 <ul style="list-style-type: none"> <li>○ Harriet Tubman: Conductor on the Underground Railroad (485-496)</li> </ul> </li> <li>● Anchor Chart: Read Alert (top half), Pay Attention to Ideas in Nonfiction</li> </ul>
<p>Sessions 2 &amp; 3 Learning Targets: Identify explicit and implicit ideas, issues, and themes. Discuss a key idea with your book partner.</p>	<p>Literary Nonfiction</p> <ul style="list-style-type: none"> <li>● Developing Note-Taking Systems to Track Complicated Thinking (29-35)</li> <li>● Mentor Text for Bend 1 <ul style="list-style-type: none"> <li>○ Harriet Tubman: Conductor on the Underground Railroad (485-496)</li> </ul> </li> <li>● Anchor Chart: Organize Notes (bottom half)</li> </ul> <p>Literary Nonfiction</p> <ul style="list-style-type: none"> <li>● Expecting Complexity: Finding Multiple Central Ideas within Key Sections (21-28)</li> </ul> <p>Other Mentor/Mini Lessons</p> <ul style="list-style-type: none"> <li>● Anchor Chart: Expecting Complexity (top half), Text Features</li> </ul>

<p>Session 4 :</p> <p>Learning Targets:</p> <ul style="list-style-type: none"> <li>• Practice noticing and thinking responsively when a text is narrative, informational, or some of both.</li> <li>• Use notebooks to track thinking</li> <li>• Talk to process the read aloud</li> </ul>	<p>Literary Nonfiction</p> <ul style="list-style-type: none"> <li>• Read Aloud: Flexibility Activating Your Narrative and Information Schemas to Deepen Comprehension (36-46)</li> </ul> <p>Anchor Chart: Narrative &amp; Informational Schemas (bottom half), Narrative and Informational Text Bookmarks, Text Structures</p>
<p>Session 5:</p> <p>Learning Targets:</p> <ul style="list-style-type: none"> <li>• Read for implicit arguments and the different perspectives on those arguments</li> <li>• Analyze the reasoning behind each perspective.</li> <li>• Debate an argument, using the reasoning and perspectives outlined in their book.</li> </ul>	<p>Literary Nonfiction (pgs. 47-54)</p>
<p>Session 6: Reflecting on Reading Identities, Writing about Reading, and Partner Work</p> <p>Learning Targets:</p> <ul style="list-style-type: none"> <li>• Reflect on your reading life</li> </ul>	<p>Individual Literary nonfiction books</p> <p>Reading notebooks</p>
<p><b>Bend 2: Making Connections</b></p> <p>Session 7: Read-Aloud – Expecting that Parts Connect, Even if at First They Seem Unrelated</p> <p>Learning Targets:</p> <ul style="list-style-type: none"> <li>• Attend to how parts of their books fit together</li> <li>• Write or sketch to explain connections between key parts</li> </ul>	<p>Literary Nonfiction pgs 63-73</p>
<p>Session 8: Analyzing Descriptive Passages Closely to Learn about Embedded Ideas, Themes, and Issues</p> <p>Learning Targets:</p> <ul style="list-style-type: none"> <li>• Set goals for their first in-class reading</li> <li>• Talk about their goals with a partner</li> </ul>	<p>Literary Nonfiction pgs. 74-80</p>
<p>Session 9: Recognizing Complex Causes and Effects</p> <p>Learning Targets:</p> <ul style="list-style-type: none"> <li>• Make connections that seem simple, but may be more complicated</li> <li>• Practice critical literacy by noticing whose perspectives are missing from a text</li> </ul>	<p>Literary Nonfiction pgs. 81-89</p>

<p>Session 10: Innovating Systems to Notice and Track Related Parts</p> <p>Learning Targets:</p> <ul style="list-style-type: none"> <li>• Keep track of connections</li> <li>• Make decisions about how they'll use flagging or jotting to show how important parts of their books are related</li> </ul>	<p>Literary Nonfiction pgs. 90-97</p>
<p>Session 11: A Writing about Reading Seminar and Workshop</p> <p>Learning Targets:</p> <ul style="list-style-type: none"> <li>• Write about their reading</li> <li>• Revise earlier notebook pages and draft new ones</li> <li>• Highlight how their writing about reading has evolved from earlier in the unit until now</li> </ul>	<p>Literary Nonfiction pgs. 98-104</p>

<p>Session 12: Read-Aloud-Rereading, a Simple Tool for Handling Complexity</p> <p>Learning Targets:</p> <ul style="list-style-type: none"> <li>• Practice rereading to gain a deeper understanding of a complicated part</li> </ul>	<p>Literary Nonfiction pgs. 105-114</p>
<p>Session 13 &amp; 14: Understanding When You're Not Understanding, and Looking Inside and Outside the Text for Help.</p> <p>Learning Targets:</p> <ul style="list-style-type: none"> <li>• Set a goal for revising their own writing about reading</li> <li>• Identify a section in their own literary nonfiction books that merits close reading through one or more of the lenses of history, geography, economics, or civics.</li> </ul>	<p>Literary Nonfiction pgs. 115-135</p>
<p>Read Alouds/Mentor Texts:</p> <ul style="list-style-type: none"> <li>• Hidden Figures, Young Reader's Edition</li> <li>• Video Clips: "San Quentin's Giants"</li> <li>• Video Clip: Hidden Figures Movie</li> <li>• Video: "Peanut Butter, Jelly, and Racism"</li> <li>• "Sputnik and the Dawn of the Space Age"</li> <li>• Podcast: "The Consequences of Racism"</li> <li>• Clip: "Two Countries, No Home"</li> </ul> <p>Video Clips of Speeches: Election, Rocket Science, The Candidate, Clueless, Henry V</p> <ul style="list-style-type: none"> <li>• Video Clip: Ishmael Beah's Interview on "The Hour"</li> <li>• Excerpt: Harriet Tubman Conductor on the Underground Railroad</li> <li>• "On Women's Right to Suffrage"</li> </ul>	

**Overview of Unit:** By the end of the unit students will read about and discuss a dystopian society in relation to their own lives and use this knowledge to research and change issues in the real world. \*Modified in years with shorter times and differing reading levels/available books.

**Essential Questions:**

- How does reading influence writing?
- How can an individual overcome obstacles to grow as a member of society?
- How can I use previously learned skills and strategies to read and analyze a book with a group.

**Standards Addressed:**

- RL.CR.8.1. Cite a range of textual evidence and make clear and relevant connections to strongly support an analysis of multiple aspects of what a literary text says explicitly as well as inferences drawn from the text.
- RI.CR.8.1. Cite a range of textual evidence and make clear and relevant connections (including informational text features such as charts, graphs, and diagrams) that strongly support an analysis of multiple aspects of what an informational text says explicitly, as well as inferences drawn from the text.
- RL.CI.8.2. Determine a theme of a literary text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- RI.CI.8.2. Determine a central idea of an informational text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- RL.IT.8.3. Analyze how particular elements of a text interact (e.g., how setting shapes the characters or plot, how ideas influence individuals or events, or how characters influence ideas or events) across multiple text types, including across literary and informational texts.
- RI.IT.8.3. Analyze how particular elements of a text interact (e.g., how contexts influence individuals or events, or how individuals influence ideas or events) across multiple text types, including across literary and informational texts.
- RL.TS.8.4. Compare and contrast the structure of texts, analyzing how the differing structure of each text contributes to its meaning, tone and style.
- RI.TS.8.4. Analyze and explain how an author organizes, develops and presents ideas, establishes a point of view or builds supporting arguments through text structure.
- RL.PP.8.5. Analyze how an author conveys or develops their perspective or purpose in a text through the use of different perspectives of the characters and that of the audience or reader (e.g., created through the use of dramatic irony).
- RI.PP.8.5. Analyze how an author conveys or develops their perspective or purpose in a text and by acknowledging and responding to conflicting evidence or viewpoints.
- RL.MF.8.6. Evaluate the choices made (by the authors, directors or actors) when presenting an idea in different mediums, including the representation/s or various perspectives of a subject or a key scene in two different artistic mediums (e.g., a person's life story in both print and multimedia), as well as what is emphasized or absent in each work.
- RI.MF.8.6. Evaluate the choices made (by the authors, directors, or actors) when presenting an idea in different mediums and the advantages and disadvantages of using different mediums or formats (e.g., visually, quantitatively) to address a question or solve a problem.
- RI.AA.8.7. 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.
- RL.CT.8.8. Analyze and reflect on how the author's idea in fiction and literary nonfiction texts (e.g., practical knowledge, historical/cultural context, and background knowledge) is shaped by the author's emphasis on different evidence, advancing different interpretations of facts, or fictional portrayal of a time, place, or character and a historical account of the same period.
- RI.CT.8.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) two or more informational texts that provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.
- SL.PE.8.1. 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.
- SL.II.8.2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively,

<p>orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.</p> <p>SL.ES.8.3. 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.</p> <p>SL.PI.8.4. 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.</p> <p>L.SS.8.1. Demonstrate command of the system and structure of the English language when writing or speaking.</p> <p>L.VI.8.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	
<p><b>21st Century Skill:</b></p> <p>CRP1. Act as a responsible and contributing citizen and employee.</p> <p>CRP4. Communicate clearly and effectively and with reason.</p> <p>CRP5. Consider the environmental, social and economic impacts of decisions.</p> <p>CRP6. Demonstrate creativity and innovation.</p>	
<p><b>Interdisciplinary Connections: (to be developed)</b></p>	
<p><b>Technology Standards:</b></p> <p>8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.</p> <p>8.1.8.D.1 Understand and model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics including appropriate use of social media.</p>	
<p><b>Assessments:</b> Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:</p> <p><b>Summative Assessment:</b></p> <ul style="list-style-type: none"> <li>● Expository Essay on Resilience</li> </ul> <p><b>Formative Assessments:</b> *Applies to both reading and writing</p> <ul style="list-style-type: none"> <li>● Reading Logs</li> <li>● Reading Notebooks</li> <li>● Conferences (including informal running records) *</li> <li>● Post its/notes*</li> <li>● Exit Tickets*</li> <li>● Anecdotal Records*</li> </ul>	
<p><b>Mini Lesson Teaching Points:</b></p>	<p><b>Materials:</b></p>
<p>Bend 1 Session 1 Using Ponies as my mentor text, students will learn about the features of Dystopian books and how to recognize that kind of literature. Anchor chart will name the features of dystopian novels. Students will turn and talk and offer observations and theories. Students will choose fiction dystopian books on their levels.</p>	<p>Dystopian Book Clubs</p> <ul style="list-style-type: none"> <li>● Read Aloud: Letting Genre Guide Your Reading Work (5-16)</li> </ul>
<p>Bend 1 Session 2 Today we will think about power structures in dystopian books. Who has power and who doesn’t? Let’s write down the characters’ names in Ponies and rank them from those with the greatest power to those with the least power. Now let’s look at how characters respond in different ways to power. Today, you will look at the characters in your books, and see how they respond in different ways to power.</p>	<p>Dystopian Book Clubs</p> <ul style="list-style-type: none"> <li>● Understanding Characters’ Responses to Power in a Dystopian World</li> </ul>
<p>Bend 1 Session 3 Show a list of archetypes (bully, jock, etc.). Dystopian novels have archetypes as well. What kinds of archetypes are in dystopian novels (hero, sidekick, villain, mentor etc.) Using Ponies again, focus on Top Girl. Archetypes can help predict what characters can do. Look for archetypes in your own books. Add to anchor charts.</p>	<p>Dystopian Book Clubs</p> <ul style="list-style-type: none"> <li>● Noticing Dystopian Archetypes (27-35)</li> </ul>



<p>Bend 1 Session 4 Some characters may fit more than one archetype, and some don't fit archetypes at all. Star blossom is a villain but she is also a sidekick. Readers will look at the characters in their books to see if they fit in more than one archetype.</p>	<p>Dystopian Book Clubs</p> <ul style="list-style-type: none"> <li>Understanding the Complexity of Archetypal Characters (36-42)</li> </ul>
<p>Bend 1 Session 5 What kind of obstacles do characters face in dystopian novels? They usually include systemic obstacles, political or societal obstacles, as well as personal ones. You need to look in your books to find these obstacles.</p>	<p>Dystopian Book Clubs</p> <ul style="list-style-type: none"> <li>Thinking about Characters' Responses to Systemic Problems (43-49)</li> </ul>
<p>Bend 1 Session 6 Experienced readers of dystopian novels realize that these novels are full of surprises. Things reveal themselves more slowly in these novels, which means that readers of this genre need to prolong their willingness to be uncertain, and their openness to new musings.</p>	<p>Dystopian Book Clubs</p> <ul style="list-style-type: none"> <li>Doing More Wondering (50-56)</li> </ul>
<p>Bend 1 Session 7 Experienced readers recognize that dystopian novels are full of symbolism. That means readers can do the fascinating work of noticing objects, actions, and phrases that seem significant and pondering possible meanings of these.</p>	<p>Dystopian Book Clubs</p> <ul style="list-style-type: none"> <li>Seeking Emerging Symbolism in Dystopian Texts (57-63)</li> </ul>
<p>Bend 1 Session 8 Today let's investigate these questions "What's challenging about reading series?" and "How can readers tackle these challenges?"</p>	<p>Dystopian Book Clubs</p> <ul style="list-style-type: none"> <li>Welcoming Students to the Dystopian Club (64-66)</li> </ul>

**Read Alouds/Mentor Texts:** Please see link for suggested texts and suggestions below

"Ponies" by Kij Johnson from *At the Mouth of the River of Bees*

"This is Just to Say" by Willia Carlos Williams

Short Video Clip from *Hunger Games*

Short Video clip from *Saturday Night Live*

"Harrison Bergeron" by Kurt Vonnegut from *Welcome to the Monkey House*

Video: Taylor Swift "Safe and Sound"

"All Summer in a Day" by Ray Bradbury

Photograph of Woman and Her Children in the Great Depression [Link for Reading Mentor Texts](#)

**Middle Township Public Schools - Writing - Eighth Grade View ELL, Special Education, and Gifted & Talented Accommodations Addendums at the end of this document**

**Middle Township Middle School**

**Grade 8 ELA**

**Writing Unit 1: Restarting a Writing Life: From Notebooks to Independent Projects**

**Overview of Unit:** By the end of the unit, students will be familiar with their writing notebook and how to use it to gather ideas, try new concepts, and collect tools to be used in their writing. Students will be ready to make purposeful plans for independent writing and vibrant notebooks that will last all year long.

**Essential Questions:**

- Why is my writing notebook important?
- How can I be a productive member of a community of readers and writers?
- How can I begin to build stamina as a writer?
- How do we become committed writers?
- Why is a writer’s workshop important? What is the writing process?

How can I use mentor text to help develop my writing?

**Standards Addressed:**

- W.SE.8.6. 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.
- W.RW.8.7. Write routinely over extended time frames (time for research, reflection, metacognition/self- correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**21st Century Skill:**

- CRP1. Act as a responsible and contributing citizen and employee.
- CRP4. Communicate clearly and effectively and with reason.
- CRP5. Consider the environmental, social and economic impacts of decisions

**Interdisciplinary Connections: (To be determined)****Technology Standards:**

8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools

**Assessments:** Student progress and achievements are assessed through a variety of informal methods of assessment that include, but are not limited to, the following

**Summative Assessments:**

- Beginning of the year benchmark (narrative writing piece)
- Notebook Organization

**Formative Assessments:**

- Writing Notebook

Writing Benchmarks

**Mini Lesson Teaching Points:**

Materials:

**Bend 1: Reclaiming Your Writer’s Notebook**

Session 1: Writers Collect Entries

A Curricular Calendar for Restarting a Writing Life: From Notebook to Independent Projects (pgs.7-8) (pgs.9-11)

Session 2: Writers Draw On All They Know When Generating Ideas

(pgs.12-13)

Session 3: Writers Collect And Organize Ideas In Different Ways

(pgs. 14-15)

Session 4: Writers Rehearse

Session 5: Writer’s Find Their Own Mentor Text That Fit With Their Intentions

(pgs. 16-18)

Session 6: Students Flashback

(pg. 19)

<b>Bend II: Drawing on Notebooks to Revise Independent Projects</b> Session 7: Writers Consider Audience	(pgs. 22-23)
Session 8: Writers are Powerful Partners	(pgs. 24-25)
Session 9: Writers Create Their Own Checklists	(pgs. 26-28)
Session 10: Writers select and create tools to best help them write with clarity.	(pgs. 29-30)
Session 11: Writers take time to reflect before publishing their writing.	(pgs. 31-32)
Session 12: Writers Celebrate Their Efforts	(pg. 33)
Read Aloud/Mentor Texts:	
<ul style="list-style-type: none"> <li>● Counting Descent</li> <li>● Dresscoded</li> </ul>	

<b>Writing Unit 2: Memoir</b>	<b>Time Frame: 15 days</b>
<b>Overview of Unit:</b> By the end of the unit students will write to reflect on experience and suggest thematic connections.	
<b>Essential Questions:</b>	
<ul style="list-style-type: none"> <li>● How does reading influence writing?</li> <li>● How can an individual overcome obstacles to grow as a member of society?</li> <li>● How can writing reflect on experience and suggest thematic connections?</li> </ul>	
<b>Standards Addressed:</b>	
<p>W.W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>WP.8.4. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, sustaining effort to complete complex writing tasks; seeking out assistance, models, sources or feedback to improve understanding or refine final products; focusing on how well purpose and audience have been addressed.</p> <p>W.WR.8.5. 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.</p> <p>W.SE.8.6. 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.</p> <p>SL.PE.8.1. 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.</p> <p>L.SS.8.1. Demonstrate command of the system and structure of the English language when writing or speaking.</p> <p>L.VI.8.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	

<p><b>21st Century Skill:</b></p> <p>CRP1. Act as a responsible and contributing citizen and employee.</p> <p>CRP4. Communicate clearly and effectively and with reason.</p> <p>CRP5. Consider the environmental, social and economic impacts of decisions.</p> <p>CRP6. Demonstrate creativity and innovation.</p>	
<p><b>Interdisciplinary Connections: (to be developed)</b></p>	
<p><b>Technology Standards:</b></p> <p>8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.</p> <p>8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.</p>	
<p><b>Assessments:</b> Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:</p>	
<p><b><u>Summative Assessment:</u></b></p> <ul style="list-style-type: none"> <li>● Shapely Memoir</li> <li>● Meaning Memoir</li> </ul>	
<p><b><u>Formative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>● Graphic Organizers</li> <li>● Writer’s Notebook Pages</li> <li>● Flash Drafts</li> <li>● Anecdotal Records from Writer’s Conferences</li> </ul>	
<p><b>Mini Lesson Teaching Points:</b></p>	<p><b>Materials:</b></p>
<p>Lesson 1: Small Moments</p> <ul style="list-style-type: none"> <li>● <a href="#">Bend 1 Session 1 Days 1-2 Lessons</a></li> <li>● W.8.5. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● Bend 1 Session 1: Drawing on Known Strategies to Collect and Develop Small Moment Story Ideas (Memoir Document page47)</li> <li>● Instagram worthy (p 120 Writing Strategies Book)</li> <li>● Your Life Matters (p 112 Writing Strategies Book)</li> </ul>

<p>Lesson 2: Exploring the Unknown: Finding Key Ideas Across Pieces</p> <ul style="list-style-type: none"> <li>● <a href="#">Bend 1 Session 2 Days 1-2 Lessons</a></li> <li>● W.8.7. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● Bend 1 Session 2: Writing to Find Depth in Already Uncovered Ideas: Exploring the Known in the Unknown (Memoir Document page 47-48)</li> <li>● What Ideas Keep Popping Up (p 151 Writing Strategies Book)</li> <li>● Mentor Texts: Sixth <a href="#">Six Word Memoirs Video</a></li> <li>● Six Word Memoirs <a href="#">Website</a></li> </ul>
<p>Lesson 3: Using Mentors to Inspire Stories Worth Telling</p> <ul style="list-style-type: none"> <li>● <a href="#">Bend 1 Session 3 Days 1-3 Lessons</a></li> <li>● W.8.5. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● <b>Bend 1 Session 3: Using Mentors to Inspire Stories Worth Telling</b> (Memoir Document page 48-49) What Ideas Keep Popping Up (p 151 Writing Strategies Book)</li> <li>● Bend 1 Session 4: Speed Dating with Mentor Texts (Memoir Calendar ages 17-18) <ul style="list-style-type: none"> <li>● Mentor Texts</li> <li>● <i>Hair</i> Elizabeth Acevedo</li> <li>● Black Like Me</li> <li>● Renee Watson</li> <li>● Born a Crime Trevor Noah</li> <li>● The Last Lecture</li> <li>● Randy Pausch</li> <li>● Brown Girl Dreaming</li> <li>● Jacqueline Woodson</li> <li>● My Family Divided</li> <li>● Diane Guerrero</li> </ul> </li> </ul>
<p>Lesson 3: Using Mentors to Inspire Stories Worth Telling</p> <ul style="list-style-type: none"> <li>● <a href="#">Bend 1 Session 3 Days 1-3 Lessons</a></li> <li>● W.8.5. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● <b>Bend 1 Session 3: Using Mentors to Inspire Stories Worth Telling</b> (Memoir Document page 48-49) What Ideas Keep Popping Up (p 151 Writing Strategies Book)</li> <li>● <b>Bend 1 Session 4: Speed Dating with Mentor Texts</b> (Memoir Calendar ages 17-18) <ul style="list-style-type: none"> <li>● Mentor Texts</li> <li>● Hair Elizabeth Acevedo</li> <li>● Black Like Me</li> <li>● Renee Watson</li> <li>● Born a Crime Trevor Noah</li> <li>● The Last Lecture</li> <li>● Randy Pausch</li> <li>● Brown Girl Dreaming</li> <li>● Jacqueline Woodson</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>● My Family Divided</li> <li>● Diane Guerrero</li> </ul>
<p>Lesson 4: Considering Structure Options</p> <ul style="list-style-type: none"> <li>● <a href="#">Bend 2 Session 1 Days 1-3 Lessons</a></li> <li>● W.8.5. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● <b>Bend 2 Session 2: Using Mentors to Inspire Stories Worth Telling</b> (Memoir Document 50)</li> <li>● Bend 2 Session 5: Considering Structure Options (Memoir Calendar ages 19-20)</li> <li>● Mentor Texts</li> <li>● The Day War Came by Nicola Davies</li> <li>● The Bad Seed by Jory John</li> <li>● <i>This is the Rope</i> by Jacqueline Woodson</li> </ul>
<p>Lesson 5: Flash-Drafting</p> <ul style="list-style-type: none"> <li>● <a href="#">Bend 2 Session 2 Days 1-2 Lessons</a></li> <li>● W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</li> </ul>	<ul style="list-style-type: none"> <li>● <b>Bend 2 Session 3: Flash-Drafting</b> (Memoir Document 51)</li> <li>● Flash Draft Anchor Chart</li> </ul>
<p><b>Read Alouds/Mentor Texts:</b> Suggested Mentor Texts (options based on specific student needs) * for Units of Study Suggestions</p> <ul style="list-style-type: none"> <li>● “Quietly Struggling” *</li> <li>● Marshfield Dreams*</li> <li>● Little by Little*</li> <li>● When I Was Your Age: Original Stories About Growing Up*</li> <li>● Knots in My Yo-Yo String*</li> <li>● Going Where I’m Coming From*</li> <li>● Persepolis*</li> <li>● Fist, Stick, Knife, Gun*</li> <li>● Long Way Gone*</li> <li>● “Eleven” from Woman Hollering Creek and Other Stories*</li> <li>● “Not Enough Emilys” from <i>Hey World Here I Am</i>*</li> <li>● “My Grandmother’s Hair” from <i>Home</i>*</li> <li>● <i>Hair</i> Elizabeth Acevedo</li> <li>● Black Like Me Renee Watson</li> <li>● Born a Crime Trevor Noah</li> <li>● Backstory: My Life So Far Avani Gregg</li> <li>● Brown Girl Dreaming Jacqueline Woodson</li> <li>● My Family Divided Diane Guerrero</li> <li>● The Day War Came by Nicola Davies</li> <li>● The Bad Seed by Jory John</li> <li>● <i>This is the Rope</i> by Jacqueline Woodson</li> </ul>	

Links for Media Sources and Websites linked throughout document

Teacher Resources:

If.... Then.... Curriculum Grades 6-8 Memoir

Memoir Calendar (Teachers College Memoir Unit 2021-2022) The Writing Strategies Book

School Catalog (Memoirs)

Links for Media Sources and Websites linked throughout document

### Reading & Writing Unit 3: Argumentative Essay Writing

Time Frame: 30 days

**Overview of Unit:** By the end of the unit, students will read and analyze non-fiction topics while incorporating those analytical skills to create and write an argument.

#### Essential Questions:

- How does reading influence writing?
- How can an individual overcome obstacles to grow as a member of society?
- How does one affect change through writing about their real experiences?
- How can I use a nonfiction text to write an argument that is both logical and persuasive?

#### Standards Addressed:

W.AW.8.1. Write arguments on discipline-specific content (e.g., social studies, science, technical subjects, English/Language Arts) to support claims with clear reasons and relevant evidence.

W.WP.8.4. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, sustaining effort to complete complex writing tasks; seeking out assistance, models, sources or feedback to improve understanding or refine final products; focusing on how well purpose and audience have been addressed.

W.WR.8.5. 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.

W.SE.8.6. 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.

W.RW.8.7. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W.8.1. Write arguments to support claims with clear reasons and relevant evidence.

SL.PE.8.1. 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.

SL.II.8.2. 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.

SL.ES.8.3. 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.

SL.PI.8.4. 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.

L.SS.8.1. Demonstrate command of the system and structure of the English language when writing or speaking.

**21st Century Skill:**

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP5. Consider the environmental, social and economic impacts of decisions.

CRP6. Demonstrate creativity and innovation.

**Interdisciplinary Connections: (to be developed)**

**Technology Standards:**

8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.

8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

8.1.8.A.3 Use and/or develop a simulation that provides an environment to solve a real-world problem or theory.

8.1.8.D.4 Assess the credibility and accuracy of digital content.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Argumentative Essay

**Formative Assessments:** \*Applies to both reading and writing

- Conferences) \*
- Post its/notes\*
- Exit Tickets\*
- Graphic Organizers\*
- Anecdotal Records\*
- Writing Pieces (and drafts/revisions/edits)

**Mini Lesson Teaching Points:**

**Materials:**

Bend I Session 1: Debating Positions to Develop a Complex Argument

- Argument Session 1 Days 1-3
- W.8.5. 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.

Position Papers

- Debating Positions to Develop a Complex Argument (2-13)
- Nearpod: Breaking Down a Question



**Bend 1 Session 2: Flash Drafting Arguments while Working on Specific Writing**

**Goals** (Scaffolded to be a much longer lesson set)

- Argument Session 2 Days 1-2 (Box 1)
- W.8.8. 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.
- Argument Session 2 Days 3-4 (Box 2)
- W.8.8. 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.
- Argument Session 2 Days 5-7 (Boxes 4 & 5)
- NJSLSA.W10. 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.
- Argument Session 2 Days 8-11 (Box8)
- W.8.1. 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. **D.** Establish and maintain a formal style.
- Argument Session 2 Days 12-15 (Box7)
- W.8.1. Write arguments to support claims with clear reasons and relevant evidence. **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.
- Argument Session 2 Days 16-19 (Box9)
- W.8.1. Write arguments to support claims with clear reasons and relevant evidence. **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.
- Argument Session 2 Days 20-22 (Box8)
- W.8.1. Write argument **D.** Establish and maintain a formal style. **E.** Provide a concluding statement or section that follows from and supports the argument presented.
- Argument Session 2 Days 23-25
- W.8.1. Write arguments to support claims with clear reasons and relevant evidence. **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.

Position Papers

- Flash Drafting Arguments while Working on Specific Writing Goals (14-26), Session 12 Strengthening Framing and Pacing Evidence (122)

- Nearpod: Viewing Material as Evidence, Using Text to Gather Evidence, Pre-Write and Outline

Introductions, RICE, ABC, AA2Z

- Anchor Charts: Boxes from session 2, Hooks, HAT, RICE, Writers Frame Evidence (122 UOS), ABC, A2Z, Conclusions

<p>Bend 1 Session 6 Getting Ready to Publish</p> <ul style="list-style-type: none"> <li>● <a href="#">Argument Session 3 Days 1-4</a></li> <li>● W.8.5. 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.</li> <li>● <a href="#">Argument Session 3 Days 5-6</a></li> <li>● W.8.5. 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.</li> </ul>	<p>Position Papers</p> <ul style="list-style-type: none"> <li>● Getting Ready to Publish (65-69)</li> <li>● Anchor Charts: Checking the Most Urgent Conventions, MINTS, Homonyms,</li> </ul> <p>Punctuation</p>
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<p><b>Read Alouds/Mentor Texts:</b> Please see link for suggested texts and suggestions below</p> <ul style="list-style-type: none"> <li>● Hidden Figures, Young Reader’s Edition</li> <li>● Video Clips: “San Quentin’s Giants”</li> <li>● Video Clip: Hidden Figures Movie</li> <li>● Video: “Peanut Butter, Jelly, and Racism”</li> <li>● “Sputnik and the Dawn of the Space Age”</li> <li>● Podcast: “The Consequences of Racism”</li> <li>● Clip: “Two Countries, No Home”</li> <li>● Article: “High-Jinks: Shoot-Out”</li> <li>● “Shooting in the Dark” by Benedict Carey, <i>The New York Times</i></li> <li>● Clip: Cory Booker’s 2011 Commencement speech at William’s College</li> <li>● Video Clips of Speeches: Election, Rocket Science, The Candidate, Clueless, Henry V</li> <li>● Video Clip: Ishmael Beah’s Interview on “The Hour”</li> <li>● Article: “The Child Soldier Trial at Guantanamo”</li> </ul>
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<p><b>Reading &amp; Writing Unit 4: Informational/Argument Mini Unit</b></p>	<p><b>Time Frame: 30 days</b></p>
<p><b>Overview of Unit:</b> By the end of the unit, students will read and analyze non-fiction topics while incorporating those analytical skills to create and write an informational presentation</p>	
<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>● How can I research a current event to inform others of its importance?</li> <li>● How can I persuade my peers to see the importance of an event?</li> </ul>	
<p><b>Standards Addressed</b></p> <p>W.NW.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>W.WP.8.4. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, sustaining effort to complete complex writing tasks; seeking out assistance, models, sources or feedback to improve understanding or refine final products; focusing on how well purpose and audience have been addressed.</p> <p>W.WR.8.5. 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.</p> <p>W.SE.8.6. 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.</p>	

W.RW.8.7. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.PE.8.1. 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.

SL.II.8.2. 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.

SL.ES.8.3. 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.

L.SS.8.1. Demonstrate command of the system and structure of the English language when writing or speaking.

L.VI.8.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

SL.UM.8.5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

SL.AS.8.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

#### **21st Century Skill:**

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP5. Consider the environmental, social and economic impacts of decisions.

CRP6. Demonstrate creativity and innovation.

#### **Interdisciplinary Connections: (to be developed)**

#### **Technology Standards:**

8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.

8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

8.1.8.A.3 Use and/or develop a simulation that provides an environment to solve a real-world problem or theory.

8.1.8.D.4 Assess the credibility and accuracy of digital content.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

#### **Summative Assessment:**

- Current Events Informational Presentation

#### **Formative Assessments:**

- Conferences
- Post its/notes
- Exit Tickets
- Graphic Organizers
- Anecdotal Records

Writing Pieces (and drafts/revisions/edits)

Mini Lesson Teaching Points:	Materials:
<p>Class 1: Choosing a Current Event for Focus</p> <ul style="list-style-type: none"> <li>● <a href="#">Class 1: With the Librarian</a></li> <li>● W.8.7. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● Current Events Exit Ticket</li> </ul>
<p>Class 2: Narrowing Focus &amp; Determining Your What</p> <ul style="list-style-type: none"> <li>● <a href="#">Class 2: Scaffold for UOS 9</a></li> <li>● W.8.7. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● Anchor Chart: So, What Anchor Chart (Writing Strategies Book)</li> </ul>
<p>Class 3: Research Techniques and Tools</p> <ul style="list-style-type: none"> <li>● <a href="#">Class 3: Research Techniques and Tools</a></li> <li>● W.8.7. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● Current Events Exit Ticket</li> <li>● Lateral Reading YouTube Video</li> <li>● Easybib.com</li> </ul>
<p>Class 4: Complex Topics Research</p> <ul style="list-style-type: none"> <li>● <a href="#">Class 4: Complex Topics Research</a></li> <li>● W.8.8. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● Position Papers- Session 9 Grappling with Issues of Intensity and Developing Initial Understanding</li> <li>● Anchor Chart: Questions to Help Think about Complex, Difficult Topics</li> </ul>
<p>Classes 5 &amp; 6: Research Techniques and Tools</p> <ul style="list-style-type: none"> <li>● <a href="#">Classes 5 &amp; 6: Research Techniques and Tools</a></li> <li>● W.8.7. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● WPS Website Ebsco style resources</li> </ul>

<p>Classes 7 &amp; 8: Strengthening, Framing, &amp; Pacing Evidence</p> <ul style="list-style-type: none"> <li>● <a href="#">Classes 7 &amp; 8: Strengthening, Framing, and Pacing Evidence</a></li> <li>● W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</li> <li>● SL.8.2. 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.</li> </ul>	<ul style="list-style-type: none"> <li>● Position Papers- Session 12 Strengthening, Framing, and Pacing Evidence</li> <li>● Anchor Chart: Layering Details- Nonfiction Craft Moves</li> <li>● Overview of Current Event Based Presentation Project (&amp; Examples)</li> </ul>
<p>Classes 9 &amp; 10: Writers of Informational Texts Aim Towards Goals</p> <ul style="list-style-type: none"> <li>● <a href="#">Class 9 &amp; 10: Writers of Informational Text Set Goals</a></li> <li>● W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> <li>● NJSLSA.SL4. 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.</li> <li>● NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</li> </ul>	<ul style="list-style-type: none"> <li>● Position Papers- Session 4 Using Connotative Language to Paint a Tone</li> <li>● Anchor Chart: Writers of Informational Texts Aim Toward Goals Such As....</li> </ul>
<p>Classes 11 &amp; 12: Writers of Informational Texts Use Techniques</p> <ul style="list-style-type: none"> <li>● <a href="#">Class 11 &amp; 12: Writers of Informational Text Use Techniques</a></li> <li>● W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> <li>● NJSLSA.SL4. 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.</li> <li>● NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</li> </ul>	<ul style="list-style-type: none"> <li>● Position Papers- Session 4 Using Connotative Language to Paint a Tone</li> <li>● Anchor Chart: Writers of Informational Texts Use Techniques Such As....</li> </ul>
<p>Class 13: Unleashing the Inner Dramatist to Give Speeches More Impact</p> <ul style="list-style-type: none"> <li>● <a href="#">Class 13: Unleashing the Inner Dramatist to Give Speeches More Impact</a></li> <li>● W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> <li>● NJSLSA.SL4. 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.</li> <li>● NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</li> </ul>	<ul style="list-style-type: none"> <li>● Position Papers- Session 7 Unleashing the Inner Dramatist to Give Speeches More Impact</li> <li>● Anchor Chart: Tips for Rehearsing and Giving Confident and Stirring Speeches</li> </ul>

<b>Reading &amp; Writing Unit 5: How to Eat a Poem: Analyzing Craft and Structure</b>	<b>Time Frame: 13 days</b>
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**Overview of Unit: By the end of the unit, students will read and analyze poetry.**

**Essential Questions:**

- How can I read and reread a poem until I know how it works—why it looks the way it does on the page, how each part makes sense with the whole poem, and how specific words and phrases in the poem mean more than they would in another context?
- How can I investigate the world of poetry, becoming more familiar with authors, subjects, and traditions?
- How does knowledge of structure and form deepen my understanding of poetry and help me see more in the poems I read?
- How do authors play with symbolism in poetry, and how does an understanding of symbolism help me to see more meanings in poetry?

**Standards Addressed:**

W.NW.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

W.WP.8.4. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, sustaining effort to complete complex writing tasks; seeking out assistance, models, sources or feedback to improve understanding or refine final products; focusing on how well purpose and audience have been addressed.

W.WR.8.5. 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.

W.SE.8.6. 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.

W.RW.8.7. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.PE.8.1. 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.

SL.II.8.2. 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.

SL.ES.8.3. 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.

L.SS.8.1. Demonstrate command of the system and structure of the English language when writing or speaking.

L.VI.8.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

SL.UM.8.5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

SL.AS.8.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

**21st Century Skill:**

CRP1. Act as a responsible and contributing citizen and employee.

CRP4. Communicate clearly and effectively and with reason.

CRP5. Consider the environmental, social and economic impacts of decisions.

CRP6. Demonstrate creativity and innovation.

**Interdisciplinary Connections: (to be developed)****Technology Standards:**

8.1.8.A.1 Demonstrate knowledge of a real-world problem using digital tools.

8.1.8.A.2 Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

8.1.8.B.1 Synthesize and publish information about a local or global issue or event (ex. telecollaborative project, blog, school web).

Collaborate to develop and publish work that provides perspectives on a global problem for discussions with learners from other countries.

8.1.8.D.1 Understand and model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics including appropriate use of social media.

**Assessments:** Student progress and achievements are assessed through a variety of formal and informal methods of assessment that include, but are not limited to, the following:

**Summative Assessment:**

- Poetry Portfolio in Reading Notebook
- Public Presentation of a Poetry Slam

**Formative Assessments:**

- Conferences
- Reading and Writing Notebook Post its/notes
- Exit Tickets
- Graphic Organizers
- Anecdotal Records
- Reflective Writing

Mini Lesson Teaching Points:	Materials:
<p><b>Bend I: What is Poetry? An Inquiry into the Wide World of Verse</b></p> <p>Session 1: Investigating Poetry as a Genre</p> <ul style="list-style-type: none"> <li>Distribute lyrics of a popular song. Have students reflect on the pacing and rhythm of the spoken words.</li> <li>Play the song. Discuss the difference between the spoken and sung versions.</li> </ul> <p>Sessions 2 &amp; 3: Deepening Familiarity with Authors and Subjects</p> <ul style="list-style-type: none"> <li>Share several poems that are engaging and very different from each other, with students</li> <li>Demonstrate your own observations and thoughts about the poems</li> <li>Students do the same by first making concrete observations, noticing what the poems sound like, what kinds of topics they cover, and their structures.</li> <li>Share out these observations on a class chart.</li> </ul>	<p>A Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 9)</p> <p>Lyrics of a popular song</p> <p>A Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 10)</p> <p>Several poems to share with class</p>
<p>Session 4: Poetry Centers</p> <ul style="list-style-type: none"> <li>Create four centers: <ul style="list-style-type: none"> <li><b>5. Looking at Poetry:</b> STATION INQUIRY: <ul style="list-style-type: none"> <li>How do the visual choices of poets influence the meaning of their poems?</li> <li>How do the visual choices contribute to or change the meaning of their poems?</li> <li>What are all the different ways that poets might play with visuals?</li> </ul> </li> <li><b>6. Listening to Poetry:</b> STATION INQUIRY: <ul style="list-style-type: none"> <li>How does the speaker’s tone, mood, inflection, rhythm, and pace affect you?</li> <li>How do those same elements create meaning?</li> </ul> </li> <li><b>7. Reading Poetry:</b> STATION INQUIRY <ul style="list-style-type: none"> <li>Which important poetic elements did the poets choose to utilize?</li> <li>Why might they have chosen one element versus another?</li> <li>How do the particular elements that are present highlight certain parts of the poem?</li> <li>Why would the poet want those parts highlighted?</li> </ul> </li> <li><b>8. Writing Poetry</b> STATION INQUIRY <ul style="list-style-type: none"> <li>Write out some possible poetic attempts-drafts</li> </ul> </li> </ul> </li> </ul>	<p>A Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 11 &amp; 12)</p> <p>Multiple types of poetry</p> <p>Headphones/chromebooks for listening</p> <p>Spoken word, performed sonnets, hip hop (Hamilton)</p>



<ul style="list-style-type: none"> <li>○ Write out poetic attempts from your own voice</li> <li>○ Team members should peer review poetry</li> </ul>	
<p>Session 5: Transferring Attention to Poetic Structures and Language to Reading of Novels</p> <ul style="list-style-type: none"> <li>● Students bring in their independent reading books and read them in class.</li> <li>● Demonstrate how, in fiction, there are often poetic passages worthy of close-reading attention that we’ve been giving to poetry these last few days. Choose a passage with vivid imagery, alliteration, or a passage that develops a clear tone or emotion and share it with the class.</li> <li>● Have students do the same in their own independent reading books.</li> </ul> <p style="text-align: center;"><b>Bend II: Thinking through Structure, Including Poetic Forms</b></p> <p>Session 6: “Testimony: 1968” and “Do Not Go Gentle into That Good Night”</p> <ul style="list-style-type: none"> <li>● Distribute a copy of “Testimony: 1968” to all students.</li> <li>● Demonstrate the first reading of any poem should be silently</li> <li>● Students should also read the poem silently.</li> <li>● Read the poem aloud.</li> <li>● Demonstrate how reading the poem out loud gives you sense of the overall emotion and tone.</li> <li>● Students should do the same and chart their thoughts about <ul style="list-style-type: none"> <li>○ Tone or emotion of the poem as a whole</li> <li>○ Images that seem particularly important</li> <li>○ Repeating lines, phrases, or words that are worth thinking more about</li> <li>○ Words or phrases that are confusing and need investigations</li> </ul> </li> <li>● Do the same with the poem, “Do Not Go Gently into That Good Night”</li> </ul>	<p>A Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 13)</p> <p>Independent reading books</p> <p>A Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 15)</p> <p>Copies of “Testimony: 1968” and “Do Not Go Gently into That Good Night”</p> <ul style="list-style-type: none"> <li>● Chart paper</li> </ul>

<p>Sessions 7 &amp; 8: Continuing to Explore Theme</p> <ul style="list-style-type: none"> <li>• Continue introducing students to poetic techniques that help poets get across themes. Repetition is probably one of the most common such techniques.</li> <li>• Teach how repetition in a poem can be a symbol for something important.</li> <li>• In partnerships or clubs, students choose the same poem to read and follow protocol-reading silently, read aloud, and then discuss part by part.</li> <li>• Teach that all parts of the poem work together to make meaning.</li> <li>• Students follow same protocol.</li> </ul> <p>Session 9: Poetry Centers Same format as Bend I centers, but this time focus on repetition and all parts working together to make meaning.</p>	<p>A Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 16-17)</p>     <p>A Curricular Calendar for How to Eat a Poem: Analyzing Craft and Structure (pg. 18)</p>
<p>Read Alouds/Mentor Texts:</p> <ul style="list-style-type: none"> <li>• Respect the Mic excerpts</li> <li>• Found Poem based on <i>Holes</i></li> <li>• “Mirror” by Sylvia Plath</li> <li>• “Refugees” by Brian Bilston</li> </ul> <p>“Harlem” by Langston Hughes</p>	

***Middle Township School District - ELL Accommodations - Addendum***

Definitions:

English as a Second Language (ESL)

- A student whose mother tongue is not English. The student is learning English to live in an English environment.

[https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom\\_accommodations.pdf](https://www.ed.gov.nl.ca/edu/k12/curriculum/guides/esl/classroom_accommodations.pdf)

English Language Learners (ELL)

- Students who are unable to communicate fluently or learn effectively in English, who often come from non-English-speaking homes and backgrounds, and who typically require specialized or modified instruction in both the English language and in their academic courses.

<https://www.edglossary.org/english-language-learner/>

Purpose of Offering Accommodations

- To increase comprehension of the content.
- To assist in completing assignments.
- To improve student’s English in all four domains: Listening, Reading, Writing, and Speaking

- To encourage them to feel included and comfortable in the class.

Accommodations for ESL/ ELLs:

Use teaching strategies and learning resources that make content comprehensible. Tools that are key to helping the student understand the content and to learn the acquired language. These strategies are key to improving student engagement.

List accommodations:

- Seat the student near the teacher.
- Print clearly; do not use cursive writing.
- Print instructions clearly on the board, as well as, giving instructions orally.
- Print key words, page numbers, homework and deadlines, etc. on the board.
- Incorporate multiple and various visuals- gestures, props, graphic organizers, word walls and charts.
- Use audio and visual supports.
- Provide multiple learning opportunities to reinforce key concepts and vocabulary.
- Ensure students understand the instructions.
- Ensure students have all necessary materials (e.g. binders, notebooks, textbooks, handouts, etc.). Be aware that not all cultures understand the at-home responsibilities and routines of our school's expectations.
- Provide background knowledge sometimes with native language support to allow ELLs to tie new information with something familiar. (Could use peers to help translate.)
- To recognize and use multicultural subjects in lessons to help diverse students make connections and feel accepted in the classroom.
- Recycle new and key words through Cross-Content Curriculum.
- Check for comprehension by asking questions that require one-word answers, props, and gestures. (Avoid using "Do you understand?")
- Allow for discovery learning, be ready to model how to complete the task (e.g. how to write a paragraph or how to use a calculator).
- Get to know the student's reading and writing ability. Avoid assuming a literacy level of low or high because of their oral abilities.
- Find out background knowledge of the student's academic and personal experience.
- When possible, modify assignments so the ESL or ELL students write less, have simpler questions to answer, fewer spelling words, etc.
- Utilize available technology, i.e. Smart Boards, iPad, Chromebooks, Computers, as these programs allow these students to work at the pace/level their abilities allow.

We understand that not every accommodation will be used in each grade level or with every student. Individualize accommodations with every child as needed. In order to ensure student success, make sure to have an open line of communication with all teachers, especially teachers of ESL/ ELLs with questions, concerns, or in making modifications to best fit every student.

## *Middle Township School District - Special Education - Addendum*

Accommodations are provided for all students who have been identified by the child study team and have an Individualized Education Plan (IEP).

Purpose of Accommodations: To allow students to be successful in a mainstream setting.

### Accommodations

- Use visual presentations of verbal material, such as word webs and visual organizers
- Written list of instructions
- Dictate answers to a scribe
- Capture response on audio recorder
- Use a spelling dictionary
- Sit where the learner learns best
- Small group instruction/ providing personal assistance
- Test in small group
- Partner/ Peer reading
- Break assignments into smaller chunks
- Create individual vocabulary cards with definition and picture
- Visual aids/ anchor charts
- Leveled book bins
- Extended time for tasks, assessments, etc.
- Distraction free workspace
- Listen to Audio recordings instead of reading text
- Learn content from audio books, movies, videos and digital media instead of reading print versions
- Work with few items per page or line and/ or materials in a larger print size
- Have a designated reader
- Hear instructions orally
- Reduce the response effort
- Modify the rigor
- When responding to reading, bulleted lists instead of paragraphs
- Create personal word bank to complete narrative writing
- Take frequent breaks
- Mark text for highlighters for important information
- Few homework problems
- Write shorter papers
- Answer fewer or different homework problems
- Color code materials
- Use behavioral plans
- Record student's thoughts before beginning to write
- Provide sentence starters

We understand that these accommodations will not be used for each student. These are suggestions for teachers to use. For suggestions, make sure to talk to the Special Education teacher and look in the child's IEP. Also, talking to previous teachers about effective strategies worked best for the individual child. Individualize accommodations as needed

## ***Middle Township School District - Gifted and Talented - Addendum***

Advanced/Gifted Students:

- Open-ended responses
- Advanced problems/tasks to extend the critical thinking skills of advanced learner
- Supplemental reading material for independent study
- Flexible grouping
- Tiered assignments
- Supply reading materials on a wide variety of subjects and levels.
- Allow a variety of acceptable products (using Multiple Intelligences, for example)

## ***Middle Township School District - Students with 504 Plans- Addendum***

Students with 504 Plans

- Flexible grouping
- Controlled choice
- Multi-sensory learning-auditory, visual, kinesthetic, tactile
- Pre-teach vocabulary Visuals/Modeling Varying levels of resources and materials
- Use of technology
- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding Extended time
- Differentiated instructional outcomes
- Preferential Seating
- Small group/one-to-one instruction
- Teach information processing strategies
- Chunking Frequent checks for understanding
- Access to teacher created notes

## ***Middle Township School District – Students at Risk for School Failure- Addendum***

Students at Risk for School Failure

- Tiered Assignments
- Leveled questions- written responses, think-pair-share, multiple choice, open ended...
- Centers/Stations
- Scaffolding
- Chunking
- Extended time
- Differentiated instructional outcomes
- Use of technology
- Partner work
- Frequent checks for understanding