

Read aloud the Unit Overview, asking students to **mark the text** by highlighting words and phrases that help them predict what the unit will be about. Share responses in partner, small-group, or whole-class discussion.

Have students look at the photograph and respond to the visual prompt. You may want to have students **think-pair-share** to write a short response or discuss their responses as a class.

TEACHER TO TEACHER

The fork in the road is a traditional symbol of “choice.” Robert Frost’s poem “The Road Not Taken” is a perfect example of making a choice and having different experiences as a result. Explore with students the idea of analyzing potential outcomes for different choices and how that analysis might affect the choices they make.

The Choices We Make

Visual Prompt: You may have heard the saying “A picture is worth a thousand words.” What story does this picture tell? What makes you say this? What do you predict you will learn in this unit?

Unit Overview

This unit introduces the year-long focus on “choices,” using a variety of genres to investigate this theme. You will examine texts that present characters who, for personal or cultural reasons, have made choices about the way they live their lives. You will analyze fiction and nonfiction texts and create and present original works that express the concept of choice. In creating these original texts, you will engage in the writing process, including collaborating with your peers in Writing Groups.

English Learner Support

Leveled Differentiated Instruction

For guidance on differentiating tasks for English language learners at various levels of language proficiency, refer to the Leveled Differentiated Instruction suggestions in these activities:

- 1.1:** Allow students at an early stage in English language development to select independent reading texts in their home language.
- 1.2:** Guide students in discussing and paraphrasing quotes.

1.3: Provide audio versions of texts to support comprehension and model pronunciation and intonation. Assist students in understanding the meaning of the word *consequences* using an **Unknown Word Solver** graphic organizer.

1.6: Aid students’ understanding of transitions using the **Idea Connector** graphic organizer.

1.7: Support the analysis of different types of leads using the **Round Table Discussion** graphic organizer. Provide support in revising a narrative using the **Peer Editing** graphic organizer.

UNIT 1

Have students read the goals for the unit and mark any words that are unfamiliar to them. Have them add these words to the classroom Word Wall, along with definitions.

You may also want to post these goals in a visible place in the classroom for the duration of this unit, allowing you and your students to revisit the goals easily and gauge progress toward achieving goals throughout the unit.

VOCABULARY DEVELOPMENT

Adding to vocabulary knowledge is essential for reading fluency. Students will encounter new vocabulary in this course in multiple ways:

- Academic Vocabulary
- Literary Terms
- Academic Vocabulary in Context (unfamiliar terms glossed in text selections)
- Word Connections
- Oral Discussions

Encourage students to keep a **Reader/Writer Notebook** in which they record new words and their meanings (and pronunciations if needed). Having students use word-study graphic organizers will greatly enhance their understanding of new words and their connection to unit concepts and to the broader use of academic terms.

See the Resources section for examples of graphic organizers suitable for word study. As students become more familiar with using graphic organizers to explore the meaning of a word, you may want them to create their own graphic organizers.

CONTENTS

Have students **skim/scan** the activities and texts to find a Wow (an activity that looks interesting) and a Whoa (an activity that looks challenging). Share responses in partner, small-group, or whole-class discussion.

UNIT 1

The Choices We Make

GOALS:

- To analyze genres and their organizational structures
- To examine the function of narrative elements
- To apply techniques to create coherence and sentence variety in writing
- To apply revision techniques in preparing drafts for publication

ACADEMIC VOCABULARY

effect
effective
coherence
internal coherence
external coherence

Literary Terms

genre
stanza
denotation
connotation
figurative language
narrative
sensory details
characterization
myths
symbol
symbolism

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EL Support (continued)

1.8: Help students analyze a text using the **Key Idea and Details Chart** graphic organizer. Give students extra support in looping with paired activities.

1.9: Differentiate the analysis of narrative endings with group collaborations.

1.13: Offer students different options to prepare for an oral presentation.

1.14: Use the **Venn Diagram for Writing a Comparison** to help students compare and contrast two animals.

1.15: Provide extra support for developing background understanding of natural phenomena by using visuals.

LANGUAGE DEVELOPMENT

Several recurring SpringBoard features help build students' knowledge of grammar and usage concepts. Language and Writer's Craft features guide students to examine a writer's use of a language concept in context before incorporating the concept into their own writing. Grammar & Usage features briefly highlight and explain an interesting grammar or usage concept that appears in a text, both to improve students' reading comprehension and to increase their understanding of the concept. Periodic Language Checkpoints offer in-depth practice with standard English conventions and usage and ask students to revise sample sentences as well as their own work.

INDEPENDENT READING

In this half of the unit, while working on creating a personal narrative, students will have the opportunity to read other personal narratives. Nonfiction personal narratives are recommended, but student choice is paramount. The Planning the Unit section of the Teacher's Edition and the Resources section of the Student Edition contain information, reading logs, and reading lists to help you and your students find the right book.

TEACHER TO TEACHER

The SpringBoard program has been designed to allow students to interact with the text by making notes and marking text to facilitate **close reading**. Students are expected to use their Reader/Writer Notebooks for vocabulary study, answers to text-dependent questions, reflections, responses to Independent Reading Links, notes about learning strategies, and so on. The Reader/Writer Notebooks are not listed as part of the materials for each activity, but the expectation is that students will have access to them.

1.15 Creation Myths from Around the Globe..... 73
Informational Text: "A Note from the Author," by Virginia Hamilton
Myth: "Huveane and Clay People," from *Voices of the Ancestors: African Myth*, by Tony Allan, Fergus Fleming, and Charles Phillips
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Myth: "Raven and the Sources of Light," by Donna Rosenberg
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Language and Writer's Craft

- Sentence Variety (1.5)
- Coherence (1.6)
- Punctuating Coordinate Adjectives (1.8)
- Pronouns and Antecedents (1.12)



MY INDEPENDENT READING LIST

ACTIVITY 1.1

▶ PLAN

Materials: poster for unpacking Embedded Assessment 1
Suggested Pacing: 1 50-minute class period (with the Unit Overview and Contents pages)

▶ TEACH

1 To determine students' existing knowledge about the concepts in this unit, have them work in a **think-pair-share** to respond to the Essential Questions. Students will revisit these questions throughout the unit as they develop a more mature understanding of each concept.

2 Guide students to use a **QHT** with the Academic Vocabulary and Literary Terms, labeling each term based on prior experience. Add these terms to the Word Wall.

TEACHER TO TEACHER

Use the Word Wall to help students remember new vocabulary and to remind them of correct spelling.

3 Read the assignment information for Embedded Assessment 1, and instruct students to **mark the text** by underlining or highlighting the places that mention a skill or knowledge necessary to succeed on this Embedded Assessment.

4 Instruct students to **paraphrase** with a partner or small group the skills/knowledge they have underlined or highlighted. As you conduct a whole-class **collaborative discussion**, create a **web organizer** that identifies the knowledge and skills needed for success on Embedded Assessment 1.

▶ ASSESS

Have students who have labeled terms with a "T" teach their meanings to students who have labeled the terms "Q" or "H."

▶ ADAPT

During the unpacking of EA1, you may want to use a **think aloud** to model the process, depending on how experienced your students are with this process. It is important for students to learn how to read a task.

ACTIVITY 1.1

Previewing the Unit

LEARNING STRATEGIES:
QHT, Collaborative Groups, Summarizing

My Notes

Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and summarize the knowledge and skills necessary to complete Embedded Assessment 1 successfully.

Making Connections

In this unit, you will read a variety of genres, including poetry, autobiography, memoir, myth, and fable. You will also learn more about personal narratives and write and revise one of your own. By the end of the unit, after studying myths and fables, you will also write and illustrate a myth.

Essential Questions

Based on your current knowledge, how would you answer these questions?

1. How do authors use narrative elements to create a story?
2. What are the elements of effective revision?

Developing Vocabulary

Look again at the Contents page and use a QHT strategy to analyze and evaluate your knowledge of the Academic Vocabulary and Literary Terms for the unit.

When using a **QHT**, think about how well you know each term, and then label each word with a letter:

Q: words you have questions about

H: words you've heard before, but aren't sure about the meaning

T: words you could teach

Q	H	T



INDEPENDENT READING LINK

Read and Discuss

The first half of this unit will focus on personal narratives. Choose from the genres of memoir, biography, or autobiography to read and respond to during this unit. Select a book that looks interesting to you and seems manageable. Use your Reader/Writer Notebook to create a reading plan and respond to any questions, comments, or reactions you might have to your reading. You can also jot notes in your Independent Reading Log. Refer to those notes as you participate in book discussions with your classmates about how the choices the characters made helped shape the book's theme.

Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1: Revising a Personal Narrative about Choice. While reading, underline or highlight key skills and knowledge you will need to be successful with the assignment.

Your assignment is to revise the personal narrative with reflection you previously drafted. Use the revision techniques you have learned in this unit, including meeting in a Writing Group, to improve the beginning, middle, and end of your narrative. You will also write a text explaining the revisions you made to improve your first draft and the effect of the changes on the final piece.

Paraphrase what you will need to know to complete this assessment successfully. With your class, create a graphic organizer to represent the skills and knowledge you will need to complete the tasks identified in the Embedded Assessment.

COLLEGE AND CAREER READINESS STANDARDS

Focus Standard:

L.7.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Exploring the Concept of Choice

ACTIVITY
1.2

ACTIVITY 1.2

PLAN

Materials: folders or notebooks to set up a portfolio and working folder; index cards
Suggested Pacing: 1 50-minute class period

TEACH

1 Direct students to **brainstorm** and record phrases about choices and synonyms for choice. Consider adding these terms to the Word Wall. Have students record their “choice” terms on index cards. Depending on student need, consider having students conduct a **word sort** or a linear array by connotation.

2 Students should read and **paraphrase** all quotes and then respond to a quote or quotes of their choice. For English learners and struggling readers, provide **visual cues/ prompts** to help them understand key vocabulary in the quotes. For example, show photos of people engaged in relaxing and stressful activities to help students understand how *comfort* and *convenience* are different from *challenge* and *controversy*.

Leveled Differentiated Instruction

In this activity, students may benefit from developing their ideas through discussion before writing a response in the graphic organizer.

L2–L3 Help students express their ideas by asking and answering simple questions about a few of the quotes. Have them record ideas from the discussion using a **Collaborative Dialogue** graphic organizer.

L3–L4 Have students respond to their discussion partners by adding relevant information and paraphrasing key ideas. Encourage students to take notes based on the discussion.

Extend Pair students who have completed their graphic organizers and ask them to share and compare their personal responses. For which quotes did they have similar responses, and for which ones did they have different responses?

Learning Targets

- Paraphrase and analyze quotes related to choices.
- Consider the choices you make as a reader and writer.

LEARNING STRATEGIES: Brainstorming, Paraphrasing, Word Sort, Activating Prior Knowledge, Previewing

Paraphrasing Ideas

1. In the graphic organizer below, paraphrase each quote in the first column and write a personal response to the quote in the second column. Remember that to paraphrase means to put information in your own words.

Read and Paraphrase What is the author saying?	Personal Response To what extent do you agree or disagree with what the author is saying about choice?
1. “Life is the sum of all your choices.” — Albert Camus Your life experience consists of the choices you make.	
2. “While we are free to choose our actions, we are not free to choose the consequences of our actions.” — Stephen R. Covey Choices come with consequences we cannot control or predict.	
3. “The strongest principle of growth lies in human choice.” — George Eliot To make choices is to grow and mature.	
4. “The last of the human freedoms is to choose one’s attitude.” — Victor Frankl The ultimate freedom is the freedom to change one’s attitude.	
5. “The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he chooses to stand at time of challenge and controversy.” — Dr. Martin Luther King, Jr. Choices made in challenging times define one’s character.	
6. “I believe the choice to be excellent begins with aligning your thoughts and words with the intention to require more from yourself.” — Oprah Winfrey Choosing to excel requires choosing to ask more of yourself.	

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

RI.7.6: Determine an author’s point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

W.7.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Additional Standards Addressed:
L.7.6

ACTIVITY 1.2 continued

3 Ask students to create a section in their Reader/Writer Notebooks for independent reading. **Activate prior knowledge** by asking them to reflect on their successful experiences with choosing a text to read independently. Students should consider the content and manageability of their independent reading selections.

TEACHER TO TEACHER

If your library has a digital catalogue, teach students to use the search function to look for the terms **brainstormed** in step 1 to find texts on topics of interest.

4 Help students prepare for independent reading, including selecting appropriate materials to read. Guide students in **previewing** texts, analyzing the visuals and text on both the front and back covers.

5 You may want to discuss the genres of biography, autobiography, and memoir and their relationship to personal narratives.

Leveled Differentiated Instruction

L1 As students develop their independent reading plans, consider giving students who are at an early stage of English language development the option of reading a text in their home language. These students can build on native language literacy as they begin to develop academic English.

ACTIVITY 1.2 continued

Exploring the Concept of Choice

Literary Terms

A literary **genre** is the category or class to which a literary work belongs; epic poetry, mythology, and science fiction are all examples of literary genres.

My Notes

Your Choices as a Reader

One choice that you will make is what you will read in your own time. Respond to the following questions in your Reader/Writer Notebook.

2. Think about what you like to read most.
 - What have you enjoyed reading in the past?
 - What is your favorite type of text, favorite **genre**, or favorite author?
3. Think about the manageability of the texts you have enjoyed reading in the past.
 - Do you like a text with short sections or longer chapters?
 - What kinds of readings do you usually stick with from start to finish?
4. Do you have a favorite genre?

Preview the book you've selected:

- What do the front and back cover show you?
- What type of visual is shown?
- What types of fonts and colors are used?
- Are there awards or brags? What do they say?
- What do these elements tell you about the book?

Read the first few pages.

- Does this seem interesting?
- Does the text make sense so far?
- Does this seem too hard, too easy, or just right?

After considering the content and purpose of the independent reading in this unit, do you want to continue reading the book you chose or choose something else?

Choices and Consequences: Paired Poetry

ACTIVITY
1.3

ACTIVITY 1.3

PLAN

Materials: “My Choices” web from preceding activity
Suggested Pacing: 1 50-minute class period

TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the Literary Terms and Word Connections boxes.

Leveled Differentiated Instruction

L1 To support students who are at an early stage of English language development, consider using the passage audio for “The Road Not Taken” and “Choices,” available on SpringBoard Digital. Reading along as they listen to the audio can boost students’ comprehension of the texts. Additionally, the audio performance provides a clear model for pronunciation and intonation.

Learning Targets

- Analyze choices and consequences presented in a text.
- Compare and contrast the effect of language and diction in two poems.

Preview

In this activity, you will read and analyze two poems in which the narrators consider choices.

Setting a Purpose for Reading

- Read the two poems to imagine the visual or emotional scene the narrators describe.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- When reading, pause at the end of **stanzas** or in other places where there seems to be a natural break. Write a backslash (/) where you pause.

ABOUT THE AUTHOR

Robert Frost (1874–1963) was one of America’s most popular 20th-century poets. For much of his life, he lived on a farm in New Hampshire and wrote poems about farm life and the New England landscape. His apparently simple poems, however, have many layers of meaning.

LEARNING STRATEGIES:
Webbing, Marking the Text,
Close Reading, Drafting



WORD CONNECTIONS

Roots and Affixes

Narrator comes from the Latin word *narrare*, which means “to tell” or “to make known.” The root *narra-* appears in the English words *narrate*, *narration*, and *narrative*.

Literary Terms

A **stanza** describes a division of lines into equal groups. Robert Frost’s “The Road Not Taken” is divided into four stanzas of five lines each.

My Notes

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.7.2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

RL.7.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Additional Standards Addressed:

RL.7.5; RL.7.10; W.7.2a; W.7.9a; L.7.1a; L.7.4c; L.7.5a; L.7.5c; L.7.6

ACTIVITY 1.3 continued

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud

3 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating the text for pauses and unknown words. Evaluate whether the selected reading mode is effective.

4 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex stanzas using **echo reading**. Use your read aloud to model correct pronunciation and intonation, and have students imitate, or echo, your reading.

ACTIVITY 1.3 continued

Choices and Consequences: Paired Poetry

GRAMMAR & USAGE Punctuation

Writers use punctuation in poetry to cluster ideas and communicate meaning for the reader. As you read the poem, look for specific examples of punctuation. Think about how and why the poet used the punctuation in the poem.

My Notes

hence: from now

Poetry

The Road Not Taken

by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim
Because it was grassy and wanted wear,
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I marked the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less traveled by,
And that has made all the difference.



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SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Craft and Structure (RL.7.4) What does “diverged” mean in the first line of “The Road Not Taken”? How do you know? How many roads does the narrator see? What do we learn about the roads in the first stanza? Based on what you know about the roads, what might “diverged” mean in this poem?

2. Key Ideas and Details (RL.7.1) Which lines tell you about the choice the narrator is faced with and the factors he considers when making his

choice? What is the narrator sorry about in line 2? What does he do in lines 3–5? Why? Which words and phrases in the poem describe the roads?

3. Key Ideas and Details (RL.7.1) How does the narrator feel about the choice he made? How do you know? Read the last stanza. Which road did the narrator take? How does he describe the consequence of taking that road? Which words convey a sense of the narrator’s emotions in the last stanza?

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ABOUT THE AUTHOR

Nikki Giovanni is a popular poet and professor of English. Over the years, she has won numerous writing awards. Her writing often focuses on individuals and their choices to make a difference.

Poetry

Choices

by Nikki Giovanni

if i can't do
 what i want to do
 then my job is to not
 do what i don't want
 to do
 it's not the same thing
 but it's the best i can
 do
 if i can't have
 what i want . . . then
 my job is to want
 what i've got
 and be satisfied
 that at least there
 is something more
 to want
 since i can't go
 where i need
 to go . . . then i must . . . go
 where the signs point
 though always understanding
parallel movement
 isn't **lateral**
 when i can't express
 what i really feel
 i practice feeling
 what i can express
 and none of it is equal
 i know
 but that's why mankind
 alone among the animals
 learns to cry

My Notes

parallel: side by side in a straight line

lateral: sideways

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SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. Key Ideas and Details (RL.7.1) Which lines in the poem indicate that the narrator lacks a real choice? Look for the lines that include the word "can't." What does the narrator say she "can't" do? Why do you think she feels she can't do these things?

5. Key Ideas and Details (RL.7.1) How does the narrator react to each of the things she

can't do? Notice the lines that include the word "can't." Now look for the phrases with "then . . ." What does the speaker say she'll do "then . . ."?

6. Craft and Structure (RL.7.4) Reread the last three lines of the poem. What is the emotional impact of these lines? Who are the last three lines about? What does the narrator say about mankind? How does this description make you feel?

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ACTIVITY 1.3 continued

5 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

6 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text Dependent Questions boxes for suggestions.

7 Guide students in comparing and contrasting the paired poems using the **graphic organizer** on the next page.

Leveled Differentiated Instruction

In this activity, students may need extra support understanding the meaning of the word *consequences*.

L2–L3 Have students complete an **Unknown Word Solver** graphic organizer. Model completing the word parts section of the organizer based on the Word Connections information in the student edition. Then guide students to complete the rest of the organizer.

L3–L4 Allow students to work in pairs to complete the **Unknown Word Solver** graphic organizer. Point out that the Word Connections feature in the student edition can help them complete the word parts section of the graphic organizer.

L4–L5 Ask students to complete the **Unknown Word Solver** graphic organizer independently. Then have partners share their completed organizers to confirm their understanding of the word *consequences*.

ACTIVITY 1.3 continued

Choices and Consequences: Paired Poetry

My Notes

Second Read

- Reread the poems to answer these text-dependent comprehension questions.
- Write any additional questions you have about the poems in your Reader/Writer Notebook.

1. **Craft and Structure:** What does “diverged” mean in the first line of “The Road Not Taken”? How do you know?

“Diverged” means to split apart. The fact that the speaker is “sorry” not to be able to “travel both” suggests that the road splits into two and each leads in a different direction (line 2). RL.7.4

2. **Key Ideas and Details:** Which lines in “The Road Not Taken” tell you about the choice the narrator is faced with and the factors he considers when making his choice?

In line 3, the narrator stands for a “long” time while deciding which road to choose. In lines 6–10, the narrator considers which road is fairer or less worn. RL.7.1

3. **Key Ideas and Details:** How does the narrator feel about the choice he made? How do you know?

The narrator is perhaps wistful or nostalgic, imagining a future in which he or she retells the choice “with a sigh” (line 16). Yet the narrator says in line 20 that the chosen road “has made all the difference.” RL.7.1

4. **Key Ideas and Details:** In the poem “Choices,” which lines indicate that the narrator lacks a real choice?

Four lines in the poem (1, 9, 17, 24) begin with the words “I can’t”; the phrase suggests that the narrator has few choices. RL.7.1

5. **Key Ideas and Details:** How does the narrator in “Choices” react to each of the things she can’t do?

She follows each “if” statement with a “then” statement, which explains how she chooses to act or react to the things she can’t do. RL.7.1

6. **Key Ideas and Details:** Reread the last three lines of “Choices.” What is the emotional impact of these lines?

The words “alone” and “cry” end the poem on low, sad note. But the narrator also implies that her condition is part of being human. RL.7.4

Working from the Text

7. An author's diction — choice of words — often has an **effect** on the reader. Words may carry a **denotation** and **connotation**, as well as **figurative** meanings. Use the graphic organizer to compare and contrast the diction in the two poems.

"The Road Not Taken"	"Choices"
<p>Examples of denotation and connotation:</p> <p><i>traveler</i> – carries the sense of a journey</p> <p><i>fair</i> – multiple meanings and connotation of equal, appealing</p> <p><i>roads, way</i> – sense of journey; <i>way</i> carries connotative sense of life path</p> <p><i>sigh</i> – attitude word; resignation, regret</p>	<p>Examples of denotation and connotation:</p> <p><i>want</i> – carries sense of desire and need and childish demand</p> <p><i>job</i> – carries sense of chore or duty</p> <p><i>cry</i> – attitude of regret or resignation</p>
<p>Words and phrases with figurative meanings:</p> <p>road not taken: lost opportunity</p>	<p>Words and phrases with figurative meanings:</p> <p>job: personal responsibility</p> <p>lateral movement: getting somewhere, getting away</p>

Check Your Understanding

Select one word from "The Road Not Taken" and one word from "Choices." In your Reader/Writer Notebook, explain the connotations and denotations of each word. Then, think about how the two words compare to each other. Do they suggest different emotions or similar ones? Do they produce similar or different effects on the reader? What do each poet's word choices imply about life?

Writing to Sources: Explanatory Text

Think about the poems and your analysis of their speakers, word choices, and themes. Then write a paragraph in which you explain the two narrators' reflections about choices. Be sure to:

- Start your paragraph with a topic sentence.
- Include quotations of words and lines from the poems that support your ideas about choices.

Choices and Consequences

Many choices have consequences. Go back to your "My Choices" web in your Reader/Writer Notebook and add the consequences for the choices you labeled. Some choices may have several consequences. Add just the most important ones that resulted from your choice.

ACADEMIC VOCABULARY

Effect and **effective** are words you will encounter often in academic courses. **Effect** is the way one thing influences or acts upon another. The adjective **effective** describes something that is successful in producing a desired or intended result.

Literary Terms

A word's **denotation** is its exact, literal meaning. **Connotation** is the suggested or implied meaning or emotion associated with a word, beyond its literal definition.

Figurative language is language used in an imaginative way to express ideas that are not literally true. It is used for effect, such as with personification, simile, metaphor, and hyperbole.



WORD CONNECTIONS

Cognates

A cognate is a word that has the same root meaning as a word in the same or another language. The English word *consequences* comes from the Latin verb *consequi*, which means "following closely." It has the same meaning as a similar word in Spanish. Both *consecuencia* and *consequence* mean "a result or an effect of an action."

ACTIVITY 1.3 continued

8 The Check Your Understanding task allows students to compare and contrast the effects of two poets' word choices. The Writing Prompt allows students to use the information from the **graphic organizer** as textual evidence. Have students include this writing and thinking in their Reader/Writer Notebooks.

9 Last, have students think about the concept of *consequences* by **webbing**.

ASSESS

Review students' answers to the questions presented in the Check Your Understanding activity to make sure that students not only identified the emotions associated with the words they chose but also compared the effects of the words on the readers.

Use students' responses to the writing prompt to assess their comprehension of each poem and their ability to use textual evidence to support their ideas.

ADAPT

If students need additional help comparing and contrasting the impact of words, have them complete the **Venn Diagram for Writing a Comparison**. In the outside circles, students should list any differences in meaning, emotion, and effect between the two words they chose. In the inside circle, students should record any similar meanings, emotions, and effects. Tell students that they may have only similarities or differences, not both, depending on the words they chose. Once the Venn diagram is complete, have students reflect on how the similarities and/or differences help express each poet's ideas about life.

ACTIVITY 1.4

▶ PLAN

Suggested Pacing: 1–2 50-minute class periods

▶ TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the literary terms they encounter.

2 Introduce the strategy of **metacognitive markers**—specific symbols used to reflect thinking during reading and used after reading to find evidence more easily.

3 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud

Text Complexity

Overall: Accessible

Lexile: 740L

Qualitative: Low Difficulty

Task: Accessible (Understand)

TEACHER TO TEACHER

If any of your students need support with English language development, consider differentiating instruction with the corresponding ELD activities available on SpringBoard Digital. Built around the text “The Scholarship Jacket,” these activities offer a scaffolded approach to developing academic language through vocabulary study (1.4a), guided close reading (1.4b), and collaborative academic discussion (1.4c). When planning differentiation, make sure to have students return to portions of the ELA activity that provide essential practice for the Embedded Assessment.

ACTIVITY 1.4

Exploring the Personal Narrative

LEARNING STRATEGIES:
Activating Prior Knowledge,
Graphic Organizer, Note-taking,
Metacognitive Markers

My Notes

Literary Terms

A **narrative** tells a story or describes a sequence of events in an incident.

Learning Targets

- Analyze the structural components of a personal narrative.
- Write a summary examining the central incident, response, and reflection in a personal narrative.

Preview

A personal **narrative** tells a story about something that happened in the writer’s life. In this activity, you will read a personal narrative, analyze its structure and key ideas, and then write your own summary of the story.

Introducing the Strategy: Metacognitive Markers

Metacognition refers to the thinking you do about your own learning. Using metacognitive markers involves marking the text with symbols to reflect the thinking you are doing as you read. After reading, you can scan the text and use your metacognitive markers to quickly find evidence when you are talking or writing about a text. Here are the markers:

- ? Use a question mark for questions you have about the text.
- ! Use an exclamation point for a reaction to what you are reading.
- * Use an asterisk for a comment about the text.
- _ Use an underline to identify a key idea or detail in the text.

Setting a Purpose for Reading

- As you read “The Scholarship Jacket,” use metacognitive markers to interact with the text.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Marta Salinas was born in Coalinga, California, in 1949. She studied creative writing at the University of California at Irvine and has published several short stories. Her best-known story, “The Scholarship Jacket,” has appeared in many anthologies and textbooks.

Personal Narrative

The Scholarship Jacket

by Marta Salinas

1 The small Texas school that I went to had a tradition carried out every year during the eighth-grade graduation: a beautiful gold and green jacket (the school colors) was awarded to the class valedictorian, the student who had maintained the

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

W.7.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

W.7.3a: 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.

RL.7.2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

Additional Standards Addressed:

RL.7.1; RL.7.3, RL.7.4, RL.7.6; W.7.4; L.7.4b

highest grades for eight years. The **scholarship** jacket had a big gold S on the left front side and your name written in gold letters on the pocket.

2 My oldest sister, Rosie, had won the jacket a few years back, and I fully expected to also. I was fourteen and in the eighth grade. I had been a straight A student since the first grade and this last year had looked forward very much to owning that jacket. My father was a farm laborer who couldn't earn enough money to feed eight children, so when I was six I was given to my grandparents to raise. We couldn't participate in sports at school because there were registration fees, uniform costs, and trips out of town; so, even though our family was quite **agile** and athletic there would never be a school sports jacket for us. This one, the scholarship jacket, was our only chance.

3 In May, close to graduation, spring fever had struck as usual with a vengeance. No one paid any attention in class; instead we stared out the windows and at each other, wanting to speed up the last few weeks of school. I despaired every time I looked in the mirror. Pencil thin, not a curve anywhere. I was called "beanpole" and "string bean," and I knew that's what I looked like. A flat chest, no hips, and a brain; that's what I had. That really wasn't much for a fourteen-year-old to work with, I thought, as I absent-mindedly wandered from my history class to the gym. Another hour of sweating in basketball and displaying my toothpick legs was coming up. Then I remembered my P.E. shorts were still in a bag under my desk where I'd forgotten them. I had to walk all the way back and get them. Coach Thompson was a real bear if someone wasn't dressed for P.E. She had said I was a good forward and even tried to talk Grandma into letting me join the team once. Of course Grandma said no.

4 I was almost back at my classroom door when I heard voices raised in anger as if in some sort of argument. I stopped. I didn't mean to eavesdrop, I just hesitated, not knowing what to do. I needed those shorts and I was going to be late, but I didn't want to interrupt an argument between my teachers. I recognized the voices: Mr. Schmidt, my history teacher, and Mr. Boone, my math teacher. They seemed to be arguing about me. I couldn't believe it. I still remember the feeling of shock that rooted me flat against the wall as if I were trying to blend in with the graffiti written there.

5 "I refuse to do it! I don't care who her father is, her grades don't even begin to compare to Martha's. I won't lie or falsify records. Martha has a straight A-plus average and you know it." That was Mr. Schmidt and he sounded very angry. Mr. Boone's voice sounded calm and quiet.

6 "Look. Joann's father is not only on the Board, he owns the only store in town: we could say it was a close tie and—"

7 The pounding in my ears drowned out the rest of the words, only a word here and there filtered through. "... Martha is Mexican ... resign. ... won't do it ... " Mr. Schmidt came rushing out and luckily for me went down the opposite way toward the auditorium, so he didn't see me. Shaking, I waited a few minutes and then went in and grabbed my bag and fled from the room. Mr. Boone looked up when I came in but didn't say anything. To this day I don't remember if I got in trouble in P.E. for being late or how I made it through the rest of the afternoon. I went home very sad and cried into my pillow that night so Grandmother wouldn't hear me. It seemed a cruel **coincidence** that I had overheard that conversation.

8 The next day when the principal called me into his office I knew what it would be about. He looked uncomfortable and unhappy. I decided I wasn't going to make it any easier for him, so I looked him straight in the eyes. He looked away and fidgeted with the papers on his desk.

scholarship: related to money given to support a student's education

agile: nimble, quick

My Notes

Blank lined area for taking notes.

coincidence: an unexpected event that seems to happen by chance

4 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating with metacognitive markers. Evaluate whether the selected reading mode is effective.

5 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Craft and Structure (RL.7.4) What does Martha mean by "rooted" against the wall in paragraph 4? What does it mean when a plant is rooted in the earth? When Martha hears the teachers arguing, does she stand still or run away?**

2. **Key Ideas and Details (RL.7.1) What can be inferred from the conversation Martha overheard between her two teachers? What do Mr. Schmidt and Mr. Boone say? Why might be "a close tie"**

between Martha and Joann? How does Mr. Boone feel about the situation? How does Mr. Schmidt feel about the situation? How do you know?

3. **Craft and Structure (RL.7.6) Reread paragraphs 16–18. How does Martha's point of view differ from her grandfather's? In what ways do they agree? What does the principal say Martha must do to get the scholarship jacket? Why is Martha surprised at what the principal asks of her and her family? What does Martha ask her grandfather for?**

Exploring the Personal Narrative

dismay: disappointment

My Notes

9 “Martha,” he said, “there’s been a change in policy this year regarding the scholarship jacket. As you know, it has always been free.” He cleared his throat and continued. “This year the Board has decided to charge fifteen dollars, which still won’t cover the complete cost of the jacket.”

10 I stared at him in shock, and a small sound of **dismay** escaped my throat. I hadn’t expected this. He still avoided looking in my eyes.

11 “So if you are unable to pay the fifteen dollars for the jacket it will be given to the next one in line.” I didn’t need to ask who that was.

12 Standing with all the dignity I could muster, I said, “I’ll speak to my grandfather about it, sir, and let you know tomorrow.” I cried on the walk home from the bus stop. The dirt road was a quarter mile from the highway, so by the time I got home, my eyes were red and puffy.

13 “Where’s Grandpa?” I asked Grandma, looking down at the floor so she wouldn’t ask me why I’d been crying. She was sewing on a quilt as usual and didn’t look up.

14 “I think he’s out back working in the bean field.”

15 I went outside and looked out at the fields. There he was. I could see him walking between the rows, his body bent over the little plants, hoe in hand. I walked slowly out to him, trying to think how I could best ask him for the money. There was a cool breeze blowing and a sweet smell of mesquite² fruit in the air, but I didn’t appreciate it. I kicked at a dirt clod. I wanted that jacket so much. It was more than just being a valedictorian and giving a little thank you speech for the jacket on graduation night. It represented eight years of hard work and expectation. I knew I had to be honest with Grandpa; it was my only chance. He saw my shadow and looked up.

16 He waited for me to speak. I cleared my throat nervously and clasped my hands behind my back so he wouldn’t see them shaking. “Grandpa, I have a big favor to ask you,” I said in Spanish, the only language he knew. He still waited silently. I tried again. “Grandpa, this year the principal said the scholarship jacket is not going to be free. It’s going to cost fifteen dollars, and I have to take the money in tomorrow, otherwise it’ll be given to someone else.” The last words came out in an eager rush. Grandpa straightened up tiredly and leaned his chin on the hoe handle. He looked out over the field that was filled with the tiny green bean plants. I waited, desperately hoping he’d say I could have the money.

17 He turned to me and asked quietly, “What does a scholarship jacket mean?”

18 I answered quickly; maybe there was a chance. “It means you’ve earned it by having the highest grades for eight years and that’s why they’re giving it to you.” Too late I realized the significance of my words. Grandpa knew that I understood it was not a matter of money. It wasn’t that. He went back to hoeing the weeds that sprang up between the delicate little bean plants. It was a time-consuming job; sometimes the small shoots were right next to each other. Finally he spoke again as I turned to leave, crying.

19 “Then if you pay for it, Marta, it’s not a scholarship jacket, is it? Tell your principal I will not pay the fifteen dollars.”

20 I walked back to the house and locked myself in the bathroom for a long time. I was angry with Grandfather even though I knew he was right, and I was angry with the Board, whoever they were. Why did they have to change the rules just when it was my turn to win the jacket? Those were the days of belief and innocence.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. Key Ideas and Details (RL.7.1) What makes the principal suddenly change his mind in paragraph 26? How do you know? What is the principal thinking about after he tells Martha to “Wait?” Why is it important that Martha says, “. . . you’ll just have to give it to Joann?”

5. Key Ideas and Details (RL.7.3) Martha overhears and then engages in several conversations in this story. How does each

conversation move the story forward? What information does Martha get when she overhears Mr. Boone and Mr. Schmidt arguing? How does this information make her upset but at the same time more sure of herself? How is this information important in her last conversation with the principal? Martha’s second conversation with the principal makes him change his mind about charging for the jacket. Why? Why does Martha tell her grandfather the good news?

TEACHER TO TEACHER

Take time to ask students about their use of **metacognitive markers** as a way to check their comprehension. You may also want to ask them questions about the choices made and alluded to in the text.

My Notes

Handwriting lines for taking notes, including a space for the definition: vile: disgusting



- 21 It was a very sad and withdrawn girl who dragged into the principal's office the next day. This time he did look me in the eyes.
22 "What did your grandfather say?"
23 I sat very straight in my chair.
24 "He said to tell you he won't pay the fifteen dollars."
25 The principal muttered something I couldn't understand under his breath and walked over to the window. He stood looking out at something outside. He looked bigger than usual when he stood up; he was a tall, gaunt man with gray hair, and I watched the back of his head while I waited for him to speak.
26 "Why?" he finally asked. "Your grandfather has the money. He owns a two-hundred acre ranch."
27 I looked at him, forcing my eyes to stay dry. "I know, sir, but he said if I had to pay for it, then it wouldn't be a scholarship jacket." I stood up to leave. "I guess you'll just have to give it to Joann." I hadn't meant to say that, it had just slipped out. I was almost to the door when he stopped me.
28 "Martha — wait."
29 I turned and looked at him, waiting. What did he want now? I could feel my heart pounding loudly in my chest and see my blouse fluttering where my breasts should have been. Something bitter and vile tasting was coming up in my mouth; I was afraid I was going to be sick. I didn't need any sympathy speeches. He sighed loudly and went back to his big desk. He watched me, biting his lip.
30 "Okay. We'll make an exception in your case. I'll tell the Board, you'll get your jacket."
31 I could hardly believe my ears. I spoke in a trembling rush. "Oh, thank you, sir!" Suddenly I felt great. I didn't know about adrenalin in those days, but I knew something was pumping through me, making me feel as tall as the sky. I wanted to yell, jump, run the mile, do something. I ran out so I could cry in the hall where there was no one to see me.
32 At the end of the day, Mr. Schmidt winked at me and said, "I hear you're getting the scholarship jacket this year."
33 His face looked as happy and innocent as a baby's, but I knew better. Without answering I gave him a quick hug and ran to the bus. I cried on the walk home again, but this time because I was so happy. I couldn't wait to tell Grandpa and ran straight to the field. I joined him in the row where he was working, and without saying anything I crouched down and started pulling up the weeds with my hands. Grandpa worked alongside me for a few minutes, and he didn't ask what had happened. After I had a little pile of weeds between the rows, I stood up and faced him.
34 "The principal said he's making an exception for me, Grandpa, and I'm getting the jacket after all. That's after I told him what you said."
35 Grandpa didn't say anything; he just gave me a pat on the shoulder and a smile. He pulled out the crumpled red handkerchief that he always carried in his back pocket and wiped the sweat off his forehead.
36 "Better go see if your grandmother needs any help with supper."
37 I gave him a big grin. He didn't fool me. I skipped and ran back to the house whistling some silly tune.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

6. Key Ideas and Details (RL.7.1) In the last paragraph, Martha's grandfather reacts silently to her news about the jacket. If he had spoken to his granddaughter, what might he have said? What evidence in the story supports your answer? Why does Marth's grandfather smile after she says, "after I told him what you said." Why does Martha say she wasn't fooled by her grandfather?

ACTIVITY 1.4 continued

6 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

7 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text Dependent Questions boxes for suggestions.

8 After students complete their reading and text-dependent questions, ask them to discuss the incident at the center of the selection. Guide them to focus on the event that causes Martha to experience a strong emotional response and to make choices. Remind students to use evidence they identified in the text as they complete the first column of the **graphic organizer** on the next page.

9 Students should then focus on Martha's response, or how she reacts to the incident. Working in **collaborative discussion groups**, have students consider what Martha feels and the choices she makes about how to take action. Students should **skim the text** for evidence to support their ideas. Remind them of the language they have marked for their evidence as they complete the second column of the **graphic organizer**.

10 After students have completed the graphic organizer, have them continue in their discussion groups to summarize Martha's reflection at the time of the incident and what she might think back on later in life. Explain that students will not find explicit evidence for the reflections in the text but must draw on what they have learned from the narrative and from their own experiences.

ACTIVITY 1.4 continued

Exploring the Personal Narrative

My Notes

Second Read

- Reread the personal narrative to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What does Martha mean by “rooted” against the wall in paragraph 4?

She is stuck or frozen in place, as if she were a tree. She is so shocked by what she overhears that she can't move. RL.7.4

2. **Key Ideas and Details:** What can be inferred from the conversation Martha overheard between her two teachers?

Martha might lose the scholarship jacket to a girl whose grades are not as good but whose father is an important man in the community. RL.7.1

3. **Craft and Structure:** Reread paragraphs 16–18. Compare and contrast Martha's point of view about the scholarship jacket with her grandfather's. Include details from the text that reveal each character's point of view.

Martha wants the jacket at any price, but her grandfather won't pay. Martha is angry, but both she and her grandfather recognize the unfairness of being asked to pay for the jacket. RL.7.6

4. **Key Ideas and Details:** What makes the principal suddenly change his mind in paragraph 30? How do you know?

Perhaps the principal realizes he is being unfair when Martha tells him what her grandfather said. Or he is ashamed once he realizes that Martha knows about the plan to give the jacket to Joann. RL.7.1

5. **Key Ideas and Details:** Martha overhears and then engages in several conversations in this story. How does each conversation move the story forward?

Martha overhears a conversation that sets the conflict in motion. The conversation with the principal complicates the plot because Martha now knows she will not be given what she deserves. Her conversation with her grandfather confirms that she should not have to pay for what she has earned. Her next confrontation with the principal is the climax of the story in which the principal acts upon what he knows is not right by telling Martha she will get the jacket. Her last conversation with her grandfather resolves the story. RL.7.3

6. **Key Ideas and Details:** In the last paragraph, Martha’s grandfather reacts silently to her news about the jacket. If he had spoken to his granddaughter, what might he have said? What evidence in the story supports your answer?

He might have said, “I knew it would all work out for the best” or “I am very glad that your teachers decided to do the right thing.” It is clear when he pats Martha that he loves his granddaughter, but he is a man of few words. RL.7.1

Working from the Text

7. A personal narrative may follow this structure:

- Incident: The central piece of action that is the focus of the narrative.
- Response: The immediate emotions and actions associated with the incident.
- Reflection: A description that explores the significance of the incident.

During class discussion, use the graphic organizer to take notes on the key parts of “The Scholarship Jacket.” Use your metacognitive markers to help locate textual evidence that supports your ideas.

Incident (what happened)	Response (the narrator’s feelings and actions associated with the incident)	Reflection (the lessons the narrator learned from this experience)
The narrator is told she must pay for this year’s scholarship jacket, when it had always been free before.	She feels disappointed and upset by the injustice of the situation, but she works hard to maintain her dignity. She asks her grandfather for the money and feels angry but also understanding when he refuses to pay for the jacket.	The incident showed Martha that sometimes people, like her principal, need to be challenged to do the right thing. Also, her grandfather helped Martha remember that hard work pays off and accomplishments like the scholarship jacket must be earned, not bought.

Check Your Understanding

Choose one column of your graphic organizer— Incident, Response, or Reflection. Explain how you were able to locate evidence from the story to complete the column.

Writing to Sources: Explanatory Text

Using the information from your class discussion and the graphic organizer, write a short summary analyzing what the narrator learns from the incident in the story. Be sure to:

- Describe what happens, how the narrator responds, and what she learns from the events in the story.
- Cite specific details from the story.

My Notes

ACTIVITY 1.4 continued

11 The Check Your Understanding task asks students to explain how they used metacognitive markers and their understanding of incident, response, or reflection to identify textual evidence.

The Writing Prompt allows students to analyze the different components of a personal narrative and to present their analyses in the form of a summary.

12 Have students use their Reader/Writer Notebooks for this activity. It will be a preparation for the timed writing they will need to do later.

TEACHER TO TEACHER

For Embedded Assessment 1, students could explore the topic they select for their personal narrative. **Writing to Sources** here is a part of the **brainstorming** and **drafting** process and it could be done as homework. After students have written, have them share their ideas in a collaborative **group discussion**.

ASSESS

Students’ explanations in the Check Your Understanding response should show that they know how to utilize metacognitive markers and that they understand the definitions of the different components of a personal narrative. Students should then use this information to support their summaries from the Explanatory Writing Prompt.

ADAPT

If students need additional help understanding how to identify textual evidence, have pairs work together to compare the metacognitive markers they used while reading the text. Have partners discuss their comments and reactions and where they underlined similar and different key details. Have students add textual evidence to their graphic organizers or revise details based on what they discovered during their discussion. Then have pairs work together to draft a summary for the Explanatory Writing Prompt.

WORD CONNECTIONS

Roots and Affixes

Reflection comes from the Latin prefix *re-* (“back”) and the root *flectere* (“to bend”), so it carries the meaning of “bending or turning back.” When you reflect, you turn your thoughts back to think again about a subject.

▶ PLAN

Materials: writing prompt responses from Activity 1.4

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Introduce the topic by writing this sentence from “The Scholarship Jacket” on the board: “It was a very sad and withdrawn girl who dragged into the principal’s office the next day.”

2 Circle the apostrophe and *s* at the end of the word *principal’s*. Point out that this suffix (*’s*) tells readers that the office belongs to the principal. *Principal’s* is a possessive noun. Clarify that *possessive* is another way of saying that something belongs to, or is owned by, someone or something. Provide additional examples if needed.

3 Read aloud, or have a student read aloud, the introduction under Using Possessive Nouns.

TEACHER TO TEACHER

Forming and using possessives is addressed in a third-grade standard (L.3.2d), so your students may not require extra support with this concept in seventh grade. However, many writers continue to struggle with forming possessives well beyond third grade. Consider formatively assessing your students’ understanding of how to punctuate possessive nouns by showing examples of mistakes from real-world texts, like social media posts or advertising signage, and asking them to work individually or in pairs to identify the errors and to explain how they would correct them.

4 Have a student volunteer read aloud the annotation instructions in Student Step 1. Read the first two sentences of the excerpt and use a **think aloud** to model which words to annotate. Point out that the word *don’t* has an apostrophe, but you are only underlining words that end in an apostrophe and the letter *s* (e.g., *Martha’s*).

Language Checkpoint:
Using Possessive Nouns

Learning Targets

- Understand how to form possessive nouns correctly using apostrophes.
- Revise writing to check for correct use of possessive nouns.

Using Possessive Nouns

Part of being a strong writer is knowing how to follow certain grammatical conventions in your writing, and knowing how to check for correct grammar, spelling, and punctuation when revising your work. In this activity, you’ll take a close look at how to form possessive nouns.

Possessive nouns show ownership or belonging. For example, in “The Scholarship Jacket,” the character Martha lives on her *grandparents’* ranch. The word *grandparents’* is a possessive noun showing that the ranch belongs to, or is owned by, Martha’s grandparents.

1. Read the following excerpt from “The Scholarship Jacket” by Marta Salinas. Mark the words that end in an apostrophe + *s* (for example, *author’s*).

“I refuse to do it! I don’t care who her father is, her grades don’t even begin to compare to **Martha’s**. I won’t lie or falsify records. Martha has a straight A-plus average and you know it.” That was Mr. Schmidt and he sounded very angry. **Mr. Boone’s** voice sounded calm and quiet.

“Look, **Joann’s** father is not only on the Board, he owns the only store in town: we could say it was a close tie and—”

2. Read this excerpt from a student’s analysis of “The Scholarship Jacket” and underline words that end in an apostrophe + *s* (for example, *author’s*) or an *s* + an apostrophe (for example, *authors’*):

In Marta **Salinas’s** story, the main character learns to appreciate her **grandparents’** values about the importance of hard work. The conflict in the story begins when Martha overhears her **teachers’** argument in the hallway about which student should receive the scholarship jacket.

3. In these excerpts, the words *Martha’s*, *Mr. Boone’s*, *Joann’s*, *Salinas’s*, *grandparents’*, and *teachers’* are possessive nouns. In other words, something belongs to these people. With a partner, try to determine what belongs to each of the possessive nouns in the excerpts.

Martha’s ____grades

Mr. Boone’s ____voice

Joann’s ____father

[Marta] Salinas’s ____story

grandparents’ ____values

teachers’ ____argument

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

L.7.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.7.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

W.7.5: 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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7 here.)

4. What do you notice about the placement of the apostrophe in each of these nouns? With a partner, try to explain the pattern for using apostrophes with possessive nouns.

When the noun is singular, the apostrophe comes before the s. When the noun is plural, the apostrophe comes after the s.

Forming Possessive Nouns

Even professional writers sometimes make mistakes with punctuation. One of the most common punctuation mishaps is putting an apostrophe in the wrong place in a possessive noun or leaving it out altogether. Mastering the skill of forming possessive nouns will help make your writing clear and polished.

Regular Nouns

With a few exceptions, possessive nouns are formed in English by:

- adding an apostrophe + s to the end of a singular noun, as in *the student's pencil*
- adding an apostrophe to the end of a plural noun, as in *the students' desks*

5. Look at the examples of singular and plural nouns in the chart below. In the blank spaces, write the correct possessive noun. In the last two rows, add your own examples.

Singular Noun	Singular Possessive Noun	Plural Noun	Plural Possessive Noun
student	student's	students	students'
teacher	teacher's	teachers	teachers'
Grandpa	Grandpa's	grandparents	grandparents'
city	city's	cities	cities'
friend	friend's	friends	friends'

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LC 1.4 continued

5 Have students read and annotate the rest of the Student Step 1 excerpt. Then have them annotate the Student Step 2 excerpt. When they finish, ask them to compare their annotations with a partner. Then call on volunteers to tell the class which words they underlined. Write the words on the board: *Martha's*, *Mr. Boone's*, *Joann's*, *Salinas's*, *grandparents'*, and *teachers'*.

6 Explain that the apostrophes, along with context clues, help readers know that these words are possessive nouns.

7 Read aloud the sentence with the first possessive noun (*Martha's*) and work with the class to figure out what item belongs to Martha (*grades*). Then have students work in pairs to repeat this process for the remaining possessives in Student Step 3. When they finish, help them complete Student Step 4 by guiding them to think about the pattern, or rule, for placing apostrophes in possessive nouns.

8 Have students read the Forming Possessive Nouns section and emphasize that they can avoid misplacing apostrophes in their writing by learning a few rules. Read the rules aloud, pausing after each bullet point to elicit additional examples.

TEACHER TO TEACHER

To reinforce the rules for forming possessives, consider borrowing objects from a few students—like pencils or notebooks—and having the class answer the question “Whose *pencil* is this?” Write their responses on the board (e.g., “It’s Malia’s pencil.”), emphasizing where to place apostrophes.

9 Guide students to complete the chart in Student Step 5. Remind them to add their own examples to the final two rows.

10 Help students understand how to form the possessive of irregular plural nouns, like *children*. Model filling out a few cells of the chart in Student Step 6 and then have them work in pairs to complete the rest.

11 Encourage students to practice forming possessives by collaboratively writing a very short story. As they write, circulate to make sure they are forming possessives using some of the nouns from the list. If time allows, have a few pairs read their stories aloud.

12 Move to the Revising section and remind students that checking for correct use of apostrophes is an important step when editing. Have them read the paragraph, annotating the corrections they would make.

Language Checkpoint: Using Possessive Nouns

Irregular Plural Nouns

Sometimes plural nouns are irregular, so they don't end in *s*. For these irregular plural nouns, form the possessive by:

- adding an apostrophe + *s* to the end of the irregular plural, as in *the children's balloons*

6. Look at the examples in the chart below. Add the corresponding singular possessive noun, irregular plural noun, and irregular plural possessive noun to each of the blank spaces. Then try to think of one more example to add to the final row.

Singular Noun	Singular Possessive Noun	Irregular Plural Noun	Irregular Plural Possessive Noun
child	child's	children	children's
woman	woman's	women	women's
man	man's	men	men's
person	person's	people	people's
goose	goose's	geese	geese's

7. Work with a partner to tell a story using possessive nouns. Try to use as many nouns as you can from the list below. As you say each word from the list, cross it off:

coincidence	argument	toes	scholarship
grades	intelligence	homework	dismay
fruits	tradition	team	coach
eyes	classmate	school	

Revising

Read the paragraph below taken from a student's analysis essay about "The Scholarship Jacket." Work with a partner to check whether possessive nouns and apostrophes are used correctly. Circle any mistakes you notice and then mark the text to show how you would correct the mistakes.

[1] The main incident in the short story "The Scholarship Jacket" happens when Martha is told she has to pay for this years scholarship jacket, even though it is supposed to be earned by having good grades. [2] She is angry and upset by her principals request for \$15, and then she becomes even more upset by her grandfathers refusal to give her the money. [3] Even though she knows deep down that her grandfather is right and that she should not have to pay for something she earned through hard work, she still feels frustrated about the situation. [4] When Martha repeats her grandfathers words to the principal, saying "...if I had to pay for it, then it wouldn't be a scholarship jacket," the principal is forced to confront the truth. [5] He changes his mind and decides to "make an exception" for Martha, going against the Board's unethical decision. [6] In the end, Martha learns that scholarship jacket's are less important than doing what is right.

Check Your Understanding

Imagine you are editing a classmate's writing, and you notice the following sentences.

The character's opinions clash from the beginning of the story. Mr. Boones mild-mannered reaction to the Boards decision makes Mr. Schmidt very upset.

In your own words, write an explanation so that your classmate understands the mistakes and how to correct them. Then add a question to your Editing Checklist to remind yourself to check for possessive nouns and apostrophes.

Possible response: A plural possessive noun should have an apostrophe after the final *s*, unless the noun is an irregular plural. A singular noun should have an apostrophe before the final *s*.

Practice

Return to the summary you wrote in Activity 1.4 and check it for correct use of possessive nouns. Work with a partner to:

- Circle any possessive nouns.
- Check for correct placement of apostrophes.
- Add two more details using sentences with possessive nouns.

LC 1.4 continued

13 Direct students to the Check Your Understanding task. Make sure their explanatory statements show that they understand the rules for forming possessives, rather than just stating what is incorrect.

14 Have students return to their writing prompt responses from Activity 1.4 to check for correct use of possessive nouns.

ASSESS

Responses to the Check Your Understanding task should show that students understand the underlying rules, not just that they understand the mistake. For example, “The word *characters* should have an apostrophe after the *s* because it is possessive and there’s more than one character.”

Students’ completed charts and revised paragraphs should also show that they are able to apply the rules for forming possessives correctly and consistently.

ADAPT

If students need additional practice using possessive nouns, have them read “Huveane and Clay People” from the second half of this unit. It is a short text with several examples of possessive nouns. Guide students to understand what makes the nouns possessive and how the possessives are formed. Have them rewrite the story in their own words, using possessive nouns where appropriate.

ACTIVITY 1.5

▶ PLAN

Suggested Pacing: 2 50-minute class periods

▶ TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the Literary Terms they encounter.

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud



Text Complexity

Overall: Complex

Lexile: 930L

Qualitative: Low Difficulty

Task: Moderate (Analyze)

TEACHER TO TEACHER

Ask students who do not understand sensory details and/or figurative language to break the terms apart; for example, consider each term and even the word families of *sens-* and *figur-*.

ACTIVITY 1.5

Analyzing Language

LEARNING STRATEGIES:

Shared Reading, Marking the Text, Graphic Organizer, Summarizing, Brainstorming, Drafting

Literary Terms

Sensory details are language that appeals to one or more of the five senses—sight, hearing, touch, taste, and smell.

Characterization is the methods a writer uses to develop characters, for example through description, actions, and dialogue.



WORD CONNECTIONS

Etymology

Etymology is the study of the origin of words. Many English words come from other languages, including Latin, German, and Greek. Knowing a word's etymology can help you determine the meanings of unfamiliar words. The word **fanatic** comes from the Latin word for "temple." A fanatic was someone "in the temple" or "inspired by divinity."

Learning Targets

- Analyze a personal narrative for multiple incidents and responses.
- Analyze how the language of a personal narrative shapes the development of characters and events.
- Write a personal narrative that includes an incident, response, and reflection.

Preview

In this activity, you will read an excerpt from a memoir and examine how the author uses **sensory details** and figurative language for **characterization**.

Setting a Purpose for Reading

- In this text, you will find multiple incidents and responses. Mark the text with a number 1 for an incident and a number 2 for the narrator's response to that incident.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Walter Dean Myers began writing when he was a child. He published his first book, *Where Does the Day Go?*, in 1969. Over the next four decades, he wrote many books for children and young adults, two of which — *Scorpions* and *Somewhere in the Darkness* — received Newbery Honors. His stories focus on the challenges and triumphs of growing up in a difficult environment. His memoir, *Bad Boy*, reveals how he overcame racial challenges and his own shortcomings to become a very successful author.

Memoir

From **Bad Boy**

by Walter Dean Myers

1 By September and the opening of school I was deep into sports and became a baseball fanatic. Along with the pleasure of playing baseball there was the joy of identifying with the ballplayers. I loved the Dodgers. Maybe it was because Mama loved the Dodgers and especially Jackie Robinson. All summer long, kids playing punchball—hitting a pink “Spaldeen” ball with your fist and then running bases drawn in chalk on the streets—had tried to steal home to copy Robinson. We even changed the rules of stoop ball, of which I was the absolute King of the World, to include bases when more than one kid played. You played stoop ball by throwing the ball against the steps of a brownstone. The ball coming off the steps had to clear the sidewalk and land in the street. If it landed before being caught, you could run the bases. My speed and ability to judge distances made me an excellent fielder. We did occasionally play actual baseball, but not enough kids had gloves to make a good game.

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

RI.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.7.3: Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

W.7.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

W.7.3a: 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.

2 My new school was Public School 43 on 128th Street and Amsterdam Avenue, across from the Transit Authority bus terminal. Mrs. Conway was my teacher, and it took me one day to get into trouble with her.

3 In the elementary grades I attended, reading was taught by having kids stand up one at a time and read aloud. Mrs. Conway had us up and reading as soon as the readers had been handed out. When it came to be my turn, I was anxious to show my skills. I read quickly, and there was a chorus of laughter in response. They were laughing at my speech.

4 "Slow down and try it again," Mrs. Conway said.

5 I slowed my speech down and started reading from the top of the page. Johnny Brown started laughing immediately. Johnny always had something to say to make the class laugh. I threw the book sidearm and watched it hit his desk and bounce across the room.

6 "Don't you dare throw a book in my classroom!" Mrs. Conway, red-faced, screamed. "Into the closet! Into the closet!"

7 I had to stand in the closet for the rest of the morning. That afternoon Mrs. Conway divided the class into reading groups. I was put into the slowest group. I stayed there until the next week, when the whole class was given a spelling test and I scored the highest grade. Mrs. Conway asked me to read in front of the class again.

8 I looked at Johnny Brown as I headed for the front of the class. He had this glint in his eye, and I knew he was going to laugh. I opened my mouth, and he put his hand across his mouth to hold his laugh in. I went across to where he sat and hit him right on the back of the hand he held over his mouth. I was sent to the principal's office and had to stay after school and wash blackboards. Later in the year it would be Johnny Brown who would be in Mrs. Conway's doghouse for not doing his homework, with her screaming at him that he couldn't be a comedian all his life. He went on to become a television comedian and is still doing well.

9 Being good in class was not easy for me. I had a need to fill up all the spaces in my life, with activity, with talking, sometimes with purely imagined scenarios that would dance through my mind, occupying me while some other student was at the blackboard. I did want to get good marks in school, but they were never of major importance to me, except in the sense of "winning" the best grade in a subject. My filling up the spaces, however, kept me in trouble. I would blurt out answers to Mrs. Conway's questions even when I was told to keep quiet, or I might roll a marble across my desk if she was on the other side of the room.

10 The other thing that got me in trouble was my speech. I couldn't hear that I was speaking badly, and I wasn't sure that the other kids did, but I knew they often laughed when it was my turn to speak. After a while I would tense up anytime Mrs. Conway called on me. I threw my books across that classroom enough times for Mrs. Conway to stop my reading once and for all.

11 But when the class was given the assignment to write a poem, she did read mine. She said that she liked it very much.

12 "I don't think he wrote that poem," Sidney Aronofsky volunteered.

13 I gave Sidney Aronofsky the biggest punch he ever had in the back of his big head and was sent to the closet. After the incident with Sidney, Mrs. Conway said that she had had quite enough of me and that I would not be allowed to participate

My Notes

Handwriting practice lines for notes.

glint: a spark of light

Handwriting practice lines for notes.

3 As students are reading, monitor their progress. Be sure they are engaged with the text and labeling the multiple incidents and responses in the story. Evaluate whether the selected reading mode is effective.

4 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

COLLEGE AND CAREER READINESS STANDARDS

Additional Standards Addressed:

RI.7.2; RI.7.4; RI.7.6; RI.7.10; W.7.3b; W.7.3c; W.7.4; W.7.10; L.7.1a; L.7.4a; L.7.4b; L.7.4c; L.7.6

TEACHER TO TEACHER

Use the examples below to help reinforce students' recognition of incident and response.

- Walter reads aloud and students laugh at him; he gets angry and throws a book at Johnny.
- Before his next read aloud, Walter sees Johnny starting to laugh and he throws the book at him.
- Walter writes a poem and punches Sidney when he accuses him of not writing the poem.
- Walter begins reading *East o' the Sun and West o' the Moon* and asks to take it home. He realizes that he likes reading.

Analyzing Language

ACTIVITY 1.5 continued

My Notes

Blank lined area for taking notes.

in any class activity until I brought my mother to school. I knew that meant a beating. That evening I thought about telling Mama that the teacher wanted to see her, but I didn't get up the nerve. I didn't get it up the next day, either. In the meantime, I had to sit in the back of the room, and no kid was allowed to sit near me. I brought some comic books to school and read them under my desk.

14 Mrs. Conway was an enormously hippy woman. She moved slowly and always had a scowl on her face. She reminded me of a great white turtle with just a dash of rouge and a touch of eye shadow. It was not a pretty sight. But somehow she made it all the way from the front of the room to the back, where I sat reading a comic, without my hearing her. She snatched the comic from me and tore it up. She dropped all the pieces on my desk, then made me pick them up and take them to the garbage can while the class laughed.

15 Then she went to her closet, snatched out a book, and put it in front of me.

16 "You are," she sputtered, "a bad boy. A very bad boy. You cannot join the rest of the class until your mother comes in." She was furious, and I was embarrassed.

17 "And if you're going to sit back here and read, you might as well read something worthwhile," she snapped.

18 I didn't touch the book in front of me until she had made her way back to the front of the class and was going on about something in long division. The title of the book was *East o' the Sun and the West o' the Moon*. It was a collection of Norwegian fairy tales, and I read the first one. At the end of the day, I asked Mrs. Conway if I could take the book home.

19 She looked at me a long time and then said no, I couldn't. But I could read it every day in class if I behaved myself. I promised I would. For the rest of the week I read that book. It was the best book I had ever read. When I told Mrs. Conway I had finished, she asked me what I liked about the book, and I told her. The stories were full of magic events and interesting people and witches and strange places. It differed from *Mystery Rides the Rails*, the *Bobbsey Twins*, and a few *Honeybunch* books I had come across.

20 I realized I liked books, and I liked reading. Reading a book was not so much like entering a different world—it was like discovering a different language. It was a language clearer than the one I spoke, and clearer than the one I heard around me. What the books said was, as in the case of *East o' the Sun*, interesting, but the idea that I could enter this world at any time I chose was even more attractive. The "me" who read the books, who followed the adventures, seemed more the real me than the "me" who played ball in the streets.

21 Mrs. Conway gave me another book to read in class and, because it was the weekend, allowed me to take it home to read. From that day on I liked Mrs. Conway.

22 I still didn't get to read aloud in class, but when we had a class assignment to write a poem, she would read mine. At the end of the year I got my best report card ever, including a glorious Needs Improvement in conduct.

23 It was also the golden anniversary of the school, and the school magazine used one of my poems. It was on the first page of the Jubilee Issue, and it was called "My Mother." When I saw it, I ran all the way home to show Mama.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Key Ideas and Details (RI.7.1) Reread paragraphs 9–10. What were the main causes of the narrator's bad behavior?** What does the phrase "filling up all the spaces" mean to the narrator? How would this get him into trouble? Why is it important that the narrator couldn't hear that he was "speaking badly?"

2. **Craft and Structure (RI.7.4) Reread paragraph 14. What is the metaphor in this paragraph, and**

how does it help characterize Mrs. Conway? What images of Mrs. Conway's body does the narrator mention? How would these details make her look strange?

3. **Key Ideas and Details (RI.7.1) Reread paragraph 20. Based on what the narrator says and what you know about his character, why might books and reading be so important to him?** How does Walter indicate that the world of books is more satisfying than the world he lived in? What does the world of books offer him?

TEACHER TO TEACHER

You may want to create a bulletin board of Choices by having students work in partners or small groups to copy an examples from the reading passage onto a piece of computer paper. They can color code their examples by writing the choice in black, the character who made it in red, the consequence in green, and the effect it has on the character’s growth in blue.

Mr. Irwin Lasher

1 My new school, the new P.S. 125, was quite close to my house. It was located on 123rd Street, right across from Morningside Park between Morningside and Amsterdam Avenues. The school was ultramodern for the day, with table and chairs that could be arranged any way the teacher wanted instead of the rigid desks nailed to the floor we had been used to having. I was in class 6–2 and had my first male teacher, Mr. Irwin Lasher.

2 “You’re in my class for a reason,” he said as I sat at the side of his desk. “Do you know what the reason is?”

3 “Because I was promoted to the sixth grade?” I asked.

4 “Because you have a history of fighting your teachers,” he said. “And I’m telling you right now, I won’t tolerate any fighting in my class for any reason. Do you understand.

5 “Yes.”

6 “You’re a bright boy, and that’s what you’re going to be in this class.”

7 My fight with Mr. Lasher didn’t happen until the third day, and in a way it wasn’t really my fault. We were going up the stairs, and I decided that, when his back was turned, I would pretend that I was trying to kick him. All right, he paused on the staircase landing before leading us to our floor and the kick that was supposed to delight my classmates by just missing the teacher hit him squarely in the backside. He turned quickly and started toward me. Before I realized it, I was swinging at him wildly.

8 Mr. Lasher had been in World War II and had fought in the Battle of the Bulge. He didn’t have much trouble handling me. He sat me in a corner of the classroom and said that he would see me after class. I imagined he would send a note home, and that my mother would have to come to school. I was already practicing what I would say to her when I gave her the note. But instead of sending a note home, he came home with me! Down the street we came, my white teacher and me, with all my friends looking at me and a few asking if it meant I was going to get a beating. I thought it probably would, but I didn’t give them the satisfaction of an answer. Mama was sitting on the park bench across from our house when I came down the street with Mr. Lasher firmly holding my hand.

9 “Mrs. Myers, I had a little problem with Walter today that I think you should know about,” he said, sitting next to her on the bench.

10 He called Mama by my last name, not knowing that I was an informal adoptee. Her last name was Dean, of course, but she didn’t go into it. Mr. Lasher quietly explained to my mother that all the tests I had taken **indicated** that I was quite smart, but that I was going to throw it all away because of my behavior.

11 “We need more smart Negro boys,” he said. “We don’t need tough Negro boys.”

12 Mr. Lasher did two important things that year. The first was that he took me out of class one day per week and put me in speech therapy for the entire day. The second thing he did was to convince me that my good reading ability and good test scores made me special.

13 He put me in charge of anything that needed a leader and made me coach the slower kids in reading. At the end of the year I was the one student in his class whom he recommended for placement in a rapid advancement class in junior high school.

My Notes

indicated: showed, suggested

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SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. Craft and Structure (RI.7.4) In paragraph 22, what word does the narrator use to describe his “Needs Improvement” mark on his report card? What does that word choice convey to the reader? What does conduct mean? If “Needs Improvement” is “glorious,” what is he used to getting in conduct?

5. Key Ideas and Details (RI.7.3) Review your annotations for the incidents and responses in the story. How do these events shape the narrator’s character over the course of the story? Support your ideas with details from the text. Why does Walter do poorly in school? What aspects of Walter’s personality get him into trouble? What aspects make him successful in school? How do the two teachers influence Walter’s character development?

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ACTIVITY 1.5 continued

5 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

6 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text Dependent Questions boxes for suggestions.

7 Encourage students to read the text-dependent questions carefully to identify the sections of text they should reread to find the answer. To help English learners and other students who may have difficulty with this activity, encourage student **conferencing**. Have students work in pairs to identify any gaps in understanding they have about the questions. Then have them join another pair of students to try to fill those gaps and formulate responses to the text-dependent questions.

ACTIVITY 1.5 continued

Analyzing Language

My Notes

14 With Mr. Lasher my grades improved significantly. I was either first or second in every subject, and he even gave me a Satisfactory in conduct. As the tallest boy in the sixth grade, I was on the honor guard and was scheduled to carry the flag at the graduation exercises, an honor I almost missed because of God's revenge. . . .

Second Read

- Reread the personal narrative to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
- 1. Key Ideas and Details:** Reread paragraphs 9–10. What were the main causes of the narrator's bad behavior?
The narrator has trouble keeping still and quiet. He feels anxious about his speech problems and reacts to his anxiety and embarrassment by lashing out at his peers when they laughed at him. RI.7.1
 - 2. Craft and Structure:** What is the metaphor in paragraph 14, and how does it help characterize Mrs. Conway?
The metaphor of "a great white turtle" paints Mrs. Conway as slow but persistent, and perhaps unattractive. RI.7.4
 - 3. Key Ideas and Details:** Reread paragraph 20. Based on what the narrator says and what you know about his character, why might books and reading be so important to him?
Because of his sensitivity about his speech, and his impulsiveness, Walter's relation to the real world is full of trouble and tension; the world of books filled the spaces at any time with adventures. RI.7.1
 - 4. Craft and Structure:** In paragraph 22, what word does the narrator use to describe his "Needs Improvement" mark on his report card? What does that word choice convey to the reader?
He uses the word "glorious" to describe the mark. It conveys great happiness. The narrator is delighted because "needing improvement" is the best mark he has ever received. RI.7.4
 - 5. Key Ideas and Details:** Review your annotations for the incidents and responses in the story. How do these events shape the narrator's character over the course of the story? Support your ideas with details from the text.
Each event seems like a setback, but the narrator learns something. For example, he is embarrassed and upset when Mrs. Conway takes away his comic book, but she gives him a "worthwhile" book to read instead. He learns that he loves to read. Kicking Mr. Lasher results in the conversation with Mama, which is a turning point in Walter's life. RI.7.3

Working from the Text

6. Complete the graphic organizer to trace the central incidents, response, reflection, and characterization in the story.

Organization	Sequence of Events Using Transitions of Time	Character Traits Revealed	Textual Evidence for Character Traits
Incident: Summarize the central incidents that take place in the first part of the story.	In the beginning of the story, Walter gets in trouble at school because his speech makes others laugh at him and he loses his temper.	Walter: impulsive, easily distracted, has a temper, strong in reading and writing but struggles with speaking Mrs. Conway: grumpy, strict, fair	Walter: "I gave Sidney Aronofsky the biggest punch ever had . . ."; "I had a need to fill up all the spaces . . . with activity"; the school magazine used his poem Mrs. Conway: "had a scowl on her face"; encouraged Walter's love of reading
Response: In the second part of the story, what is the main result of the incidents from the beginning of the story?	Then, because Walter is smart but impulsive, he is placed in Mr. Lasher's class and has to make a decision about his behavior.	helpful leader	"He put me in charge of anything that needed a leader and made me coach the slower kids in reading."
Reflection: How does the narrator change or grow by the end of the story?	Finally, Walter realizes that he can be a smart boy and behave himself. His grades and behavior improve. He is even recommended for advanced placement and selected to carry the flag at eighth-grade graduation.	proud	"I was either first or second in every subject, and he even gave me a Satisfactory in conduct."

7. Use the graphic organizer above to write a paragraph explaining how the events and characters with which Walter interacts influence him.

Check Your Understanding

Share with the class your examples of sensory details and figurative language, as well as your explanation of how this language helps you visualize the characters and events in the story. Then listen to others as they present their ideas, and note how their responses are similar to or different from yours.

8 After students respond to the text-dependent questions, ask them to record the events on the **graphic organizer**. Working in collaborative **discussion groups**, have students discuss the choices and character traits associated with each event. Students should **skim the text** for evidence to support the inferences made regarding character traits and attitude. Remind them of the language they have marked for this evidence. Then have them return to the text once again to find examples of sensory details or figurative language.

9 Review and discuss the use of transitions for time, and have students **brainstorm** additional transitions and record them in their Reader/Writer Notebooks. As students add to their notebooks, add these transitions to the Word Wall.

ACTIVITY 1.5 continued

10 Discuss the Language and Writer’s Craft activity with students. Have them complete the practice sentences using transitions and parallel structure. Then direct them to incorporate the use of transitions and parallel structure to create sentence variety in their summaries.

11 Finally, have students respond to the Writing Prompt. Specifically, point out that they should write from the first-person point of view and address all the “be sure to” points. Give students a specific time frame in which to write; consider extending the writing prompt into homework.

12 Ask students to mark their drafts by highlighting and marking the text for each “be sure to” component.

ASSESS

Listen for students to provide at least one example of a sensory detail and one example of figurative language. Students’ explanations for their examples should illustrate how an author’s particular way of using language develops readers’ understanding of a character or event. Then check students’ responses to the Narrative Writing Prompt to ensure that they have successfully included figurative language and/or sensory details in their personal narratives.

ADAPT

If students need additional help identifying sensory details or figurative language and explaining how they develop readers’ understanding of characters or events, direct them to reread the description of Mrs. Conway in paragraph 14. Have students record the sensory details and figurative language used to describe this character. Then ask students to reflect on what these details say about Mrs. Conway.

If students need help responding to the Narrative Writing Prompt, have partners brainstorm choices and consequences they might face at school. Then have partners come up with at least one sensory detail and one use of figurative language to describe one of the choices. Students can use this information to draft their personal narratives.

Analyzing Language

ACTIVITY 1.5
continued



INDEPENDENT READING LINK

Read and Connect

In your Reader/Writer Notebook, note the incidents, responses, and reflections you’ve noticed in your independent reading text. Also, look for examples of sensory details and figurative language. Make connections between your independent reading and *Bad Boy*. Compare and contrast the texts’ use of sensory details and figurative language. Write a paragraph in your Independent Reading Log about how the authors’ use of language helps develop the plots, characters, and themes.

My Notes

8. Review the text and locate examples of sensory details and figurative language. How does this language help you visualize the characters and events in the story?

Images of Mrs. Conway as a giant turtle and “scenarios” that “dance” through the narrator’s mind help readers imagine the narrator as a smart, creative kid who is stuck in place he does not want to be.

Language and Writer’s Craft: Sentence Variety

One way to vary sentence types is to add transitions. **Transitions** help the reader understand a change in time or place. Transitions for a narrative may include words and phrases, such as *in the beginning*, *then*, *next*, *after*, *later*, *in the end*, and *finally*. Each transition is followed by a comma.

Example: At first, Mrs. Conway does not allow Walter to take a book home. Later, she does when she sees how much Walter enjoys reading.

In addition to using transitions to create sentence variety, consider using **parallel sentence structure**. Parallel sentence structure uses the same pattern of words to show that two or more ideas have equal importance.

Example: Walter throws a book, hits another student, and blurts out answers. [The underlined phrases are parallel because each starts with an action verb and ends with a direct object that is a noun.]

PRACTICE Rewrite the following sentences by adding a transition to the beginning of the second sentence and using parallel structure to finish the third sentence.

At the beginning of the story, Walter is impulsive, and he does not think before he acts. _____, his teachers help him. They _____, _____, and _____.

Then return to your short summary from Activity 1.4 and check for places where you could vary sentence types by adding transitions or using parallel sentence structure.

Narrative Writing Prompt

Think about all of the choices you can make in a school day. Brainstorm some of the choices you make at school and the consequences you face as a result.

Using your brainstorm, think of a specific time you had to make a choice at school. Write a short personal narrative with an incident, response, and reflection. Be sure to:

- Use transitions to organize the incident, response, and reflection.
- Use sensory details and/or figurative language.
- Incorporate parallel sentence structure.
- Check to make sure you have correctly spelled and punctuated possessive nouns and pronouns.

Timed Writing: Choosing a Topic and Drafting a Personal Narrative

ACTIVITY
1.6

ACTIVITY 1.6

PLAN

Materials: access to computers if possible
Suggested Pacing: 1 or 2 50-minute class periods

TEACH

1 Clarify and discuss the roles of the members of a **writing group**. Place students in groups of three (if three aren't possible, add another listener to the group), rotating responsibilities. Review the strategy of **sharing and responding**; locate this on the Writing as a Process chart (Activity 1.2).

Learning Targets

- Analyze the elements of, and respond to, a writing prompt.
- Identify and apply roles within a writing group while sharing and responding to draft texts.
- Use transitions to create internal and external coherence in a written text.

LEARNING STRATEGIES:
 Marking the Text, Writing Groups

Writing Groups

During the writing process, you can get feedback for revision in a writing group. All members of a writing group work collaboratively to respond to one another's writing and to help each other through the revision process by asking clarifying questions. Writing groups use sharing and responding as a revision strategy to communicate with another person or a small group of peers about suggestions in order to improve writing. It is the responsibility of the members of the writing group to help each other develop quality writing.

My Notes

Writing Group Roles

Role	Guidelines	Response Starters
<p>The reader: Reads the text silently, then aloud. Begins the conversation after reading.</p>	<p>The reader's purpose is to share an understanding of the writer's words. The reader sees the physical structure of the draft and may comment on that as well. The reader follows all listeners' guidelines as well.</p>	<p>Reader's and listeners' compliments:</p> <ul style="list-style-type: none"> I liked the words you used, like . . . I like the way you described . . . This piece made me feel . . . This piece reminded me of . . .
<p>The listeners: Take notes and prepare open-ended questions for the writer or make constructive statements.</p>	<p>The listeners begin with positive statements. The listeners use "I" statements and talk about the writing, not the writer. The listeners make statements and must provide reasons.</p>	<p>Reader's and listeners' comments and suggestions:</p> <ul style="list-style-type: none"> I really enjoyed the part where . . . What parts are you having trouble with? What do you plan to do next? I was confused when . . .
<p>The writer: Listens to the draft, takes notes, responds to questions, and asks the writing group questions.</p>	<p>As the work is being read aloud by another, the writer gets an overall impression of the piece. The writer takes notes on what might need to be changed. The writer asks questions to get feedback that will lead to effective revision.</p>	<p>Writer's questions:</p> <ul style="list-style-type: none"> What do you want to know more about? What part doesn't make sense? Which section of the text doesn't work?

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COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

W.7.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

W.7.3a: 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.

SL.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.

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ACTIVITY 1.6 continued

2 Ask students how they plan to **draft** when writing. Refer to the Writing as a Process chart from Activity 1.2 as they share their ideas.

3 Guide students in **marking the text** using the steps outlined in the student book.

4 Provide students with a designated amount of time to plan, **draft**, and revise their text. Have students divide up the total amount of time into the three steps of the writing process outlined in “Pace Yourself” based on prior experience and the total time you’ve provided.

5 Revisit prior work by examining the **graphic organizer** created earlier and the portfolio cover in order to select a topic for the draft. Each student should create a plan with a self-chosen prewriting strategy. While following the writing plan, students should **draft** their narrative in response to the writing prompt.

TEACHER TO TEACHER

Consider using the same time frame your district or state assessments use, if applicable. If you are unfamiliar with timed writing, consider that the AP Language and Composition Exam (typically 11th grade) allows 120 minutes for three student-written essays.

6 Use the Language and Writer’s Craft activity to discuss with students how transitions create external and internal coherence. Help students create a bank of transitions in their Reader/Writer Notebook. Then direct them to review their narratives with a partner, evaluating their use of or need for transitions.

ACTIVITY 1.6 continued

Timed Writing: Choosing a Topic and Drafting a Personal Narrative

My Notes

Preparing for Writing to a Prompt

Tip 1: Address all aspects of the prompt. Make sure you understand what the prompt is asking you to do.

- Circle the key verbs in the prompt. The verbs identify what you will do.
- Underline the nouns. The nouns identify what you will write about.
- List the verbs next to the nouns. This list prioritizes what you have to do when you write in response to this prompt. You can use this list as a checklist to ensure that you have addressed all aspects of the prompt.

Tip 2: Pace yourself. You will have _____ minutes to write your essay. How many minutes will you use for each phase?

_____ Prewrite: Plan my essay and generate ideas.

_____ Draft: Put my plan into action and get my narrative on paper.

_____ Revise/Edit: Make sure my narrative is as clear as possible for my readers.

Tip 3: Plan your essay. Look back at your portfolio cover and at your choices/consequences/reflection web. Select one incident in which you made a choice.

Use a prewriting strategy to create a plan for your draft. Consider creating a web, a plot diagram, or an outline.

Drafting the Embedded Assessment

Write a multiparagraph narrative about an incident on your “choices” graphic organizer. Include information about the choice you made and the consequences of your action. Be sure to:

- Include the elements of incident, response, and reflection.
- Use transitions to connect ideas for your reader.
- Include insights about the effects and consequences of the choice.

COLLEGE AND CAREER READINESS STANDARDS

SL.7.1a: 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.

Additional Standards Addressed:

W.7.3c; W.7.4; W.7.5; SL.7.1b; SL.7.1c; L.7.6

TEACHER TO TEACHER

Language and Writer's Craft: Coherence

When responding to a writing prompt, it is important to consider the **coherence** of your writing. Transitions within a paragraph create **internal coherence**, and transitions between paragraphs create **external coherence**, as shown in the paragraphs below.

In the beginning of the year, I wasn't a good basketball player. I had to prove myself to the coach and the other players. In fact, I struggled to keep up, but I continued to practice, and my game improved.

Toward the end of the year, I was asked to start in an important game. At first, I was nervous. After I made a couple of goals, I began to enjoy myself.

Now, I can see how my hard work has paid off. I am a good basketball player after all.

In the paragraphs above, notice how the transitions within paragraphs improve the flow of the writing and help readers understand when events happened. Then notice how the transitions between paragraphs help readers track the passage of time from the beginning of the year to the end.

PRACTICE Exchange your narrative with a partner. Highlight one transition used to create internal coherence and one used to create external coherence. If you and your partner are unable to highlight transitions, work together to locate places where transitions could be added.

ACADEMIC VOCABULARY

Coherence is the clear and orderly presentation of ideas in a paragraph or essay.

Internal coherence refers to coherence within a paragraph.

External coherence refers to coherence between the paragraphs and relates to the entire essay.

My Notes

Blank lined area for taking notes.

Allow students to **draft** and publish their narratives digitally, both to meet standards involving technology in writing and to improve readability, as another student will read the draft aloud during the **writing group** process.

If you have pacing concerns, consider allowing students to **draft** outside of class, monitoring their time themselves.

7 After students complete their drafts, have the writing groups use **round table writing** to provide feedback for each draft. Once all members of the group have received feedback, each person should record how he or she would improve this draft in a revision plan.

Leveled Differentiated Instruction

In this activity, students may need support selecting additional transitions to add to their writing.

L2-L3 Help students review their bank of transitions to be sure it includes everyday words and phrases, such as *at the end* and *next*. Then model how to connect sentences with a transition using the **Idea Connector** graphic organizer.

L3-L4 Guide students to review their bank of transitions to be sure it includes a variety of words and phrases, such as *for example*, *as a result*, and *on the other hand*. Have students use the **Idea Connector** graphic organizer to connect two sentences from their drafts using a transition from their banks.

L4-L5 Have students review their bank of transitions to be sure it includes an increasing variety of words and phrases, such as *for instance*, *in addition*, and *consequently*. Then direct students to use one of these transitions in their drafts.

Revising Your Narrative

Review your notes from your writing group. Based on the feedback you received, create a revision plan by responding thoughtfully to the following:

- After rereading your draft and meeting with your writing group, what do you like best about your personal narrative? Why?
- At this point, what do you think could be improved? Why?
- What do you plan to change, and how will those changes improve the draft?
- After reading my draft, I realize that in the next draft I should revise _____ because _____.

You will revisit this draft for Embedded Assessment 1.

Check Your Understanding

1. Describe the main steps to responding to a writing prompt.
2. Explain how a writing group can help you improve writing.

ASSESS

Review students' responses to the Check Your Understanding task to ensure that they understand what the different stages of the writing process are, how to address a writing prompt, and how to budget their time when preparing for timed writing. Students' responses should also describe the specific benefits of participating in a writing group.

ADAPT

If students need additional help understanding how to address all aspects of a writing prompt, write or find two additional writing prompts. With one prompt, model how to circle key verbs, underline nouns, and create a list of tasks that must be completed. With the second prompt, have students work in pairs to analyze the prompt.

ACTIVITY 1.7

▶ PLAN

Materials: students' personal narrative drafts from the previous activity
Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Students are asked to revise the personal narrative they drafted during the timed writing activity. This narrative will become the text for Embedded Assessment 1. However, some students may want to change topics and draft a new narrative (as homework). Encourage those students to get feedback from a writing group to help improve their new narratives.

2 Ask students to **close read** and respond to the authors' quotes about engaging the reader.

Leveled Differentiated Instruction

In this activity, students may need additional support to analyze the leads before discussing them with the class. Have students gather in groups of four to discuss the quotes.

L2–L3 Read aloud the definition for the first type of lead.

Then have students perform a choral reading of the example and discuss how it encourages the reader to keep reading. Repeat the same process for the remaining leads and examples.

L3–L4 Guide students through a discussion of the first quote using the **Round Table Discussion** graphic organizer. Allow groups to complete the graphic organizer during the discussions of the remaining quotes.

L4–L5 Direct students to select one type of lead and its example to read independently. Then have students explain to the group how the example encourages readers to keep reading.

3 Discuss the types of leads or hooks provided in the **graphic organizer**.

ACTIVITY 1.7

Once Upon a Time: Revising the Beginning

LEARNING STRATEGIES: Summarizing, Close Reading, Graphic Organizer, Rereading, Revisiting Prior Work

My Notes

Learning Targets

- Examine the effectiveness of narrative openings.
- Revise opening paragraphs to enhance effectiveness.

Writing and Revision

1. Read this quotation about revision: "If a teacher told me to revise, I thought that meant my writing was a broken-down car that needed to go to the repair shop. I felt insulted. I didn't realize the teacher was saying, 'Make it shine. It's worth it.' Now I see revision as a beautiful word of hope. It's a new vision of something. It means you don't have to be perfect the first time. What a relief!" —Naomi Shihab Nye

Summarize what Naomi Shihab Nye means about revision. What does this quote make you think about writing and revision?

In the Beginning

2. Many writers struggle with how to begin their writing with an interesting lead. A lead, or hook, comes at the beginning. Its purpose is to encourage your reader to keep reading. Review these types of leads, or hooks. Mark the important words in the definitions of the "Type of Lead" column.

Type of Lead	Examples From Published Authors
Reaction: Some writers choose to open a narrative with a character thinking about or reflecting on the event.	"The Jacket," by Gary Soto My clothes have failed me. I remember the green coat that I wore in fifth and sixth grade when you either danced like a champ or pressed yourself against a greasy wall, bitter as a penny toward the happy couples.
Dialogue: Some writers choose to show the reader a key event, using dialogue between characters.	<i>Charlotte's Web</i> , by E. B. White "Where's papa going with that ax?" said Fern to her mother as they were setting the table for breakfast. "Out to the hoghouse," replied Mrs. Arable. "Some pigs were born last night." "I don't see why he needs an ax," continued Fern, who was only eight.
Action: Some writers choose to open a narrative with the main character doing something; this type of lead puts the reader right in the middle of the action.	<i>Thank You, M'am</i> , by Langston Hughes She was a large woman with a large purse that had everything in it but a hammer and nails. It had a long strap and she carried it slung across her shoulder. It was about eleven o'clock at night, and she was walking home alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight and the weight of the purse combined caused him to lose his balance, so instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk and his legs flew up. The large woman simply turned around and kicked him right square in his blue-jean sitter. Then she reached down, picked up the boy by his shirt front, and shook him until his teeth rattled.

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

RI.7.5: Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

W.7.5: 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.

Additional Standards Addressed:

RI.7.3; W.7.3a; W.7.10; L.7.6

3. Revisit the openings from the texts you have read in this unit to examine how authors hook readers.

Text	Kind of Lead	Why is this lead effective? How does it “hook” readers and leave them wanting to read more?
<i>Bad Boy</i> , by Walter Dean Myers (Activity 1.6)	action	<ul style="list-style-type: none"> Sets the stage, tells you the story’s setting, makes you interested to find out what happens to this “bad boy”
“The Scholarship Jacket” by Marta Salinas (Activity 1.4)	reaction	<ul style="list-style-type: none"> Describes the scholarship jacket in great detail and sets the stakes for the narrator, who really wants that jacket Creates a sense of suspense as readers want to find out who gets the jacket
My own selection from Independent Reading		

Revision of Narrative Lead

- Before you review your narrative draft to revise your lead technique, review the graphic organizer you completed about the hooks used by the authors of the texts you have read. Use the leads of those texts as models as you revise your own lead technique — reaction and reflection, dialogue, and action. Remember that your goal is to open with a strong lead that engages readers, encouraging them to continue reading your personal narrative.
- Effective writers also reflect upon the changes they make in order to become more aware of specific techniques they use during the writing process. Describe how you have changed your opening. How did your change make your opening more engaging for your reader?

Kind of Lead Used:

Changes I Made:

Revision Reflection:

My Notes

ACTIVITY 1.7 continued

4 Have students apply their knowledge of hooking the reader by **rereading** the openings of narratives from this unit. Working with the **graphic organizer**, students should identify the type of lead and then evaluate its effectiveness as a hook.

TEACHER TO TEACHER

“Why Couldn’t I Have Been Named Ashley?” by Imma Achilike, found in the next activity, opens with dialogue. You might ask students to preview that text and evaluate its opening.

Leveled Differentiated Instruction

In this activity, students may need additional help revising their narrative leads.

L2–L3 Have student pairs trade drafts. Then guide them to use the **Peer Editing** graphic organizer, answering one question at a time. Remind students to review only the narrative’s lead.

L3–L4 Direct students to trade drafts with a partner and use the **Peer-Editing** graphic organizer to help provide feedback on the narrative’s lead.

5 Students should revisit their previously drafted narratives and revise the lead. Then have students reflect on the type of hook they chose and explain how it improved their text.

ASSESS

In looking at students’ revised openings, check that they were able to improve the opening of their narratives by using one or more of the hook strategies.

ADAPT

Check the work of struggling students to see where they had difficulty. Could they identify the hooks but not apply them? Provide additional opportunities to revise other text openers.

ACTIVITY 1.8

▶ PLAN

Materials: photographs appropriate for literal and figurative descriptions
Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Remind them that sensory details appeal to the five senses: sight, sound, smell, taste, and touch.

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud



Text Complexity

Overall: Accessible

Lexile: 850L

Qualitative: Low Difficulty

Task: Accessible (Understand)

TEACHER TO TEACHER

If any of your students need support with English language development, consider differentiating instruction with the corresponding ELD activities available on SpringBoard Digital. Built around the text “Why Couldn’t I Have Been Named Ashley?”, these activities offer a scaffolded approach to developing academic language through vocabulary study (1.8a), guided close reading (1.8b), and collaborative academic discussion (1.8c). When planning differentiation, make sure to have students return to portions of the ELA activity that provide essential practice for the Embedded Assessment.

ACTIVITY 1.8

Can You Sense It? Revising the Middle

LEARNING STRATEGIES:

Marking the Text, Shared Reading, Chunking the Text, Discussion Groups, Summarizing, Paraphrasing, Adding

GRAMMAR & USAGE Compound-Complex Sentences

A compound-complex sentence is one that has two or more independent clauses and one or more dependent clauses. Compound-complex sentences are often used when a writer wants to explain something in detail.

Achilike creates a compound-complex sentence when she writes: “I was my parents’ first joy, and in their joy, they gave me the name that would haunt me for the rest of my life, Immaculeta Uzama Achilike.”

What is Achilike explaining in this sentence? What details does she provide?

perturbed: troubled or disturbed

plausible: credible or believable

My Notes

Learning Targets

- Identify effective use of sensory and figurative language.
- Revise a narrative draft by adding descriptive language.

Preview

In this activity, you will read a personal narrative, noting the author’s use of sensory and figurative language. Then you will use sensory and figurative language in writing.

Setting a Purpose for Reading

- As you read, look for sensory details. Mark them in the text by placing them in brackets [].
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Imma Achilike is a student writer. She wrote this story as a student at Naaman Forest High School in Garland, Texas.

Personal Narrative

“why couldn’t i have been named ashley?”

by Imma Achilike

1 “Ashley!” exclaimed Mrs. Renfro, and simultaneously three heads whipped around at attention towards the **perturbed** teacher. At the same time, all three Ashleys proudly replied, “Yes, ma’am?”

2 When I was a fourth grader, I remember sitting in class that day just before the bell rang for dismissal. I remember thinking of all the names in the world, how I could have possibly been stuck with such an alien one. I thought about all the popular kids in the class. I figured that I wasn’t popular because of my weird name. I put some things together in my mind and came up with a **plausible** equation: COOL NAME = POPULARITY. The dismissal bell rang. As I mechanically walked out to catch my ride, I thought to myself, “Why couldn’t I have been named Ashley?”

3 I was born, on July 7th, 1986, at Parkland Hospital of Dallas, Texas. I was the first American-born Nigerian in both of my parents’ families. I was my parents’ first joy, and in their joy, they gave me the name that would haunt me for the rest of my life, Immaculeta Uzoma Achilike.

4 The first time I actually became aware of my name was on the first day of first grade. I went to school loaded with all my school supplies and excited to see all of my old kindergarten friends. I couldn’t wait to see who my new teacher was. As I walked into the classroom, all my friends pushed up to me, cooing my name: “Imma, Imma I missed you so much.” The teacher walked in with the attendance sheet. She told everyone to quiet down so she could call roll. Before she started, she said something I thought would have never applied to me. She said, “Before I call

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

RI.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

W.7.3d: Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

Additional Standards Addressed:

SL.7.2; L.7.2a; L.7.4a

roll, I apologize if I mispronounce anyone's name" with a very apologetic look on her face. She looked down at the attendance sheet, paused for a minute, and then looked up with an extremely puzzled look on her face. I remember thinking that there was probably some weird name before mine; although, my name was always the first name to be called in kindergarten. Suddenly, my palms started sweating and then she began to hopelessly stutter my name, "Im-Immaculet Arch-liki, I mean, Achei. . . ." Here, I interrupted. My ears burned with embarrassment and droplets of perspiration formed on my nose. "Did I say it right?" she said with the same apologetic look on her face. Before I responded, she laughs that the other kids in class had been holding back suddenly exploded, like a **volatile** vial of nitroglycerin, into peals of laughter. One kid thought it was so funny his chubby face started turning red and I could see a tear gradually making its way down his face. I found myself wishing I could sink into the ground and never come back. I hated being the laughing stock.

5 I never really recovered from the shock of that day. From that day forward, the first day of school was always my most feared day. I didn't know what to do; all I could do was to tell my teachers, "I go by Imma."

6 I felt so alone when all the other girls in my class had sparkly, pink pencils with their names printed on them. You know, the ones they sell in the stores along with name-**embossed** sharpeners, rulers and pencil pouches. Every year I searched through and rummaged around that rack at the store, but I could never find a pencil with my name on it.

7 The summer of my seventh-grade year, my family and I took a vacation to our "home" in Nigeria, where my parents were born. My cousin and I were playing cards, talking girl talk, and relating our most embarrassing moments. Each tried to see whose story could top whose. I told one story of how I wet the bed at a sleepover, and she told me how she had farted in class during a test. That was a hoot. Then, I told her the story of how I was laughed at because of my weird name. I thought it was pretty funny, but she didn't laugh. She had the most serious look on her face, then she asked me, "Immaculeta Uzoma Achilike, do you know what your name means?" I shook my head at her and that's when she started laughing. I thought she was making fun of me, and as I started to leave she said: "Immaculeta means 'purity'; 'Uzoma' means 'the good road' and . . ." Having heard her words, I stopped walking away and turned around in amazement. What does Achilike mean?" I asked. After a long pause she calmly said, "Achilike means 'to rule without force.'" I was astonished and pleased. I never knew what my name meant.

8 My name is Immaculeta Uzoma Achilike. I am the daughter of first-generation Nigerian immigrants. I am the daughter of hardworking and brave parents. My name means "to rule without force." My grandfather was a wealthy man of generous character. When I say my name in Nigeria, people know me as the granddaughter of a wealthy man of generous character. They know me by my name. There my name is not embossed on any pencil or vanity plate. It is etched in the minds of the people.

My name is Immaculeta Uzoma Achilike.

My Notes

volatile: unstable, explosive

embossed: raised above the surface

GRAMMAR & USAGE
Commas

Writers use commas to separate or set off different parts of a sentence. For example, commas are used to separate items in a series and independent clauses joined by a conjunction. They are also used to set off a quotation or an introductory word, phrase, or clause from the rest of a sentence. Commas are visual signals that tell readers to pause.

Study the author's use of commas in paragraphs 5 and 6. Notice how each pause helps slow the pace of reading, allowing readers to understand how the different parts of a sentence work together to create an idea.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Key Ideas and Details (RI.7.1) What kind of lead is used to hook the reader? Give textual evidence.** Where is the narrator when she recalls this incident about names? What is the narrator's attitude toward a name like Ashley? What is the narrator's attitude toward her own name?

2. **Craft and Structure (RI.7.4) Find an example of visual sensory language in paragraph 4. How does this language make the incident more**

vivid? Where does the scene take place? What verbs are used to describe the other children's reactions? How is the teacher's face described?

3. **Key Ideas and Details (RI.7.2) Over the course of the text, the narrator has two distinctly different reactions to her name. Which details in the story tell you how the author feels? What does the last sentence of paragraph 2 indicate about the narrator's attitude toward her name? In paragraph 8, what facts does the narrator present about her name?**

ACTIVITY 1.8 continued

5 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

6 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text Dependent Questions boxes for suggestions.

Leveled Differentiated Instruction

Before analyzing the text as a class, students may benefit from analyzing the key idea and details in order to be sure they understand the personal narrative.

L2–L3 Help students complete a **Key Idea and Details** graphic organizer to be sure they understand the text.

L3–L4 Have students work with a partner to complete the **Key Idea and Details Chart** graphic organizer.

L4–L5 Allow students to complete the **Key Idea and Details Chart** graphic organizer independently. Then have them exchange their graphic organizers with a partner and discuss their findings.

7 Using the **graphic organizer**, have students **paraphrase** the incident, response, and reflection. Then have them provide textual evidence to support each description that uses sensory details or figurative language.

ACTIVITY 1.8 continued

Can You Sense It? Revising the Middle

My Notes

Second Read

- Reread the personal narrative to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What kind of lead is used to hook the reader? Give textual evidence.

The author's use of dialogue and humor encourages readers to read more about her dilemma. RI.7.1

2. **Craft and Structure:** Find an example of visual sensory language used in paragraph 4. How does this language make the incident more vivid?

Examples of sensory language include the teacher's puzzled face as she stumbles over Imma's name, Imma's physical reaction to her embarrassment, the other kids' explosion of laughter, and the boy's red face. These details, which appeal to the senses of hearing and sight, help readers imagine the moment vividly. RI.7.4

3. **Key Ideas and Details:** Over the course of the text, the narrator has two distinctly different reactions to her name. How are they different? Which details in the story tell you how the author feels?

As a fourth grader, the author feels haunted by a name that no one can pronounce and that will never be embossed on school supplies. Later, she learns to feel great pride in her name because it "is etched in the minds of the people." RI.7.2

Working from the Text



4. Complete the graphic organizer to analyze the organization and use of language in "Why Couldn't I Have Been Named Ashley?"

	Incident	Response	Reflection
Paraphrase each part of the narrative and mark the text for specific textual evidence.	Teacher mispronounces Imma's name	Imma is embarrassed because she thinks kids are laughing at her weird name.	Implied in the last section through tone of pride: "my name . . . is etched in the minds of the people."

	Incident	Response	Reflection
Record textual evidence of language use in each part of the narrative (sensory details, figurative language, precise words or phrases).	Name is "alien," "weird." It would "haunt" her. "Puzzled look" "stuttered"	Palms sweat; ears burned; peals of laughter; explosive laughter Felt alone; my most feared day	The granddaughter of "a wealthy man of generous character." My name is "etched in the minds of the people."

My Notes

5. Use language that "shows" by describing the photographs that follow, both literally and figuratively.

Picture	Literal Description	Description Using Sensory Images, Figurative Language, or Precise Diction
<p>Example:</p> 	<p><i>A horse is drawing an old-fashioned carriage.</i></p>	<p><i>The caramel-colored horse pulls a tourist-laden carriage, with its fringed top and colorfully costumed driver, past the quaint buildings.</i></p>
<p>Picture 1</p> 		

8 Move to examining pictures as a way to allow students to practice using language that "shows." Examine the examples in the **graphic organizer**. Discuss the difference between a literal observation and a figurative description. Tie the discussion to the idea of "show, don't tell"; the literal description just "tells," whereas adding figurative language "shows" the reader.

9 *Picture 1*: Examine a photograph as a whole class. Co-construct a literal description of the photograph, and then revise by adding figurative language.

ACTIVITY 1.8 continued

Picture 2: Provide different photographs to groups of students. Students should work together to compose a literal and a figurative description.

Picture 3: Have students individually write a literal and a figurative description.

TEACHER TO TEACHER

Bring in your interests — consider using children’s books, photographs from the newspaper, book covers, famous photographs and paintings, or even released AP exam visual prompts.

10 Discuss how adding figurative language is related to the **looping** strategy. Students should revise the middle of a previously written draft by adding sensory details and figurative language.

Leveled Differentiated Instruction


In this activity, offer students more support as they learn to use the looping strategy.

L2–L3 Display the first practice sentence and ask students to describe what they might see, hear, taste, touch, or smell on a beautiful fall day. Use students’ answers to model how to add two sentences of elaboration. Then have students work a partner to use looping with the second practice sentence.

L3–L4 Have student pairs work together to add sentences of elaboration for each of the practice sentences. Tell them to be sure to use sensory details or figurative language in the new sentences. Encourage students to use a thesaurus to make sure the details they add are precise.

ACTIVITY 1.8 continued

Can You Sense It? Revising the Middle

Picture	Literal Description	Description Using Sensory Images, Figurative Language, or Precise Diction
<p>Picture 2</p> 		
<p>Picture 3</p> 		

My Notes

Introducing the Strategy: Looping

Looping is a revision strategy in which you underline an important sentence and then add two sentences of additional elaboration. Use looping to add additional information to images, using sensory details or figurative language.

6. Practice looping with the sentences below.

- I could not imagine a more beautiful fall day.
- Just then the professor turned and, with an odd smile on his face, threw open the door to his laboratory.

ACTIVITY 1.9

▶ PLAN

Materials: previously written drafts
Suggested pace: 1 50-minute class period

▶ TEACH

1 Activate prior knowledge by asking students to think about what they enjoy in a narrative ending.

TEACHER TO TEACHER

Consider adding students' ideas about narrative endings to a **Writer's Checklist** to display in the classroom.

2 Have students **reread** the endings of the texts listed in the **graphic organizer**. Ask them to **summarize** and analyze the author's purpose in each ending.

Leveled Differentiated Instruction

In this activity, have students collaborate to understand the endings of the texts. Divide students into groups, and have each group analyze one of the endings.

L2–L3 Help each group plan and make a brief presentation of the ending to “Why Couldn’t I Have Been Named Ashley?” Provide these sentence frames for students to use: *In “Why Couldn’t I Have Been Named Ashley?”, the story ended when [provide summary of ending]. The author used this ending to [explain author’s purpose for the ending].*

L3–L4 Guide each group to plan and deliver an oral presentation about the ending of “Bad Boy.” Tell them that their presentation should include text evidence and details that support their ideas about the author’s purpose for the ending.

L4–L5 Have each group plan and deliver an oral presentation about the ending of “The Scholarship Jacket.” Tell them that their presentation should include reasoning and evidence that support their ideas about the author’s purpose for the ending.

ACTIVITY 1.9

Tie It Together: Revising the Ending

LEARNING STRATEGIES: Marking the Text, Shared Reading, Discussion Groups, Graphic Organizer, Summarizing, Paraphrasing, Adding

Learning Targets

- Analyze and evaluate narrative endings.
- Apply an understanding of the purpose of the ending by revising a narrative ending.

Narrative Endings

- Read this quote by Henry Wadsworth Longfellow: “Great is the art of beginning, but greater is the art of ending.” What makes a great ending to a narrative?
- Revisit the endings of these texts to examine how the authors provide effective endings.

Text	Length of Ending	Summarize the Ending	Author’s Purpose in Using This Ending
“The Scholarship Jacket,” by Marta Salinas (Activity 1.4)	Four paragraphs	Tells her grandfather about the principal’s decision about the jacket and describes her grandfather’s silent reaction	To show that Grandpa was right to refuse to pay for the jacket, and they both knew it
<i>Bad Boy</i> , by Walter Dean Myers (Activity 1.5)	Three paragraphs	Discusses how much his grades and behavior changed after his experiences with two teachers	To show how much he changed with his discovery of his love of reading
“Why Couldn’t I Have Been Named Ashley?,” by Imma Achilike (Activity 1.8)	Two paragraphs	States her full name twice and the meaning of her name	To show a new sense of pride about her name and its significance

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

RI.7.5: Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

W.7.3e: Provide a conclusion that follows from and reflects on the narrated experiences or events.

W.7.5: 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.

Additional Standards Addressed:

RI.7.2; SL.7.1a

Revising Your Narrative Ending

3. Review the graphic organizer you just completed about the endings of the texts you read. Go back and scan the endings of those texts before you revise the reflection at the end of your own narrative. Think about how each writer incorporated a reflection in order to bring the narrative to a meaningful and satisfying close. Then use the following questions to help generate ideas for the reflective ending for your narrative:

- What did I learn from the experience?
- Why does this matter?
- Can I revisit a concept or idea from my lead or an image in the middle to create coherence?

4. Review your narrative draft and revise your ending; use sharing and responding in a writing group.

Check Your Understanding

Describe how you have changed your ending. How did this change make your ending more effective for your reader?

 **Independent Reading Checkpoint**

You have just read about a character’s life. Consider his or her choices. What does he or she choose to do in life? Why does he or she make those decisions? What are the positive and negative consequences of those decisions? What does he or she learn through experience?

My Notes

3 Have students revise their narratives to create a reflective ending.

4 In **writing groups**, students should share their revisions, explaining how they improved the ending. The listener and reader should provide additional feedback. Students should create a revision plan after meeting with the writing group.

5 Check in with students about their independent reading for the unit. Ask students to choose one of the selections and use it to answer this prompt (found in Planning the Unit): *You have just read about a character’s life. Consider his or her choices. What does he or she choose to do in life? Why does he or she make those decisions? What are the positive and negative consequences of those decisions? What does he or she learn through experience?* If time allows, lead students in a discussion of their written response to the questions in the prompt.

TEACHER TO TEACHER

Review the writing group roles and responsibilities from Activity 1.6.

ASSESS

In looking at students’ revised drafts, check that they were able to reflect on the incident, tying together their personal narrative with a reflective ending.

ADAPT

If students struggle with creating a reflective ending, have them select their favorite ending from the texts reread in this activity. Use the structure of the ending as a mentor text. Also consider coconstructing a reflective ending as a small group or with the whole class.

EMBEDDED ASSESSMENT 1

▶ PLAN

Materials: previously written narrative

Suggested Pacing: 2 50-minute class periods

▶ ASSESS and ADAPT

1 Planning and Prewriting: Be sure students revisit their prior work.

2 Revising: Students need to use their **writing groups** to work on the revision plan.

3 Checking and Editing: Remind students of the information on the Word Wall and their individual spelling lists as they check and edit.

4 Have students think of an appropriate title. They might try to find a word or phrase that captures the narrative's major idea and can be modified into a title.

5 Remind your students to use their Editor's Checklists to edit their drafts. They should specifically check for the grammar topics covered in this unit, including "Using Possessive Nouns and Pronouns," "Sentence Variety," "Coherence," "Punctuating Coordinate Adjectives," and "Pronouns and Antecedents."

6 Reflecting on Writing: Explaining one's revisions and how they affected the final draft is an important part of the process of growing writing skills.

7 Reflection: This first reflection opportunity becomes an on-going part of a student's portfolio collection. Over time, these reflections can be used to assess students' metacognitive self-evaluative skills. At first, you will find that students may not have much to say, but as the year progresses and as they complete these reflections that emphasize cognitive skill building, they should build a repertoire of self-assessment tools.

8 Be sure students attach and submit all parts of the revision process: the first draft, the revision plan, and the revised draft and reflection.

EMBEDDED ASSESSMENT 1

Revising a Personal Narrative About Choice

ASSIGNMENT

Your assignment is to revise the personal narrative with reflection that you drafted earlier in the unit. Use the revision techniques you have learned in this unit to improve the beginning, middle, and end of your narrative. You will also write a text explaining the revisions you made to improve your first draft and the effect of the changes on the final piece.

Planning and Prewriting: Meet with your writing group to share and refine your revision ideas.

- How will you present and discuss your draft and revision plan (Activities 1.7, 1.9) with your writing group?
- How will you apply the revision strategies in Activities 1.8–1.9 to your draft to revise organization, coherence, and narrative elements?
- How will reading and discussing your group members' drafts and revision plans help your efforts to revise?

Revising: Review your plan and revise your narrative.

- How will you incorporate your group's suggestions and ideas into your revision plan?
- How can the Scoring Guide help you evaluate how well your draft meets the requirements of the assignment?

Checking and Editing: Confirm that your final draft is ready for publication.

- How will you check for correct spelling and grammatical accuracy?
- How can your writing group assist you with the editing and proofreading?
- How will you prepare a final draft for publication?

Reflecting on Writing: Write an explanation of your revision process.

- What were the most significant changes that you made to your original draft?
- Why did you make these changes, and what was your intended effect on the reader?
- How did your peers help you with the writing process?

Technology Tip

As you prepare for publication, don't forget to use spelling and grammar tools provided by your word processing program.

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- Explain how the activities in this unit helped prepare you for success on the Embedded Assessment.
- Which activities were especially helpful, and why?

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

W.7.3a: 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.

W.7.3b: Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

W.7.3d: Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

W.7.3e: Provide a conclusion that follows from and reflects on the narrated experiences or events.

SCORING GUIDE

When you score this Embedded Assessment, you may wish to make copies or download and print a copy of the Scoring Guide from SpringBoard Digital. This way, you can have a copy to mark for each student's work.

Portfolio The portfolio and working folder were introduced in Activity 1.2. The working folder has been used to collect work from the unit. Now students should take time to organize their work leading up to Embedded Assessment 1, including all the scaffolding work they have done, and move it to their portfolio. Keeping a portfolio of work during the year is an important strategy for having students go through regular self-evaluations of their academic progress.

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> skillfully describes an incident and a choice made, and thoroughly reflects on the lesson learned shows clear evidence of skillful revision to improve meaning, clarity, and adherence to narrative style includes thoughtful reflection with explanations for changes. 	<p>The narrative</p> <ul style="list-style-type: none"> describes a choice, explains the consequences of the decision made, and reflects on the lesson learned outlines and implements an appropriate revision plan that brings clarity to the narrative includes reasons for the changes made. 	<p>The narrative</p> <ul style="list-style-type: none"> is missing one or more elements of an effective personal narrative (the incident, the choice, the consequences, and/or the reflection) includes no clear outline or implementation of a plan for revision is minimal and/or unclear. 	<p>The narrative</p> <ul style="list-style-type: none"> does not describe or develop a personal incident shows little or no evidence of revision to improve writing, communication of ideas, or transitions to aid the reader.
Structure	<p>The narrative</p> <ul style="list-style-type: none"> has an engaging beginning that hooks the reader and reveals all aspects of the incident has a middle that vividly describes the series of events leading to the incident as well as the narrator's feelings, thoughts, and actions has a reflective ending that examines the consequences of the choice. 	<p>The narrative</p> <ul style="list-style-type: none"> includes a beginning that introduces the incident includes a middle that adequately describes the narrator's feelings, thoughts, and actions provides an ending that examines the consequences of the choice. 	<p>The narrative</p> <ul style="list-style-type: none"> reflects very little revision to the first draft's organizational structure may not include a beginning, a middle, or a reflective conclusion may include an unfocused lead, a middle that merely retells a series of events, and/or an ending with minimal reflection and closure. 	<p>The narrative</p> <ul style="list-style-type: none"> begins unevenly with no clear introduction or lead may be missing one or more paragraphs describing the incident and the narrator's feelings about it has an inconclusive ending that does not follow from the incident or the narrator's choices.
Use of Language	<p>The narrative</p> <ul style="list-style-type: none"> effectively uses sensory details and figurative language to vividly "show" the incident contains few or no errors in spelling, punctuation, or capitalization. 	<p>The narrative</p> <ul style="list-style-type: none"> uses sensory images and details to make the incident clear contains spelling, punctuation, and capitalization mistakes that do not detract. 	<p>The narrative</p> <ul style="list-style-type: none"> does not use sensory images and details to make the incident clear contains mistakes that detract from meaning and/or readability. 	<p>The narrative</p> <ul style="list-style-type: none"> does not clearly describe the incident or provide details contains mistakes that detract from meaning and/or readability.

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COLLEGE AND CAREER READINESS STANDARDS

W.7.5: 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.

Additional Standards Addressed:

W.7.2; W.7.4; W.7.5; W.7.10; SL.7.1; L.7.2a; L.7.2b

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ACTIVITY 1.10

▶ PLAN

Materials: poster paper or display for unpacking Embedded Assessment 2

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Direct students to use a **QHT** to reflect on their learning of the Academic Vocabulary and Literary Terms for the unit. After revisiting the vocabulary, students should record the terms they have learned, reflect on what helped them with those terms, and evaluate which terms they most need to focus on at this time.

TEACHER TO TEACHER

You may want to create vocabulary cards to use as **manipulatives** to physically sort the academic vocabulary terms into the **QHT**. Some teachers organize their **Word Walls** in a **QHT**. Try representing the QHT as a stoplight (red/Questions, yellow/Heard, green/Teach), moving each word toward the green as students gain more experience with the term.

2 In this half of the unit, while working on creating an illustrated myth, students will have the opportunity to read independently myths, fables, and folktales from around the world. Encourage students to read myths that explain natural phenomena from cultures that interest them. The Planning the Unit section of the Teacher’s Edition and the Resources section of the Student Edition contain information, Reading Logs, and Reading Lists to help you and your students find the right book.

ACTIVITY 1.10

Previewing Embedded Assessment 2: Expanding Narrative Writing

LEARNING STRATEGIES: QHT, Sharing and Responding, Note-taking, Graphic Organizer, Brainstorming

My Notes

Learning Targets

- Identify the knowledge and skills needed to complete Embedded Assessment 2 successfully, and reflect on prior learning that supports the knowledge and skills needed.
- Use accurate and appropriate language to identify and analyze narrative elements and the purpose of myths.

Making Connections

In the first part of this unit, you learned how to create a personal narrative to relate an incident, a response to the incident, and a reflection about the impact of the incident. In this half of the unit you will expand on your narrative writing skills by creating an original myth.

Developing Vocabulary

1. Use the graphic organizer below to do a new QHT sort with these words from the unit:

Academic Vocabulary	Literary Terms
effect	genre
effective	stanza
coherence	denotation
internal coherence	connotation
external coherence	figurative language
	narrative
	sensory details
	characterization
	myth
	symbol
	symbolism

When using a **QHT**, think about how well you know each term, and then label each word with a letter:

Q: words you have questions about

H: words you’ve heard before, but aren’t sure about the meaning

T: words you could teach

Q	H	T

COLLEGE AND CAREER READINESS STANDARDS

Focus Standard:

L.7.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

ACTIVITY 1.10 continued

5 Have students read about folklore and myth and **mark the text** with **QHT** in order to preview the learning of this part of the unit. Also, review the definition of “myth,” adding this term along with the review of story elements to the Word Wall and students’ Reader/Writer Notebooks.

6 To **activate prior knowledge** about story elements, have students match each story element with its definition.

ACTIVITY 1.10
continued

Previewing Embedded Assessment 2: Expanding Narrative Writing

Literary Terms

Myths are traditional stories that explain beliefs, customs, or natural phenomena through the actions of gods or heroes.



WORD CONNECTIONS

Roots and Affixes

The word *fable* comes from the Latin word *fabula*, meaning “tale.” Other English words derived from this word are *fabulous*, *affable*, and *confabulate*.

My Notes

The Stories and Folklore of Myth

Folklore and **myth** are genres that begin with the oral tradition of telling stories to share them with people. They were often stories meant to make meaning of the world and to teach important lessons about life. You are probably familiar with many types of folklore, such as fairy tales, fables, or legends. These stories often have morals, or lessons, to teach us about human weaknesses such as greed, pride, recklessness, and thoughtlessness.

The characters of myth and folklore often are ordinary people in extraordinary situations. Usually, the actions of the characters in folklore have consequences that change the life of an entire culture or help explain what seems unexplainable.

Human beings have told stories throughout the ages to entertain, to teach, and to explain the mysteries of the world.

Review the Elements of a Short Story

5. What do you remember about the elements of a short story? Match the element to the definition.

ELEMENT

DEFINITION

- | | |
|--------------|--|
| 1. Plot | a. the time and place in which a story takes place |
| 2. Character | b. a struggle, problem, or obstacle in a story |
| 3. Conflict | c. the sequence of events that make up a story |
| 4. Setting | d. a writer's central idea or main message about life |
| 5. Theme | e. people, animals, or imaginary creatures that take part in a story |

6. Review the elements of the **plot structure** of most narratives:

- **Exposition:** Background information or events necessary to understand a story. Often includes an introduction to characters and setting (place and time story takes place)
- **Rising Action:** The conflicts and complications that develop a story
- **Climax:** The peak of the action; the most intense or suspenseful moment, often represents a turning point in the story
- **Falling Action:** The events after the climax (often the consequences of the climax) that lead to the resolution of the story
- **Resolution:** The end result or conclusion; “tying up any loose ends”; in a personal narrative, the resolution may include a reflection

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ACTIVITY 1.11

▶ PLAN

Suggested Pacing: 2 50-minute class periods

▶ TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Introduce the story by telling students it is a myth about a father and a son, the choices they make, and the consequences of those choices.

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud

3 Chunk the text as shown, discussing as you read. Consider asking students to read the dialogue in character for chunks 1 and 2. This will encourage a closer look at the dialogue and its purpose in this dramatic opening that sets the plot in motion. You may want to do a shared reading of some chunks of this text or have students read independently or with a peer.

Text Complexity

Overall: Accessible

Lexile: 700L

Qualitative: Moderate Difficulty

Task: Moderate (Analyze)

ACTIVITY 1.11

Poor Choices: “Phaethon”

LEARNING STRATEGIES:
Previewing, Predicting, Close Reading, Marking the Text, Questioning the Text, Word Map, Chunking the Text

My Notes

spurred: ran quickly, burst ahead

Learning Targets

- Identify the key plot elements of conflict and climax in a myth.
- Analyze in writing how character is developed through words and actions and how character contributes to the overall theme.

Preview

In this activity, you will read a myth and analyze its plot and characters.

Setting a Purpose for Reading

- As you read, mark the text as you learn or infer details about the character Phaethon.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Bernard Evslin wrote many books for young people and is best known for his adaptations of tales from Greek mythology. *Heroes, Gods and Monsters of the Greek Myths*, his best-known work, has sold more than 10 million copies worldwide and has been translated into 10 different languages. Evslin’s work has won a number of awards, and his book *The Green Hero* was nominated for a National Book Award.

Myth

Phaethon

by Bernard Evslin

Chunk 1

1 Long ago, when the world was very new, two boys were racing along the edge of a cliff that hung over a deep blue sea. They were the same size; one boy had black hair, the other had yellow hair. The race was very close. Then the yellow-haired one **spurred** ahead and won the race. The loser was very angry.

2 “You think you’re pretty good,” he said. “But you’re not so much. My father is Zeus.”¹

3 “My father is Apollo,” said the yellow-haired boy, whose name was Phaethon.²

4 “My father is the chief god, king of the mountain, lord of the sky.”

5 “My father is lord of the sun.”

6 “My father is called the thunderer. When he is angry, the sky grows black and the sun hides. His spear is a lightning bolt, and that’s what he kills people with. He hurls it a thousand miles and it never misses.”

¹ Zeus [zūs]: King of the gods in Greek mythology

² Phaethon [fā’ə thon]

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.7.3: Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Additional Standards Addressed:

RL.7.2; RL.7.4; RL.7.10; W.7.2a; W.7.2b; W.7.2d; W.7.9a; W.7.10; L.7.3a

ACTIVITY 1.11 continued

6 As students read chunk 3, make sure they are marking the text for details about Phaethon's character.

ACTIVITY 1.11
continued

Poor Choices: "Phaethon"

My Notes

boasting: bragging, prideful talking

15 "I'll prove it to you," cried Phaethon, stamping his foot. "I'll go to the palace of the sun right now and hold my father to his promise. I'll show you."

16 "What promise?"

17 "He said I was getting to be so good a charioteer that next time he would let me drive the sun chariot *alone*. All by myself. From dawn to night. Right across the sky. And this time is next time."

18 "Proof — words are cheap," said Epaphus. "How will I know it's you driving the sun? I won't be able to see you from down here."

19 "You'll know me," said Phaethon. "When I pass the village I will come down close and drive in circles around your roof. You'll see me all right. Farewell."

20 "Are you starting now?"

21 "Now. At once. Just watch the sky tomorrow, son of Zeus."

Chunk 3

22 And he went off. He was so stung by the words of his friend, and the **boasting** and lying he had been forced to do, that he traveled night and day, not stopping for food or rest, guiding himself by the morning star and the evening star, heading always east. Nor did he know the way. For, indeed, he had never once seen his father Apollo. He knew him only through his mother's stories. But he did know that the palace must lie in the east, because that is where he saw the sun start each morning. He walked on and on until finally he lost his way completely, and weakened by hunger and exhaustion, fell swooning in a great meadow by the edge of a wood.

23 Now, while Phaethon was making his journey, Apollo sat in his great throne room on a huge throne made of gold and rubies. This was the quiet hour before dawn when night left its last coolness upon the Earth. And it was then, at this hour, that Apollo sat on his throne, wearing a purple cloak embroidered with the golden sign of the zodiac.⁵ On his head was a crown given him by the dawn goddess, made of silver and pearls. A bird flew in the window and perched on his shoulder and spoke to him. This bird had sky-blue feathers, golden beak, golden claws, and golden eyes. It was one of Apollo's sun hawks. It was this bird's job to fly here and there gathering gossip. Sometimes she was called the spy bird.

24 Now she said, "Apollo, I have seen your son!"

25 "Which son?"

26 "Phaethon. He's coming to see you. But he has lost his way and lies exhausted at the edge of the wood. The wolves will surely eat him. Do you care?"

27 "I will have to see him before I know whether I care. You had better get back to him before the wolves do. Bring him here in comfort. Round up some of your companions and bring him here as befits the son of a god."

⁵ **zodiac** [zō' dē ak]: An imaginary belt of the heavens, divided into 12 parts, called signs, and named after 12 constellations

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

2. Key Ideas and Details (RL.7.3) Look at paragraphs 22–23. How does the argument between the friends set the plot in motion? Cite details from the story to support your answers. Has Phaethon ever met his father, Apollo? What does Phaethon say in response to his friend's boasting about his relationship with Zeus?

Because of his boasting, what does Phaethon promise to Epaphus?
3. Key Ideas and Details (RL.7.1) Read paragraph 27. How does Apollo feel about his son Phaethon? What dialogue shows his attitude toward his son? Why is it important that Apollo has never met his son Phaethon? Why is it important that Apollo has many other children that he has not met?

ACTIVITY 1.11 continued

8 As students read chunks 4, 5, and 6, have them mark details about the characters of Phaethon and Apollo. Guide them to think about qualities and characteristics Phaethon might have inherited from his father.

ACTIVITY 1.11 continued

Poor Choices: “Phaethon”

My Notes

resolved: decided

affront: insult

oracle: a high priest or priestess who advises the gods

37 “Oh, Clymene’s⁶ boy. I remember your mother well. How is she?”

38 “In health, sire.”

39 “And did I not leave some daughters with her as well? Yellow-haired girls — quite pretty?”

40 “My sisters, sire. The Heliads.”

41 “Yes, of course. Must get over that way and visit them all one of these seasons. And you, lad — what brings you to me? Do you not know that it is courteous to await an invitation before visiting a god — even if he is in the family?”

42 “I know, Father. But I had no choice. I was taunted by a son of Zeus, Epaphus. And I would have flung him over the cliff and myself after him if I had not **resolved** to make my lies come true.”

Chunk 5

43 “Well, you’re my son, all right. Proud, rash, accepting no **affront**, refusing no adventure. I know the breed. Speak up, then. What is it you wish? I will do anything in my power to help you.”

44 “Anything, Father?”

45 “Anything I can. I swear by the river Styx,⁷ an oath sacred to the gods.”

46 “I wish to drive the sun across the sky. All by myself. From dawn till night.”

47 Apollo’s roar of anger shattered every crystal goblet in the great castle.

48 “Impossible!” he cried. “No one drives those horses but me. They are tall as mountains. Their breath is fire. They are stronger than the tides, stronger than the wind. It is all that I can do to hold them in check. How can your puny grip restrain them? They will race away with the chariot, scorching the poor Earth to a cinder.”

49 “You promised, Father.”

50 “Yes, I promised, foolish lad. And that promise is the death warrant. A poor charred cinder floating in space — well, that is what the **oracle** predicted for the earth — but I did not know it would be so soon . . . so soon.”

Chunk 6

51 “It is almost dawn, Father. Should we not saddle the horses?”

52 “Will you not withdraw your request—allow me to preserve my honor without destroying the earth? Ask me anything else and I will grant it. Do not ask me this.”

53 “I have asked, sire, and you have promised. And the hour for dawn comes, and the horses are unharnessed. The sun will rise late today, confusing the wise.”

54 “They will be more than confused when this day is done,” said Apollo. “Come.”

55 Apollo took Phaethon to the stable of the sun, and there the boy saw the giant fire-white horses being harnessed to the golden chariot. Huge they were. Fire-white with golden manes and golden hooves and hot yellow eyes. When they neighed, the trumpet call of it rolled across the sky — and their breath was flame. They were being harnessed by a Titan, a cousin of the gods, tall as the tree, dressed in asbestos⁸

⁶ Clymene [klī men ē’]

⁷ Styx [stiks]: In Greek myths, a river that led to Hades or Hell

⁸ asbestos [as bes’ tōs]: A mineral that does not burn or conduct heat

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. **Craft and Structure (RL.7.4)** In paragraph 41, what is a synonym for the word “courteous”? Why do you think the author chose this word? How does the word “court” help the reader understand the word courteous?

5. **Key Ideas and Details (RL.7.1)** Reread chunk 6. Why does Apollo want Phaethon to change his request? How do you know? Apollo

wants his son to allow him to “preserve his honor.” What is he asking Phaethon to do? What does Apollo mean when he says, “How can your puny grip restrain them [the horses]?”

6. **Craft and Structure (RL.7.4)** At the end of paragraph 58, Apollo asks, “Do you heed me?” Based on context, what does this phrase mean? How does the word “listen” in the first sentence help the reader understand what “heed” means? How does Apollo’s evocation of “obedience” from Phaethon also indicate what “heed” might mean?

9 As students read chunk 7, have them mark the text for details about Phaethon’s character that help them make further inferences and deepen their understanding.

armor with a helmet of tinted crystal against the glare. The sun chariot was an open shell of gold. Each wheel was the flat round disk of the sun as it is seen in the sky. And Phaethon looked very tiny as he stood in the chariot. The reins were thick as bridge cables, much too large for him to hold, so Apollo tied them around his waist. Then Apollo stood at the head of the team gentling the horses speaking softly to them, calling them by name — Pyrocis,⁹ Eous,¹⁰ Aethon,¹¹ Phlegon.¹²

56 “Good lads, good horses, go easy today, my swift ones. Go at a slow trot and do not leave the path. You have a new driver today!”

57 The great horses dropped their heads to his shoulder and whinnied softly, for they loved him. Phaethon saw the flame of their breath play about his head, saw Apollo’s face shining out of the flame. But he was not harmed, for he was a god and could not be hurt by physical things.

Chunk 7

58 He came to Phaethon and said, “Listen to me, son. You are about to start a terrible journey. Now, by the obedience you owe me as a son, by the faith you owe a god, by my oath that cannot be broken, and your pride that will not bend, I put this rule upon you: Keep the middle way. Too high and the earth will freeze, too low and it will burn. Keep the middle way. Give the horses their heads; they know the path, the blue middle course of day. Drive them not too high nor too low, but above all, do not stop. Or you will fire the air about you where you stand, charring the earth and blistering the sky. Do you heed me?”

59 “I do, I do!” cried Phaethon. “Stand away, sire! The dawn grows old and day must begin! Go, horses, go!”

60 And Apollo stood watching as the horses of the sun went into a swinging trot, pulling behind them the golden chariot, climbing the first eastern steep of the sky.

61 At first things went well. The great steeds trotted easily along their path across the high blue meadow of the sky. And Phaethon thought to himself, “I can’t understand why my father was making such a fuss. This is easy. For me, anyway. Perhaps I’m a natural-born coachman though . . .”

62 He looked over the edge of the chariot. He saw tiny houses down below and specks of trees. And the dark blue puddle of the sea. The coach was trundling across the sky. The great sun wheels were turning, casting light, warming and brightening the earth, chasing all the shadows of night.

63 “Just imagine,” Phaethon thought, “how many people now are looking up at the sky, praising the sun, hoping the weather stays fair. How many people are watching me, me, me . . . ?” Then he thought, “But I’m too small to see. They can’t even see the coach or the horses — only the great wheel. We are too far and the light is too bright. For all they know, it is Apollo making his usual run. How can they know it’s me, me, me? How will my mother know, and my sisters? They would be so proud. And Epaphus — above all, Epaphus — how will he know? I’ll come home tomorrow after this glorious journey and tell him what I did and he will laugh at me and tell me I’m lying, as he did before. And how shall I prove it to him? No, this must not be. I must show him that it is I driving the chariot of the sun — I alone. Apollo said not to come

My Notes

Blank lined area for taking notes.

⁹ Pyrocis [pī rō´ chis]

¹⁰ Eous [e´ us]

¹¹ Aethon [a´ thon]

¹² Phlegon [fle´ gon]

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

7. **Key Ideas and Details (RL.7.1)** Reread chunk 7. What portions of the text reveal Phaethon’s character through his thoughts?

Cite evidence to support your ideas. How does it show that Phaethon does not seem to be heeding his father’s advice when he commands the horses to “Go, horses, go!”? Why does driving the chariot and horses seem so easy to him? Why does Phaethon want to drive the horses so low to the earth?

10. **Key Ideas and Details:** What are the consequences of Phaethon's disobedience? Which sentences in the text support your answer?

Phaethon's disobedience causes destruction and death on earth and ultimately his own death. "The earth froze hard." "... the ice melted, making great floods."
RL.7.1

Working from the Text

- 11. Using the plot diagram from Activity 1.10, determine the major conflict of the story and where the climax and falling action of the story occur.
- 12. Indicate whether you agree or disagree with the following statements about Phaethon and Apollo. Then find and record the textual evidence that supports your position. Go back to the text and highlight your textual evidence.

My Notes

- 14 Have students work in pairs to identify the plot structure of this myth by completing the plot diagram in Activity 1.10.
- 15 Ask students to respond to the statements in the agree/disagree chart about Phaethon and Apollo. Have them go back and **mark the text** by highlighting evidence that supports the statements.

Agree	Disagree	
		Phaethon is a thoughtless, headstrong boy. Textual Evidence:
		Phaethon is an adventurous, courageous boy. Textual Evidence:
		Phaethon is _____. (Insert your description) Textual Evidence:
		Apollo is a disinterested, ineffective parent. Textual Evidence:
		Apollo is deeply concerned for his son's well-being. Textual Evidence:
		Apollo is _____. (Insert your description) Textual Evidence:

ACTIVITY 1.11 continued

16 The Check Your Understanding task asks students to identify one character they find fascinating or relatable, and to explain why by citing specific words and actions that develop the character.

17 The Writing Prompt allows students to first analyze the character traits of either Phaethon or Apollo and then explain how those traits contribute to the story's plot. Students can refer to their completed agree/disagree charts to find character traits and textual evidence to use in their responses.

TEACHER TO TEACHER

Consider having students respond on an index card so that you can easily collect and assess.

ASSESS

Students' responses should show an understanding of how a character is developed. Make sure that students have identified specific words and actions that help explain why a character is interesting to them.

Use the students' responses to the Writing Prompt to assess their ability to connect a character's traits to the development of a story, a skill they will need when preparing to write the illustrated myth in the Embedded Assessment.

ADAPT

If students need additional help in explaining why a character is fascinating or relatable, have students use the **Web Organizer** graphic organizer to record details about the character. Students should place the character's name in the center of the web and then review the text for words and actions associated with that character. Once students have completed the web, have them mark the details that they find most fascinating or relatable.

ACTIVITY 1.11 continued

Poor Choices: "Phaethon"

My Notes

Check Your Understanding

Quickwrite: Which character in "Phaethon" do you find the most fascinating or relatable? Explain your response using evidence from the text to support your answer. Briefly summarize the words or actions that draw you to this character.

Writing to Sources: Explanatory Text

How do the character traits of Apollo or Phaethon drive the story to its tragic conclusion? Write a paragraph about either Phaethon or Apollo. Be sure to:

- Create a topic sentence that states the character's qualities and how those qualities drive the plot of the story.
- Use precise language to express your ideas clearly; avoid wordiness and unnecessary repetition.
- Support your ideas about the character's tragic traits. Include at least two examples of textual evidence in your paragraph, such as the character's actions, thoughts, and dialogue.

4 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating for details they learn about Arachne as well as diffusing unknown words. Evaluate whether the selected reading mode is effective.

5 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

A Matter of Pride

My Notes

indignantly: in anger or with a feeling of annoyance, as at an unfair accusation

obstinacy: stubbornness

was quick and graceful, and her fingers, roughened as they were, went so fast that it was hard to follow their flickering movements. So soft and even was her thread, so fine her cloth, so gorgeous her embroidery, that soon her products were known all over Greece. No one had ever seen the like of them before.

2 At last Arachne's fame became so great that people used to come from far and wide to watch her working. Even the graceful nymphs would steal in from stream or forest and peep shyly through the dark doorway, watching in wonder the white arms of Arachne as she stood at the loom and threw the shuttle from hand to hand between the hanging threads, or drew out the long wool, fine as a hair, from the distaff as she sat spinning. "Surely Athene herself must have taught her," people would murmur to one another. "Who else could know the secret of such marvelous skill?"

3 Arachne was used to being wondered at, and she was immensely proud of the skill that had brought so many to look on her. Praise was all she lived for, and it displeased her greatly that people should think anyone, even a goddess, could teach her anything. Therefore when she heard them murmur, she would stop her work and turn round **indignantly** to say, "With my own ten fingers I gained this skill, and by hard practice from early morning till night. I never had time to stand looking as you people do while another maiden worked. Nor if I had, would I give Athene credit because the girl was more skillful than I. As for Athene's weaving, how could there be finer cloth or more beautiful embroidery than mine? If Athene herself were to come down and compete with me, she could do no better than I."

4 One day when Arachne turned round with such words, an old woman answered her, a grey old woman, bent and very poor, who stood leaning on a staff and peering at Arachne amid the crowd of onlookers.

5 "Reckless girl!" she said, "how dare you claim to be equal to the immortal gods themselves? I am an old woman and have seen much. Take my advice and ask pardon of Athene for your words. Rest content with your fame of being the best spinner and weaver that mortal eyes have ever beheld."

6 "Stupid old woman," said Arachne indignantly, "who gave you the right to speak in this way to me? It is easy to see that you were never good for anything in your day, or you would not come here in poverty and rags to gaze at my skill. If Athene resents my words, let her answer them herself. I have challenged her to a contest, but she, of course, will not come. It is easy for the gods to avoid matching their skill with that of men."

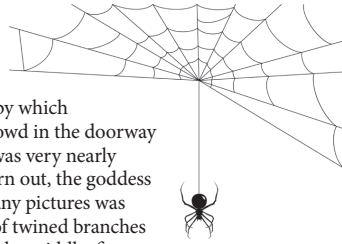
7 At these words the old woman threw down her staff and stood erect. The wondering onlookers saw her grow tall and fair and stand clad in long robes of dazzling white. They were terribly afraid as they realized that they stood in the presence of Athene. Arachne herself flushed red for a moment, for she had never really believed that the goddess would hear her. Before the group that was gathered there she would not give in; so pressing her pale lips together in **obstinacy** and pride, she led the goddess to one of the great looms and set herself before the other. Without a word both began to thread the long woolen strands that hang from the rollers, and between which the shuttle moves back and forth. Many skeins lay heaped beside them to use, bleached white, and gold, and scarlet, and other shades, varied as the rainbow. Arachne had never thought of giving credit for her success to her father's skill in dyeing, though in actual truth the colors were as remarkable as the cloth itself.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Key Ideas and Details (RL.7.1) In the first three paragraphs of the story, what do Arachne's words and actions tell you about the kind of person she is? What is Arachne's great skill or talent? In paragraph 3, what does it say Arachne "lived for"? Who does Arachne set herself up as equal to or even better than? Why will this get her in trouble?

2. Key Ideas and Details (RL.7.3) Quote one line of dialogue that sets the action of the story in motion. How does Arachne's pride begin the action of the story? Why does Arachne's challenge to Athene set the plot of the story in motion?

8 Soon there was no sound in the room but the breathing of the onlookers, the whirring of the shuttles, and the creaking of the wooden frames as each pressed the thread up into place or tightened the pegs by which the whole was held straight. The excited crowd in the doorway began to see that the skill of both in truth was very nearly equal, but that, however the cloth might turn out, the goddess was the quicker of the two. A pattern of many pictures was growing on her loom. There was a border of twined branches of the olive, Athene's favorite tree, while in the middle, figures began to appear. As they looked at the glowing colors, the spectators realized that Athene was weaving into her pattern a last warning to Arachne. The central figure was the goddess herself competing with Poseidon for possession of the city of Athens; but in the four corners were mortals who had tried to **strive** with gods and pictures of the awful fate that had overtaken them. The goddess ended a little before Arachne and stood back from her marvelous work to see what the maiden was doing.



9 Never before had Arachne been matched against anyone whose skill was equal, or even nearly equal to her own. As she stole glances from time to time at Athene and saw the goddess working swiftly, calmly, and always a little faster than herself, she became angry instead of frightened, and an evil thought came into her head. Thus as Athene stepped back a pace to watch Arachne finishing her work, she saw that the maiden had taken for her design a pattern of scenes which showed evil or unworthy actions of the gods, how they had deceived fair maidens, resorted to trickery, and appeared on earth from time to time in the form of poor and humble people. When the goddess saw this insult glowing in bright colors on Arachne's loom, she did not wait while the cloth was judged, but stepped forward, her grey eyes blazing with anger, and tore Arachne's work across. Then she struck Arachne across the face. Arachne stood there a moment, struggling with anger, fear, and pride. "I will not live under this insult," she cried, and seizing a rope from the wall, she made a noose and would have hanged herself. The goddess touched the rope and touched the maiden. "Live on, wicked girl," she said. "Live on and spin, both you and your descendants. When men look at you they may remember that it is not wise to strive with Athene." At that the body of Arachne shriveled up, and her legs grew tiny, spindly, and distorted. There before the eyes of the spectators hung a little dusty brown spider on a slender thread.

10 All spiders descend from Arachne, and as the Greeks watched them spinning their thread wonderfully fine, they remembered the contest with Athene and thought that it was not right for even the best of men to claim equality with the gods.

Second Read

- Reread the myth to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** In the first three paragraphs of the story, what do Arachne's words and actions tell you about the kind of person she is?

Arachne's words are angry and prideful. She lives for praise and scolds admirers for giving Athene credit for her own skills. Arachne is neither grateful nor gracious, even though she is a talented weaver. RL.7.1

My Notes

strive: compete

6 **SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

7 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

TEACHER TO TEACHER

Consider showing a video clip of an arrogant character or sports figure or having students pantomime arrogant behavior to support vocabulary development. You may also want to show students a loom and discuss how it works.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. **Key Ideas and Details (RL.7.2)** Read the details about the image that Athene weaves. How might this image relate to the theme of the story? How is Arachne's challenge similar to the image that Athene weaves as a warning to all mortals? What quality in Arachne's personality gets her into trouble? Is it her talent or her pride?

4. **Key Ideas and Details (RL.7.3)** How do Arachne's character traits determine how the conflict resolves itself? How should mortals act toward the power of the gods? When mortals are too proud of their human talents, how are they treated by the gods? What is the respectful relationship between humans and the Greek gods?

TEACHER TO TEACHER

To prepare for the next step, consider having students choose one god to study, **jigsawing** the **graphic organizer**. The purpose of this lesson is a focus on symbolism, not on creating a database of Greek mythology. It is not necessary for students to complete every cell in the graphic organizer but to focus on symbolism in mythology.

5 Depending on **prior knowledge**, students should fill in the cells in the **graphic organizer** that they already know and then work in groups to research the remaining information. Use print and nonprint texts. Consider **prior knowledge** in grouping students for this activity.

Technology TIP: Discuss appropriate search terms for online inquiry.

ASSESS

Review students' Check Your Understanding summary paragraphs, making sure that they describe the god's or goddess's roles or responsibilities and symbolism. Confirm that students also named a similar god or goddess from another culture.

ADAPT

If students need help summarizing their research findings, have them complete the following sentence frames with information from their graphic organizers. _____ is the god/goddess of _____. S/he is responsible for _____. S/he is associated with the symbols of _____. The god/goddess _____ from _____ is similar to _____.

For students who have successfully completed their summaries, have them share their summaries with a partner and discuss why they chose their particular god or goddess.

Symbolic Thinking

My Notes

Greek God (Roman name)	Responsibility or Role <i>Similar to (culture)</i>	Symbolism Representing God (Object/Action/Color)
Zeus (Jupiter or Jove)	King of the gods Sky, law, and order <i>Odin (Norse), Ra (Egyptian)</i>	Thunder, eagle, bull, oak
Poseidon (Neptune)	The sea <i>Acuecucyotichuati (Aztec), Sedna (Inuit)</i>	Trident, dolphin, horse, fish, bull
Hades (Pluto)	Death and the underworld <i>Anubis (Egyptian), Hel (Norse)</i>	Cerberus (multiheaded dog and guard of the underworld), cap of invisibility or helm of darkness
Hera (Juno)	Queen of the gods; marriage <i>Isis (Egyptian)</i>	Pomegranate, peacock feather, diadem (crown)
Ares (Mars)	War <i>Thor (Norse), Huitzilopochtli (Aztec)</i>	Spear, helmet, dog, chariot, boar, red
Artemis (Diana)	Hunting; the moon <i>Ullr (Norse), Bast (Egyptian)</i>	Bow, arrows, stags, hunting dogs, moon
Athena/Athene (Minerva)	Wisdom, warfare, divine intelligence, architecture, crafts, the arts <i>Vor (Norse), Thoth (Egyptian)</i>	Owls, olive trees, snakes, armor, helmets, spear
Demeter (Ceres)	Agriculture and the harvest <i>Cinteotl (Aztec)</i>	Torch, cornucopia, lion, sheaves of wheat
Aphrodite (Venus)	Love and beauty <i>Freya (Norse)</i>	Dolphin, rose, scallop shell, myrtle, dove, sparrow, girdle, mirror, swan, green

PLAN

Suggested Pacing: 1 50-minute class period

TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Guide students to make a prediction after they read about the burro's encounter with the fox. Based on what they know about the burro's character and what they know about foxes and lions, what is a likely outcome? Write students' predictions on the board. Return to them later, after students have finished reading the story, to discuss which prediction turned out to be accurate.

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud



Text Complexity

Overall: Accessible
Lexile: 970L
Qualitative: Low Difficulty
Task: Accessible (Understand)

Learning Targets

- Analyze the symbolic use of animals in a fable.
- Apply the use of symbolism in an original way.

Preview

In this activity, you will read a fable and analyze its message and its use of animals as symbols.

Setting a Purpose for Reading

- As you read the fable, mark the text for evidence of symbolic characteristics of the animals in the story.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Angel Vigil is an author, performer, storyteller, theatrical director, and educator. His many books and storytelling performances explore the traditional stories of the Hispanic Southwest and Mexico.

Fable

THE BURRO AND THE FOX

by Angel Vigil

1 Like many other animals in the animal kingdom, the burro is a beast of burden, spending his life toiling in the hot sun in order to make his master's life a little easier. The burro knows no other existence and is destined to a life of service and loyalty to his master.

2 The worst fate for a burro, however, is to have a cruel master. Some masters love and care for their burro, respecting that their own life is dependent on this creature. Others take the burro for granted and just expect the burro to always be there to carry their heavy load. Others, the worst ones, take their own mean temperament out on the poor, defenseless burro by whipping, beating, and starving their burro. They have little or no concern for the burro's well-being, and if the burro dies, no remorse or sense of loss is felt by the master.

3 It just so happens that in this story, our burro has one of these mean masters. This master would beat the burro if it walked too fast, walked too slowly, stopped too abruptly, or started too suddenly. He would beat the burro if it tripped on the steep, rocky mountain path or if it stopped for water by a mountain stream. Some days, he would beat the burro just for being in the way.

LEARNING STRATEGIES:
 Shared Reading, Graphic Organizer, Think-Pair-Share

My Notes



WORD CONNECTIONS

Roots and Affixes

Dependent comes from the Latin root *-pend-*, which means "to hang," and the affix *de-*, which means "down." When someone is dependent, he or she hangs on to another for support. You can find also find the root *-pend-* in other words, such as *independent*, *pending*, and *pendant*.

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.7.4: Determine the meaning of words and phrases as they are used in a text, including

figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

Additional Standards Addressed:

W.7.9a; L.7.4b

ACTIVITY 1.14 continued

3 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating for symbolic characteristics of the animals in the story and unknown words. Evaluate whether the selected reading mode is effective.

4 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

TEACHER TO TEACHER

Fables from a variety of authors and cultural traditions are readily available online.

ACTIVITY 1.14 continued

Animals as Symbols

My Notes

4 Finally, the burro had had enough of his master's beatings and decided to run away. Late one night, while the master was sleeping, the burro broke out of the corral and took off down the road with a quick trot. He was free-free at last!

5 The burro loved his new freedom. He strolled along a shady mountain path, eating the new spring grasses. He lounged by a mountain stream, sipping its cool, fresh waters. He paused and rested when he wanted, and he walked along when he wanted. Most of all, he did not pass his days in fear of a beating.

6 One day, as he walked along a forest path, the burro ran into a fox. The fox asked the burro, "Why are you walking alone so far in the forest? Where is your master?"

7 The burro replied, "I have run away from my master, because he beats me all of the time. I am a free burro, and I will walk wherever my spirit leads me."

8 The fox then told the burro, "I am a servant of the lion, the king of the forest. Perhaps you should come to meet the lion and see if you could join our band of free animals. The lion is a strong and wise ruler, and perhaps he could help you find a new life. Come with me, and I will announce you to the lion. You will be well received by him."

9 The burro followed the fox. He was thankful that he had at last met up with other free animals and was hopeful that the lion could help him find a new life. He had been enjoying his free wanderings, but he did not want to be a nomad and never have a home again.

10 The fox and burro arrived at the home of the lion. The fox went to the lion and announced the burro's arrival, "I have run into an old burro who has run away from his master. I have brought him here so that you may meet him and have told him that he will be well received by you."

11 The lion told the fox, "Bring this burro to me right away. I do want to meet him."

12 The fox brought the burro to the lion. He introduced the burro to the lion and then left so the lion could question the burro by himself.

13 While the lion addressed the burro, he paced around and around the burro. The burro began to get nervous, because lions usually only pace when they are hungry. As the lion circled the burro, he got closer and closer, making the circle around the burro tighter and tighter with each pass.

14 Finally, the lion suddenly jumped toward the burro and nipped at his flanks. He continued to circle and nip at the burro with such strength that he almost knocked the burro over with his attacks.

15 The burro finally got the idea that the lion was trying to bite him—probably even eat him. The burro turned and struck out at the lion with his hooves. The lion was old and had already spent many years as a fierce hunter, but those years were behind him. He did not have the speed or reflexes he once had.

16 The burro's hooves slammed into the lion and knocked him to the ground. As the lion hit the ground, the burro bolted away from the lion and raced away down the forest path.

17 On his way from the lion, the burro again ran into the fox. As he whizzed by the fox, the fox called out, "Why are you in such a hurry?! Did your meeting with the lion not go well? The lion is always anxious to meet new animals. I was sure you would be well received."

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Craft and Structure (RL.7.4) Using context, what might the word "nomad" mean in paragraph 9? How does the idea that the burro would "never have a home again" help to understand what a nomad is?

2. Craft and Structure (RL.7.4) In paragraph 8, the fox says the burro will be "well received" by the lion. Knowing what happens later in the story, what do you think the fox means by "well received"? The fox makes the burro think the lion would be

happy to have the burro be part of his family of free animals, but he is being deceptive; as a servant to the lion, what does he really do for the lion?

3. Key Ideas and Details (RL.7.1) Reread paragraph 19. Is the fox being honest when he says "The lion was only trying to give you a good welcome"? Support your inference with details from the text. What does the burro show he understands when he says, "I was too well received by the lion. . . . I am running away from the lion too"?

ACTIVITY 1.14 continued

7 Have students consider the burro's choices and lessons learned. Put students in small groups or with partners to conduct a **think-pair-share**.

Leveled Differentiated Instruction

In this activity, students could use a **Venn Diagram for Writing a Comparison** to contrast the roles of two animals in the text.

L2–L3 Help students use the completed Venn diagram to write a comparison using the comparison sentence frames. Then have students discuss their comparisons with a partner.

L3–L4 Guide students to use the completed Venn diagram to write longer original sentences that compare the two animals. Then allow small groups of students to share and discuss their comparisons.

L4–L5 Have students use the completed Venn diagram to write longer original sentences to compare the two animals. Encourage students to include details from the text in their sentences.

Extend After students have finished writing their comparison of the two animals in the text, ask each student to select the animal that best symbolizes himself or herself. Then direct students to complete another Venn diagram that shows how they are similar to and different from their chosen animal.

8 Using the text and **prior knowledge**, students should record their ideas on the symbolism of the animals used in the text and other animals with a **graphic organizer**.

TEACHER TO TEACHER

Add these animals and other familiar animals that are being used as symbols to a class symbolism dictionary. To allow students to practice tying symbolism to their original works, ask them to write about an animal that could accompany their wanted poster.

ACTIVITY 1.14 continued

Animals as Symbols

My Notes

Working from the Text

4. Identify a choice the burro makes in the story. What lesson could be taught by this choice?

Choice

Stay with the cruel master, or run away from the master to live freely among animals who might want to eat you

Lesson

It is better to stay in the bad situation you know than to risk your life in a new situation.

5. Animals are often used symbolically. Earlier, you found that the Greek gods and goddesses have animals associated with them. Think about the animals in “The Burro and the Fox” and other animals that are featured in well-known fairy tales or stories. What do these animals symbolize? Use the graphic organizer to explore their symbolic meanings.

Animal	Figurative (symbolic) Meaning
Snake	Evil, deceit, rebirth (as in shedding of the skin)
Bear	Strength; protection
Rat	Sneakiness; treachery
Ant	Hard work; perseverance
Burro	Hardworking, long-suffering, strong, trusting, thoughtful
Fox	Sly, deceptive, tricky, clever, cunning
Lion	Strong, wise, silent, ruler of the beasts, fearless hunter, without conscience
One of Your Choice: Donkey, Bee, Bird, Ox, Bull, Butterfly, Dog, Wolf, Cat, Shark, etc.	

Check Your Understanding

Think back to your wanted poster. What animal(s) could you incorporate to symbolize certain characteristics? Justify your choice by explaining each animal's symbolic meaning in connection to the story or character.

ASSESS

In looking at students' **graphic organizers**, check that they were able to identify choices made by the character and to interpret a moral lesson. Make sure students were able to justify their choice of an animal as a symbol for a characteristic of their original work.

ADAPT

Consider using another fable (like “Grasshopper and the Ant”) for additional practice with a moral lesson or symbolism.

Creation Myths from Around the Globe

ACTIVITY
1.15

ACTIVITY 1.15

PLAN

Suggested Pacing: 2 50-minute class periods

TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students.

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud

A Note from the Author



Text Complexity

Overall: Accessible

Lexile: 1010L

Qualitative: Low Difficulty

Task: Accessible (Understand)

3 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating the text for information they learn about creation myths. Evaluate whether the selected reading mode is effective.

4 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

5 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

Learning Targets

- Use ideas presented in an informational text to analyze and compare creation myths.
- Create an original myth explaining a phenomenon of nature.

Preview

In this activity, you will read about creation myths in an informational text and then read, analyze, and compare three creation myths from around the globe.

Setting a Purpose for Reading

- As you read the informational text, underline words that help you understand what a creation myth is.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Informational Text

"A Note from the Author"

Excerpted from Virginia Hamilton's 1988 Newbery Honor Book *In the Beginning: Creation Stories from Around the World*.

1 Myth stories about creation are different. In a **prophetic** voice, they relate events that seem outside of time and even beyond time itself. Creation myths . . . go back beyond anything that ever was and begin before anything has happened.

2 The classic opening, although not the only opening, of a creation myth is "In the beginning . . ." The most striking purpose of a creation myth is to explain something. Yet it also asks questions and gives reasons why groups of people perform certain rituals and live in a particular way. Creation myths describe a place and time impossible for us to see for ourselves. People everywhere have creation myths, revealing how they view themselves to themselves in ways that are movingly personal.

3 Creation, then, means the act of bringing into existence — something. These myths from around the world were created by people who sensed the wonder and glory of the universe. Lonely as they were, by themselves, early people looked inside themselves and expressed a longing to discover, to explain who they were, why they were, and from what and where they came.

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

LEARNING STRATEGIES:
Diffusing, Close Reading,
Paraphrasing, Visualizing,
Drafting

My Notes

prophetic: relating to a divinely inspired instruction or prediction

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.7.2: Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

W.7.5: 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.

Additional Standards Addressed:

RL.7.10; RI.7.10; W.7.4; SL.7.1a; SL.7.5; L.7.4a; L.7.4c; L.7.4d; L.7.6

ACTIVITY 1.15 continued

6 Have students answer the text-dependent question. If they have difficulty, scaffold by rephrasing or breaking the question down into smaller parts. See the Scaffolding the Text Dependent Questions boxes for suggestions.

7 Read the Setting a Purpose for Reading section with your students.

8 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud

9 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating the text for incidents that explain aspects of the natural world. Evaluate whether the selected reading mode is effective.

Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

“Huveane and Clay People”

 **Text Complexity**


Overall: Accessible

Lexile: 1020L

Qualitative: Low Difficulty

Task: Accessible (Understand)

“Mbombo”

 **Text Complexity**

Overall: Accessible

Lexile: 1020L

Qualitative: Low Difficulty

Task: Accessible (Understand)

ACTIVITY 1.15 continued

Creation Myths from Around the Globe

My Notes

1. **Key Ideas and Details:** What are the purposes of a creation myth according to the text?

Creation myths typically explain how something began. Another purpose is to “ask questions and gives reasons why groups of people perform certain rituals and live in a particular way.” RL.7.1

2. **Craft and Structure:** Why do you think the author uses the word “longing” in paragraph 3? What connotations does this word have?

“Longing” in this context means a deep, almost pained yearning. The author could have used words like “desire” or “interest”, but “longing” better communicates the deeply rooted desire to explain one’s origins. RL.7.4

Working from the Text

3. Summarize the central ideas from each of the three paragraphs in the informational text you just read.

Setting a Purpose for Reading

- As you read the creation myths, put a star next to one key incident in each story that helps explain aspects of the natural world.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Two African Creation Myths

From **Voices of the Ancestors: African Myth**

by Tony Allan, Fergus Fleming, and Charles Phillips

“Huveane and Clay People”

1 The Bapedi and Bavenda, Bantu tribes from Transvaal in South Africa, recount that the first human, Huveane the shepherd, was a lawless trickster who loved to make mischief.

2 Huveane cared for his father’s goats and sheep — for although he was the first man, he had parents. One day he set about making a being of his own: he took some clay, formed a baby with it and then breathed life into it. Then he hid the baby near his parents’ house. He cared for it lovingly, creeping out each dawn to feed it,



SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Key Ideas and Details (RL.7.1) What are the purposes of a creation myth according to the text?** Why is “In the beginning . . .” a hint as to the purpose of creation myths? What does “creation” mean?

2. **Craft and Structure (RL.7.4) Why do you think the author uses the word “longing” in**

paragraph 3? What connotations does this word have? How does the description of people as “lonely” help set a context for the use of the word “longing?” If *longing* means an intense need or yearning, how does that word differ from an interest or desire to know?

but his parents noticed the dwindling supply of milk. Curious, Huveane's father followed him one day and saw the child. Taking it in his arms, he hid it beneath the house with the firewood. That evening Huveane discovered that his precious creation was missing; distraught, he slumped glumly with his parents at the fire. Distressed by his low spirits, his mother asked him to fetch some logs, whereupon he discovered the unharmed baby and capered with joy. His parents were so pleased to see him happy again that they allowed him to keep it.

“Mbombo”

3 The Kuba, who live in the abundant rainforest of Central Africa, call their creator god Mbombo and picture creation as a sudden eruption from his mouth. Once, according to their account, nothing existed but restless water lost in darkness — and Mbombo, a spirit who moved over the water. Then in the deep, dark hours of the first day, Mbombo was stricken by a sharp stomach pain and vomited, producing the sun, moon, and a stream of bright stars. Light fell all around him. As the sun shone, the ocean became clouds and the water level fell, revealing hills and plains. Again Mbombo's stomach convulsed, this time sending forth a wonderful and various stream of life: the tall sky, the sharp-forked lightning, deep-rooted trees, animals in all their **lithe** power and the first man and woman.

ABOUT THE AUTHOR

Donna Rosenberg has written several books on world mythology. She specializes in retelling myths and other stories in vivid prose that appeals to readers. Her writing is known for excellent translations that preserve the character and style of the original.

Myth

Raven and the Sources of Light

by Donna Rosenberg

1 Long ago when the world was young, the earth and all living creatures were **shrouded** in the darkness of an eternal night, for neither the sun nor the moon shone in the sky. It was said that a great chief who lived at the headwaters of the Nass River was keeping all this light for himself, but no one was certain, for the light was so carefully hidden that no one had ever actually seen it. The chief knew that his people were suffering, but he was a selfish man and did not care.

2 Raven was sad for his people, for he knew that without the sun the earth would not bring forth the food the Haida¹ needed to survive, and without the moon his people could not see to catch fish at night. Raven decided to rescue the light. He knew that the way from the Queen Charlotte Islands to the source of the Nass River was very long, so he collected a group of pebbles. As he flew, whenever he became tired he dropped a pebble into the sea. It immediately formed an island where Raven could alight on solid land and rest for a while.

¹ **Haida:** A Northwest/Alaskan Indian tribe



INDEPENDENT READING LINK

Read and Connect

As you come to the conclusion of your independent reading, think about an overarching theme that covers many of the myths or folktales you have read on your own. How well does this theme apply to the myths you have read in the unit, such as “Arachne” and “The Burro and the Fox”? Explain your response in a short paragraph in your Independent Reading Log.

lithe: slender and graceful

My Notes

shrouded: covered, concealed

10 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

11 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text Dependent Questions boxes for suggestions.

“Raven and the Sources of Light”



Text Complexity

Overall: Accessible

Lexile: 1050L

Qualitative: Low Difficulty

Task: Accessible (Understand)

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Craft and Structure (RL.7.4) Look at the first paragraph of “Huveane and Clay People.” What are some synonyms for the word “recount”? Why might the authors have chosen this word specifically? What part of the word recount means to do something again? If you knew this word comes to English from the French

word *reconter*, which means to tell a story, how could that help you understand the word in this context?

2. Craft and Structure (RL.7.4) Based on context clues, what is the likely meaning of “glumly” in “Huveane and Clay People”? Since Huveane saw his creation as “precious,” how would he feel if he found it had been taken from him?

Creation Myths from Around the Globe

My Notes

3 When Raven arrived at the chief's village, he said to himself, "I must find a way to live in the chief's house and capture the light." Raven thought and thought. Finally he exclaimed, "I know just the way! I will change myself into something very small and wait in the stream to be caught."

4 So Raven transformed himself into a seed and floated on the surface of the nearby stream. When the chief's daughter came to draw water, Raven was ready. No matter how she tried to drink some of the water, the seed was always in her way. Finally she tired of trying to remove it, and she drank it along with the water.

5 The woman became pregnant, and in time she gave birth to a son, who was Raven in disguise. The chief loved his grandson, and whatever the child wanted, his grandfather gave him.

6 As the boy crawled, he noticed many bags hanging on the walls of the lodge. One by one he pointed to them, and one by one his grandfather gave them to him. Finally his grandfather gave him the bag that was filled with stars. The child rolled the bag around on the floor of the lodge, then suddenly let go of it. The bag immediately rose to the ceiling, drifted through the smoke hole, and flew up into the heavens. There it burst open, spilling the stars into the sky.



7 As the days passed, the boy still wanted to play with toys. He pointed to this bag and that box, stored here and there in grandfather's lodge. His grandfather gave him whatever he chose.

8 Finally the child cried, "Mae! Mae!" His grandfather took down a bag containing the moon and gave it to his grandson as a toy. The boy chuckled with delight as he rolled it around and around upon the floor of the lodge. Suddenly he let go of that bag just as he had let go of the bag of stars. The bag immediately rose to the ceiling, drifted through the smoke hole, and flew up into the heavens. There it burst open, spilling the moon into the sky.

9 The boy continued to play with bag after bag and box after box until one day he pointed to the last box left in the lodge. His grandfather took him upon his lap and said, "When I open this box, I am giving you the last and dearest of my possessions, the sun. Please take care of it!"

10 Then the chief closed the smoke hole and picked up the large wooden box he had kept hidden among other boxes in the shadows of one corner of the lodge. Inside the large box a second wooden box nestled in the wrappings of a spider's web, and inside that box, a third wooden box nestled. The chief opened box after box until he came to the eighth and smallest of the wooden boxes. As soon as the chief removed the sun from this box, his lodging was flooded with a brilliant light.

11 The child laughed with delight as his grandfather gave him the fiery ball to play with. He rolled the sun around the floor of the lodge until he tired of the game and pushed it aside. His grandfather then replaced the sun in its box and replaced the box inside the other seven boxes.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Key Ideas and Details (RL.7.1) What qualities are important to the Bapedi and Bavenda? How can you tell? Provide textual evidence to support your thinking. How does Huveane show he is creative? How does his treatment of the clay baby show him as loving? How does his family show they love Huveane and the clay baby?

4. Craft and Structure (RL.7.4) Using context, explain what "convulsed" means in "Mbombo." How do you know? Early in the story it says that the Kuba picture creation as a great eruption from the mouth of Mbombo. Later, it says he vomited. How do these descriptions help you understand what "convulsed" might mean?

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Check Your Understanding

Look over the following elements of nature. Brainstorm how people in the distant past might have explained the origins of these natural phenomena.

Element	Explanation
The Sun	
The Stars	
The Earth	
The Moon	
Rainbows	
Thunder	
Snow	

My Notes

ACTIVITY 1.15 continued

13 Stories that explain natural phenomena exist in all cultures. Ask students to complete the graphic organizer to help prepare them for creating the poster in the next step. Have them share responses with others and with the whole class. Use this as a time to discuss how original stories could be created.

Leveled Differentiated Instruction

In this activity, students may need additional support completing the graphic organizer.

L1 Help students develop background understanding of the different natural phenomena listed in the graphic organizer by sharing images of each phenomenon and asking them to say or write statements about what they observe. Have students work in small groups to complete the graphic organizer.

L2–L3 Allow students to work with a partner to analyze the images of the different natural phenomena and write explanations for them. Provide these questions to help students with their analyses: *How do you think early groups of people might have explained each of these elements of nature? What animal, god, or hero do you think early people might have associated with each of these natural elements?*

L3–L4 Have small groups of students work together to write explanations for the more complex examples of natural phenomena. Ask for volunteers to share their explanations.

TEACHER TO TEACHER

Conduct a class discussion or collect these responses as formative assessment. In the Check Your Understanding, students will demonstrate their understanding that one purpose of a myth is to explain a natural phenomenon.

ACTIVITY 1.15 continued

14 Poster Graphic: This graphic could be used as prewriting for Embedded Assessment 2. Direct students to use their creativity to address all of the elements on one page. A sample format in the organization of a “quad” is provided.

15 Check in with students about their independent reading for the second half of the unit. Ask students to choose one of the selections they read independently and to answer the following questions in preparation for an oral presentation:

- Think about your character’s choices. What does he or she want?
- What choices does the character make in order to get what he or she wants?
- What are the positive and negative consequences of those decisions?
- What does he or she achieve through the experience?
- How did the character’s choices affect his or her success (or failure)?

▶ ASSESS

In looking at students’ Check Your Understanding responses, ensure that they were able to provide explanations for natural phenomena that are both creative and logical.

Check students’ posters to see that they were able to demonstrate an element of nature and use animals, gods, or heroes in their original myths.

▶ ADAPT

Consider accessing creation stories from students’ native countries. You may give students extra practice with visual techniques by asking them to use their sketches to create an illustration for one of the selections.

You may want students to create a similar type of poster for depicting their ideas for an original creation story.

ACTIVITY 1.15 continued

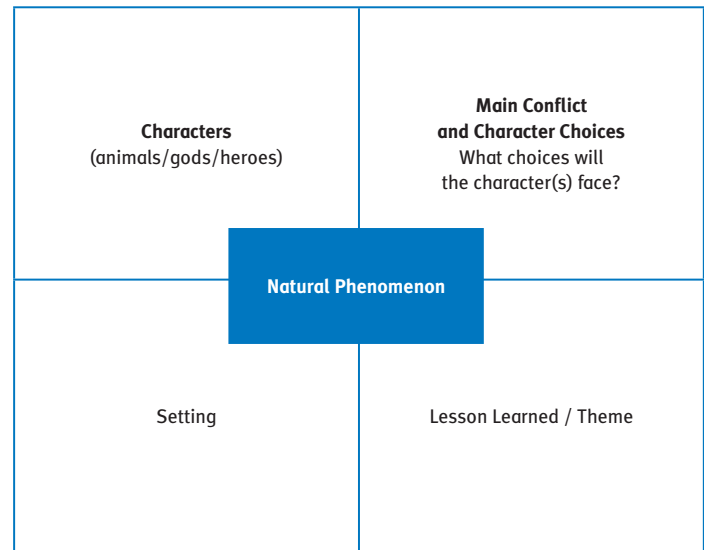
Creation Myths from Around the Globe

My Notes

Work in a collaborative group to generate ideas for an original myth to explain a natural phenomenon. Create a poster that demonstrates those ideas. You may choose one of the natural phenomenon you explained in the “Check Your Understanding” section of this activity or a natural phenomenon of your choice.

Be creative. Try to fill up as much of the poster (sample format below) as possible, using individual words, phrases, symbols, and visuals. Be sure to incorporate the following elements into your poster:

- The name of your natural phenomenon
- The characters (animals/gods/heroes)
- The setting of the myth
- The main conflict and character choices
- The lesson or theme of the myth



Independent Reading Checkpoint

With a partner, discuss the different explanations for natural phenomena you have discovered through your independent reading. Consider these questions: *Was one natural phenomenon explained different ways in different myths or folktales you read? What might each explanation tell you about the culture from which it came? Which explanation surprised you?* Take notes during your discussion in your Independent Reading Log.

Creating an Illustrated Myth

EMBEDDED
ASSESSMENT 2

ASSIGNMENT

Your assignment is to work with a partner to create an original myth that explains a belief, custom, or natural phenomenon through the actions of gods or heroes. Be sure that your myth teaches a lesson or a moral and includes illustrations that complement the myth as it unfolds.

Planning and Prewriting: Take time to make a plan for your illustrated myth.

- How can you use the stories from the unit as models for your own myth?
- How will you choose possible natural phenomena that you could explain in your myth?
- Which prewriting strategy (such as the plot diagram or outline) will you use to plan the organization?

Drafting: Create a draft that includes the elements of an effective narrative.

- How will you hook the reader with an engaging opening or lead?
- How will you apply your knowledge of sensory and figurative language and purposeful dialogue to vividly tell a story?
- How will you show the characters' responses to the event, including their thoughts and feelings?
- How will you express the lesson learned or the significance of the experience?
- How will you find or create illustrations to capture key parts of your myth?

Evaluating and Revising the Draft: Create opportunities to review and revise your work.

- During the process of writing, when will you share your work with your writing group?
- What is your plan to include suggestions and revision ideas into your draft?
- How can the Scoring Guide help you self-evaluate how well your draft meets the requirements of the assignment?

Checking and Editing: Confirm that your final draft is ready for publication.

- How will you proofread and edit your draft to demonstrate command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage?
- How will you create a title and assemble your illustrations in an appealing manner?
- What technology tools could you use to prepare a final draft for publication?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- Reflect on the process you used to come up with an original myth. How did reading and studying the myths in this unit help prepare you to write your own myth?

Technology Tip

Avoid using images in a way that would violate copyright law. You may download or copy an image for personal use and provide the source, but you may not broadcast the image without the owner's permission.

EMBEDDED ASSESSMENT 2

PLAN

Suggested pacing: 4 50-minute class periods

ASSESS and ADAPT

1 Planning and Prewriting: It is important for students to review the myth they have read and to think like a writer — that is, to look at the structure and descriptive details as models for their own writing.

2 Drafting: Each question captures key elements of an effective narrative. You may want students to create a checklist of the elements.

3 Evaluating and Revising: Students may need you to provide opportunities and guidance in using the Scoring Guide as a tool for self-evaluation and peer evaluations (through **writing groups**) to provide feedback and make revisions.

4 Checking and Editing: You may want to help students access tools for illustrating and proofreading their myths.

5 Reflection: This becomes an ongoing part of a student's portfolio collection. Over time, these reflections can be used to assess students' metacognitive self-evaluative skills. At first, you will find that students may not have much to say, but as the year progresses and as they complete these reflections that emphasize cognitive skill building, they should build a repertoire of self-assessment tools.

COLLEGE AND CAREER READINESS STANDARDS

Focus Standards:

W.7.3a: 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.

W.7.3b: Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

W.7.3d: Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

W.7.4: Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

SCORING GUIDE

When you score this Embedded Assessment, you may wish to make copies or download and print a copy of the Scoring Guide from SpringBoard Digital. In this way, you can have a copy to mark for each student's work.

Portfolio The Portfolio was introduced in Activity 1.2. The Working Folder has been used to collect work from the unit. Now students should take time to organize their entire body of work for the unit, including all the scaffolding work they have done for Embedded Assessments 1 and 2. This reviewing and organizing can be presented as a way of assessing their growth in skills and knowledge.

Creating an Illustrated Myth

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The myth</p> <ul style="list-style-type: none"> describes a natural phenomenon and includes the idea of choice while cleverly teaching a lesson skillfully uses story elements to engage the reader and lead to a satisfying resolution includes vivid visuals that use effective symbolism for the ideas in the myth. 	<p>The myth</p> <ul style="list-style-type: none"> explains a natural phenomenon and teaches a lesson uses story elements to hook the reader and create a satisfying resolution includes visuals that connect the ideas in the myth. 	<p>The myth</p> <ul style="list-style-type: none"> does not explain a natural phenomenon or teach a lesson is hard to follow and does not include sufficient narrative elements to aid the reader includes few if any visuals to demonstrate the ideas in the myth. 	<p>The myth</p> <ul style="list-style-type: none"> does not tell about a natural phenomenon or teach a lesson does not use narrative elements has no visuals to support the myth or demonstrate ideas.
Structure	<p>The myth</p> <ul style="list-style-type: none"> is well organized and clearly follows the plot structure of a story uses transitions to skillfully guide the reader. 	<p>The myth</p> <ul style="list-style-type: none"> uses essential story elements and follows a plot structure uses some transitions to move between ideas. 	<p>The myth</p> <ul style="list-style-type: none"> is not well organized and includes only some elements of plot structure includes few, if any, transitions. 	<p>The myth</p> <ul style="list-style-type: none"> is disorganized and difficult to follow does not follow plot structure includes no transitions.
Use of Language	<p>The myth</p> <ul style="list-style-type: none"> effectively uses figurative language and sensory details to vividly "show" the incident has few or no errors in grammar, spelling, punctuation, or capitalization. 	<p>The myth</p> <ul style="list-style-type: none"> includes details to enhance the descriptions of characters and setting contains few errors in grammar, spelling, punctuation, or capitalization, and they do not detract from meaning. 	<p>The myth</p> <ul style="list-style-type: none"> includes details that do not fit the story or descriptions that are not complete contains mistakes in grammar, spelling, punctuation, and capitalization that detract from meaning. 	<p>The myth</p> <ul style="list-style-type: none"> describes details in confusing language contains errors in grammar, spelling, punctuation, and capitalization that interfere with meaning.

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COLLEGE AND CAREER READINESS STANDARDS

W.7.5: 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.

SL.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.

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