



## GRADE 6 UNIT 1: TURNING POINTS

What happens when life changes direction?

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units as well as lessons from the Instructional Path and Extended Oral Project in the Designated ELD Unit.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?













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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.
















The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.










In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.












There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.











THEMATIC UNIT						ELD UNIT
DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 <b>UNIT PREVIEW</b>   <b>BLAST</b> What happens when life changes direction?		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Research Using Various Media” Section   <b>RESEARCH PROJECT PART I</b> Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 <b>INTRODUCTION</b> Turning Points
2	 <b>FIRST READ</b> <i>Hatchet</i>		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Collaborative Discussions” Section   <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>BLAST</b> Turning Points
3	 <b>SKILL</b> Point of View		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 <b>FIRST READ</b> “Lost Island”













DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
4	 <b>CLOSE READ</b> <i>Hatchet</i>		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 <b>RE-READ</b> “Lost Island”
5	 <b>FIRST READ</b> <i>Guts: True Stories Behind Hatchet and the Brian Books</i>		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>RE-READ 2</b> “Lost Island”
6	 <b>SKILL</b> Central or Main Idea   <b>SKILL</b> Greek and Latin Affixes and Roots		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>READING SKILL</b> Point of View
7	 <b>CLOSE READ</b> <i>Guts: True Stories Behind Hatchet and the Brian Books</i>		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Presentation Skills”   <b>RESEARCH PROJECT PART III</b> Allow a couple of groups to present for the class.			 <b>WRITING SKILL</b> Verbs and Verb Phrases
8	 <b>FIRST READ</b> <i>Island of the Blue Dolphins</i>		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>INTRODUCTION</b> <i>Hatchet</i>

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9	 <b>SKILL</b> Textual Evidence		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>FIRST READ</b> <i>Hatchet</i>
10	 <b>CLOSE READ</b> <i>Island of the Blue Dolphins</i>   <b>BLAST</b> How do people survive in extreme situations?					 <b>RE-READ 1</b> <i>Hatchet</i>
11	 <b>FIRST READ</b> <i>Dragonwings</i>			<i>Hatchet</i> Chapter 1   <b>COMPARE</b> to <i>The Early History of the Airplane and In Guts: The True Stories Behind Hatchet and the Brian Books</i>	 <b>LINK</b> to <i>Hatchet</i> – Compare and contrast the separation between father and son in each text – <i>Dragonwings</i> and <i>Hatchet</i> . Why are father and son separated in each text? What is the impact of this separation on the son in each story?	 <b>RE-READ 2</b> <i>Hatchet</i>
12	 <b>SKILL</b> Connotation and Denotation					 <b>WATCH</b> Point of View
13	 <b>CLOSE READ</b> <i>Dragonwings</i>			<i>Hatchet</i> Chapter 2	 <b>LINK</b> to <i>Hatchet</i> – Compare the perspectives of Moon Shadow and Brian. How do their ages, family situations and circumstances impact their points of view?	 <b>WATCH</b> <i>Hatchet</i>










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14	 <b>BLAST</b> What Do You Mean?   <b>FIRST READ</b> "The Father of Chinese Aviation"					 <b>WRITING SKILL</b> Verbs and Verb Phrases
15	 <b>SKILL</b> Textual Evidence			<i>Hatchet</i> Chapter 3	 <b>LINK</b> to <i>Hatchet</i> – What emotions does Brian experience as he flies the plane and attempts to land it? Ask students to identify the different emotions he experiences and support their ideas with textual evidence.	 <b>EXTENDED ORAL PROJECT</b> Introduction
16	 <b>CLOSE READ</b> "The Father of Chinese Aviation"			<i>Hatchet</i> Chapter 4	 <b>LINK</b> to <i>Hatchet</i> – In Chapter 4, Brian crashes the airplane and survives. Similarly, Feng Ru's test flight in September 1909 also ends in a crash landing. Unlike the vivid account of Brian's crash, the description of Feng Ru's crash is limited. How might Feng Ru's reaction to his crash have been similar to or different from Brian's reaction? Students can discuss this question and/or write a short sensory-rich narrative describing how they think Feng Ru might have felt, thought or noticed as his own plane crashed.	 <b>EXTENDED ORAL PROJECT</b> Brainstorm













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17	 <b>BLAST</b> How have immigrant inventors contributed to American society?			<i>Hatchet</i> Chapter 5  <b>COMPARE</b> to <i>The Lord of the Flies</i>	 <b>LINK</b> to <i>Hatchet</i> – Ask students to brainstorm a list of qualities they believe successful immigrant inventors would need to possess. Then ask them to consider Brian’s personality and character. Has he demonstrated these same qualities or characteristics? How might they help him in his current situation? In what ways must he be inventive? How might he be considered an “outsider” or “immigrant” in this unknown wilderness?	 <b>EXTENDED ORAL PROJECT</b> Create an Outline
18	 <b>FIRST READ</b> <i>I Never Had It Made</i>			<i>Hatchet</i> Chapter 5  <b>COMPARE</b> to “I never hear the word ‘Escape’”	 <b>LINK</b> to <i>Hatchet</i> – In the excerpt from <i>I Never Had It Made</i> , Jackie Robinson identifies some of the events and people who both positively and negatively impacted him. In Chapter 6, Brian remembers when he learned “the secret.” What impact does this moment and the knowledge that came with it have on Brian?	 <b>FIRST READ</b> “Middle School Loneliness”
19	 <b>SKILL</b> Informational Text Structure			<i>Hatchet</i> Chapter 7	 <b>LINK</b> to <i>Hatchet</i> – Ask students to discuss the impact of the flashbacks in this chapter. Why does Paulsen use flashbacks in the novel? What impact does this complex text structure have on the reader?	 <b>RE-READ 1</b> “Middle School Loneliness”
















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20	 <b>SKILL</b> Figures of Speech			<i>Hatchet</i> Chapter 8	 <b>LINK</b> to <i>Hatchet</i> – Ask students to brainstorm examples of figurative language in this chapter. For example, “The first faint light hit the silver of the hatchet and it flashed a brilliant gold in the light. Like fire.” Once they’ve compiled a list of examples/quotes, ask them to label each example—metaphor, simile, idioms, personification, hyperbole, etc.	 <b>RE-READ 2</b> “Middle School Loneliness”
21	 <b>SKILL</b> Media			<i>Hatchet</i> Chapter 9	 <b>LINK</b> to <i>Hatchet</i> – Put students into small groups and assign each group a type of media—drawing, video, tweet, text, song, etc. Challenge them to recreate the main events of this chapter in that medium. Then allow time for each group to share.	 <b>READING SKILL</b> Informational Text Structure
22	 <b>CLOSE READ</b> <i>I Never Had It Made</i>			<i>Hatchet</i> Chapter 10  <b>COMPARE</b> to “The Worm”	 <b>LINK</b> to <i>Hatchet</i> – Ask students to summarize Chapter 10 in their own words making sure to include the most important events and ideas without adding their personal opinion. Ask students to exchange papers and use the summaries to identify the central ideas in this chapter.	 <b>READING SKILL</b> Figurative Language






















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23	 <b>FIRST READ</b> <i>Warriors Don't Cry</i>   <b>SKILL</b> Informational Text Structure			<i>Hatchet</i> Chapter 11	 <b>LINK</b> to <i>Hatchet</i> – Like informational texts, fictional texts also have a specific organizational structure. How has Paulsen organized this text? Why has he chosen this structure? What is the impact of this structure on the reader?	 <b>WRITING SKILL</b> Condensing Ideas
24	 <b>CLOSE READ</b> <i>Warriors Don't Cry</i>			<i>Hatchet</i> Chapter 10   <b>COMPARE</b> to <i>The Boy Who Harnessed the Wind and Lost in the Wild</i>	 <b>LINK</b> to <i>Hatchet</i> – In the excerpt from <i>Warriors Don't Cry</i> , Melba Beals says, "I had more hope of staying alive and keeping safe than I had since the integration began." Similarly, Brian also begins to shift from self-pity to a more positive and hopeful mindset. What contributes to Melba and Brian's feelings of hope in the face of challenging and dangerous situations?	 <b>EXTENDED ORAL PROJECT</b> Develop a Sequence
25	 <b>BLAST</b> How was Brown v. Board of Education a turning point?	 <b>EXTENDED WRITING PROJECT</b> Informative Writing		<i>Hatchet</i> Chapter 13	 <b>LINK</b> to <i>Hatchet</i> – Just as Brown vs. The Board of Education was a turning point in American history, Brian also experiences a turning point in Chapter 13 after the plane flies by without seeing him. Why is this a turning point in the novel? What is the initial impact on Brian? Ultimately, how does this event cause Brian to grow and develop?	 <b>EXTENDED ORAL PROJECT</b> Add Details









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26	 <b>FIRST READ</b> <i>The Story of My Life</i>	 <b>EXTENDED WRITING PROJECT</b> Relevant Information		<i>Hatchet</i> Chapter 14	 <b>LINK</b> to <i>Hatchet</i> – In the excerpt from <i>The Story of My Life</i> , Helen Keller describes her first introduction to language. She explains how she learned that objects have names. In his new environment in the wilderness, Brian is also learning constantly. How is Brian learning to survive in the wilderness? For example, he does not have anyone with him to teach him how to catch and store fish, yet he learns. What past memories and present experiences are serving as his teachers in the wilderness?	 <b>EXTENDED ORAL PROJECT</b> Refine Language
27	 <b>SKILL</b> Connotation and Denotation	 <b>EXTENDED WRITING PROJECT</b> Prewrite		<i>Hatchet</i> Chapter 15  <b>COMPARE</b> to <i>The Call of the Wild</i>	 <b>LINK</b> to <i>Hatchet</i> – Paulsen regularly makes the stylistic choice to combine words that do not normally go together. He uses hyphens to connect these word combinations (hot-hate; sharp-pointed; pretty-banded). Ask students to search for examples of this stylistic nuance in Paulsen’s writing. Then ask them to examine their examples. What is the denotation of each word used in the hyphenated phrase? When the two words are combined with a hyphen, what is the resulting connotative meaning? Why would Paulsen use this stylistic technique?	 <b>RE-READ 1</b> <i>I Never Had It Made</i>

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28	 <b>CLOSE READ</b> <i>The Story of My Life</i>			<i>Hatchet</i> Chapter 16  <b>COMPARE</b> to <i>Thirty-Seven Days of Peril</i> and <i>Beyond Katrina</i>	 <b>LINK</b> to <i>Hatchet</i> – Writers often use words with connotations when they write about emotional moments. How does Paulsen use language in Chapter 16 to help the reader better understand Brian’s response to the moose attack, the tornado, and the resulting destruction of his shelter? Which words does Paulsen use to enhance these moments and infuse them with a deeper level of meaning and emotion?	 <b>RE-READ 2</b> <i>I Never Had It Made</i>
29	 <b>FIRST READ</b> “Eleven”	 <b>SKILL</b> Organize Informative Writing				 <b>READING SKILL</b> Informational Text Structure
30	 <b>SKILL</b> Story Structure	 <b>EXTENDED WRITING PROJECT</b> Plan		<i>Hatchet</i> Chapter 17  <b>COMPARE</b> to <i>Brian’s Return</i> and <i>South</i>	 <b>LINK</b> to <i>Hatchet</i> – Ask students to watch the Sync Skills concept definition video on “story structure.” Once they’ve watched the video, ask groups to discuss the story structure Paulsen uses in <i>Hatchet</i> . How is the story organized? What is the trigger in the story? Do they think the climactic moment has taken place yet? Why or why not?	 <b>READING SKILL</b> Figurative Language

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31	 <b>SKILL:</b> Figures of Speech			<i>Hatchet</i> Chapter 18	 <b>LINK</b> to <i>Hatchet</i> – Ask students to watch the Sync Skills concept definition video on “figurative language.” Paulsen uses figurative language (metaphor, similes, personification, etc.) to add a deeper level of meaning to the text and help the reader picture what is happening to Brian. Encourage students to find an example of figurative language in Chapter 18 and discuss the impact of this figurative language on the reader.	 <b>WRITING SKILL</b> Condensing Ideas
32	 <b>CLOSE READ</b> “Eleven”   <b>BLAST</b> Blog It!	 <b>SKILL</b> Introductions		<i>Hatchet</i> Chapter 19   <b>COMPARE</b> to “A Cry in the Wild”	 <b>LINK</b> to <i>Hatchet</i> – The denouement is the final outcome of a story. Ask students to discuss the ending to Cisneros’ short story “Eleven.” What is the outcome of the story? What questions are left unanswered? Once students have discussed the ending of “Eleven,” ask them to discuss the final outcome for <i>Hatchet</i> . What is the outcome of the story? What questions are left unanswered?	 <b>EXTENDED ORAL PROJECT</b> Give Feedback
33	 <b>FIRST READ:</b> “Eleven”	 <b>SKILL</b> Transitions				 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards
34	 <b>SKILL</b> Point of View	 <b>SKILL</b> Conclusions				 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards

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35	 <b>CLOSE READ</b> <i>The Pigman</i>					 <b>INTRODUCTION</b> <i>The Story of My Life</i>
36	 <b>BLAST</b> How can a friendship change a person's life?	 <b>EXTENDED WRITING PROJECT</b> Draft				 <b>RE-READ 1</b> <i>The Story of My Life</i>
37	 <b>FIRST READ</b> "The Road Not Taken"					 <b>RE-READ 2</b> <i>The Story of My Life</i>
38	 <b>SKILL</b> Poetic Structure	 <b>SKILL</b> Audience and Purpose				 <b>READING SKILL</b> Connotation and Denotation
39	 <b>SKILL</b> Poetic Elements	 <b>SKILL</b> Style				 <b>WATCH</b> <i>The Story of My Life</i>
40	 <b>SKILL</b> Media	 <b>EXTENDED WRITING PROJECT</b> Revise				 <b>WRITING SKILL</b> Organize Informative Writing
41	 <b>CLOSE READ</b> "The Road Not Taken"					 <b>EXTENDED ORAL PROJECT</b> Present
42	 <b>BLAST</b> What turning points have you experienced?	 <b>SKILL</b> Sources and Citations				 <b>EXTENDED ORAL PROJECT</b> Present

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43		 <b>EXTENDED WRITING PROJECT</b> Edit, Proofread, Publish				 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b>					 <b>ASSESSMENT</b>
45	 <b>ASSESSMENT</b>					 <b>ASSESSMENT</b>

## HELPFUL HINTS

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### Read Aloud Selection

In her autobiography, *The Story of My Life*, Helen Keller, both blind and deaf, provides a firsthand account of the day that Annie Sullivan, an important teacher, comes into her life. Through the expressive reading of Keller's own words--the vivid details and figurative language--readers can recognize and experience Keller's transformation from a world of darkness into one of light. By reading the autobiography aloud, students have an opportunity to practice using expression, intonation, phrasing, punctuation, and pacing to understand Keller's remarkable journey toward knowledge.

### Suggestions for Integrated and Multidisciplinary Lessons

The Full-Text Unit for *Hatchet* contains texts that link the novel to science and history curriculum. In *Warriors Don't Cry* Melba Beals describes the integration of the all-white Central High School amid racial tensions. In his autobiography *I Never Had It Made* Jackie Robinson reflects on breaking the color barrier in baseball. Both of these texts can be tied to a larger conversation about the Civil Rights Movement and the African American struggle to gain equality. The unit also includes the "Brown vs. Board of Education" Blast, which has information about what led to the famous court case as well as research links about the Civil Rights Movement. Excellent additions to this unit are "A March to Remember" Blast, which explores the significance of Selma, and the "Seeing is Believing" Blast, which investigates how the development of visual media contributed to the Civil Rights Movement.

In addition to these texts and Blasts from the Full-Text Unit for *Hatchet*, there are StudySync Blasts that can link the texts to science topics. The "Group Dynamics" Blast examines the challenges of human interactions; while the "Empathy" Blast explores this complex biological process that cannot be taught, imitated, or forced. Each Blast assignment includes a "Research links" section that includes a wide array of resources that provide students with a deeper understanding of the topic.

### Suggestions for Further and Independent Reading

Students can use *Hatchet* as a point of reference for reading more books dealing with adventure, survival, and a maintaining a respectful relationship with nature. The *Hatchet* Full-text Unit includes excerpts from several titles that students will be motivated to explore in full. For example, those eager to read more about Brian will enjoy Gary Paulsen's fourth book in the Brian Saga, *Brian's Return*. Students wanting to learn more about the connection between author and character can read Paulsen's *Guts: The True Stories Behind Hatchet and the Brian Books*. Two other texts excerpted in the unit echo Brian's persistence and guts. *The Boy Who Harnessed the Wind* is the story of author William Kamkwamba who, as a boy in Malawi, built a windmill out of spare parts to provide electricity for his drought-stricken village. *Thirty-seven Days of Peril* by Truman Everts is the true story of the author's survival in the wilderness of the Yellowstone area in the autumn of 1870. It is available as an e-book or retold in a trade paperback, *Lost in the Yellowstone: Truman Everts's "Thirty-seven Days of Peril."*

Going beyond the *Hatchet* Full-text Unit, students will find a wealth of literature connected to *Hatchet* by theme, topic, character, and author. The first sequel to *Hatchet*, *Brian's Winter*, supposes that Brian was not rescued before winter set in and faces an even tougher test of survival. *Gary Paulsen* by Jill C. Wheeler, is a short, accessible biography of the author. Three adventure novels, all modern classics, in which a young protagonist must learn survival skills by choice or necessity, include *My Side of the Mountain* and *Julie of the Wolves*, by Jean Craighead George, and *Island of the Blue Dolphins* by Scott O'Dell. Finally, Jack London's cautionary tale of a man and a dog in the Yukon, "To Build a Fire," available in many collections, shows how lucky Brian Robeson was to master his skills of survival.

## Difficult Concepts

In 6th grade students must “analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas” (RI.6.5). However, determining the structure of a text is a difficult skill for students to master. Teachers can help students to identify how the parts of a text contribute to the overall structure by modeling the process of analyzing the various elements of the text using the Informational Text Structure Skill Lesson for *I Never Had It Made*. Taking time to analyze this text closely with students will help them to be more successful when they complete the second Informational Text Structure Skill Lesson for *Warriors Don’t Cry*. If students need more practice beyond the two Informational Text Structure Skill Lessons in this unit, teachers can do a close read of another text in the unit and discuss the text structure and how it contributes to the development of central ideas.

Differentiating the connotation and denotation of a word or a phrase in a text can also be a challenging skill for students to master. The 6th grade Language Standards state that students should “distinguish among the connotations (associations) of words with similar denotations (definitions)” (L.6.5c). Teachers can help students to better understand the difference between denotations and connotations by highlighting key words or phrases in each text for students to think about and discuss. Once students complete the Connotation and Denotation Skill Lesson for *Dragonwings* and have had an introduction to connotation and denotation, teachers can pull a line from each subsequent text for students to consider. For example, a teacher can ask students to read the following line from “The Father of Chinese Aviation” and consider the feelings, thoughts and associations they make when hearing specific words. “ ‘The big bi-plane, with its four starting wheels tucked beneath it like the talons of a bird, sailed slowly in an elliptical course around the crest of the hill nearly back to the starting point,’ reported the *Oakland Enquirer*.” Students might discuss the impact of using the word “talons” to describe the wheels or the use of the word “sailed” instead of “flew.” It’s important to give students repeated practice distinguishing the difference between connotation and denotation to examine how word choice impacts meaning. Pulling small excerpts from each text can help students develop this skill.

## Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

- 1. Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
- 2. Eliminate Repeated Textual Evidence, Connotation and Denotation, and/or Informational Text Structure Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.
- 3. Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, *I Never Had It Made* by Jackie Robinson, *Warriors Don’t Cry* by Melba Pattillo Beals, and *The Story of My Life* by Helen Keller are all excerpts from autobiographies that detail how each individual faced and overcame obstacles.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!



[studysync.com](https://studysync.com)





## GRADE 6 UNIT 2: ANCIENT REALMS

How does history inform and inspire us?

### USER GUIDE

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?















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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.










The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.












In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.
















There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.












THEMATIC UNIT						ELD UNIT
DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 <b>UNIT PREVIEW</b>   <b>BLAST</b> Ancient Realms		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Research Using Various Media” Section   <b>RESEARCH PROJECT PART I CONT.</b> Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 <b>INTRODUCTION</b> Ancient Realms
2	 <b>FIRST READ</b> <i>Hatshepsut: His Majesty, Herself</i>		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>BLAST</b> Stories From Long Ago
3	 <b>SKILL</b> Informational Text Elements		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>FIRST READ</b> <i>Sobeknefru</i>
4	 <b>CLOSE READ</b> <i>Hatshepsut: His Majesty, Herself</i>		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 <b>RE-READ 1</b> <i>Sobeknefru</i>















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
5	 <b>BLAST</b> Wonder Women		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>RE-READ 2</b> <i>Sobeknefru</i>
6	 <b>FIRST READ</b> <i>Book of the Dead</i>		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>READING SKILL</b> Informational Text Elements
7	 <b>SKILL</b> Central or Main Idea		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Presentation Skills”   <b>RESEARCH PROJECT PART II</b> I Allow a couple of groups to present for the class.			 <b>WRITING SKILL</b> Summarizing
8	 <b>CLOSE READ</b> <i>Book of the Dead</i>		 <b>RESEARCH PROJECT PART II</b> I Cont. Allow a couple of groups to present for the class.			 <b>INTRODUCTION</b> <i>Hatshepsut</i>
9	 <b>FIRST READ</b> <i>Book of Exodus</i>		 <b>RESEARCH PROJECT PART II</b> I Cont. Allow a couple of groups to present for the class.			 <b>RE-READ 1</b> <i>Hatshepsut</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
10	 <b>SKILL</b> Informational Text Elements   <b>CLOSE READ</b> <i>Book of Exodus</i>   <b>BLAST</b> Handle With Care					 <b>RE-READ 2</b> <i>Hatshepsut</i>
11	 <b>FIRST READ</b> <i>A Short Walk Around the Pyramids &amp; Through the World of Art</i>   <b>SKILL</b> Argument and Claim					 <b>READING SKILL</b> Informational Text Elements
12	 <b>CLOSE READ</b> <i>A Short Walk Around the Pyramids &amp; Through the World of Art</i>					 <b>WRITING SKILL</b> Summarizing












DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
13	 <b>BLAST</b> In a New Light   <b>BLAST</b> Egyptian Engineers			<i>The Lightning Thief</i> Chapter 1 “I Accidentally Vaporize My Pre-algebra Teacher”	 <b>LINK</b> to <i>The Lightning Thief</i> – The novel begins with the story of Percy’s trip to the Metropolitan Museum of Art. Ask students to go on a virtual tour of the Metropolitan Museum of Art ( <a href="http://www.marchphoto.com/MetTour/index2.html">www.marchphoto.com/MetTour/index2.html</a> ). After completing a virtual tour of the Met, discuss which pieces they liked and why. Which pieces reminded them of the references to the museum in Chapter 1 of the novel?	 <b>INTRODUCTION</b> <i>Aesop’s Fables</i>
14	 <b>FIRST READ</b> <i>Aesop’s Fables</i>					 <b>RE-READ 1</b> <i>Aesop’s Fables</i>
15	 <b>SKILL</b> Theme			<i>The Lightning Thief</i> Chapter 2 “Three Old Ladies Knit the Socks of Death”	 <b>LINK</b> to <i>The Lightning Thief</i> – Ask students to analyze the chapter title, Percy’s thoughts and actions, and the dialogue between Mr. Brunner and Grover to make inferences about what the central theme of Chapter 2 might be based on these various elements.	 <b>RE-READ 2</b> <i>Aesop’s Fables</i>
16	 <b>CLOSE READ</b> <i>Aesop’s Fables</i>					 <b>READING SKILL</b> Theme













DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
17	 <b>FIRST READ</b> <i>The Lightning Thief</i>			<i>The Lightning Thief</i> Chapter 3 “Grover Unexpectedly Loses His Pants”  <b>COMPARE</b> to Black, White & Jewish: The Autobiography Of A Shifting Self		 <b>WATCH</b> <i>Aesop’s Fables</i>
18	 <b>SKILL</b> Textual Evidence					 <b>WRITING SKILL</b> Condensing Ideas
19	 <b>SKILL</b> Point of View			<i>The Lightning Thief</i> Chapter 4 “My Mother Teaches Me Bullfighting”  <b>COMPARE</b> to Medusa’s Gaze And Vampire’s Bite: The Science of Monsters– Monsters Amongst Us		 <b>EXTENDED ORAL PROJECT</b> Introduction
20	 <b>CLOSE READ</b> <i>The Lightning Thief</i>	 <b>EXTENDED WRITING PROJECT</b> Literary Analysis		<i>The Lightning Thief</i> Chapter 5 “I Play Pinochle with a Horse”	 <b>LINK</b> to <i>The Lightning Thief</i> – Ask students to discuss how Percy’s situation and circumstances have changed from Chapter 3 to Chapter 5. Which events have impacted him most? Why?	 <b>EXTENDED ORAL PROJECT</b> Brainstorm
21	 <b>FIRST READ</b> “Perseus”	 <b>EXTENDED WRITING PROJECT</b> Prewrite				 <b>EXTENDED ORAL PROJECT</b> Create an Outline















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
22	 <b>SKILL</b> Tone			<i>The Lightning Thief</i> Chapter 6 “I Become Supreme Lord of the Bathroom”   <b>COMPARE</b> to Instinct: The Power to Unleash Your Inborn Drive	 <b>LINK</b> to <i>The Lightning Thief</i> – Like poetry, fiction uses particular words and phrases to communicate tone. Ask students to select two different moments from Chapter 6 to analyze and compare. How does the author use specific words and phrases to communicate tone? How is the tone of these two moments similar and/or different?	 <b>FIRST READ</b> <i>The Other Side</i>
23	 <b>SKILL</b> Word Meaning	 <b>SKILL</b> Thesis Statement				 <b>RE-READ 1</b> <i>The Other Side</i>
24	 <b>CLOSE READ</b> “Perseus”	 <b>BLAST</b> Audience and Purpose		<i>The Lightning Thief</i> Chapter 7 “My Dinner Goes Up in Smoke”	 <b>LINK</b> to <i>The Lightning Thief</i> – In Chapter 7 Annabeth explains to Percy that half bloods “attract monsters.” Put students into small groups of 3-4 and ask them to research monsters in Greek mythology ( <a href="http://www.greek-gods.info/monsters">www.greek-gods.info/monsters</a> ). Then allow them to present their findings about a particular monster to the class. Given what they know of monsters in Greek mythology, ask students to discuss whether they think Percy should stay at Camp Half-Blood.	 <b>RE-READ 2</b> <i>The Other Side</i>









DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
25	 <b>FIRST READ</b> <i>Heroes Every Child Should Know: Perseus</i>	 <b>SKILL</b> Organize Argumentative Writing		<i>The Lightning Thief</i> Chapter 8 “We Capture the Flag”	 <b>LINK</b> to <i>The Lightning Thief</i> – Ask students to research Perseus ( <a href="http://www.ancient.eu/Perseus">www.ancient.eu/Perseus</a> ). Once they have found out more about Perseus, have them complete a Venn diagram comparing Perseus to Percy. What similarities exists between their lineages, life experiences, and personalities? Finally, ask students if they think it is a coincidence that Rick Riordan selected that name Percy for his main character?	 <b>READING SKILL</b> Text Evidence
26	 <b>SKILL</b> Compare and Contrast	 <b>SKILL</b> Supporting Details				 <b>WRITING SKILL</b> Supporting Ideas
27	 <b>SKILL</b> Plot	 <b>EXTENDED WRITING PROJECT</b> Plan		<i>The Lightning Thief</i> Chapter 9 “I Am Offered a Quest”  <b>COMPARE</b> to <i>The Lost City of Z: A Tale of Deadly Obsession in the Amazon</i> and “Blood, Toil, Tears and Sweat”	 <b>LINK</b> to <i>The Lightning Thief</i> – Ask students to identify what conflicts or problems Percy is facing in the novel. How are these conflicts or problems driving the plot forward?	 <b>EXTENDED ORAL PROJECT</b> Develop a Sequence
28	 <b>CLOSE READ</b> <i>Heroes Every Child Should Know: Perseus</i>					 <b>EXTENDED ORAL PROJECT</b> Add Details















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
29	 <b>BLAST</b> From Warrior to Word	 <b>SKILL</b> Introductions		<i>The Lightning Thief</i> Chapter 10 “I Ruin a Perfectly Good Bus”	 <b>LINK</b> to <i>The Lightning Thief</i> – After completing the Blast: From Warrior to Word, ask students to think about how new words are formed ( <a href="http://grammar.about.com/od/words/a/Where-Do-New-Words-Come-From.htm">http://grammar.about.com/od/words/a/Where-Do-New-Words-Come-From.htm</a> ). Then challenge them to use one of the 6 most common types of word formation to create their own new word that has a link to Greek mythology. They can even add their new words to the Urban Dictionary or create a class collection of new words!	 <b>EXTENDED ORAL PROJECT</b> Refine Language
30	 <b>FIRST READ</b> <i>Black Ships Before Troy</i>	 <b>SKILL</b> Body Paragraphs and Transitions				 <b>INTRODUCTION</b> <i>The Lightning Thief</i>
31	 <b>SKILL</b> Story Structure			<i>The Lightning Thief</i> Chapter 11 “We Visit the Garden Gnome Emporium”   <b>COMPARE</b> to <i>Heroes Every Child Should Know: Perseus</i> and “Perseus”	 <b>LINK</b> to <i>The Lightning Thief</i> – After watching the SyncTV episode on story structure, explain to students that individual chapters will often have a structure to keep the reader engaged. Ask students to analyze the story structure in Chapter 11. Have them break the events in the chapter up into three parts – beginning, middle and end. What are the characters attempting to do in this chapter? What is the problem or “trigger”? What is the climactic moment? How does the chapter end?	 <b>RE-READ 1</b> <i>The Lightning Thief</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
32	 <b>CLOSE READ</b> <i>Black Ships Before Troy</i>	 <b>SKILL</b> Conclusions		<i>The Lightning Thief</i> Chapter 12 “We Get Advice from a Poodle”	 <b>LINK</b> to <i>The Lightning Thief</i> – In <i>Black Ships Before Troy</i> Sutcliff uses foreshadowing in paragraph 7 of the excerpt to hint at the birth of Paris. Compare Sutcliff’s use of foreshadow with Riordan’s use of foreshadow in Chapter 12 of <i>The Lightning Thief</i> . What is the impact of foreshadowing on each plot?	 <b>RE-READ 2</b> <i>The Lightning Thief</i>
33	 <b>FIRST READ</b> <i>Mythology: Timeless Tales of Gods and Heroes</i>	 <b>EXTENDED WRITING PROJECT</b> Draft		<i>The Lightning Thief</i> Chapter 13 “I Plunge to My Death”	 <b>LINK</b> to <i>The Lightning Thief</i> – Both the excerpt from <i>Mythology: Timeless Tales of Gods and Heroes</i> and Chapter 13 in <i>The Lightning Thief</i> include a plot twist or “trick”. What is the “trick” in each text and what is the impact of that moment on the plot?	 <b>WATCH</b> <i>The Lightning Thief</i>
34	 <b>SKILL</b> Media			<i>The Lightning Thief</i> Chapter 14 “I Become a Known Fugitive”  <b>COMPARE</b> to <i>Travels With Charley</i>	 <b>LINK</b> to <i>The Lightning Thief</i> – Show students the official trailer for the movie version of <i>The Lightning Thief</i> ( <a href="https://www.youtube.com/watch?v=xko1Mx5w4tg">https://www.youtube.com/watch?v=xko1Mx5w4tg</a> ). In small groups, ask them to discuss the differences between the scenes portrayed in the movie trailer and those same moments from the novel. What has been changed in the film version? What is the impact of that change? How is reading the text different from watching the film version?	 <b>READING SKILL</b> Textual Evidence

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
35	 <b>CLOSE READ</b> <i>Mythology: Timeless Tales of Gods and Heroes</i>	 <b>BLAST</b> Style		<i>The Lightning Thief</i> Chapter 15 “A God Buys Us Cheese-burgers”	 <b>LINK</b> to <i>The Lightning Thief</i> – In Chapter 15, Ares, the god of war, asks Percy to retrieve his shield from the Tunnel of Love. Ask students to research Ares and find out what his role was in the Trojan War.	 <b>READING SKILL</b> Point of View
36	 <b>FIRST READ</b> <i>The Hero Schliemann: The Dreamer Who Dug for Troy</i>					 <b>WATCH</b> <i>The Lightning Thief</i>
37	 <b>SKILL</b> Author’s Purpose and Author’s Point of View	 <b>EXTENDED WRITING PROJECT</b> Revise		<i>The Lightning Thief</i> Chapter 16 “We Take a Zebra to Vegas”  <b>COMPARE</b> to <i>How Animals Grieve</i>	 <b>LINK</b> to <i>The Lightning Thief</i> – What is Riordan’s purpose is in writing <i>The Lightning Thief</i> ? Does he want to inform, persuade, and/or entertain? Ask students to work in groups to identify Riordan’s purpose and support their ideas with textual evidence from Chapter 16.	 <b>WRITING SKILL</b> Text Structure
38	 <b>SKILL</b> Figurative Language			<i>The Lightning Thief</i> Chapter 17 “We Shop for Water Beds”	 <b>LINK</b> to <i>The Lightning Thief</i> – In Chapter 17 there are several examples of figurative language. For example, Riordan describes the man in Crusty’s Water Bed Palace as “a guy who looked like a raptor in a leisure suit.” Ask students to find other examples of figurative language and discuss Riordan’s purpose for figurative language.	 <b>EXTENDED ORAL PROJECT</b> Give Feedback

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
39	 <b>CLOSE READ</b> <i>The Hero Schliemann: The Dreamer Who Dug for Troy</i>	 <b>SKILL</b> Sources and Citations		<i>The Lightning Thief</i> Chapter 18 “Anna-beth Does Obedience School”	 <b>LINK</b> to <i>The Lightning Thief</i> – Both Heinrich Schliemann and Percy Jackson are on a mission to find something important. What are they both searching for? How are their journeys to find what they are looking for similar and/or different? How does history inform and inspire each of them?	 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards
40	 <b>BLAST</b> Finders Keepers			<i>The Lightning Thief</i> Chapter 19 “We Find Out the Truth, Sort Of”   <b>COMPARE</b> to <i>Enrique’s Journey</i>	 <b>LINK</b> to <i>The Lightning Thief</i> – Much like the stolen thunderbolt driving the plot of novel, many ancient artifacts have been “stolen” from Egypt. Foreign archaeologists have discovered ancient artifacts and taken them to their own countries to display. Allow students time to explore the Egyptian artifacts on display at the British Museum ( <a href="http://www.britishmuseum.org/explore/online_tours/egypt/egypt_in_the_old_kingdom/egypt_in_the_old_kingdom.aspx">http://www.britishmuseum.org/explore/online_tours/egypt/egypt_in_the_old_kingdom/egypt_in_the_old_kingdom.aspx</a> ) and discuss whether or not these objects should be returned to Egypt.	 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
41	 <b>BLAST</b> Staying Power	 <b>EXTENDED WRITING PROJECT</b> Edit, Proofread, Publish		<i>The Lightning Thief</i> Chapter 20 "I Battle My Jerk Relative"	 <b>LINK</b> to <i>The Lightning Thief</i> – How has Greek mythology inspired Riordan as a writer? What elements of Greek mythology have surfaced in Riordan's novel? What other important people, places, events and/or stories has Riordan incorporated into his novel? Ask students to discuss why they think these historical people, events, places and/or stories inspired Riordan.	 <b>EXTENDED ORAL PROJECT</b> Present
42				<i>The Lightning Thief</i> Chapter 21 "I Settle My Tab"  <b>COMPARE</b> to <i>This Boy's Life</i>		 <b>EXTENDED ORAL PROJECT</b> Present
43				<i>The Lightning Thief</i> Chapter 22 "The Prophecy Comes True"  <b>COMPARE</b> to <i>The Gospel Of Luke</i>		 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b> StudySync Grade 6 Unit 2 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 6 Unit 2 Assessment
45	 <b>ASSESSMENT</b> StudySync Grade 6 Unit 2 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 6 Unit 2 Assessment

## HELPFUL HINTS

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### Read Aloud Selection

In *The Lightning Thief*, author Rick Riordan’s modern fantasy tale of the Greek gods, twelve-year-old Percy Jackson, reflects on the unusual things that seem to happen to him wherever he goes. Long sentences alternate with shorter ones as Percy shares his thoughts, feelings, and insecurities about who he is and where he came from. Listening to the story will help students recognize how tools such as inflection, volume, and tone of voice can help them better understand the narrator’s character and the events of the story. By reading Riordan’s fantasy aloud, students have an opportunity to practice using expression, verbal accuracy, intonation, phrasing, punctuation, and pacing to learn more about Percy, his family, and his mysterious world.

see Criteria Map 1.8

### Supportive Materials for Other Disciplines

The Full-Text Unit for *The Lightning Thief* contains texts that link the novel to science. In *Medusa’s Gaze And Vampire’s Bite: The Science of Monsters*, Matt Kaplan considers why human beings are drawn to things that scares us and argues that there is pleasure to be found in fear. This can be tied to a conversation about the role of violence in the novel and what happens to Percy when he experiences fear.

In the excerpt from *Instinct: The Power to Unleash Your Inborn Drive*, T.D. Jakes argues that personal success and ability lie within our DNA. *How Animals Grieve* by Barbara J. King uses case studies and deep analysis to prove that not only can animals feel emotions, many also grieve. These texts can be used to tie central themes in the novel to conversations about the biological explanations behind fear, success and grief.

In addition, there are two texts in the Full-Text Unit for *The Lightning Thief* that connect to historical events and topics. In Winston Churchill’s “Blood, Toil, Tears and Sweat” speech before Parliament in May 1940, he resolves to win the war by whatever means necessary. In *Travels With Charley*, John Steinbeck chronicles his travels across America providing insight into the time period and the people. These historical texts can be used to discuss issues of struggle, isolation, and identity.

There are several StudySync Blasts that can be used to link the text to science and social studies topics as well. The “Ancient Realms” Blast asks the question, “How does history inform and inspire us?” It also includes research links exploring why we learn about history and provides additional information about historical figures. “This Is Your Brain on Fear” Blast explores why humans are programmed to enjoy fear because when we are scared, our bodies release chemicals that affect our brains in positive ways. The research links include information on brain chemistry and what happens in our bodies when we experience fear.

### Suggestions for Further and Independent Reading

The StudySync Full-text Unit for *The Lightning Thief* offers books for further reading that expand the themes of quests, journeys, and heroes. Two books describe very different journeys: *Travels With Charley*, John Steinbeck’s Pulitzer Prize-winning account of a road trip across America with his pet poodle; and *Enrique’s Journey*, Sonia Nazario’s Pulitzer-winning account of a Honduran boy’s search for his mother in the United States. The collection *Heroes Every Child Should Know* tells the stories of twenty heroes from mythology, the Bible, Camelot, and European and American history. It is available online [here](#). A book of more challenging readability explores author David Grann’s quest to solve a 90-year-old mystery in *The Lost City of Z: A Tale of Deadly Obsession in the Amazon*.

Further reading on the topic of mythology might begin with Edith Hamilton’s classic collection *Mythology* or Robert Graves’s *Greek Gods and Heroes*. Students who want to compare the stories of antiquity with Percy Jackson’s versions can read *Percy Jackson’s Greek Gods* and *Percy Jackson’s Greek Heroes*. Of course, there

are lots more Percy Jackson adventures, beginning with *The Sea of Monsters* and *The Titan's Curse*, plus three others. For a different protagonist, Rick Riordan's second series, "The Heroes of Olympus," begins with *The Lost Hero*. And for a timely adventure based on another mythology, Norse, students may savor *The Eight Days of Luke* by Diana Wynne Jones.

### Difficult Concepts

In 6th students, must be able to "Determine an author's point of view or purpose in a text and explain how it is conveyed in the text" (RI.6.6). However, determining how an author supports his or her purpose with a specific point of view can be a difficult skill for students to master. It is often necessary to identify the author's point of view, or perspective, on the subject he or she writes about, and how it is conveyed in the text, in order to fully understand an author's purpose or intention. To determine an author's point of view or purpose in a text students need practice analyzing and evaluating the details the author includes to support an idea and examine the language the author uses. This requires a close reading of the text with an eye on these specific elements. Students would benefit from examining several different types of texts and discussing the each author's point of view and purpose in writing his/her text. Teachers can spend extra time reviewing the answers to the Author's Purpose and Point of View Skill Lesson for *The Hero Schliemann: The Dreamer Who Dug for Troy*. In addition, teachers can also provide extra practice with a wide range of texts by searching StudySync Library Skill Index for additional skill lessons that target this concept. Ideally, teachers will want to select skill lessons below the current grade level for additional practice to ensure the texts are accessible.

Although 6th grade students are expected to "Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text" (RL.6.1), explaining and supporting inferences with textual evidence is challenging. These skills require students employ higher-order thinking. Students must read closely to pick up on clues in the text, analyze the explicit and implicit information provided, and draw conclusions based on that information. Students will benefit from explicit instruction on how to make inferences as they read. In addition to providing concrete strategies for making inferences, teachers can return to the 6th Grade Unit 1 Textual Evidence Skill Lesson for *Island of the Blue Dolphins* and model the process of making inferences and finding strong textual evidence to support those inferences. This will provide important practice and review before students complete the Textual Evidence Skill Lesson for *The Lightning Thief*.

### Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
2. **Eliminate Repeated Informational Text Elements Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, "practice makes perfect!" That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author's purpose and point of view.

3. **Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, *Black Ships Before Troy*, *Heroes Every Child Should Know: Perseus* and *Mythology: Timeless Tales of Gods and Heroes* are all excerpts from literature that complement the unit.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!





[studysync.com](https://studysync.com)



## GRADE 6 UNIT 3: FACING CHALLENGES

When should we stand up for others and ourselves?

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units as well as lessons from the Instructional Path and Extended Oral Project in the Designated ELD Unit.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?
















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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.














The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.













In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.
















There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.


















THEMATIC UNIT						ELD UNIT
DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 <b>UNIT PREVIEW</b>		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> "Research Using Various Media" Section			 <b>INTRODUCTION</b> Facing Challenges
2	 <b>BLAST</b> Facing Challenges		 <b>RESEARCH PROJECT PART I</b> Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 <b>BLAST</b> Facing Challenges
3	 <b>FIRST READ</b> <i>A Wrinkle In Time</i>		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>FIRST READ</b> <i>Connected</i>
4	 <b>SKILL</b> Plot		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.	<i>Roll of Thunder Hear My Cry</i> Chapter 1  <b>COMPARE</b> to <i>Delta Blues – Getting To Know Mississippi</i>  <b>OR</b> <i>Simeon's Story: An Eyewitness Account of the Kidnapping of Emmett Till</i>	 <b>LINK</b> to <i>Roll of Thunder Hear My Cry</i> – Chapter 1 of the novel introduces the main characters and hints at the problems that will drive the plot forward. What problems are revealed in this chapter? What predictions can students make about the plot and what will happen in the story?	 <b>RE-READ 1</b> <i>Connected</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
5	 <b>CLOSE READ</b> <i>A Wrinkle In Time</i>		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 <b>RE-READ 2</b> <i>Connected</i>
6	 <b>FIRST READ</b> “The Monsters are Due on Maple Street”		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.	<i>Roll of Thunder Hear My Cry</i> Chapter 2  <b>COMPARE</b> to “The Lynching”	 <b>LINK</b> to <i>Roll of Thunder Hear My Cry</i> – In “The Monsters are Due on Maple Street” suspicion and fear fuel the progression of the plot. Suspicion and fear are also present in Chapter 2 of the novel. Ask students to compare the two texts: 1) Who is suspicious of whom and why? 2) What are people afraid of and why? 3) How does suspicion and fear fuel the plot?	 <b>READING SKILL</b> Plot
7	 <b>SKILL</b> Media		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>READING SKILL</b> Character





















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
8	 <b>SKILL</b> Compare and Contrast		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Presentation Skills” Research Project Part III Cont. Allow a couple of groups to present for the class.	<i>Roll of Thunder Hear My Cry</i> Chapter 3	 <b>LINK</b> to <i>Roll of Thunder Hear My Cry</i> – Reading a television script is entirely different from reading a novel. Different types of texts introduce characters, setting and plot in different ways. Ask students to compare and contrast these two texts to identify similarities and differences. Ask them to evaluate how the reader learns about characters in each type of text.	 <b>WRITING SKILL</b> Summarizing
9	 <b>CLOSE READ</b> “The Monsters are Due on Maple Street”		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>INTRODUCTION</b> <i>A Wrinkle In Time</i>
10	 <b>FIRST READ</b> Red Scarf Girl		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.	<i>Roll of Thunder Hear My Cry</i> Chapter 4	 <b>LINK</b> to <i>Roll of Thunder Hear My Cry</i> – The struggle to maintain one’s honor is evident in both the <i>Red Scarf Girl</i> and Chapter 4 of the novel. Give students time to discuss how Ji-Li’s honor and integrity are tested in this excerpt. Then ask them to draw parallels to the novel discussing how the characters in <i>Roll of Thunder Hear My Cry</i> also struggle to maintain honor and integrity.	 <b>RE-READ 1</b> <i>A Wrinkle In Time</i>
11	 <b>SKILL</b> Informational Text Balance					 <b>RE-READ 2</b> <i>A Wrinkle In Time</i>










DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
12	 <b>SKILL</b> Connotation and Denotation			<i>Roll of Thunder Hear My Cry</i> Chapter 5  <b>COMPARE</b> to <i>Rosa Parks: My Story</i>	 <b>LINK</b> to <i>Roll of Thunder Hear My Cry</i> – Writers often use words with connotations to reveal information about how characters are feeling. Ask students to look closely at the start of Chapter 4 and identify words with emotional associations that help the reader to better understand how the kids are feeling after hearing about the bus incident.	 <b>READING SKILL</b> Plot
13	 <b>CLOSE READ</b> Red Scarf Girl					 <b>WATCH</b> <i>A Wrinkle In Time</i>
14	 <b>BLAST</b> Lost Generation			<i>Roll of Thunder Hear My Cry</i> Chapter 6  <b>COMPARE</b> to <i>The Warmth Of Other Suns</i> and <i>The People Could Fly: American Black Folktales</i>	 <b>LINK</b> to <i>Roll of Thunder Hear My Cry</i> – In the Lost Generation Blast, students learn about the lives of children during China’s Cultural Revolution. Ask students to consider what they’ve learned about the lives of African American children growing up in the South during the 1930s. Brainstorm information as a class.	 <b>WRITING SKILL</b> Adverbs
15	 <b>FIRST READ</b> <i>I Am An American: A True Story of Japanese Internment</i>					 <b>EXTENDED ORAL PROJECT</b> Introduction









DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
16	 <b>SKILL</b> Author's Purpose and Point of View			<i>Roll of Thunder Hear My Cry</i> Chapter 7  <b>COMPARE</b> to <i>The Color Of Water: A Black Man's Tribute To His White Mother</i>	 <b>LINK</b> to <i>Roll of Thunder Hear My Cry</i> – Ask students to reread the “Author’s Note” at the start of the novel. What do they learn about Mildred Taylor’s purpose in writing this novel? What insight does this note give the reader into Taylor’s point of view as a writer?	 <b>EXTENDED ORAL PROJECT</b> Brainstorm
17	 <b>SKILL</b> Media					 <b>EXTENDED ORAL PROJECT</b> Outline
18	 <b>CLOSE READ</b> <i>I Am An American: A True Story of Japanese Internment</i>			<i>Roll of Thunder Hear My Cry</i> Chapter 8	 <b>LINK</b> to <i>Roll of Thunder Hear My Cry</i> – In Chapter 8 Papa tells Cassie, “There are things you can’t back down on, things you gotta take a stand on. But it’s up to you to decide what them things are.” Ask students to consider this quote in relation to the excerpt from <i>I Am An American</i> . How did Japanese Americans stand up for themselves after the bombing of Pearl Harbor?	 <b>FIRST READ</b> <i>The Notice</i>
19	 <b>BLAST</b> Dorothea Lange: Voice of the Downtrodden	 <b>EXTENDED WRITING PROJECT</b> Narrative Writing				 <b>RE-READ 1</b> <i>The Notice</i>
20	 <b>FIRST READ</b> Roll of Thunder, Hear My Cry			<i>Roll of Thunder Hear My Cry</i> Chapter 9  <b>COMPARE</b> to <i>Men We Reaped</i>		 <b>RE-READ 2</b> <i>The Notice</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
21	 <b>SKILL</b> Story Structure	 <b>EXTENDED WRITING PROJECT</b> Prewrite				 <b>READING SKILL</b> Story Structure
22	 <b>CLOSE READ</b> Roll of Thunder, Hear My Cry			<i>Roll of Thunder Hear My Cry</i> Chapter 10		 <b>READING SKILL</b> Figurative Language
23	 <b>BLAST</b> Tomato/Tomahto: Dialects and Accents					 <b>WRITING SKILL</b> Figurative Language
24	 <b>FIRST READ</b> <i>Children of the Dust Bowl: The True Story of the School at Weedpatch Camp</i>	 <b>BLAST</b> Audience and Purpose		<i>Roll of Thunder Hear My Cry</i> Chapter 11  <b>COMPARE</b> to <i>A Mission From God</i>	 <b>LINK</b> to <i>Roll of Thunder Hear My Cry</i> – After reading the excerpt from <i>Children of the Dust Bowl</i> , ask students to compare the stereotypes about “Okie kids” with the stereotypes about African American children during 1930s. How were they similar and/or different? How did these stereotypes impact both populations of children?	 <b>EXTENDED ORAL PRESENTATION</b> Develop a Sequence
25	 <b>SKILL</b> Central or Main Ideas	 <b>SKILL</b> Organize Narrative Writing		<i>Roll of Thunder Hear My Cry</i> Chapter 12  <b>COMPARE</b> to “I Am Prepared to Die”	 <b>LINK</b> to <i>Roll of Thunder Hear My Cry</i> – In the SyncTV episode, Ben states that the central or main idea in a text is “the key point the author is trying to make.” After reading the last chapter in <i>Roll of Thunder Hear My Cry</i> , ask students to identify the key point Mildred Taylor was trying to make in this novel.	 <b>EXTENDED ORAL PRESENTATION</b> Add Details



DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
26	 <b>CLOSE READ</b> <i>Children of the Dust Bowl: The True Story of the School at Weedpatch Camp</i>					 <b>EXTENDED ORAL PRESENTATION</b> Refine Language
27	 <b>FIRST READ</b> <i>The Circuit: Stories from the Life of a Migrant Child.</i>	 <b>SKILL</b> Supporting Details				 <b>INTRODUCTION</b> Roll of Thunder, Hear My Cry
28	 <b>SKILL</b> Point of View					 <b>RE-READ 1</b> Roll of Thunder, Hear My Cry
29	 <b>CLOSE READ</b> <i>The Circuit: Stories from the Life of a Migrant Child.</i>	 <b>EXTENDED WRITING PROJECT</b> Plan				 <b>RE-READ 2</b> Roll of Thunder, Hear My Cry
30	 <b>FIRST READ</b> <i>Les Misérables</i>					 <b>WATCH</b> Roll of Thunder, Hear My Cry
31	 <b>BLAST</b> Down with the King	 <b>SKILL</b> Introduction/ Story Beginning				 <b>READING SKILL</b> Story Structure
32	 <b>SKILL</b> Theme					 <b>WATCH</b> Story Structure
33	 <b>CLOSE READ</b> <i>Les Misérables</i>	 <b>SKILL</b> Body Paragraphs and Transitions				 <b>WRITING SKILL</b> Express Opinions

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
34	 <b>FIRST READ</b> "Jabberwocky"					 <b>EXTENDED WRITING PROJECT</b> Give Feedback
35	 <b>SKILL</b> Tone	 <b>SKILL</b> Conclusions/Story Ending				 <b>EXTENDED WRITING PROJECT</b> Practice with Notecards
36	 <b>CLOSE READ</b> "Jabberwocky"					 <b>EXTENDED WRITING PROJECT</b> Practice without Notecards
37		 <b>EXTENDED WRITING PROJECT</b> Draft				 <b>RE-READ 1</b> The Circuit
38	 <b>FIRST READ</b> "Bullying in Schools"	 <b>BLAST</b> Style				 <b>RE-READ 2</b> The Circuit
39	 <b>SKILL</b> Arguments and Claims					 <b>READING SKILL</b> Point of View
40	 <b>CLOSE READ</b> "Bullying in Schools"					 <b>WRITING SKILL</b> Referring Words
41		 <b>EXTENDED WRITING PROJECT</b> Revise				 <b>EXTENDED ORAL PROJECT</b> Present

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
42	 <b>BLAST</b> Slowly But Surely					 <b>EXTENDED ORAL PROJECT</b> Present
43		 <b>EXTENDED WRITING PROJECT</b> Edit/Proofread/ Publish				 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b> StudySync Grade 6 Unit 3 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 6 Unit 3 Assessment
45	 <b>ASSESSMENT</b> StudySync Grade 6 Unit 3 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 6 Unit 3 Assessment

## HELPFUL HINTS

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### Read Aloud Selection

“Jabberwocky,” Lewis Carroll’s nonsensical poem about a brave boy’s heroic quest makes use of invented language, rhyme, repetition of sounds, and punctuation to establish and maintain the poem’s fanciful tone. Listening to the poem will help students recognize how tools such as inflection, volume, phrasing, and tone of voice bring Carroll’s magical kingdom and its mysterious creatures to life. By reading the poem aloud, students have an opportunity to practice using expression, intonation, phrasing, punctuation, and pacing to find a personal connection with Carroll’s words and themes.

### Supportive Materials for Other Disciplines

The Full-Text Unit for *Roll of Thunder Hear My Cry* contains several texts that link to history curriculum. *Red Scarf Girl* is Ji-Li Jiang’s memoir about being raised in Communist China during a period of intense persecution of people whom the government considered anti-revolutionary. The excerpt from *I Am An American: A True Story of Japanese Internment* examines the causes and effects of Japanese internment in the United States after the bombing of Pearl Harbor during World War II. The excerpt from *Children of the Dust Bowl: The True Story of the School at Weedpatch Camp* describes the experiences of migrant children from Oklahoma who settle in California during the Dust Bowl.

The Thematic Unit also contains several titles that provide more historical context for the novel *Roll of Thunder Hear My Cry*. In *Simeon’s Story: An Eyewitness Account of the Kidnapping of Emmett Till*, Simeon Wright describes what it was like to farm as a black sharecropper in the Jim Crow South. In *The Warmth Of Other Suns*, journalist Isabel Wilkerson tells the history of African Americans who migrated from the rural southern United States to the Northeast, Midwest, and West to escape racial oppression and pursue economic and social opportunity.

In addition to these texts from the Full-Text Unit and Thematic Unit for *Roll of Thunder Hear My Cry*, there are StudySync Blasts that complement this unit. The “Group Dynamics” Blast examines the challenges of human interactions; while the “Friends Forever” Blast asks the question, “What role does race play in your friendships?” The “Change Starts Here” explores whether elected leaders or civilians have more power to create change. Each Blast assignment includes a “Research links” section that includes a wide array of resources that provide students with a deeper understanding of the topic.

### Suggestions for Further and Independent Reading

Students will find a variety of reading choices among the informational texts presented in the Full-text Unit for *Roll of Thunder, Hear My Cry*. Ted Gioia’s *Delta Blues: The Life and Times of the Mississippi Masters Who Revolutionized American Music* provides context for the setting of the Logans’ story. *The Warmth Of Other Suns: The Epic Story of America’s Great Migration* by Isabel Wilkerson gives perspective of those black families who remained in the Deep South, like the Logans, willing to endure racist violence as the cost of owning their land. Two books take up the theme of family: *The Color Of Water: A Black Man’s Tribute To His White Mother* by James McBride, and *Men We Reaped: A Memoir by Jesmyn Ward*.

Students looking for independent reading on such *Roll of Thunder, Hear My Cry* topics as the Great Depression, the Jim Crow South, and the Logan family, will have many titles to choose from. Mildred D. Taylor has developed the Logans through a series of novels. Numbering eight, of which *Roll of Thunder, Hear My Cry* is the third. Before it are *The Land and Song of the Trees*. After it are *Let the Circle Be Unbroken*, *The Friendship*, *Mississippi Bridge*, *The Road to Memphis* and *The Well: David’s Story*. Christopher Paul Curtis won a Newbery Medal for his black urban novel of the Great Depression, *Bud, Not Buddy*. Two nonfiction titles use oral history to tell the living story of the Depression and Jim Crow laws: Studs Terkel’s *Hard Times: An Oral History of the Great Depression*, and *Remembering Jim Crow: African Americans Tell About Life in the Jim Crow South* by William H. Chafe and Raymond Gavins.

## Difficult Concepts

In 6th grade, students must “determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone” (RL.6.4). However, tone is a more subtle concept than plot or character, which can make it challenging for students to identify in a text. It’s crucial that students develop this skill because tone can be equally important in gaining an understanding and appreciation of a text. There is only one Tone Skill Lesson in this unit, but teachers can spend extra time reviewing the Tone Skill Lesson for “Jabberwocky” with students. Teachers can then repeat the process of analyzing word choice to determine tone with “Bullying in Schools.” This text has a point and counterpoint, so students can analyze the word choice and sentence structure to identify the tone of each argument. In addition, teachers can provide extra practice with a wide range of texts by searching StudySync Library Skill Index for additional skill lessons that target this concept. Ideally, teachers should select skill lessons below the current grade level for additional practice to ensure the texts are accessible.

In 6th grade, students should be able to “compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they ‘see’ and ‘hear’ when reading the text to what they perceive when they listen or watch” (RL.6.7). Learning how to compare and contrast different media versions of the same text can be challenging for students. However, it’s crucial that students appreciate how medium affects plot events, settings, characters, and the overall message communicated in a text. The Media Skill Lesson on “The Monsters Are Due on Maple Street” focuses on the differences between the print version of a drama and the television adaptation. Teachers can spend extra time walking students through this Media Skill Lesson by playing the clips in class and discussing the way the television adaptation impacts elements of the plot, setting and characters. Instead of simply showing clips, teachers can show the entire episode and pause periodically to discuss the differences between the script and the television adaptation. Then the second Media Skill Lesson on *I Am An American: A True Story of Japanese Internment* will provide students with additional practice comparing a text with a video.

## Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
2. **Eliminate Repeated Media Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.
3. **Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, *Children of the Dust Bowl: The True Story of the School at Weedpatch Camp* and *I Am An American: A True Story of Japanese Internment* are both excerpts from informational texts that focus on people’s lives during particular moments in American history.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!



[studysync.com](https://studysync.com)



## GRADE 6 UNIT 4: OUR HEROES

What does it mean to be a hero?

### USER GUIDE

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THEMATIC UNIT						ELD UNIT
DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 UNIT PREVIEW   BLAST Everyday Heroes		 SPEAKING & LISTENING HANDBOOK “Research Using Various Media” Section   RESEARCH PROJECT PART I CONT. Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 INTRODUCTION Our Heroes
2	 FIRST READ <i>Rosa Parks: My Story</i>		 RESEARCH PROJECT PART I CONT. Students should continue to research.			 BLAST Our Heroes
3	 SKILL Informational Text Elements		 RESEARCH PROJECT PART I CONT. Students should continue to research.			 FIRST READ <i>A Story of the South</i>
4	 SKILL Connotation and Denotation		 RESEARCH PROJECT PART II Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 RE-READ 1 <i>A Story of the South</i>






































DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
5	 <b>CLOSE READ</b> <i>Rosa Parks: My Story</i>		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>RE-READ 2</b> <i>A Story of the South</i>
6	 <b>BLAST</b> Word Relationships   <b>FIRST READ</b> “The Story Behind the Bus”		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.	<i>Freedom Walkers</i> Introduction “Why They Walked”	 <b>LINK</b> to <i>Freedom Walkers</i> – The last line of the “Introduction” from <i>Freedom Walkers</i> says, “It all started on a bus.” After students have read and discussed the poem “Rosa,” ask them to discuss the following questions: What happened because of Rosa Park’s actions on the bus? Why do they think Rosa Parks remained seated? How could such a simple decision start such an important movement?	 <b>READING SKILL</b> Informational Text Structure
7	 <b>SKILL</b> Compare and Contrast		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Presentation Skills” Research Project Part III Cont. Allow a couple of groups to present for the class.			 <b>WRITING SKILL</b> Nouns and Noun Phrases



















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
8	 <b>CLOSE READ</b> “The Story Behind the Bus”		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.	<i>Freedom Walkers</i> Chapter 1 “Jo Ann Robinson”  <b>COMPARE</b> to “Speech to the Ohio Women’s Conference: Ain’t I a Woman” and “Sojourner Truth, the Libyan Sibyl”	 <b>LINK</b> to <i>Freedom Walkers</i> – Put students into small groups and ask them to do a close reading of Chapter 1 of the text looking for words with strong connotations. Ask them to make a list of at least 5 words and brainstorm the connotations they associate with each word. It might be helpful to model this for students with the words “jolted” and “reverie” used on page 6.	 <b>INTRODUCTION</b> <i>Freedom Walkers</i>
9	 <b>FIRST READ</b> “Rosa”		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>RE-READ 1</b> <i>Freedom Walkers</i>
10	 <b>SKILL</b> Poetic Structure			<i>Freedom Walkers</i> Chapter 2 “Claudette Colvin”		 <b>RE-READ 2</b> <i>Freedom Walkers</i>
11	 <b>SKILL</b> Word Relationships					 <b>WATCH</b> <i>Freedom Walkers</i>
12	 <b>CLOSE READ</b> “Rosa”			<i>Freedom Walkers</i> Chapter 3 “Rosa Parks”  <b>COMPARE</b> to <i>Rosa Parks: My Story</i>		 <b>READING SKILL</b> Informational Text Structure














DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
13	 <b>FIRST READ</b> <i>Freedom Walkers: The Story of the Montgomery Bus Boycott</i>					 <b>WATCH</b> Informational Text Structure
14	 <b>SKILL</b> Informational Text Structure			<i>Freedom Walkers</i> Chapter 4 “Martin Luther King, Jr.”  <b>COMPARE</b> <i>to Gandhi The Man: How One Man Changed Himself And the World</i> and “I, Too, Sing America”	 <b>LINK</b> <i>to Freedom Walkers</i> – Ask students to determine an author’s point of view in <i>Freedom Walkers</i> by analyzing the first four chapters. What idea is the author trying to “convince” the reader to agree with? What does the author’s word choice reveal about the author’s feelings? What do the examples and information provided reveal about the author’s point of view?	 <b>WRITING SKILL</b> Connecting Ideas
15	 <b>CLOSE READ</b> <i>Freedom Walkers: The Story of the Montgomery Bus Boycott</i>					 <b>EXTENDED ORAL PROJECT</b> Introduction
16	 <b>FIRST READ</b> <i>Sunrise Over Fallujah</i>			<i>Freedom Walkers</i> Chapter 5 “Boycott Heroes”  <b>COMPARE</b> <i>to “A Negro Schoolmaster in the New South” and Freedom’s Daughters: The Unsung Heroines of the Civil Rights Movement from 1830 to 1970</i>	 <b>LINK</b> <i>to Freedom Walkers</i> – In the excerpt from <i>Sunrise Over Fallujah</i> Jonesy asks Robin if he is a hero. Robin says “No.” Ask students to define the word “hero.” Then ask them to think about Chapter 5 “Boycott Heroes” and discuss whether or not the people who participated in the boycott were heroes.	 <b>EXTENDED ORAL PROJECT</b> Brainstorm

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
17	 <b>SKILL</b> Point of View			<i>Freedom Walkers</i> Chapter 6 “Proud To Be Arrested”   <b>COMPARE</b> to <i>The Pullman Boycott: A Complete History of the Great R.R. Strike and Wild</i>	 <b>LINK</b> to <i>Freedom Walkers</i> – Ask students to select one African American involved in the Montgomery Bus Boycott, who was profiled in the <i>Freedom Walkers</i> , to focus on for an informal research assignment. Students should research this person’s achievements and how he/she was honored and remembered. Allow time for students to share what they learned during their research.	 <b>EXTENDED ORAL PROJECT</b> Create an Outline
18	 <b>SKILL</b> Tone					 <b>FIRST READ</b> “A Great American Hero”
19	 <b>CLOSE READ</b> <i>Sunrise Over Fallujah</i>			<i>Freedom Walkers</i> Chapter 7 “Walking To Victory”   <b>COMPARE</b> to “Lift Every Voice and Sing”	 <b>LINK</b> to <i>Freedom Walkers</i> – After completing the Skill Lesson on Central or Main Idea, ask students to complete a close read of the first three paragraphs of Chapter 7 in the text. What main idea do the details in these paragraphs explain or describe? Remind students to support their ideas with textual evidence.	 <b>RE-READ 1</b> “A Great American Hero”
20	 <b>BLAST</b> Remembering Our Heroes   <b>BLAST</b> Veterans Return to the Classroom					 <b>RE-READ 2</b> “A Great American Hero”

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
21	 <b>FIRST READ</b> <i>An American Plague: The True and Terrifying Story of the Yellow Fever</i>	 <b>EXTENDED WRITING PROJECT</b> Argumentative Writing		<i>Freedom Walkers</i> Chapter 8 “The Children Coming On...”  <b>COMPARE</b> to Freedom Summer and Stride Toward Freedom: The Montgomery Story	 <b>LINK</b> to <i>Freedom Walkers</i> – Break students into groups and have each group research the childhood of one activist from the Civil Rights Movement. What about this person’s childhood might have led him/her to become a famous activist?	 <b>READING SKILL</b> Arguments and Claims
22	 <b>SKILL</b> Central or Main Idea	 <b>EXTENDED WRITING PROJECT</b> Prewrite				 <b>READING SKILL</b> Connotation and Denotation
23	 <b>CLOSE READ</b> <i>An American Plague: The True and Terrifying Story of the Yellow Fever</i>					 <b>WRITING SKILL</b> Supporting Ideas and Opinions
24	 <b>BLAST</b> Heroes of Science	 <b>BLAST</b> Audience, Purpose, and Style				 <b>WRITING SKILL</b> Synonyms and Antonyms
25	 <b>FIRST READ</b> “Celebrities as Heroes”	 <b>SKILL</b> Research and Note-Taking				 <b>EXTENDED ORAL PROJECT</b> Develop a Sequence
26	 <b>SKILL</b> Arguments and Claims	 <b>SKILL</b> Thesis Statement				 <b>EXTENDED ORAL PROJECT</b> Add Details

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
27	 <b>CLOSE READ</b> “Celebrities as Heroes”	 <b>SKILL</b> Organize Argumentative Writing				 <b>EXTENDED ORAL PROJECT</b> Refine Language
28	 <b>FIRST READ</b> <i>The Education of George Washington: How a Forgotten Book Shaped the Character of a Hero</i>					 <b>RE-READ 1</b> “Celebrities as Heroes”
29	 <b>SKILL</b> Figurative Language: Personification	 <b>SKILL</b> Supporting Details				 <b>RE-READ 2</b> “Celebrities as Heroes”
30	 <b>SKILL</b> Figurative Language: Personification	 <b>EXTENDED WRITING PROJECT</b> Plan				 <b>READING SKILL</b> Arguments and Claims
31	 <b>CLOSE READ</b> <i>The Education of George Washington: How a Forgotten Book Shaped the Character of a Hero</i>					 <b>WRITING SKILL</b> Express Opinions
32	 <b>FIRST READ</b> <i>Eleanor Roosevelt: A Life of Discovery</i>	 <b>SKILL</b> Introductions and Conclusions				 <b>EXTENDED ORAL PROJECT</b> Give Feedback

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
33	 <b>SKILL</b> Author's Purpose and Point of View					 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards
34	 <b>CLOSE READ</b> <i>Eleanor Roosevelt: A Life of Discovery</i>	 <b>SKILL</b> Body Paragraphs and Transitions				 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards
35	 <b>FIRST READ</b> <i>Eleanor Roosevelt and Marian Anderson</i>	 <b>EXTENDED WRITING PROJECT</b> Draft				 <b>INTRODUCTION</b> "My Father Is a Simple Man"
36	 <b>SKILL</b> Media					 <b>RE-READ 1</b> "My Father Is a Simple Man"
37	 <b>CLOSE READ</b> <i>Eleanor Roosevelt and Marian Anderson</i>	 <b>SKILL</b> Sources and Citations				 <b>RE-READ 2</b> "My Father Is a Simple Man"
38	 <b>BLAST</b> A Woman For the World	 <b>EXTENDED WRITING PROJECT</b> Revise				 <b>READING SKILL</b> Theme
39	 <b>FIRST READ</b> "My Father is a Simple Man"					 <b>WATCH</b> "My Father Is a Simple Man"

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
40	 <b>SKILL</b> "My Father is a Simple Man"	 <b>EXTENDED WRITING PROJECT</b> Edit/Proofread/ Publish				 <b>WRITING SKILL</b> Referring Words
41	 <b>SKILL</b> Theme					 <b>EXTENDED ORAL PROJECT</b> Present
42	 <b>CLOSE READ</b> "My Father is a Simple Man"					 <b>EXTENDED ORAL PROJECT</b> Present
43	 <b>BLAST</b> Teenage Heroes					 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b> StudySync Grade 6 Unit 4 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 6 Unit 4 Assessment
45	 <b>ASSESSMENT</b> StudySync Grade 6 Unit 4 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 6 Unit 4 Assessment



## HELPFUL HINTS

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### Read Aloud Selection

*Freedom Walkers: The Story of the Montgomery Bus Boycott*, by Russell Freedman, introduces readers to three teenagers who took a courageous stand against unjust segregation laws in the years before Rosa Parks’s historic action on a Montgomery bus. Listening to the informational text will help students recognize how tools such as inflection, volume, and tone of voice can help them better understand the feelings and emotions behind the teenagers’ actions. By reading the selection aloud, students have an opportunity to practice using expression, verbal accuracy, intonation, phrasing, punctuation, and pacing to re-create these historic events.

see Criteria Map 1.8

### Supportive Materials for Other Disciplines

In the Full-Text Unit for *Freedom Walkers* there are several texts that link to history curriculum. This unit includes accounts written by or about other Civil Rights activists such as Barbara Johns, Rosa Parks, and Martin Luther King, Jr. as well as a biography of Mahatma Gandhi, the man who inspired the movement’s insistence on non-violence. The Sojourner Truth’s speech “Ain’t I A Woman?” delivered at the 1851 Women’s Rights Convention and an account of the 1894 Pullman Railway Workers Strike give historical precedent for the culture of resistance that led to the boycott. Lastly, Langston Hughes’ poem, “I, Too, Sing America” and James Weldon Johnson’s poem “Lift Every Voice and Sing” give testament to the inspiring power of verse.

In addition to the Full-Text Unit for *Freedom Walkers*, there are also several blasts that complement this unit and tie it to both science and history topics. The “Disease Control” Blast explores how an infectious disease, like Ebola, can be contained and stopped. This can be used to link *An American Plague: The True and Terrifying Story of the Yellow Fever* to a modern public health epidemic. In addition, the Thematic Unit contains several blasts that link the unit to historical people and events. For example, the “A Woman For the World” Blast asks students to think about how Eleanor Roosevelt was a hero. The blast contains links to videos, interview transcripts, and information about Eleanor Roosevelt and her achievements.

### Suggestions for Further and Independent Reading

The Full-text Unit for *Freedom Walkers* includes several doorways to further reading. Students will find more reasons to admire Rosa Parks by reading her autobiography, *My Story*. Likewise, *Gandhi the Man* by Eknath Easwaran will provide rich historical context for the concept of non-violent protest that characterized the Montgomery bus boycott. They can compare Martin Luther King Jr.’s perspective on Gandhi’s philosophy in his own book, *Stride Toward Freedom: The Montgomery Bus Boycott*. And Bruce Watson’s *Freedom Summer* moves forward in time from 1955 to 1964 to show where the movement inspired by the bus boycott had spread elsewhere in the South. Finally, let “I, Too, Sing America” be one of many Langston Hughes poems students discover in a collection such as *Selected Poems of Langston Hughes*.

Students wishing to read more about the progress of the Civil Rights movement might read an overview such as *Free at Last: A History of the Civil Rights Movement and Those Who Died in the Struggle* by Sara Bullard and Julian Bond. Or as with *Freedom Walkers*, they might focus on a particular event, such as the book *Turning 15 on the Road to Freedom: My Story of the Selma Voting Rights March* by Elspeth Leacock and Susan Buckley. The Selma march is also the subject of another book by Russell Freedman: *Because They Marched: The People’s Campaign for Voting Rights That Changed America*. Other Freedman titles illuminating historical struggles include *Children of the Great Depression* and *The Voice That Challenged a Nation: Marian Anderson and the Struggle for Equal Rights*. Telling the story of

the Civil Rights movement through fiction may be just as powerful. Two examples are *Mississippi Trial, 1955* by Chris Crowe, which approaches the story of Emmett Till's murder through the viewpoint of a white protagonist; and the Newbery Award winning novel, *The Watsons Go to Birmingham, 1963* by Christopher Paul Curtis. For an earlier view of Alabama and of baseball's Negro Leagues, students can read *The Journal of Biddy Owens, Birmingham, Alabama, 1948*, by Walter Dean Myers.

### Difficult Concepts

In 6th grade, students “compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they ‘see’ and ‘hear’ when reading the text to what they perceive when they listen or watch” (RL.6.7). Learning how to compare and contrast information presented in two mediums can be challenging for students. The Media Skill Lesson on “*Eleanor Roosevelt and Marian Anderson*” teaches students how to analyze the effect of media on tone. Students must compare the article “*Eleanor Roosevelt and Marian Anderson*” with a primary source document and analyze the difference between the tone in the article and the tone of Eleanor Roosevelt’s letter. If students need more practice comparing the portrayal of the same event in two separate mediums, they can have students re-read the excerpt from *Rosa Parks: My Story* and compare her account of December 1st with the police report detailing the event ([www.smithsonianmag.com/history/document-deep-dive-rosa-parks-arrest-records-147151319/?no-ist](http://www.smithsonianmag.com/history/document-deep-dive-rosa-parks-arrest-records-147151319/?no-ist)) or a newspaper article describing the event.

Identifying the relationships between particular words in a text is key to understanding how the author uses language to craft meaning; however, identifying and understanding word relationships takes practice. In 6th grade, students should “demonstrate understanding of figurative language, word relationships, and nuances in word meanings” (L.6.5). In addition, they must “use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words” (L.6.5b) and “distinguish among the connotations (associations) of words with similar denotations (definitions)” (L.6.5c). In the Word Relationships Skill Lesson on “Rosa,” students must examine word choice and think about why particular words are used. The lesson discusses the impact of word choice on meaning and tone. For additional practice, teachers can spend extra time discussing word relationships when students read the second poem in the unit titled “My Father Is a Simple Man.” Teachers can ask students to discuss the connotative meaning of words, identify antonyms or analogies, and analyze the tone of the poem.

### Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
2. **Eliminate Repeated Media and Author’s Purpose and Point of View Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.

3. **Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, *Freedom Walkers: The Story of the Montgomery Bus Boycott* and *An American Plague: The True and Terrifying Story of the Yellow Fever* are excerpts from informational texts. “Rosa” and “My Father Is a Simple Man” are both poems.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!



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## GRADE 7 UNIT 1: IN PURSUIT

What drives us to undertake a mission?

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units as well as lessons from the Instructional Path and Extended Oral Project in the Designated ELD Unit.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?















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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.













The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.

In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.







There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.















THEMATIC UNIT						ELD UNIT
DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 UNIT PREVIEW   BLAST In Pursuit		 SPEAKING & LISTENING HANDBOOK “Research Using Various Media” Section   RESEARCH PROJECT PART I Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 INTRODUCTION In Pursuit
2	 FIRST READ <i>Barrio Boy</i>		 RESEARCH PROJECT PART I CONT. Students should continue to research.			 BLAST In Pursuit
3	 SKILL Central or Main Idea		 RESEARCH PROJECT PART I CONT. Students should continue to research.			 FIRST READ Ready for Marcos
4	 CLOSE READ <i>Barrio Boy</i>		 RESEARCH PROJECT PART II Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 RE-READ 1 Ready for Marcos

















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
5	 <b>BLAST</b> Teachers Who Make a Difference		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>RE-READ 2</b> Ready for Marcos
6	 <b>FIRST READ</b> <i>The Other Side of the Sky</i>		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>READING SKILL</b> Story Elements
7	 <b>SKILL</b> Textual Evidence		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Presentation Skills” Research Project Part III Allow a couple of groups to present for the class.			 <b>WRITING SKILL</b> Referring Words
8	 <b>CLOSE READ</b> <i>The Other Side of the Sky</i>		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>INTRODUCTION</b> <i>The Hobbit</i>
9	 <b>FIRST READ</b> “The Song of Wandering Aengus”		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>RE-READ 1</b> <i>The Hobbit</i>
10	 <b>SKILL</b> Figures of Speech					 <b>RE-READ 2</b> <i>The Hobbit</i>
11	 <b>SKILL</b> Theme					 <b>READING SKILL</b> Story Elements















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
12	 <b>CLOSE READ</b> “The Song of Wandering Aengus”					 <b>WATCH</b> Story Elements
13	 <b>BLAST</b> Go Figure   <b>FIRST READ</b> <i>The Hobbit</i>			<i>The Hobbit</i> Chapter 1 “An Unexpected Party”   <b>COMPARE</b> to <i>The Uses of Enchantment</i>		 <b>WATCH</b> <i>The Hobbit</i>
14	 <b>SKILL</b> Story Elements   <b>CLOSE READ</b> <i>The Hobbit</i>					 <b>WRITING SKILL</b> Summarizing
15	 <b>BLAST</b> A Bunch of Hot Air			<i>The Hobbit</i> Chapter 2 “Roast Mutton” Compare to <i>A Wind in the Door</i>	 <b>LINK</b> to <i>The Hobbit</i> – Why did Bilbo go with Gandalf on this adventure when he is more like the Baggins side of his family? Discuss what appeals to Bilbo about going on an adventure.	 <b>EXTENDED ORAL PROJECT</b> Introduction






























DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
16	 <b>FIRST READ</b> <i>Call of the Klondike</i>			<i>The Hobbit</i> Chapter 3 "A Short Rest"	 <b>LINK</b> to <i>The Hobbit</i> – Gandalf, Bilbo, and the dwarves are embarking on their adventure, which has its roots in mining like <i>Call of the Klondike</i> . Review the story of Thorin's grandfather Thror, who also mined gold and jewels. What happened to him and his treasure? Are there any parallels or similarities between the excerpt from <i>Call of the Klondike</i> and Thorin's grandfather's experience?	 <b>EXTENDED ORAL PROJECT</b> Brainstorm
17	 <b>SKILL</b> Informational Text Structure			<i>The Hobbit</i> Chapter 4 "Over Hill and Under Hill"	 <b>LINK</b> to <i>The Hobbit</i> – Although <i>The Hobbit</i> is a literary work of fiction (not an informational text), ask students what text structure they believe J.R.R. Tolkien used. Have them identify the text structure and support their assertions with details/evidence from the novel.	 <b>EXTENDED ORAL PROJECT</b> Create an Outline




















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
18	 <b>CLOSE READ</b> <i>Call of the Klondike</i>	 <b>INTRODUCTION</b> Extended Writing Project: Informative/ Explanatory Writing		<i>The Hobbit</i> Chapter 5 “Riddles in the Dark”	 <b>LINK</b> to <i>The Hobbit</i> – In the section of <i>Call of the Klondike</i> titled “Typical Klondike Stampede” Stanley Pearce is awakened in the middle of the night in “pitch darkness.” He doesn’t know why he is being woken up and asked to follow Bond. This moment is similar to Bilbo’s situation at the start of Chapter 5 when he wakes up alone in the dark. Unlike Bilbo, the reader does not know how Pearce feels in this moment. Allow students to discuss how they think he must feel or what he might be thinking in this moment.	 <b>FIRST READ</b> “A World Away”
19	 <b>FIRST READ</b> “The King of Mazy May”	 <b>SKILL</b> Relevant Information				 <b>RE-READ 1</b> “A World Away”
20	 <b>SKILL</b> Textual Evidence			<i>The Hobbit</i> Chapter 6 “Out of the Frying-Pan into the Fire”	 <b>LINK</b> to <i>The Hobbit</i> – In the scene with the Wargs and goblins, what does the reader learn about Gandalf? Ask students to make an inference and select a piece of textual evidence to support that conclusion. Allow them time to share.	 <b>RE-READ 2</b> “A World Away”
21	 <b>SKILL</b> Story Elements   <b>SKILL</b> Compare and Contrast	 <b>EXTENDED WRITING PROJECT</b> Prewrite				 <b>READING SKILL</b> Word Choice











DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
22	 <b>CLOSE READ</b> “The King of Mazy May”	 <b>SKILL</b> Organize Informative Writing		<i>The Hobbit</i> Chapter 7 “Queer Lodgings”   <b>COMPARE</b> to A Walk in the Woods	 <b>LINK</b> to <i>The Hobbit</i> – Like Bilbo, Walt has a “good heart” and must be brave in the face of antagonists. How are Walt and Bilbo similar? What adversaries does each face? What qualities does each demonstrate in his struggle against his adversaries? Support ideas and inferences with textual evidence.	 <b>READING SKILL</b> Supporting Ideas
23	 <b>FIRST READ</b> “The Cremation of Sam McGee”	 <b>EXTENDED WRITING PROJECT</b> Plan	 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Collaborative Discussions” Section			 <b>WRITING SKILL</b> Informational Text Structure
24	 <b>SKILL</b> Poetic Structure			<i>The Hobbit</i> Chapter 8 “Flies and Spiders”	 <b>LINK</b> to <i>The Hobbit</i> – Challenge students to write a narrative poem retelling the events of the novel thus far. Remind them their narrative poem should be in sequential order and include elements of plot, setting and characters. Ask them to include a refrain, or repeated stanza, like the poem “The Cremation of Sam McGee”.	 <b>EXTENDED ORAL PROJECT</b> Develop a Sequence
25	 <b>SKILL</b> Poetic Elements   <b>SKILL</b> Word Meaning	 <b>SKILL</b> Introductions				 <b>EXTENDED ORAL PROJECT</b> Add Details

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
26	 <b>CLOSE READ</b> "The Cremation of Sam McGee"	 <b>SKILL</b> Transitions				 <b>EXTENDED ORAL PROJECT</b> Refine Language
27	 <b>BLAST</b> The Race for Gold			<i>The Hobbit</i> Chapter 9 "Barrels Out of Bond"  <b>COMPARE</b> to The Journal of Major George Washington	 <b>LINK</b> to <i>The Hobbit</i> – What risks is Bilbo taking? What is the potential "reward"? Is the risk worth the reward? Discuss.	 <b>RE-READ 1</b> <i>Call of the Klondike</i>
28	 <b>FIRST READ</b> "New Directions"	 <b>SKILL</b> Conclusions		<i>The Hobbit</i> Chapter 10 "A Warm Welcome"	 <b>LINK</b> to <i>The Hobbit</i> – What road lie ahead of Bilbo prior to Gandalf's first visit? How did Bilbo, like Annie Johnson, "step off that road into another direction"? How has this decision impacted him positively and/or negatively?	 <b>RE-READ 2</b> <i>Call of the Klondike</i>
29	 <b>SKILL</b> Informational Text Elements			<i>The Hobbit</i> Chapter 11 "On the Doorstep"	 <b>LINK</b> to <i>The Hobbit</i> – Ask students to write a travel essay describing the Lonely Mountain as a potential travel destination. Remind them that different styles of informational texts have different elements and a travel essay should include their impressions of landscapes, people and events. Encourage them to include informational text features to enhance their essays.	 <b>READING SKILL</b> Informational Text Structure

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
30	 <b>SKILL</b> Figurative Language			<i>The Hobbit</i> Chapter 12 “Inside Information”   <b>COMPARE</b> to President Franklin Roosevelt’s First Inaugural Address	 <b>LINK</b> to <i>The Hobbit</i> – How does Tolkien use figurative language in the scenes with Smaug to help the reader imagine the great dragon? Use textual evidence to support your ideas.	 <b>READING SKILL</b> Word Choice
31	 <b>SKILL</b> Connotation and Denotation	 <b>EXTENDED WRITING PROJECT</b> Draft				 <b>WRITING SKILL</b> Relevant Information
32	 <b>CLOSE READ</b> “New Directions”			<i>The Hobbit</i> Chapter 13 “Not at Home”	 <b>LINK</b> to <i>The Hobbit</i> – Ask students to do a close reading of the first section of Chapter 13 examining how the connotations of the language used by Tolkien establish tone. What is the tone in this first section? How do the words reveal the tone? Students should support their ideas with textual evidence.	 <b>EXTENDED ORAL PROJECT</b> Give Feedback
33	 <b>FIRST READ</b> Travels with Charley	 <b>SKILL</b> Audience and Purpose		<i>The Hobbit</i> Chapter 14 “Fire and Water”   <b>COMPARE</b> to <i>The Story of the Volsungs</i>	 <b>LINK</b> to <i>The Hobbit</i> – In the SyncTV episode, Mia suggests that perhaps Steinbeck is trying to, “let the world make a mark on him.” In what ways do you think Bilbo’s travels and adventures will leave a mark on him?	 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
34	 <b>SKILL</b> Informational Text Elements	 <b>SKILL</b> Style		<i>The Hobbit</i> Chapter 15 “The Gathering of the Clouds”   <b>COMPARE</b> to <i>The Merchant of Venice</i>	 <b>LINK</b> to <i>The Hobbit</i> – Ask students to write a news article about Smaug’s death combining information from Chapter 14 and the report by the raven in Chapter 15. Remind them that news articles, unlike travel essays, must focus strictly on facts and include informational text elements.	 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards
35	 <b>CLOSE READ</b> <i>Travels with Charley</i>	 <b>EXTENDED WRITING PROJECT</b> Revise		<i>The Hobbit</i> Chapter 16 “A Thief in the Night”	 <b>LINK</b> to <i>The Hobbit</i> – Like John Steinbeck, Bilbo gains insights about life, the world around him, and about himself on his journey with the dwarves. Brainstorm what Bilbo has learned on his journey.	 <b>RE-READ 1</b> <i>Barrio Boy</i>
36	 <b>FIRST READ</b> “Apollo 13: Mission Highlights”			<i>The Hobbit</i> Chapter 17 “The Clouds Burst”	 <b>LINK</b> to <i>The Hobbit</i> – Chapter 17 is an action packed chapter. Ask students to rewrite the chapter as a series of highlights to mirror the format that the “Apollo 13: Mission Highlights”. The highlights should identify and briefly state the main events. Encourage students to include technical language when appropriate.	 <b>RE-READ 2</b> <i>Barrio Boy</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
37	 <b>SKILL</b> Technical Language	 <b>SKILL</b> Sources and Citations		<i>The Hobbit</i> Chapter 18 “The Return Journey”	 <b>LINK</b> to <i>The Hobbit</i> – Have students research technical language that is specific to war or battle. Then allow them time to write a short summary of the end of the battle (as described by Gandalf) using as much technical language as possible.	 <b>READING SKILL</b> Central or Main Idea
38	 <b>SKILL</b> Greek and Latin Affixes and Roots   <b>CLOSE READ</b> “Apollo 13: Mission Highlights”	 <b>EXTENDED WRITING PROJECT</b> Edit, Proofread, Publish				 <b>WATCH</b> Central or Main Idea
39	 <b>BLAST</b> Spacing Out   <b>BLAST</b> Blast Off!			<i>The Hobbit</i> Chapter 19 “The Last Stage”   <b>COMPARE</b> to “Imagination and Reality in the Odes”	 <b>LINK</b> to <i>The Hobbit</i> – What did Bilbo do when he ran into obstacles while on his adventure with the dwarves? What did Bilbo learn about himself from the way he handled the obstacles in his path?	 <b>READING SKILL</b> Explaining Cause and Effect
40	 <b>FIRST READ</b> “Rikki-Tikki-Tavi”  <b>SKILL</b> Theme <b>SKILL</b>  Word Meaning					 <b>WRITING SKILL</b> Express Opinions
41	 <b>CLOSE READ</b> “Rikki-Tikki-Tavi”					 <b>EXTENDED ORAL PROJECT</b> Present

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
42	 <b>FIRST READ</b> <i>The Call of the Wild</i>  <b>SKILL</b> Media					 <b>EXTENDED ORAL PROJECT</b> Present
43	 <b>CLOSE READ</b> <i>The Call of the Wild</i>  <b>BLAST</b> Where Do We Go From Here?					 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b> StudySync Grade 7 Unit 1 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 7 Unit 1 Assessment
45	 <b>ASSESSMENT</b> StudySync Grade 7 Unit 1 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 7 Unit 1 Assessment



## HELPFUL HINTS

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### Read Aloud Selection

Robert W. Service’s well-known narrative poem “The Cremation of Sam McGee” takes a humorous approach to a serious subject: the risks, including death, caused by the extreme physical challenges of prospecting for gold in the Klondike. The sing-song rhythm of the poem, created by rhymes within and at the ends of lines, alliteration, repetition, and an eight-line refrain, makes this ballad that can almost be sung a joy to read. Listening to the poem being read will help students recognize how tools such as inflection, emphasis, and pacing can help them better understand the dialogue in the poem, as well as the raw setting, characters, and events. By reading the poem aloud, students will have an opportunity to convey expression, emotion, and an ironic tone of voice to bring this jaunty poem about death to life.

### Suggestions for Integrated and Multidisciplinary Lessons

The Full-Text Unit for *The Hobbit* contains two texts that link to history curriculum. *The Journal of Major George Washington* is a primary source document written by a young George Washington that reveals many of the traits and characteristics that would make him a successful president. President Franklin Roosevelt’s first inaugural address encourages the American public to move forward despite their fear following the Great Depression.

The Thematic Unit also contains several titles that link the anchor text to science and history curriculum. The “Apollo 13: Mission Highlights” recounts the events in 1970 when a lunar mission had to be scrapped because of an explosion on board the Command Module. While the “Spacing Out” Blast provides background information about the Apollo missions organized by NASA. The excerpt from the memoir *The Other Side of the Sky* tells the story of how Ahmedi and her mother escaped from war-torn Afghanistan through the kindness of Ghulam Ali, a fellow refugee. The excerpt from the autobiography *Barrio Boy* by Ernesto Galarza relates Galarza’s first experience in an American school after moving from Mexico to California as a young boy. The excerpt from *Call of the Klondike* focuses on the Klondike Gold Rush and the experiences of Stanley Pearce and Marshall Bond, two men who organized one of the earliest expeditions to the goldfields. These nonfiction excerpts explore the experiences of individuals who went on a journey and encountered challenges that tested their character.

In addition to these texts from the Full-Text Unit and Thematic Unit for *The Hobbit*, there are StudySync Blasts that extend the conversations about space exploration and travel. The “No Turning Back” Blast asks the question, “What is the purpose of sending Voyager 1 out of our solar system?” Similarly, the “Hotel Mars” Blast asks students to consider why people would want to buy a one way ticket to Mars. These blasts encourage student to think about what drives human beings to explore space. Each Blast assignment includes a “Research links” section that includes a wide array of resources that provide students with a deeper understanding of the topic.

### Suggestions for Further and Independent Reading

The StudySync Full-text Unit for *The Hobbit* opens many portals for further reading. The full texts of books excerpted in the unit will connect students to exciting fantasy adventures, a medieval Norse myth, and two real-life accounts of journeys undertaken by a modern traveler and a certain Virginian in 1753. Readers wanting more of J.R.R. Tolkien can proceed to the first volume of the *Lord of the Rings* trilogy and join another hobbit, Frodo Baggins, on a new journey. Readers wanting more of Meg, Charles Wallace, and Calvin from *A Wrinkle in Time* will relish *A Wind in the Door*, the second volume in Madeleine L’Engle’s “Time Quintet.” Students who like much older adventures might enjoy reading more of the Norse epic, *The Story of the Volsungs* (part of which Tolkien himself retold). All 43 chapters can be found on-line [here](#). And readers who opt for factual journeys can join whimsical essayist Bill Bryson in *A Walk in the Woods* or ride alongside a future U.S. president when he was 21 and on a mission for the British in *The Journal of Major George Washington*.

*The Hobbit* and the *Lord of the Rings* trilogy helped bring about a revival of fantasy fiction steeped in the ancient mythology of Britain and Scandinavia. Independent readers will find a bounty of fantasy series that have taken up that legacy. To list a few, these include *The Chronicles of Prydain* by Lloyd Alexander, *The Earthsea Cycle* by Ursula K. LeGuin, and the *Redwall* books of Brian Jacques. One forerunner must be added: C.S. Lewis’s *Chronicles of Narnia*. Readers of mythology may find echoes of Bilbo’s journey in the myth of *Jason and the Golden Fleece*. And historical journeys abound, chronicled in such books as Laurence Bergreen’s *Marco Polo: From Venice to Xanadu* and *The Race for Timbuktu: In Search of Africa’s City of Gold* by Frank T. Kryza.

### Difficult Concepts

In 7th grade, students need to “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)” (RL.7.3). However, students may find it challenging to analyze how setting influences characters and plot in a story or how characters move the action of a story forward and shape events. This skill requires students complete a close reading of the text, identify the various elements in the story, and analyze how those various elements (characters, setting, and plot) influence one another. Teachers can support students in developing this skill by spending extra time reviewing the Story Elements Skill Lesson for *The Hobbit*. Once students have completed that skill lesson, which focuses on Chapter 1 from the novel, the process can be repeated with additional chapters from *The Hobbit*. Teachers can ask students to look at Chapter 2 and jot down notes about the new characters who are introduced, where the story is taking place, and what the conflict is in the story. Once they’ve read closely to identify and describe the basic story elements, then they can discuss how the characters and their personality traits are influencing the plot. This exercise can be repeated with each chapter to provide students with repeated practice analyzing the way the various story elements impact each other and drive the plot forward.

In 7th grade students must “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” (RI.7.5). However, determining the structure of a text is a difficult skill for students to master. Teachers can help students to identify how the parts of a text contribute to the overall structure by modeling the process of analyzing the various elements of the text using the Informational Text Structure Skill Lesson for *Call of the Klondike*. As teachers model the process of analyzing informational text structure for students, they should ask questions like: What events are listed and discussed? Do the events have to happen in this precise order? Are two or more things being compared? Does the text revolve around a problem that must be solved? Teachers should complete a “think aloud” to demonstrate how they arrive at a deeper understanding of the text structure and how it develops the ideas and events in the text. If students need more practice, teachers can ask students to complete a close read of another text in the unit and discuss the text structure and how it contributes to the development of central ideas. In addition, teachers can provide extra practice with a wide range of texts by searching StudySync Library Skill Index for additional skill lessons that target this concept. Ideally, teachers should select skill lessons below the current grade level for additional practice to ensure the texts are accessible.

### Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).

2. **Eliminate Repeated Technical Language and/or Informational Text Elements Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one of each of the technical language and informational text elements skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.
3. **Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, the excerpt from *Barrio Boy*, which relates Galarza’s first experience in an American school after moving from Mexico, and the excerpt *The Other Side of the Sky*, tells the story of how Ahmedi and her mother escaped Afghanistan, are both nonfiction texts relating stories about the authors’ lives.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!



[studysync.com](https://studysync.com)



## GRADE 7 UNIT 2: THE POWERS THAT BE

What should be the principals of a just society?

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units as well as lessons from the Instructional Path and Extended Oral Project in the Designated ELD Unit.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?










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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.

















The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.

In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.












There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.















THEMATIC UNIT						ELD UNIT
DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 UNIT PREVIEW		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Research Using Various Media” Section			 <b>INTRODUCTION</b> The Powers that Be
2	 <b>BLAST</b> A Perfect World		 <b>RESEARCH PROJECT PART I</b> Allow a couple of groups to present for the class. Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 <b>BLAST</b> A Perfect World
3	 <b>FIRST READ</b> <i>Gladiator</i>		 <b>RESEARCH PROJECT PART I CONT</b> Students should continue to research.			 <b>FIRST READ</b> “A Role to Play”














DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
4	 <b>SKILL</b> Informational Text Structure		 <b>RESEARCH PROJECT PART I</b> Students should continue to research.			 <b>RE-READ 1</b> "A Role to Play"
5	 <b>CLOSE READ</b> <i>Gladiator</i>		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 <b>RE-READ 2</b> "A Role to Play"
6	 <b>FIRST READ</b> "The Lottery"		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>READING SKILL</b> Point of View
7	 <b>SKILL</b> Story Elements		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>WRITING SKILL</b> Summarizing
8	 <b>CLOSE READ</b> "The Lottery"		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> "Presentation Skills" Research Project Part III Allow a couple of groups to present for the class.			 <b>INTRODUCTION</b> <i>The Giver</i>












DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
9	 <b>BLAST</b> Very Superstitious		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.	<i>The Giver</i> Chapter 1  <b>COMPARE</b> to Red Scarf Girl	 <b>LINK</b> to <i>The Giver</i> – Ask students to compile a list of everything they learn about the futuristic society in the novel. Remind them to make inferences based on details in the chapter. Then allow students to discuss whether they think a society like this one with structure and rules would be more or less likely to be superstitious.	 <b>RE-READ 1</b> <i>The Giver</i>
10	 <b>FIRST READ</b> <i>The Giver</i>		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.	<i>The Giver</i> Chapter 2  <b>COMPARE</b> to <i>Words We Live By: Your Annotated Guide to the Constitution</i>	<i>The Giver</i> Chapter 2  <b>COMPARE</b> to <i>Words We Live By: Your Annotated Guide to the Constitution</i>	 <b>RE-READ 2</b> <i>The Giver</i>
11	 <b>SKILL</b> Point of View			<i>The Giver</i> Chapter 3		 <b>READING SKILL</b> Point of View
12	 <b>CLOSE READ</b> <i>The Giver</i>	 <b>EXTENDED WRITING PROJECT</b> Narrative Writing		<i>The Giver</i> Chapter 4	 <b>LINK</b> to <i>The Giver</i> – Analyze the conversation between Larissa and Jonas. What point of view does Larissa express about “releasing”? What does the reader learn about this society and what it values from Larissa’s description of Roberto and Edna’s releasing? Encourage students to support their ideas with textual evidence.	 <b>WATCH</b> Point of View
























DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
13	 <b>FIRST READ</b> <i>The Wise Old Woman</i>			<i>The Giver</i> Chapter 5  <b>COMPARE</b> to <i>An American Childhood</i>	 <b>LINK</b> to <i>The Giver</i> – After reading <i>The Wise Old Woman</i> , ask students to compare and contrast the treatment of older people in that folktale with the way old people are treated in <i>The Giver</i> . What does the treatment of old people reveal about a society?	 <b>WATCH</b> <i>The Giver</i>
14	 <b>SKILL</b> Theme	 <b>EXTENDED WRITING PROJECT</b> Prewrite		<i>The Giver</i> Chapter 6	 <b>LINK</b> to <i>The Giver</i> – Put students into small groups and encourage them to analyze the characters and dialogue in Chapter 6. What can they infer about a possible theme from the details in this chapter? Ask each group to articulate their inferred theme in a complete sentence and provide textual evidence to support their inference.	 <b>WRITING SKILL</b> Summarizing
15	 <b>CLOSE READ</b> <i>The Wise Old Woman</i>			<i>The Giver</i> Chapter 7	 <b>LINK</b> to <i>The Giver</i> – Plot events, like the Lord Higa's threat to conquer the village in <i>The Wise Old Woman</i> , can provide clues about a theme in a text. Ask students to discuss the plot events in Chapter 7. What does the moment when the Chief Elder skips Jonas during the ceremony reveal? What clues might this plot event provide about possible themes?	 <b>EXTENDED ORAL PROJECT</b> Introduction














DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
16	 <b>FIRST READ</b> <i>Nothing to Envy: Ordinary Lives in North Korea</i>	 <b>BLAST</b> Audience and Purpose		<i>The Giver</i> Chapter 8  <b>COMPARE</b> to <i>The Foxfire Book</i>	 <b>LINK</b> to <i>The Giver – Nothing to Envy: Ordinary Lives in North Korea</i> and <i>The Giver</i> both take place in societies that repress certain forms for expression. What is the motivation behind each society’s decision to repress speech, emotions and/or actions?	 <b>EXTENDED ORAL PROJECT</b> Brainstorm
17	 <b>SKILL</b> Informational Text Elements	 <b>SKILL</b> Organize Narrative Writing		<i>The Giver</i> Chapter 9	 <b>LINK</b> to <i>The Giver</i> – After students have read about informational text elements, ask them to select a character from <i>The Giver</i> (Jonas, Chief Elder, Asher, Jonas’ mother, or Fiona) and write a diary entry about the day’s events from that character’s point of view using text elements appropriate for a diary entry.	 <b>EXTENDED ORAL PROJECT</b> Create an Outline
18	 <b>SKILL</b> Word Meaning	 <b>SKILL</b> Supporting Details		<i>The Giver</i> Chapter 10  <b>COMPARE</b> <i>Moonwalking with Einstein: The Art and Science of Remembering Everything</i>	 <b>LINK</b> to <i>The Giver</i> – Consider how Lois Lowry has intentionally used familiar words in new ways. Think about how the meaning and connotations for the words Sameness, Giver, Receiver, Releasing, and Stirrings change because of the way they are used in the novel. Why would Lowry use language this way in the novel? What is the impact?	 <b>RE-READ 1</b> <i>Nothing to Envy</i>
















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
19	 <b>CLOSE READ</b> <i>Nothing to Envy: Ordinary Lives in North Korea</i>	 <b>EXTENDED WRITING PROJECT</b> Plan		<i>The Giver</i> Chapter 11	 <b>LINK</b> to <i>The Giver</i> – In <i>Nothing to Envy: Ordinary Lives in North Korea</i> , Chang-bo’s experience with the state security agents begins to change his wife’s mind about the government. Similarly, Jonas’ feelings about his own society’s begin to change after he experiences the sensation of sledding. How does this experience on the sled impact Jonas?	 <b>RE-READ 2</b> <i>Nothing to Envy</i>
20	 <b>BLAST</b> The Power of One			<i>The Giver</i> Chapter 12  <b>COMPARE</b> <i>Island of the Colorblind</i>	 <b>LINK</b> to <i>The Giver</i> – The Blast says, “Big things often start off small.” Similarly, the changes happening in Jonas begin with his first memory. How is Jonas changing? What larger impact might this change in Jonas have on his society?	 <b>READING SKILL</b> Informational Text Elements
21	 <b>FIRST READ</b> Feed	 <b>SKILL</b> Introduction/Story Beginning		<i>The Giver</i> Chapter 13  <b>COMPARE</b> <i>Narrative of the Life of Frederick Douglass, an American Slave</i>	 <b>LINK</b> to <i>The Giver</i> – In the excerpt from Feed, the malfunction of Violet’s feed causes her to “want to do the things that show you’re alive.” She has an intense desire to feel and experience life. Compare and contrast Violet’s reaction to the malfunction in her feed with Jonas’ reaction to the memories that <i>The Giver</i> is sharing with him.	 <b>WATCH</b> Informational Text Elements

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
22	 <b>SKILL</b> Textual Evidence			<i>The Giver</i> Chapter 14	 <b>LINK</b> to <i>The Giver</i> – After reading Chapter 14 some readers might come to the conclusion that without feeling pain a person cannot truly experience joy or love. Find textual evidence (quotes with citations) from this chapter to support that statement.	 <b>WRITING SKILL</b> Condensing Ideas
23	 <b>BLAST</b> Out Of My Mind	 <b>SKILL</b> Body Paragraphs and Transitions		<i>The Giver</i> Chapter 15  <b>COMPARE</b> “Dulce et Decorum Est”	 <b>LINK</b> to <i>The Giver</i> – Ask students to discuss how they think Jonas’ society would have changed if technology, instead of the Receiver, could read minds and store memories?	 <b>READING SKILL</b> Word Meanings
24	 <b>FIRST READ</b> <i>The Hunger Games</i>			<i>The Giver</i> Chapter 16	 <b>LINK</b> to <i>The Giver</i> – The role of family relationships are very different in <i>The Giver</i> compared to <i>The Hunger Games</i> . In Chapter 16 of <i>The Giver</i> , Jonas longs for familial love. Compare Jonas’ family relationships with Katniss’ relationships. How does the role of family impact each character?	 <b>EXTENDED ORAL PROJECT</b> Develop a Sequence







DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
25	 <b>SKILL</b> Media	 <b>SKILL</b> Conclusion/Story Ending		<i>The Giver</i> Chapter 17	 <b>LINK</b> to <i>The Giver</i> – Show students the official trailer for the film version of <i>The Giver</i> ( <a href="http://www.youtube.com/watch?v=uxFJvIWqphM">www.youtube.com/watch?v=uxFJvIWqphM</a> ). Put students into small groups and ask them to discuss the differences between the scenes portrayed in the movie trailer and those same moments from the novel. What has been changed in the movie version? What is the impact of those changes? How is reading the text different from watching the film version?	 <b>EXTENDED ORAL PROJECT</b> Add Details
26	 <b>CLOSE READ</b> <i>The Hunger Games</i>			<i>The Giver</i> Chapter 18	 <b>LINK</b> to <i>The Giver</i> – Show students the film clip from the reaping in <i>The Hunger Games</i> ( <a href="http://www.youtube.com/watch?v=e3PJ3Du_zDc">www.youtube.com/watch?v=e3PJ3Du_zDc</a> ) and ask them to compare it to the trailer for <i>The Giver</i> . What similarities and/or differences do they notice between the two films and their depictions of the future? Remind students to look closely at the characters, clothing, and setting.	 <b>EXTENDED ORAL PROJECT</b> Refine Language

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
27	 <b>FIRST READ</b> <i>The Words We Live By: Your Annotated Guide to the Constitution</i>	 <b>EXTENDED WRITING PROJECT</b> Draft		<i>The Giver</i> Chapter 19  <b>COMPARE</b> “The Lottery”	 <b>LINK</b> to <i>The Giver</i> – Explain to students that a constitution is a written document or framework outlining the principles and laws on which a government is founded. Imagine government officials in <i>The Giver</i> are writing their constitution. What principles and/or laws would you expect to see in their constitution? Who do you think would be involved in the process of constructing the constitution?	 <b>FIRST READ</b> “School Lunches: Who Decides What Students Should Eat?”
28	 <b>SKILL</b> Connotation and Denotation			<i>The Giver</i> Chapter 20  <b>COMPARE</b> Looking Back	 <b>LINK</b> to <i>The Giver</i> – As a class, brainstorm a list of words from Chapter 20 with both denotative and connotative meaning. Ask students to discuss how each word is used and what they think it means in context.	 <b>RE-READ 1</b> “School Lunches: Who Decides What Students Should Eat?”
29	 <b>SKILL</b> Media	 <b>BLAST</b> Style		<i>The Giver</i> Chapter 21  <b>COMPARE</b> <i>Harriet Tubman: Conductor on the Underground Railroad</i>	 <b>LINK</b> to <i>The Giver</i> – Break students into small groups and assign each group a form of media—speech, drawing, writing, photography or video. Ask them to recreate a scene in Chapter 21 using their assigned form of media. Allow time for students to share their recreations and discuss how the use of media impacted the scene. How are the scenes similar and/ or different?	 <b>RE-READ 2</b> “School Lunches: Who Decides What Students Should Eat?”

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
30	 <b>CLOSE READ</b> <i>The Words We Live By: Your Annotated Guide to the Constitution</i>			<i>The Giver</i> Chapter 22	 <b>LINK</b> to <i>The Giver</i> – After completing a close read of <i>The Words We Live By</i> , ask students to write a constitution for the futuristic society in <i>The Giver</i> using the United States constitution as a model ( <a href="http://www.archives.gov/exhibits/charters/constitution_transcript.html">www.archives.gov/exhibits/charters/constitution_transcript.html</a> ). If possible, ask students to capture an audio recording of the constitution they wrote for Jonas’ futuristic society. Then ask them to trade recordings and compare the text to the audio recording. How does the audio recording enhance and add meaning to the constitution?	 <b>READING SKILL</b> Arguments and Claims
31	 <b>BLAST</b> Defining Document			<i>The Giver</i> Chapter 23  <b>COMPARE</b> <i>The Hunger Games</i>	 <b>LINK</b> to <i>The Giver</i> – The Constitution was written to unify the individual states. How does the government in <i>The Giver</i> unify its people?	 <b>READING SKILL</b> Compare and Contrast
32	 <b>FIRST READ</b> “I, Too, Sing America”					 <b>WRITING SKILL</b> Nouns and Noun Phrases
33	 <b>SKILL</b> Poetic Structure					 <b>EXTENDED ORAL PROJECT</b> Give Feedback
34	 <b>SKILL</b> Media					 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
35	 <b>SKILL</b> Figurative Language					 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards
36	 <b>CLOSE READ</b> "I, Too, Sing America"					 <b>RE-READ 1</b> "Reality TV and Society"
37		 <b>EXTENDED WRITING PROJECT</b> Edit, Proofread, Publish				 <b>RE-READ 2</b> "Reality TV and Society"
38	 <b>FIRST READ</b> "Reality TV and Society"					 <b>READING SKILL</b> Arguments and Claims
39	 <b>SKILL</b> Arguments and Claims					 <b>WRITING SKILL</b> Adverbs
40	 <b>SKILL</b> Author's Purpose and Point of View					
41	 <b>SKILL</b> Compare and Contrast					 <b>EXTENDED ORAL PROJECT</b> Present
42	 <b>CLOSE READ</b> "Reality TV and Society"					 <b>EXTENDED ORAL PROJECT</b> Present



DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
43	 <b>BLAST</b> Big Brother is Watching					 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b> StudySync Grade 7 Unit 2 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 7 Unit 2 Assessment
45	 <b>ASSESSMENT</b> StudySync Grade 7 Unit 2 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 7 Unit 2 Assessment

## HELPFUL HINTS

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### Read Aloud Selection

Shirley Jackson’s classic short story “The Lottery” takes an ordinary small-town setting and everyday characters to produce a chilling tale to illustrate that the unexpected can happen when you least expect it. Early on, readers know only that a lottery will take place, but they don’t know its purpose or how the town will conduct it. Listening to the story being read aloud will help students recognize that what seems to be is not really what is, as the text piles on clues that hint at the conflict to come. By reading “The Lottery” aloud, students will have an opportunity to practice reading expressively, using inflection, phrasing, and pacing to deliver the surprise ending.

### Supportive Materials for Other Disciplines

The Full-Text Unit for *The Giver* contains excerpts that link major themes in the novel to science curriculum. In journalist Joshua Foer’s *Moonwalking with Einstein: The Art and Science of Remembering Everything*, he recounts the experience of first reporting on and then winning the U.S. Memory Championship in 2006. Foer delves into the history and culture of memory. The importance of memory in the novel is central to understanding why the society in *The Giver* made the decision to give up the memories of their society’s collective experiences.

In *Island of the Colorblind*, scientist Oliver Sacks writes of his journey to two tiny islands in the South Pacific, Pingelap and Pohnpei, where a significant percentage of the population has a condition they call maskun—an inability to see colors. This text connects to the motif of vision in the novel, which is woven throughout the entire text from the moment Jonas’ pale eyes are described. Vision is symbolic of more than simply the ability to see in the novel, but it also represents an individual’s ability to perceive the world on an emotional level.

The Full-Text Unit for *The Giver* also contains several titles that link to history curriculum. Ji-Li Jiang’s memoir, *Red Scarf Girl*, tells the story of China’s Cultural Revolution. Ji-Li must choose between her family and her loyalty to the government. This text can be linked to the central theme of struggling to claim one’s identity in the novel. In *Words We Live By: Your Annotated Guide to the Constitution*, Linda Monk explores the history and rationale behind the U.S. Constitution, which can be used to foster conversations about what constitutes a strong government and what underlying principles are needed to ensure the long-term success of a society. Frederick Douglass’s autobiography, *Narrative of the Life of Frederick Douglass, an American Slave*, describes Douglass’s journey from slavery to freedom, and Ann Petry’s biography, *Harriet Tubman: Conductor on the Underground Railroad*, describes how 6-year-old Harriet came to understand the bitter truths about slavery. Both of these texts focus on individuals who are not free but fight to gain their freedom. Similarly, Jonas does not enjoy the freedom to choose his own path in the novel.

### Suggestions for Further and Independent Reading

The Full-text Unit for *The Giver* features excerpts from a variety of books that invite further reading on a number of topics and themes in Lois Lowry’s novel. *The Hunger Games* presents a spellbinding plot involving a fictional dystopia, while Ji-li Jiang’s memoir of China’s Cultural Revolution, *Red Scarf Girl*, presents a factual dystopia at least as chilling. The theme of memory is addressed in different ways in four books. *An American Childhood* by Annie Dillard remembers her upbringing in Pittsburgh, as rich in sensory details as Jonas’s community was poor. *The Foxfire Book* carries on the theme of memory as a society’s wealth through crafts, cooking, music, and other expressions. *Moonwalking with Einstein* is an entertaining book about competitive remembering and the history of storing information. And Lois Lowry offers an exploration of her own memories, both pleasurable and painful, in *Looking Back*.

*The Giver* helped to popularize the topic of dystopia in Young Adult literature, and students seeking to broaden their reading in that theme will find hundreds of well-known examples. A representative sampling includes three modern classics that bridge Adult and YA: Aldous Huxley’s *Brave New World*, Ray Bradbury’s *Fahrenheit 451*, and Margaret Atwood’s *The Handmaid’s Tale*. More firmly in the YA genre are *The City of Ember*, *Divergent*, *The Maze Runner*, and *Gone*, among many, many other series. But readers intrigued with Jonas’s and Gabriel’s story should certainly read the other three volumes in “*The Giver Quartet*” by Lois Lowry: *Gathering Blue*, *The Messenger*, and *Son*.

### Difficult Concepts

Determining the point of view of a character or a narrator in a text can be a difficult skill for students to master. This is especially true when the narrator reveals the thoughts and feelings of only one of the characters, as in *The Giver*. However, in grade 7 students must “Analyze how an author develops and contrasts the points of view of different characters or narrators in a text” (RL.7.6). To successfully identify the point of view of a character or a narrator, students must use their close reading skills to look for the pronouns the author uses. Teachers can model this for students by reviewing the Shirley Jackson’s short story “The Lottery” to see what pronouns are used and what they reveal about point of view. Spending additional time reviewing this concept with the other literary texts in this unit will help students develop the skills necessary to identify point of view.

Differentiating the connotation and denotation of a word or a phrase in a text can also be a challenging skill for students to master. The 7th grade Language Standards state that students should “distinguish among the connotations (associations) of words with similar denotations (definitions)” (L.7.5c). Teachers can help students to better understand the difference between denotations and connotations by highlighting key words or phrases in each text for students to think about and discuss. Once students complete the Connotation and Denotation Skill Lesson for *The Words We Live By: Your Annotated Guide to the Constitution* and have had an introduction to connotation and denotation, teachers can pull a line from each subsequent text for students to consider. For example, a teacher can ask students to read the following line from “Reality TV and Society” and consider the feelings, thoughts and associations they make when hearing specific words. “But instead of improving with age, programming has degenerated into mindless reality TV.” Students might discuss the impact of using the words “degenerated” and “mindless.” It’s important to give students repeated practice distinguishing the difference between connotation and denotation to examine how word choice impacts meaning. Pulling small excerpts from each text can help students develop this skill.

### Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
2. **Eliminate Repeated Informational Text Elements and Media Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.

3. **Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, *Feed*, *The Hunger Games* and the excerpt from *The Giver* are all excerpts from fictional novels set in the future.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!



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## GRADE 7 UNIT 3: JUSTICE SERVED

Why is it essential to defend human rights?

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units as well as lessons from the Instructional Path and Extended Oral Project in the Designated ELD Unit.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?















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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.

The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.













In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.













There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.




THEMATIC UNIT						ELD UNIT
DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 <b>UNIT PREVIEW</b>   <b>BLAST</b> Justice Served		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Research Using Various Media” Section   <b>RESEARCH PROJECT PART I</b> Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 <b>INTRODUCTION</b> Justice Served
2	 <b>FIRST READ</b> <i>Mother Jones: Fierce Fighter for Workers’ Rights</i>		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>BLAST</b> Justice Served
3	 <b>SKILL</b> Informational Text Elements		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>FIRST READ</b> “Taking a Stand”
4	 <b>SKILL</b> Technical Language		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 <b>RE-READ 1</b> “Taking a Stand”
















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
5	 <b>CLOSE READ</b> <i>Mother Jones: Fierce Fighter for Workers' Rights</i>		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>RE-READ 2</b> "Taking a Stand"
6	 <b>BLAST</b> Kids at Work		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>READING SKILL</b> Technical Language
7	 <b>FIRST READ</b> "Speech to the Young: Speech to the Progress – Toward"		 <b>SPEAKING &amp; LISTENING HANDBOOK:</b> "Presentation Skills"   <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>WRITING SKILL</b> Referring Words
8	 <b>SKILL</b> Theme		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>RE-READ 1</b> <i>Mother Jones: Fierce Fighter for Workers' Rights</i>
9	 <b>SKILL</b> Poetic Elements		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>RE-READ 2</b> <i>Mother Jones: Fierce Fighter for Workers' Rights</i>
10	 <b>CLOSE READ</b> "Speech to the Young: Speech to the Progress – Toward"					 <b>READING SKILL</b> Technical Language





























DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
11	 <b>FIRST READ</b> <i>Flesh and Blood</i> <i>So Cheap: The Triangle Fire and Its Legacy</i>					 <b>READING SKILL</b> Language Choices
12	 <b>SKILL</b> Informational Text Structure					 <b>WRITING SKILL</b> Referring Words
13	 <b>CLOSE READ</b> <i>Flesh and Blood</i> <i>So Cheap: The Triangle Fire and Its Legacy</i>					 <b>EXTENDED ORAL PROJECT</b> Introduction
14	 <b>BLAST</b> Notice!   <b>FIRST READ:</b> About Cesar					 <b>EXTENDED ORAL PROJECT</b> Brainstorm
15	 <b>SKILL</b> Informational Text Elements					 <b>EXTENDED ORAL PROJECT</b> Create an Outline
16	 <b>CLOSE READ</b> About Cesar					 <b>FIRST READ</b> “A Long Fight for Democracy”














DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
17	 <b>BLAST</b> Harvest to Harvest   <b>FIRST READ</b> “Elegy on the Death of César Chávez”					 <b>RE-READ 1</b> “A Long Fight for Democracy”
18	 <b>SKILL</b> Figurative Language					 <b>RE-READ 2</b> “A Long Fight for Democracy”
19	 <b>SKILL</b> Connotation and Denotation			<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 1 “The Quarter”   <b>COMPARE</b> to “Go Down, Moses”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – Ask students to analyze the word choice used to describe the Brodas’ large house and contrast that language used to describe the cabins in the slave quarter. How does Petry use words with specific connotations to highlight the differences between these two living spaces?	 <b>READING SKILL</b> Informational Text Elements
20	 <b>CLOSE READ</b> “Elegy on the Death of César Chávez”			<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 2 “The First Years”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – After completing the Close Read of “Elegy on the Death of César Chávez,” ask students to consider the use of metaphors in the poem. Then ask them to write a metaphor to describe Harriet Tubman’s childhood.	 <b>READING SKILL</b> Inferences















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
21	 <b>FIRST READ</b> <i>Harriet Tubman: Conductor on the Underground Railroad</i>			<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 3 “Six Years Old”  <b>COMPARE</b> to “Broadside of a Slave Sale”		 <b>WRITING SKILL</b> Summarizing
22	 <b>SKILL</b> Textual Evidence			<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 4 “Hired Out”		 <b>EXTENDED ORAL PROJECT</b> Develop a Sequence
23	 <b>SKILL</b> Media			<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 5 “Flight”  <b>COMPARE</b> to <i>Old Plantation Days</i>		 <b>EXTENDED ORAL PROJECT</b> Add Details
24	 <b>CLOSE READ</b> <i>Harriet Tubman: Conductor on the Underground Railroad</i>	 <b>EXTENDED WRITING PROJECT</b> Literary Analysis		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 6 “The Underground Road”		 <b>EXTENDED ORAL PROJECT</b> Refine Language

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
25	 <b>FIRST READ:</b> <i>The People Could Fly: American Black Folktales</i>			<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 7 “Shuck this Corn”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – Ask students to consider the premise of the folktale and discuss why the ability to fly like a bird would be so attractive to African American slaves. In what way does Harriet Tubman help slaves to “fly”?	 <b>RE-READ 1</b> <i>About Cesar</i>
26	 <b>SKILL</b> Compare and Contrast	 <b>EXTENDED WRITING PROJECT</b> Prewrite		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 8 “Mint A Becomes Harriet”		 <b>RE-READ 2</b> <i>About Cesar</i>
27	 <b>CLOSE READ</b> <i>The People Could Fly: American Black Folktales</i>	 <b>SKILL</b> Thesis Statement		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 9 “The Patchwork Quilt”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – How does Harriet Tubman’s marriage to John Tubman keep her a “caged bird”? How is this ironic given John’s status?	 <b>READING SKILL</b> Informational Text Elements
28	 <b>BLAST</b> It Figures	 <b>SKILL</b> Organize Argumentative Writing		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 5 “Flight”   <b>COMPARE</b> to <i>Trial Testimony of Joan of Arc</i>	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – After participating in the “It Figures” Blast, put students into small groups and ask them to identify a symbol in Chapter 10 (e.g. quilt, state of Pennsylvania, etc.). Have them discuss the deeper meaning of this object and discuss why they think Petry included this symbol in the story?	 <b>READING SKILL</b> Inferences












DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
29	 <b>FIRST READ</b> “1976 Democratic National Convention Keynote Address”	 <b>BLAST</b> Audience and Purpose		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 11 “Stranger in a Strange Land”  <b>COMPARE</b> to “Runaway Slave Notice”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – In Barbara Jordan’s keynote address she says, “But this is the great danger America faces—that we will cease to be one nation and become instead a collection of interest groups: city against suburb, region against region, individual against individual.” Ask students to research the Fugitive Slave Law and discuss how this law caused a greater division between the North and the South.	 <b>WRITING SKILL</b> Summarizing
30	 <b>SKILL</b> Informational Text Elements	 <b>SKILL</b> Supporting Details		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 12 “Freedom’s Clothes”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – Ask students to compare and contrast the use of persuasion in both Barbara Jordan’s keynote address and Harriet Tubman’s conversation with her husband, John. How does each woman attempt to use language to persuade her audience?	 <b>EXTENDED ORAL PROJECT</b> Give Feedback
31	 <b>CLOSE READ</b> “1976 Democratic National Convention Keynote Address”	 <b>EXTENDED WRITING PROJECT</b> Plan		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 13 “The Legend of Moses”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – In Chapter 13, Harriet becomes a legend. Ask students to discuss how Harriet’s sacrifice for the “common good” led her to become a legend in the eyes of slaves?	 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
32	 <b>FIRST READ</b> “The New Colossus”			<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 14 “The Railroad Runs to Canada”  <b>COMPARE</b> to <i>The Underground Railroad</i>	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – After students read the sonnet “The New Colossus,” ask them to write their own sonnet about Harriet Tubman titled “Mother of Exiles.” Encourage them to mirror their poems after Emma Lazarus’ in terms of structure and style but to use what they’ve learned about Tubman to complete their poems.	 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards
33	 <b>SKILL</b> Poetic Structure	 <b>SKILL</b> Introductions		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 15 “Go On Or Die”  <b>COMPARE</b> to <i>The North Star</i>	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – After completing the Poetic Structure Skill Lesson, ask students to return to their original sonnets titled “Mother of Exiles” about Harriet Tubman and label the parts of their sonnet (octave, sestet, and viola). Give students an opportunity to edit their sonnets to more closely follow the Petrarchan sonnet format.	 <b>INTRODUCTION</b> <i>Harriet Tubman: Conductor on the Underground Railroad</i>
34	 <b>SKILL</b> Figurative Language	 <b>SKILL</b> Body Paragraphs and Transitions		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 16 “Be Ready To Step On Board”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – In the sonnet “The New Colossus,” Lazarus includes allusions to Greek mythology and history. Ask students to identify allusions to historical events present in Petry’s biography of Harriet Tubman’s life. Why are these allusions included in the biography?	 <b>RE-READ 1</b> <i>Harriet Tubman: Conductor on the Underground Railroad</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
35	 <b>CLOSE READ</b> “The New Colossus”	 <b>SKILL</b> Conclusions   <b>BLAST</b> Style		<i>Harriet Tubman: Conductor on the Underground Railroad</i>  Chapter 17 “Moses Arrives With Six Passengers”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – In the sonnet “The New Colossus,” the Mother of Exiles cries, “Give me your tired, your poor, your huddled masses yearning to breathe free...” Ask students to draw parallels between the mission of the Statue of Liberty and Harriet Tubman’s goal with the Underground Railroad.	 <b>RE-READ 2</b> <i>Harriet Tubman: Conductor on the Underground Railroad</i>
36	 <b>FIRST READ</b> “Eulogy for Gandhi”	 <b>EXTENDED WRITING PROJECT</b> Draft		<i>Harriet Tubman: Conductor on the Underground Railroad</i>  Chapter 18 “A Wagonload of Bricks”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – Chapter 18 describes a dangerous escape in which Tubman could have been captured or killed. Ask students to write a eulogy for Tubman based on the information they have learned about her life and accomplishments so far. For details about how to write a eulogy, check out: <a href="http://funeral-tips.com/funeral-tips-how-to-write-a-eulogy">http://funeral-tips.com/funeral-tips-how-to-write-a-eulogy</a>	 <b>READING SKILL</b> Textual Evidence
37	 <b>SKILL</b> Central or Main Idea			<i>Harriet Tubman: Conductor on the Underground Railroad</i>  Chapter 19 “The Old Fold Go North”   <b>COMPARE</b> to “John Brown’s Prayer”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – After completing the Central or Main Idea Skill Lesson, have students work in small groups to identify a central idea in the novel. Ask them to articulate their chosen themes in a sentence and support their choice with at least two details from the text.	 <b>WATCH</b> Media

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
38	 <b>CLOSE READ</b> “Eulogy for Gandhi”	 <b>EXTENDED WRITING PROJECT</b> Revise		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 20 “The Lecture Platform”  <b>COMPARE</b> to “Sundown Towns and Counties”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – In Chapter 20, the reader learns that John Brown was executed. Ask students to research John Brown’s life and create a timeline of the main events. Students can take these timelines and write a short eulogy for John Brown. For information on John Brown’s life, check out: <a href="http://www.historynet.com/john-brown">www.historynet.com/john-brown</a>	 <b>READING SKILL</b> Media
39	 <b>BLAST</b> Hunger Strikes  <b>BLAST</b> Satyagraha: Gandhi’s Legacy			<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 21 “With The Union Army”  <b>COMPARE</b> to <i>Argo</i>	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – After participating in the Blast activity, ask students to think about Gandhi’s philosophy of Satyagraha. Although this concept was not introduced until the early 20th century, how does Harriet Tubman’s actions fall in line with Gandhi’s philosophy? How did they each approach the fight for freedom and independence?	 <b>WATCH</b> <i>Harriet Tubman: Conductor on the Underground Railroad</i>
40	 <b>FIRST READ</b> <i>Long Walk to Freedom</i>	 <b>SKILL</b> Sources and Citations		<i>Harriet Tubman: Conductor on the Underground Railroad</i> Chapter 22 “The Last Years”	 <b>LINK</b> to <i>Harriet Tubman: Conductor on the Underground Railroad</i> – Ask students to consider the premise of the folktale and discuss why the ability to fly like a bird would be so attractive to African American slaves. In what way does Harriet Tubman help slaves to “fly”?	 <b>WRITING SKILL</b> Condensing Ideas



DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
41	 <b>SKILL</b> Author's Purpose and Point of View	 <b>EXTENDED WRITING PROJECT</b> Edit/Proofread/Publish				 <b>EXTENDED ORAL PROJECT</b> Present
42	 <b>CLOSE READ</b> <i>Long Walk to Freedom</i>					 <b>EXTENDED ORAL PROJECT</b> Present
43	 <b>BLAST</b> Stand Up					 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b> StudySync Grade 7 Unit 3 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 7 Unit 3 Assessment
45	 <b>ASSESSMENT</b> StudySync Grade 7 Unit 3 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 7 Unit 3 Assessment

## HELPFUL HINTS

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### Read Aloud Selection

Readers of Ann Petry’s biography of the young Harriet Tubman will not be surprised by the role that the six-year-old Harriet would play later in life. In *Harriet Tubman: Conductor on the Underground Railroad*, Petry describes the valuable lessons that Harriet learned as a child and that one day would help her escape from slavery and later lead others to freedom. One of the greatest advantages to reading aloud is the ability of the reader to convey emotion. Listening to the story being read will help students recognize how tools such as intonation, phrasing, and pacing can help them make connections about people or events that might otherwise be lost. By reading the text aloud, students will have the opportunity to convey emotion to express what the young Harriet might have been like.

### Suggestions for Integrated and Multidisciplinary Lessons

The Thematic Unit for *Harriet Tubman: Conductor on the Underground Railroad* contains several texts that link to history curriculum. *Mother Jones: Fierce Fighter For Workers’ Rights* examines the efforts by Mary Harris “Mother” Jones, a former schoolteacher, who fought against unfair child labor practices in the United States in the late 1800s and early 1900s. “About Cesar” describes the life and achievements of Cesar Chavez. *Harriet Tubman: Conductor on the Underground Railroad* explores how Harriet Tubman’s childhood helped to prepare her for the heroic role she would play as an adult leading hundreds of slaves to freedom in the North. Barbara Jordan’s keynote address to the 1976 Democratic National Convention calls on the American people “to form a national community” in which all people will share the responsibility for upholding the “common good.” Finally, the “Eulogy for Mahatma Gandhi” memorializes his work and accomplishments.

In addition to the texts available in the Thematic Unit, the Full-text Unit includes The Underground Railroad William Still’s extensive records of the Underground Railroad passengers who passed through on their way to freedom and James Loewen’s “Sundown Towns and Counties” which tells the story of communities where African Americans have been excluded as residents, and were officially unwelcome after dark. All of these texts ground the central question of the unit “Why is it essential to defend human rights?” in moments from history and encourage students to consider important historical figures who fought for human rights.

In addition to these texts from the Thematic Unit for *Harriet Tubman: Conductor on the Underground Railroad*, there are StudySync Blasts that link the texts and central ideas in this unit to science topics. The “Half Empty or Half Full?” Blast examines the science behind the power of optimism, and the research links include neuroscientific evidence and data collected in a A PEW Research Center survey about optimism. The “Empathy” Blast explores this complex biological process that cannot be taught, imitated, or forced. These blast topics can be tied to a larger conversation about why individuals like Cesar Chavez, Mahatma Gandhi, and Malala Yousafzai have been so successful creating positive change.

### Suggestions for Further and Independent Reading

Books excerpted in the Full-text Unit for *Harriet Tubman: Conductor on the Underground Railroad* offer a diverse array of reading opportunities. Taken together they provide unique perspectives on plantation owners, abolitionists, the aftermath of the Civil War, and fugitive slaves. Students will get a you-are-there experience of fugitives’ perils reading William Still’s *The Underground Railroad: Authentic Narratives and First-Hand Accounts*. Stephen Vincent Benét’s Pulitzer Prize-winning poem, *John Brown’s Body*, uses the tragic abolitionist as a reference to examine the entire Civil War. Students interested in reading more of Frederick Douglass in *The North Star* and elsewhere can find his writings widely represented on the Internet and in the e-book *Frederick Douglass: The Most Complete Collection of his Written Words and Speeches*. Finally, for more of the viewpoint of nostalgic antebellum Southerners, students can read the full text of De Saussure’s *Old Plantation Days: Southern Life Before the Civil War*.

Students can gain further perspectives on the War, slavery, and contemporaries of Harriet Tubman, by choosing among the following titles. Another biography offering the benefit of comparison with Ann Petry’s narrative is *Harriet Tubman: The Road to Freedom* by Catherine Clinton. The spellbinding speaker known as Sojourner Truth, an iconic figure in her own right, tells her story in *Narrative of Sojourner Truth*. (Her famous speech to the Ohio Women’s Conference, “Ain’t I a Woman,” is in the StudySync library, as is Harriet Beecher Stowe’s memoir of meeting Sojourner, “The Libyan Sybil”.) Raymond Bial’s *The Underground Railroad* delivers a concise, accessible, history. Students desiring the slaves’ own viewpoints in Harriet’s state of Maryland, will find a valuable sourcebook in *Slave Narratives: A Folk History of Slavery in the United States Population with Former Slaves, Maryland Narratives*. It is available through Project Gutenberg on-line.

### Difficult Concepts

In Grade 7, students “Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film)” (RL.7.7). Learning how to compare and contrast audio and print versions of the exact same text can be challenging for students. The Media Skill Lesson on *Harriet Tubman: Conductor on the Underground Railroad* teaches students how to analyze the impact of media on the meaning of a text; however, that is the only Media Skill Lesson in this unit. If students need more practice, teachers can eliminate a repeated skill lesson and spend additional time on another text in the unit that has a audio recording. For example, the next text in the unit *The People Could Fly: American Black Folktales* has an audio recording. Teachers can ask students to read the text version of *The People Could Fly: American Black Folktales* then listen to the audio recording. After reading and listening to the text, students can discuss how the audio enhanced the story or helped them to understand the emotions in the text better. This process can be repeated with any text in the unit that has an audio recording available.

Understanding technical language is often crucial to understanding the meaning of a text. By 7th grade students should be actively acquiring and using “grade-appropriate general academic and domain-specific words and phrases” (L.7.6), which will make it easier for them to understand the texts they are reading. Because understanding technical language can be a difficult skill for students to master, students may benefit from repeated practice identifying and defining technical language. Teachers can use additional texts in this unit that contain technical language to provide students with additional practice. For example, teachers can ask students to read *Flesh and Blood So Cheap: The Triangle Fire and Its Legacy* and identify technical language specific to fires and fire fighting that they do not know. In addition, teachers can also provide extra practice with a wide range of texts by searching StudySync Library Skill Index for additional skill lessons that target this concept. Ideally, teachers will want to select skill lessons below the current grade level for additional practice to ensure the texts are accessible.

### Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
2. **Eliminate Repeated Textual Evidence, Connotation and Denotation, and/or Informational Text Structure Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.

- 3. Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, the unit contains three poems– “Speech to the Young: Speech to the Progress-Toward,” “Elegy on the Death of Cesar Chavez,” and “The New Colossus.”

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!



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## GRADE 7 UNIT 4: GETTING ALONG

What are the challenges of human interactions?

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units as well as lessons from the Instructional Path and Extended Oral Project in the Designated ELD Unit.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?



















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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.

The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.
















In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.











There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.














THEMATIC UNIT						ELD UNIT
DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 <b>UNIT PREVIEW</b>   <b>BLAST</b> Group Dynamics: What is Social Psychology?		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Research Using Various Media” Section   <b>RESEARCH PROJECT PART I CONT.</b> Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).	<i>The Outsiders</i> Chapter 1   <b>COMPARE</b> to <i>The Eve of Destruction</i>	 <b>LINK</b> to <i>The Outsiders</i> – The Blast asserts that humans “crave companionship.” Why does Ponyboy crave companionship on his walk home from the movies? What does this reveal about the challenges that may exist for characters in this text in terms of their social interactions?  Encourage students to make predictions about the role of companionship, friendship, and human struggle in this novel.	 <b>INTRODUCTION</b> Getting Along
2	 <b>FIRST READ</b> <i>The Outsiders</i>		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.	<i>The Outsiders</i> Chapter 2		 <b>BLAST</b> Group Interaction
3	 <b>SKILL</b> Textual Evidence		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>FIRST READ</b> “The Others”
4	 <b>SKILL</b> Point of View		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.	<i>The Outsiders</i> Chapter 3   <b>COMPARE</b> to “Inaugural Address of Lyndon Baines Johnson” and <i>Last Train to Memphis</i>		 <b>RE-READ 1</b> “The Others”


















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
5	 <b>CLOSE READ</b> <i>The Outsiders</i>		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			Re-read 2: "The Others"
6	 <b>FIRST READ</b> "The Teacher Who Changed My Life"  <b>SKILL</b> Informational Text Elements		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.	<i>The Outsiders</i> Chapter 4  <b>COMPARE</b> to <i>The Tragedy of Romeo and Juliet</i>	 <b>LINK</b> to <i>The Outsiders</i> – In "The Teacher Who Changed My Life" journalist Nicholas Gage describes the profound effect that Marjorie Hurd had on him. Ask students to connect this idea of influential people or role models to the novel. Which characters are role models in <i>The Outsiders</i> ? Do these characters fit the traditional definition of a role model?	 <b>READING SKILL</b> Point of View
7	 <b>CLOSE READ</b> "The Teacher Who Changed My Life"		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> "Presentation Skills" Research Project Part III Cont. Allow a couple of groups to present for the class.	<i>The Outsiders</i> Chapter 5	 <b>LINK</b> to <i>The Outsiders</i> – In Chapter 5, Ponyboy says, "It amazed me how Johnny could get more meaning out of some stuff in there [ <i>Gone with the Wind</i> ] than I could...Johnny failed a year in school and never made good grades—he couldn't grasp anything that was shoved in too fast, and I guess his teachers thought he was just plain dumb" (67). How might Johnny's situation have been different if he had had a teacher like Marjorie Hurd? Ask students to discuss how a great teacher can impact his/her students.	 <b>WRITING SKILL</b> Synonyms and Antonyms











































DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
8	 <b>FIRST READ</b> <i>The Miracle Worker</i>  <b>SKILL</b> Theme		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>INTRODUCTION</b> <i>The Outsiders</i>
9	 <b>SKILL</b> Dramatic Elements  <b>CLOSE READ</b> <i>The Miracle Worker</i>		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>RE-READ 1</b> <i>The Outsiders</i>
10	 <b>FIRST READ</b> <i>The Tragedy of Romeo and Juliet</i> (Act 1, Scene V)  <b>SKILL</b> Story Structure			<i>The Outsiders</i> Chapter 6  <b>COMPARE</b> to “Nothing Gold Can Stay”	 <b>LINK</b> to <i>The Outsiders</i> – After completing the Story Structure Skill Lesson, ask students to work in small groups to map the story structure of the novel so far. They should identify the exposition, rising action and discuss whether or not they believe the climax has taken place yet.	 <b>RE-READ 2</b> <i>The Outsiders</i>
11	 <b>SKILL</b> Figurative Language					 <b>WATCH</b> <i>The Outsiders</i>
















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
12	 <b>CLOSE READ</b> <i>The Tragedy of Romeo and Juliet</i> (Act 1, Scene V)			<i>The Outsiders</i> Chapter 7  <b>COMPARE</b> to <i>Bridge to Terabithia</i>	 <b>LINK</b> to <i>The Outsiders</i> – The play and the novel both focus on an ongoing feud. In <i>The Tragedy of Romeo and Juliet</i> , the feud is between the Capulets and the Montagues. In <i>The Outsiders</i> , the conflict is between the Socs and the greasers. Why do people from different groups struggle to form relationships? What is at the heart of most ongoing feuds?	 <b>READING SKILL</b> Point of View
13	 <b>BLAST</b> Family Feuds   <b>FIRST READ</b> “Amigo Brothers”					 <b>READING SKILL</b> Textual Evidence
14	 <b>SKILL</b> Theme			<i>The Outsiders</i> Chapter 8	 <b>LINK</b> to <i>The Outsiders</i> – After completing the Skill Lesson on theme, ask students to identify and analyze a theme present in Chapter 8. They can focus on the importance of family, the futility of violence, or the power of forgiveness, but they should support their analysis of their chosen theme with textual evidence.	 <b>WATCH</b> Textual Evidence

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
15	 <b>CLOSE READ</b> “Amigo Brothers”			<i>The Outsiders</i> Chapter 9  <b>COMPARE</b> to “Rest in Peace, Doc”	 <b>LINK</b> to <i>The Outsiders</i> – The short story “Amigo Brothers” begins with the statement “They were so together in friendship that they felt themselves to be brothers.” Ask students to think about the connection between the boys in the novel. How has the line between friendship and family been blurred for members of the greasers? What factors have caused the boys to feel more like brothers than friends?	 <b>WRITING SKILL</b> Connecting Words
16	 <b>FIRST READ</b> “Thank You, M’am”					 <b>WRITING SKILL</b> Synonyms and Antonyms
17	 <b>SKILL</b> Story Elements			<i>The Outsiders</i> Chapter 10  <b>COMPARE</b> to “Chekhov Letter to His Brother Nikolai”	 <b>LINK</b> to <i>The Outsiders</i> – Ask students to explore and discuss the setting in the novel. Remind them that analyzing the setting includes examining social, economic, and political conditions around which the story is set. How does the social and economic conditions in the novel contribute to the development of the plot and central themes?	 <b>EXTENDED ORAL PROJECT</b> Introduction
18	 <b>CLOSE READ</b> “Thank You, M’am”			<i>The Outsiders</i> Chapter 11	 <b>LINK</b> to <i>The Outsiders</i> – Discuss: What drives young people to commit crimes, like robbery? What is the best strategy for dealing with juveniles who commit crimes?	 <b>EXTENDED ORAL PROJECT</b> Brainstorm

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
19	 <b>BLAST</b> The Landfill Orchestra			<i>The Outsiders</i> Chapter 12  <b>COMPARE</b> to <i>Narrative of the Life of Frederick Douglass, an American Slave</i> and <i>Bronx Masquerade</i>	 <b>LINK</b> to <i>The Outsiders</i> – The Blast asks, “How can teens transform a negative experience into something positive?” Ask students to analyze the ending of the novel and discuss how Ponyboy is using his English paper to do just that.	 <b>EXTENDED ORAL PROJECT</b> Create an Outline
20	 <b>FIRST READ</b> “California Invasive Plant Inventory”	 <b>EXTENDED WRITING PROJECT</b> Argumentative Writing				 <b>FIRST READ</b> “Deep Water”
21	 <b>SKILL</b> Central or Main Idea					 <b>RE-READ 1</b> “Deep Water”
22	 <b>SKILL</b> Technical Language	 <b>EXTENDED WRITING PROJECT</b> Prewrite				 <b>RE-READ 2</b> “Deep Water”
23	 <b>SKILL</b> Informational Text Structure					 <b>READING SKILL</b> Theme
24	 <b>CLOSE READ</b> “California Invasive Plant Inventory”	 <b>BLAST</b> Audience, Purpose, and Style				 <b>READING SKILL</b> Narrative Sequencing

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
25	 <b>BLAST</b> Invasion of Alien Animals!   <b>FIRST READ</b> "The Dangers of Social Media"					 <b>WRITING SKILL</b> Figurative Language
26	 <b>SKILL</b> Arguments and Claims	 <b>SKILL</b> Research and Note-Taking				 <b>EXTENDED ORAL PROJECT</b> Develop a Sequence
27	 <b>SKILL</b> Compare and Contrast   <b>SKILL</b> Author's Purpose and Point of View					 <b>EXTENDED ORAL PROJECT</b> Add Details
28	 <b>CLOSE READ</b> "The Dangers of Social Media"	 <b>SKILL</b> Thesis Statement				 <b>EXTENDED ORAL PROJECT</b> Refine Language
29	 <b>BLAST</b> Name That Word!					 <b>RE-READ 1</b> "Amigo Brothers"
30	 <b>FIRST READ</b> <i>My Ántonia</i>	 <b>SKILL</b> Organize Argumentative Writing				 <b>RE-READ 2</b> "Amigo Brothers"
31	 <b>SKILL</b> Character	 <b>SKILL</b> Supporting Details				 <b>READING SKILL</b> Theme

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
32	 <b>CLOSE READ</b> <i>My Ántonia</i>					 <b>WRITING SKILL</b> Figurative Language
33	 <b>FIRST READ</b> <i>Freak the Mighty</i>	 <b>EXTENDED WRITING PROJECT</b> Plan				 <b>EXTENDED ORAL PROJECT</b> Give Feedback
34	 <b>SKILL</b> Media					 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards
35	 <b>CLOSE READ</b> <i>Freak the Mighty</i>	 <b>SKILL</b> Introductions and Conclusions				 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards
36		 <b>SKILL</b> Sources and Citations				 <b>RE-READ 1</b> My Antonia
37	 <b>FIRST READ</b> "The Ransom of Red Chief"	 <b>SKILL</b> Body Paragraphs and Transitions				 <b>RE-READ 2</b> My Antonia
38	 <b>SKILL</b> Story Elements	 <b>EXTENDED WRITING PROJECT</b> Draft				 <b>READING SKILL</b> Character
39	 <b>SKILL</b> Textual Evidence					 <b>WRITING SKILL</b> Connecting Ideas

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
40	 <b>CLOSE READ</b> "The Ransom of Red Chief"	 <b>EXTENDED WRITING PROJECT</b> Revise				 <b>WRITING SKILL</b> Summarizing
41	 <b>FIRST READ</b> "Oranges"					 <b>EXTENDED ORAL PROJECT</b> Present
42	 <b>SKILL</b> Poetic Elements	 <b>EXTENDED WRITING PROJECT</b> Edit/Proofread/ Publish				 <b>EXTENDED ORAL PROJECT</b> Present
43	 <b>CLOSE READ</b> "Oranges"   <b>BLAST</b> Conflict Resolution					 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b> StudySync Grade 7 Unit 4 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 7 Unit 4 Assessment
45	 <b>ASSESSMENT</b> StudySync Grade 7 Unit 4 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 7 Unit 4 Assessment

## HELPFUL HINTS

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### Read Aloud Selections

*Freak the Mighty*, written by Rodman Philbrick, is a novel about an unlikely friendship between two boys who are physically and emotionally challenged and opposite in every way. Narrated by one of the boys, Maxwell, who uses first-person point of view, although sometimes strangely referring to himself by name, the story describes the bumpy road on which the boys travel until they find a common bond. Listening to the story will help readers form mental images of the boys who vary markedly in physical appearance, word choice, and temperament. Reading the story aloud will enable readers to use the vocal elements of expression, intonation, and pace, to add meaning to the text, helping students to better understand the narrator’s point of view and the somewhat disturbing world in which these boys live.

### Supportive Materials for Other Disciplines

The Full-Text Unit for *The Outsiders* includes a variety of texts that provide information on the political climate in America in 1965. The excerpt from *The Eve of Destruction* is an in-depth exploration of the pivotal year of 1965, which transformed both society and politics forever. In Lyndon Johnson’s Inaugural Address, he states the challenges, goals, and hopes facing America in 1965. The issues President Johnson raises in his inaugural address resonate with the themes, tensions and issues present in S.E. Hinton’s *The Outsiders*. Both *The Eve of Destruction* and Lyndon Johnson’s Inaugural Address provide historical context for the novel. The Thematic Unit includes the “California Invasive Plant Inventory,” a public document written by the California Invasive Plant Council describing the efforts of the council to list and assess the impact on the environment of non-native invasive plants in California, which can be tied directly to science curriculum.

In addition to these historical texts in the Full-Text Unit and Thematic Unit, there are blasts that connect to the overarching themes of friendship, feuds and class divisions in the novel. These blasts can be used to tie the novel to both history and scientific topics. The “Group Dynamics” Blast explores the concept of social psychology and the challenges of human interactions. The “Conflict in Communities” Blast asks the question, “What does our response to conflict say about us?” and includes information about what scientists have found when they study how human beings react to being associated with a group.

### Suggestions for Further and Independent Reading

Students will gain a deeper understanding of both the themes and the historical context of *The Outsiders* after exploring the completed works excerpted in the StudySync Full-text Unit for S.E. Hinton’s classic novel. As a portrait of the turbulent times during which Hinton conceived *The Outsiders*—the year of 1965— James T. Patterson’s *The Eve of Destruction* offers a valuable in-depth look at some of the events that shaped the decade. *From Hinton to Hamlet* is another excerpted nonfiction text, this one exploring why *The Outsiders* was a groundbreaking work in young adult literature for its depiction of alienated youth. Exploring William Shakespeare’s feuding families in *Romeo and Juliet* may deepen students’ understanding of the conflict between two warring gangs in *The Outsiders*, just as a modern classic, *Bridge to Terabithia*, illuminates how the imagination draws people together. *Last Train to Memphis* offers a look at the rise of Elvis Presley, whose presence as a figure in popular culture plays an important role in Hinton’s novel.

Many further literary texts explore themes of youthful alienation and societal divisions, including Hinton’s own *Rumble Fish*, published a decade after *The Outsiders*. Rodman Philbrick’s *Freak the Mighty* is a YA novel about two alienated young boys who form a valuable friendship. Hinton’s influence on the entire YA genre can be seen in YA novels ranging from Robert Cormier’s *The Chocolate War*, written in the years following the publication of *The Outsiders*, to John Green’s recent novel *The Fault in Their Stars*. Harper Lee’s *To Kill a Mockingbird* explores race and class issues in the Great Depression South, through the eyes of a six-year-old girl who, much like Ponyboy, is coming to understand the nature of injustice and social divides. Finally, students who admire Robert Frost’s poem “Nothing Gold Can Stay,” quoted in *The Outsiders*, may wish to get better acquainted with Frost’s poetry in one of his many collections, such as *New Hampshire*.



## Difficult Concepts

Analyzing textual evidence to infer the theme of a story can be a difficult skill for students to master; however, in 7th grade students must be able to “determine a theme or central idea of a text” (RL.7.2) and “cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text” (RL.7.1). Themes are not always explicitly stated in the text, so teachers should model the process of completing a close reading of a story and inferring theme from the details in the text. It’s important that students look closely at characters and dialogue, setting, conflict and plot, and point of view when trying to infer the theme of a story. Teachers can spend additional time on the Theme Skill Lesson for “Amigo Brothers” to ensure students understand how to infer theme in a story. This is the only Theme Skill Lesson in this unit. If students need additional practice inferring theme, teachers can provide extra practice with a wide range of texts by searching StudySync Library Skill Index for additional skill lessons that target this concept. Ideally, teachers should select skill lessons below the current grade level for additional practice to ensure the texts are accessible.

In 7th grade, students should “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” (RI.7.6). However, determining an author’s purpose and point of view can be a difficult skill for students to master, especially since authors often write for a combination of reasons. Identifying an author’s purpose in an informational text requires that students analyze and evaluate both the author’s word choice and the details the author uses to support an idea. This requires a close reading of the text with an eye on these specific elements. Students would benefit from examining several different types of informational texts and discussing the author’s purpose in each text. Because “The Dangers of Social Media” has a point and counterpoint, the teacher can model a close reading of the first article “Social Media Should Be Available to Preteens” and highlight key words and evidence used to persuade the reader that social media is an important tool that should be available to teens. Then students can complete a close reading of the second article “Social Media Is Dangerous for Preteens” and practice the strategies modeled by the teacher. In addition, teachers can spend extra time reviewing the answers to the Author’s Purpose and Point of View Skill Lesson on “The Dangers of Social Media” in the unit.

## Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
2. **Eliminate Repeated Textual Evidence Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.
3. **Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, “Amigo Brothers,” “Thank You, M’am,” and “Oranges,” are all poems. *Freak the Mighty* and *My Ántonia* are excerpts from novels.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!



[studysync.com](https://studysync.com)



## GRADE 8 UNIT 1: SUSPENSE!

What attracts us to stories of suspense?

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units as well as lessons from the Instructional Path and Extended Oral Project in the Designated ELD Unit.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?

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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.













The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.



















In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.

















There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.

THEMATIC UNIT

ELD UNIT

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 <b>UNIT PREVIEW</b>   <b>BLAST</b> What attracts us to stories of suspense?		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> Handbook “Research Using Various Media” Section   <b>RESEARCH PROJECT PART I</b> Introduce research project and allow students time to research examples of suspense in different mediums from past to the present – radio stories, articles, films, documentaries.			 <b>INTRODUCTION</b> Suspense!
2	 <b>FIRST READ</b> “Let ‘Em Play God”		 <b>RESEARCH PROJECT PART II</b> Ask students to find examples of suspense stories, articles, films and/ or documentaries. Have them watch, listen, or read at least 2 suspense stories told in different mediums (e.g. Alfred Hitchcock vs. Edgar Allen Poe) and discuss impact of each medium.			 <b>BLAST</b> Suspense!
3	 <b>SKILL</b> Author’s Purpose and Point of View	 <b>SKILL</b> Word Meaning	 <b>RESEARCH PROJECT PART III</b> . Assign groups topics (see list) and begin research (in class and/or online).			 <b>FIRST READ</b> “How to Create Suspense”

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
4	 <b>CLOSE READ</b> "Let 'Em Play God"		 <b>RESEARCH PROJECT PART III CONT.</b> Students should continue to research.			 <b>RE-READ 1</b> "How to Create Suspense"
5	 <b>FIRST READ</b> "The Monkey's Paw"		 <b>RESEARCH PROJECT PART III CONT.</b> Students should continue to research.			 <b>RE-READ 2</b> "How to Create Suspense"
6	 <b>SKILL</b> Theme		 <b>RESEARCH PROJECT PART IV</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 <b>READING SKILL</b> Author's Purpose and Point of View
7	 <b>SKILL</b> Story Elements		 <b>RESEARCH PROJECT PART IV CONT.</b> Students should continue working to create their presentations.			 <b>WRITING SKILL</b> Textual Evidence
8	 <b>CLOSE READ</b> "The Monkey's Paw"		 <b>RESEARCH PROJECT PART IV CONT.</b> Students should continue working to create their presentations.			 <b>RE-READ 1</b> "Let 'Em Play God"
9	 <b>BLAST</b> Make a Wish		 <b>RESEARCH PROJECT PART IV CONT.</b> Students should continue working to create their presentations.			 <b>RE-READ 2</b> "Let 'Em Play God"

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
10	 <b>FIRST READ</b> <i>Sorry, Wrong Number</i>		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Presentation Skills” Research Project Part V. Allow a couple of groups to present for the class.			 <b>READING SKILL</b> Author’s Purpose and Point of View
11	 <b>SKILL</b> Inference		 <b>RESEARCH PROJECT PART V CONT.</b> Allow a couple of groups to present for the class.			 <b>WATCH</b> Author’s Purpose and Point of View
12	 <b>SKILL</b> Plot		 <b>RESEARCH PROJECT PART V CONT.</b> Allow a couple of groups to present for the class.			 <b>WRITING SKILL</b> Connecting Words
13	 <b>CLOSE READ</b> <i>Sorry, Wrong Number</i>					 <b>FIRST READ</b> “Inside the House”
14	 <b>FIRST READ</b> <i>Violence in the Movies</i>		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Critical Listening” Section	 <b>COMPARE</b> <i>Lord of the Flies</i> Chapter 1 “The Sound of the Shell” to The Coral Island: A Tale of the Pacific Ocean	 <b>LINK</b> to <i>Lord of the Flies</i> – Show students the movie trailer for the 1963 version ( <a href="https://www.youtube.com/watch?v=c1x2wP5vP34">https://www.youtube.com/watch?v=c1x2wP5vP34</a> ) and then the 1990 ( <a href="https://www.youtube.com/watch?v=QnCn2VTzY90">https://www.youtube.com/watch?v=QnCn2VTzY90</a> ). Compare and contrast the two trailers in terms of their violent content.	 <b>RE-READ 1</b> “Inside the House”
















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
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DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
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DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
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DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
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DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
36	 <b>CLOSE READ</b> “The Tell-Tale Heart”	 <b>SKILL</b> Greek and Latin Affixes and Roots		<i>Lord of the Flies</i> Chapter 12 “Cry of the Hunters”   <b>COMPARE</b> to <i>First Contact–The End of Innocence: Encounters on Two Islands</i>  <b>OR</b>  <i>A Long Way Gone: Memoirs of a Boy Soldier</i>	 <b>LINK</b> to <i>Lord of the Flies</i> – While reading Chapter 12 “Cry of the Hunters”, make a list of explicit and implicit information (in notes or on the board). Then have students articulate three inferences they made while reading based on the textual evidence.	 <b>WATCH</b> <i>Lord of the Flies</i>
37	 <b>SKILL</b> Audience and Purpose	 <b>SKILL</b> Conclusions				 <b>WRITING SKILL</b> Language Choices
38	 <b>FIRST READ</b> “Annabel Lee”					 <b>EXTENDED ORAL PROJECT</b> Give Feedback
39	 <b>SKILL</b> Poetic Elements	 <b>EXTENDED WRITING PROJECT</b> Edit, Proofread, Publish				 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards
40	 <b>CLOSE READ</b> “Annabel Lee”					 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
41	 <b>FIRST READ</b> “The Bells”   <b>SKILL</b> Poetic Elements					 <b>EXTENDED ORAL PROJECT</b> Present
42	 <b>CLOSE READ</b> “The Bells”					 <b>EXTENDED ORAL PROJECT</b> Present
43	 <b>BLAST</b> What are you afraid of?					 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b> StudySync Grade 8 Unit 1 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 8 Unit 1 Assessment
45	 <b>ASSESSMENT</b> StudySync Grade 8 Unit 1 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 8 Unit 1 Assessment

## HELPFUL HINTS

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### Read Aloud Selection

Edgar Allan Poe’s “The Tell-Tale Heart” is a riveting text told by an unnamed narrator who attempts to convince the reader of his sanity while describing a murder he committed. Long sentences throughout the text are broken by dashes and coupled with sentence fragments to indicate the narrator’s anxious, fragmented thinking and deteriorating emotional state. Listening to the story will help students recognize how tools such as inflection, volume, and tone of voice can help them better understand the narrator’s character and the events of the story. By reading Poe’s story aloud, students have an opportunity to practice using expression, verbal accuracy, intonation, phrasing, punctuation, and pacing to bring the text to life.

### Supportive Materials for Other Disciplines

The Full-Text Unit for *Lord of the Flies* contains texts that link the novel to science and history curriculum. *African Genesis*, a book written by Robert Ardrey, finds patterns of behavior in the animal world that are mirrored in the behavior of humans, which can be used to link the anchor text to science and discussions of animal behavior.

Human nature, war and survival are at the heart of *Lord of the Flies* and invite connections to history and social science topics. *Leviathan*, an excerpt from Thomas Hobbes book, explores man’s propensity for war exploring the darker side of human nature. The excerpt from the autobiography, *A Long Way Gone: Memoirs of a Boy Soldier*, recounts Ishmael Beah’s experiences during the decade long civil war in Sierra Leone. *First Contact: New Guinea’s Highlanders Encounter the Outside World*, by Bob Connolly and Robin Anderson, describes what happened when a group of Australian gold prospectors encountered a group of native New Guinean highlanders. Each of these texts links to central themes in the novel providing opportunities for students to make connections to historical events and the human experience.

In addition to the these texts from the Full-Text Unit and the Thematic Units for *Lord of the Flies*, there are several StudySync Blasts that can link the text to science and social studies topics. “Creepy. Crawly. Dinner” explores the nutritional value of eating insects; “Group Dynamics” examines the challenges of human interactions; “Follow the Leader” asks the questions “What makes a good leader?”; and “Bullies: The Playground and the Chatroom” delves into the realities of abusive behavior in a variety of contexts. Each Blast assignment includes a “Research links” section that includes a wide array of resources that provide students with a deeper understanding of the topic.

### Suggestions for Further and Independent Reading

Books excerpted in *Lord of the Flies* Full-text Unit provide a springboard for further reading that illuminates the themes of survival, encounters between two civilizations, and children swept up in a culture of violence. The progenitor of many a castaway novel, *Robinson Crusoe* is available in editions catering to all readerships. One of *Crusoe*’s progeny, *The Coral Island*, by R. M. Ballantyne (1857), pits three boys shipwrecked on a Pacific island against cannibals and pirates. William Golding set out to turn this familiar boy’s adventure on its ear, conspicuously borrowing the names of two of its characters, Ralph and Jack. Two informational books provide a global perspective on the schoolboys’ predicament: *A Long Way Gone: Memoirs of a Boy Soldier* is a first-person account by Ishmael Beah of participating in Sierra Leone’s civil war at the age of thirteen. The end of *Lord of the Flies* bears ironic comparison with the mutual discovery of two cultures in *First Contact: New Guinea’s Highlanders Discover the Outside World*.

Readings outside the Full-text Unit venture deeper into a young person’s heart of darkness, while many also keep contact with adventure and suspense. Books that maintain this balance of darkness and adventure include Robert Louis Stevenson’s *Treasure Island* and John Steinbeck’s *The Pearl*, both touching on the corrupting influence of greed. John Knowles’s *A Separate Peace* and Orson Scott Card’s *Ender’s Game* examine in subtle and direct ways, conflict between boys set against the backdrop of war; while Suzanne Collins’s *Hunger Games* turns child-on-child combat into dystopian entertainment. Readers wanting more William Golding might enjoy his first novel, *The Inheritors*, about the clash between two cultures of prehistoric humans. Finally, Michael Morpurgo’s novel, *Kensuke’s Kingdom*, traces a conflict between castaways that finds unexpected peaceful resolution.

### **Difficult Concepts**

Although 8th grade students are expected to “cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text” (RL.8.1), selecting strong textual evidence and making inferences is challenging. These skills require students employ higher-order thinking. Students must read closely to pick up on clues in the text, analyze the explicit and implicit information provided, and draw conclusions based on that information. Students will benefit from explicit instruction on how to make inferences as they read. In addition to providing concrete strategies for making inferences, teachers can return to a Textual Evidence Skill Lesson from the previous unit (e.g. 7th Grade Unit 4 Textual Evidence Skill Lesson for *The Outsiders* or “The Ransom of Red Chief”) to allow students the opportunity to practice applying strategies for making inferences with a text they’ve already read.

Identifying strong textual evidence to support inferences and analysis is also an important yet challenging skill for students at this level. Teachers need to ask text dependent questions that require students back up their statements with strong textual evidence. This skill requires practice. To provide students with more practice, teachers can replace a repeated skill lesson with a First Read assignment for another text or they can spend more time reviewing and discussing the Think Questions from another text in the unit. For example, *Violence in the Movies* and *A Night to Remember* both follow the first Textual Evidence Skill Lesson and can be used to review this skill in depth. Remember that Think Questions 1-3 ask text dependent questions that require students to back up their statements with evidence from the text, so the First Read assignment of any text can be used to support the development of this skill if teachers focus on reviewing the responses to Think Questions 1-3.

Recognizing an author’s purpose in a text requires that students analyze and evaluate several elements in the text to discover the reason why the author wrote this text. They must look closely at the title, word choice, and point of view. This requires a close reading of the text with an eye on these specific elements. Students would benefit from examining several different types of texts and discussing the each author’s purpose in writing his/her text. Teachers can spend extra time reviewing the answers to the Author’s Purpose and Point of View Skill Lessons in the unit. In addition, teachers can also provide extra practice with a wide range of texts by searching StudySync Library Skill Index for additional skill lessons that target this concept. Ideally, teachers will want to select skill lessons below the current grade level for additional practice to ensure the texts are accessible.

### **Shortcuts and Alternative Activities**

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim this unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit:

- 1. Replace the Research Project with a Crowdsourcing Activity:** Instead of a 12 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
- 2. Eliminate Repeated Author’s Purpose and Point of View Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.
- 3. Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, in this unit “The Bells” and “Annabel Lee” are both poems written by Edgar Allan Poe. You can opt to teach just one of these poems and use it to discuss poetic elements.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!



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## GRADE 8 UNIT 2: IN TIME OF WAR

What does our response to conflict say about us?

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units as well as lessons from the Instructional Path and Extended Oral Project in the Designated ELD Unit.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?

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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.


















The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.

















In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.













There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.










THEMATIC UNIT









ELD UNIT


















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 <b>UNIT PREVIEW</b>   <b>BLAST</b> Conflict in Communities		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Research Using Various Media” Section   <b>RESEARCH PROJECT PART I</b> Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 <b>INTRODUCTION</b> In Time of War
2	 <b>FIRST READ</b> “Blood, Toil, Tears and Sweat”		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>BLAST</b> Group vs. Group
3	 <b>SKILL</b> Textual Evidence		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>FIRST READ</b> “A Letter From Robert”
4	 <b>SKILL</b> Central or Main Idea		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 <b>RE-READ 1</b> “A Letter From Robert”
5	 <b>CLOSE READ</b> “Blood, Toil, Tears and Sweat”		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>RE-READ 2</b> “A Letter From Robert”





















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
6	 <b>FIRST READ</b> <i>Anne Frank: The Diary of a Young Girl</i>		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>READING SKILL</b> Theme
7	 <b>SKILL</b> Informational Text Elements		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Presentation Skills” Research Project Part III Cont. Allow a couple of groups to present for the class.			 <b>WRITING SKILL</b> Adverbs
8	 <b>CLOSE READ</b> <i>Anne Frank: The Diary of a Young Girl</i>		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>INTRODUCTION</b> <i>The Diary of Anne Frank</i>
9	 <b>FIRST READ</b> <i>The Diary of Anne Frank: A Play</i>		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.	<i>The Diary of Anne Frank: A Play</i> Act 1 Scene 1  <b>COMPARE</b> to <i>Anne Frank: The Diary of a Young Girl</i>		 <b>RE-READ 1</b> <i>The Diary of Anne Frank</i>
10	 <b>SKILL</b> Dramatic Elements			<i>The Diary of Anne Frank: A Play</i> Act 1 Scene 2  <b>COMPARE</b> to <i>Anne Frank: The Diary of a Young Girl</i> and <i>With the World's Great Travelers</i>		 <b>RE-READ 2</b> <i>The Diary of Anne Frank</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
11	 <b>SKILL</b> Theme			<i>The Diary of Anne Frank: A Play</i> Act 1 Scene 3  <b>COMPARE</b> to <i>The Underground Railroad Records</i>		 <b>WATCH</b> <i>The Diary of Anne Frank: A Play</i>
12	 <b>SKILL</b> Media					 <b>READING SKILL</b> Theme
13	 <b>CLOSE READ</b> <i>The Diary of Anne Frank: A Play</i>			<i>The Diary of Anne Frank: A Play</i> Act 1 Scene 4  <b>COMPARE</b> to <i>An Interrupted Life</i>		 <b>WRITING SKILL</b> Nouns and Noun Phrases
14	 <b>BLAST</b> Heroes of the Holocaust			<i>The Diary of Anne Frank: A Play</i> Act 1 Scene 5  <b>COMPARE</b> to <i>Man's Search for Meaning</i>	 <b>LINK</b> to <i>The Diary of Anne Frank: A Play</i> – After participating in the Heroes of the Holocaust Blast, ask students to discuss Miep's selfless acts and how they impact the Frank and Van Daan families. What is Miep risking and/or sacrificing to help these families? What motivates Miep to help hide Jews during World War II?	 <b>EXTENDED ORAL PROJECT</b> Introduction



















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
15	 <b>FIRST READ</b> <i>The Boy in the Striped Pajamas: A Fable</i>			<i>The Diary of Anne Frank: A Play</i> Act 2 Scene 1  <b>COMPARE</b> to <i>Anne Frank Remembered</i>	 <b>LINK</b> to <i>The Diary of Anne Frank: A Play</i> – Discuss the power of friendship. How can a friendship help a person through a challenging time or experience? What impact do you think Bruno’s friendship had on Shmuel while he was imprisoned at Auschwitz? In what way does Anne Frank treat her diary as a friend while she is in hiding?	 <b>EXTENDED ORAL PROJECT</b> Brainstorm
16	 <b>SKILL</b> Point of View   <b>BLAST</b> The Cost of War			<i>The Diary of Anne Frank: A Play</i> Act 2 Scene 2  <b>COMPARE</b> to <i>Lily’s Crossing</i>	 <b>LINK</b> to <i>The Diary of Anne Frank: A Play</i> – After completing the Point of View Skill lesson, ask students to select two character’s from the play and analyze their points of view about life in the secret annex. Encourage students to analyze the dialogue and stage directions in the play to determine each character’s point of view. Remind them to support their statements with textual evidence from the play.	 <b>EXTENDED ORAL PROJECT</b> Create an Outline














DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
17	 <b>SKILL</b> Character			<i>The Diary of Anne Frank: A Play</i> Act 2 Scene 3  <b>COMPARE</b> to <i>The Zookeeper's Wife</i>	 <b>LINK</b> to <i>The Diary of Anne Frank: A Play</i> – After completing the Character Skill lesson, ask students to select, one member of the Frank family to analyze closely. What is revealed about this character's personality and traits? Encourage students to look closely at the descriptions, dialogue, and situations in the play. Remind them to support their statements with textual evidence from the play.	 <b>FIRST READ</b> "Sarah's Neighbor"
18	 <b>CLOSE READ</b> <i>The Boy in the Striped Pajamas: A Fable</i>			<i>The Diary of Anne Frank: A Play</i> Act 2 Scene 4  <b>COMPARE</b> to <i>Schindler's List</i>	 <b>LINK</b> to <i>The Diary of Anne Frank: A Play</i> – Discuss the impact of fear on the mind and body. In the excerpt from <i>The Boy in the Striped Pajamas: A Fable</i> , Bruno and Shmuel experience fear in the presence of Lieutenant Kotler. In Act 2 Scene 4 of <i>The Diary of Anne Frank: A Play</i> , everyone in the secret annex experiences fear when Miep does not visit for three days and the phone downstairs continues to ring. In each text, what impact does fear have on the characters? Why is fear so powerful?	 <b>RE-READ 1</b> "Sarah's Neighbor"

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
19	 <b>FIRST READ</b> Teaching History Through Fiction	 <b>EXTENDED WRITING PROJECT</b> Argumentative Writing		<i>The Diary of Anne Frank: A Play</i> Act 2 Scene 5   <b>COMPARE</b> to <i>Hana's Suitcase</i> and <i>The Diary of Anne Frank</i> and <i>In the Aeroplane over the Sea</i> and <i>Nobel Prize Acceptance Speech</i>	 <b>LINK</b> to <i>The Diary of Anne Frank: A Play</i> – After reading the point and counterpoint arguments about the best path to world peace, ask students to imagine they are evaluating the arguments from Anne's point of view. Which path to world peace do they think she would advocate for? Write a clear claim and support your position with textual evidence from the play.	 <b>RE-READ 2</b> "Sarah's Neighbor"
20	 <b>SKILL</b> Arguments and Claims					 <b>READING SKILL</b> Character
21	 <b>SKILL</b> Compare and Contrast					 <b>WRITING SKILL</b> Summarizing
22	 <b>CLOSE READ</b> Teaching History Through Fiction	 <b>EXTENDED WRITING PROJECT</b> Prewrite				 <b>EXTENDED ORAL PROJECT</b> Develop a Sequence
23	 <b>BLAST</b> A Model of Courage					 <b>EXTENDED ORAL PROJECT</b> Add Details
24	 <b>FIRST READ</b> <i>Hitler Youth: Growing up in Hitler's Shadow</i>	 <b>BLAST</b> MAPS: Master Audience, Purpose, Style				 <b>EXTENDED ORAL PROJECT</b> Refine Language

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
25	 <b>SKILL</b> Informational Text Elements	 <b>SKILL</b> Research and Note-Taking				 <b>RE-READ 1</b> <i>The Boy in the Striped Pajamas</i>
26	 <b>SKILL</b> Reasons and Evidence					 <b>RE-READ 2</b> <i>The Boy in the Striped Pajamas</i>
27	 <b>CLOSE READ</b> <i>Hitler Youth: Growing up in Hitler's Shadow</i>	 <b>SKILL</b> Thesis Statement				 <b>READING SKILL</b> Point of View
28	 <b>BLAST</b> "We Want You!"					 <b>READING SKILL</b> Character
29	 <b>FIRST READ</b> <i>Parallel Journeys</i>	 <b>SKILL</b> Organize Argumentative Writing				 <b>WRITING SKILL</b> Verbs and Verb Phrases
30	 <b>SKILL</b> Informational Text Elements					 <b>WRITING SKILL</b> Figurative Language
31	 <b>CLOSE READ</b> <i>Parallel Journeys</i>	 <b>SKILL</b> Supporting Details				 <b>EXTENDED ORAL PROJECT</b> Give Feedback
32	 <b>BLAST</b> Twisted Tongues					 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards



DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
33	 <b>FIRST READ</b> <i>Dear Miss Breed</i>	 <b>EXTENDED WRITING PROJECT</b> Plan				 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards
34	 <b>SKILL</b> Media					 <b>INTRODUCTION</b> "Nobel Prize Acceptance Speech"
35	 <b>CLOSE READ</b> <i>Dear Miss Breed</i>	 <b>SKILL</b> Introductions and Conclusions				 <b>RE-READ 1</b> "Nobel Prize Acceptance Speech"
36	 <b>FIRST READ</b> "Nobel Prize Acceptance Speech"					 <b>RE-READ 2</b> "Nobel Prize Acceptance Speech"
37	 <b>SKILL</b> Media	 <b>EXTENDED WRITING PROJECT</b> Draft				 <b>WATCH</b> "Nobel Prize Acceptance Speech"
38	 <b>SKILL</b> Author's Purpose and Point of View					 <b>READING SKILL</b> Author's Point of View
39	 <b>CLOSE READ</b> <i>Nobel Prize Acceptance Speech</i>	 <b>EXTENDED WRITING PROJECT</b> Revise				 <b>WATCH</b> Author's Point of View

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
40	 <b>FIRST READ</b> "Remarks in Memory of the Victims of the Holocaust"					 <b>WRITING SKILL</b> Express Opinions
41	 <b>SKILL</b> Informational Text Structure	 <b>EXTENDED WRITING PROJECT</b> Edit/Proofread/Publish				 <b>EXTENDED ORAL PROJECT</b> Present
42	 <b>CLOSE READ</b> "Remarks in Memory of the Victims of the Holocaust"					 <b>EXTENDED ORAL PROJECT</b> Present
43	 <b>BLAST</b> Bonded by Conflict					 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b> StudySync Grade 8 Unit 2 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 8 Unit 2 Assessment
45	 <b>ASSESSMENT</b> StudySync Grade 8 Unit 2 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 8 Unit 2 Assessment

## HELPFUL HINTS

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### Read Aloud Selection

*The Diary of Anne Frank: A Play* is a stage adaptation of the book *The Diary of a Young Girl* by Anne Frank. It is the harrowing story of a young Jewish girl forced to hide from the Nazis with her family in Amsterdam. Stage directions offer clues to both expression and intonation throughout. Listening to the drama will help students recognize how tools such as inflection, volume, and tone of voice can help them better understand the emotional state of the main character, Otto Frank, as well as the events of the play. By reading the opening aloud, students have an opportunity to practice using expression, verbal accuracy, intonation, phrasing, punctuation, and pacing to bring the text to life. (see Criteria Map 1.8)

### Supportive Materials for Other Disciplines

The Full-text Unit for *The Diary of Anne Frank: A Play* has several texts that link the play to both science and history curriculum.

In *Man's Search for Meaning*, written by Viktor E. Frankl, an Austrian neurologist and psychiatrist, he describes the horrors he survived in a Nazi concentration camp and examines the psychology of what happens when humans face terrible suffering. This can be easily tied to a discussion of the larger driving question in the unit, “What does our response to conflict say about us?”

Many of texts in the Full-text Unit provide additional information about the victims of the Holocaust, as well as other groups who have been victimized throughout history, to help students better understand the historical context of the play. These texts can be used to both complement and extend conversations about major themes in *The Diary of Anne Frank: A Play*, such as isolation and loneliness, despair, fear, loss of freedom, and victimization. *An Interrupted Life* is a collection of diaries and letters written by Etty Hillesum from 1941-1943—when she died at Auschwitz at the age of twenty-nine. Etty reflects on her internal struggle to find beauty and hope in her day-to-day life, which is similar to Anne’s own fears and struggles living in the secret annex. In *Anne Frank Remembered*, Miep Gies recounts how she helped the families hide from the Nazis from 1942 to 1944. This provides students with insight into the character of Miep Gies in the play. *The Zookeeper's Wife*, by Diane Ackerman, tells the true story of the Zabinskis family, who joined the Polish underground resistance movement, and used their zoo to temporarily house hundreds of Jewish families during the Holocaust. Finally, *Milton Meltzer's Rescue: The Story of How Gentiles Saved Jews in the Holocaust* is a collection of stories about Gentiles who risked their lives to save Jews from concentration camps and killing squads during World War II.

In addition to the texts in the Full-text Units, there are several blasts that complement this unit and link it to both science and history curriculum. The “Heroes of the Holocaust” Blast provides information on the humanitarians, resisters and allies who risked their jobs, freedom and even their lives to save the Jews during the Holocaust. The “Lessons of Genocide” Blast asks the question, “Even after all history has taught us, how can genocide still be present in a global community?” This Blast helps to connect the atrocities that occurred in the past with more recent examples of genocide. “The Manhattan Project” Blast explores the price of technology and makes interesting ties between the science and ethics of the atomic bomb.

### Suggestions for Further and Independent Reading

Students wishing to read more about Anne Frank, the Holocaust, and those who helped the Jews elude capture, will find many books excerpted in the Full-text Unit for *The Diary of Anne Frank: A Play*. They bear reading in their entirety, beginning with *Anne Frank's Diary of a Young Girl*. Miep Gies’s memoir, *Anne Frank Remembered* provides the perspective of a friend who directly helped the Franks and Van Daans. The letters and diaries of Etty Hillesum, a young Jewish woman living in Nazi-occupied Amsterdam, offer a basis of comparison in *An Interrupted Life*. The story of Hana Brady, another victim of the Holocaust, is carefully

uncovered by a Japanese teacher and her class in *Hana's Suitcase*. The efforts of non-Jews on behalf of Jews is chronicled in two books, *The Zookeeper's Wife* by Diana Ackerman and *Milton Meltzer's Rescue: The Story of How Gentiles Saved Jews in the Holocaust*.

Among the many Holocaust-related books that might provide comparative perspectives with Anne Frank's story, students might locate the following titles: *The Endless Steppe*, Esther Hautzig's gripping account of her family's forced relocation from Poland to Siberia by Russian soldiers in 1942; *The Book Thief* by Markus Zusak, a novel of a young girl who saves books by stealing them; *Number the Stars*, Lois Lowry's Newbery-winning novel of Danes helping Jews evade capture; John Boyne's *The Boy in the Striped Pajamas*, a novel of a risky friendship between two boys on opposite sides of a death camp fence; Jerry Spinelli's novel *Milkweed*, about the Warsaw ghetto, as seen through the eyes of a very sentient little boy; and Livia Bilton-Jackson's remarkable memoir of Auschwitz, *I Have Lived a Thousand Years: Growing Up in the Holocaust*.

### Difficult Concepts

In 8th grade students must “analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept” (RI.8.5). However, determining the structure of a text, or even a small section of text, is a difficult skill for students to master. Teachers can help students to identify how the parts of a text contribute to the overall structure by modeling the process of analyzing the various elements of the text using the Informational Text Structure Skill Lesson for “Remarks in Memory of the Victims of The Holocaust”. Teachers can remind students to look for patterns in the text and sentences that contain words indicating a time sequence, a cause-and-effect relationship or a problem and its solution or that signal likenesses and differences. For additional practice, teachers can ask students to return to the excerpts from *Parallel Journeys* or *Hitler Youth: Growing up in Hitler's Shadow* to analyze the structure of these informational texts using the same strategies they reviewed in the Informational Text Structure Skill Lesson for “Remarks in Memory of the Victims of The Holocaust”.

In 8th grade, students “analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors” (RL.8.7) and “evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea” (RI.8.7). Different media may present information on the same topic in a different light, so it's important that students practice comparing and evaluating information presented in various mediums. The Media Skill Lesson on *The Diary of Anne Frank: A Play* asks students to compare the text of the play with a film version and consider how the same subject is represented in each medium. Teachers can expand on this Media Skill Lesson by showing students additional clips from various film and live production versions of the play and discuss what was changed and how those changes impact the plot or character development. The Media Skill Lesson on *Dear Miss Breed* gives students an opportunity to consider the relationship between a medium and the information it presents. Students must evaluate two mediums that convey the same information and analyze how the type of media used impacts the information shared. Teachers can use the “Twisted Tongues” Blast to provide students with more practice evaluating information presented in different mediums. In the research links section there is a link to the online exhibit at the United States Holocaust Memorial Museum, which allows visitors to explore Nazi propaganda in articles and visuals. This is also a link to Northwestern University Library collection of more than 400 World War II propaganda posters. Teachers can ask students to evaluate propaganda presented in different mediums to evaluate the impact of information presented in different mediums.

### Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
2. **Eliminate Repeated Informational Text Elements and Media Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.
3. **Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, “Blood, Toil, Tears and Sweat,” “*Nobel Prize Acceptance Speech*,” and “Remarks in Memory of the Victims of The Holocaust” are all speeches.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!



[studysync.com](https://studysync.com)



## GRADE 8 UNIT 3: A MORAL COMPASS

What happens when life changes direction?

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units as well as lessons from the Instructional Path and Extended Oral Project in the Designated ELD Unit.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?















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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.

















The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.












In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.










There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.












THEMATIC UNIT						ELD UNIT
DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 <b>UNIT PREVIEW</b>   <b>BLAST</b> Service With a Smile		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Research Using Various Media” Section   <b>RESEARCH PROJECT PART I CONT.</b> Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 <b>INTRODUCTION</b> A Moral Compass
2	 <b>FIRST READ</b> “Abuela Invents the Zero”		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>BLAST</b> Service With a Smile
3	 <b>SKILL</b> Theme		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>FIRST READ</b> “Mom’s First Day”
4	 <b>SKILL</b> Character		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 <b>RE-READ 1</b> “Mom’s First Day”




























DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
5	 <b>CLOSE READ</b> "Abuela Invents the Zero"		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>RE-READ 2</b> "Mom's First Day"
6	 <b>FIRST READ</b> "Home"		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>READING SKILL</b> Inferences
7	 <b>SKILL</b> Character		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> "Presentation Skills" Research Project Part III Cont. Allow a couple of groups to present for the class.	<i>The Adventures of Tom Sawyer</i> Chapter 1 "Tom Plays, Fights, and Hides"  <b>COMPARE</b> to <i>Life on the Mississippi</i>	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In "Home" Seryozha is brought to his father to be disciplined for smoking. In the novel, Aunt Polly attempts to discipline Tom for eating the jam and skipping school. What do we learn about both boys from how they handle these moments? What is revealed about each boy's character and personality?	 <b>READING SKILL</b> Character
8	 <b>CLOSE READ</b> "Home"		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.	<i>The Adventures of Tom Sawyer</i> Chapter 2 "The Glorious Whitewater"  <b>COMPARE</b> to <i>Drive: The Surprising Truth About What Motivates Us</i>	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In both "Home" and the first two chapters of the novel the need to discipline children is a theme. Why do Yevgeny and Aunt Polly discipline the boys in their care when they clearly feel conflicted about it? Discuss.	 <b>WRITING SKILL</b> Summarizing

















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
9	 <b>FIRST READ</b> "A Celebration of Grandfathers"		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.	<i>The Adventures of Tom Sawyer</i> Chapter 3 "Busy at War and Love"	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In "A Celebration of Grandfathers," Rudolfo Anaya honors and celebrates his grandfather, who greatly influenced Rudolfo. Given what we know of Tom's family, who has had the biggest impact on his growth and development? What is missing from Tom's life in terms of role models?	 <b>RE-READ 1</b> "Abuela Invents the Zero"
10	 <b>SKILL</b> Central or Main Idea			<i>The Adventures of Tom Sawyer</i> Chapter 4 "Showing Off in Sunday School"	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Ask students to consider the title of Chapter 4 then work in pairs to articulate one of the main ideas in this chapter. What is the significance of "showing off" in this chapter? Why do individuals in this chapter "show off"? How might this reveal a theme or main idea?	 <b>RE-READ 2</b> "Abuela Invents the Zero"
11	 <b>CLOSE READ</b> "A Celebration of Grandfathers"   <b>BLAST</b> Family Matters			<i>The Adventures of Tom Sawyer</i> Chapter 5 "The Pinch Bug and His Prey"	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Ask students to discuss how Tom's relatives – Aunt Polly, Sid, and Mary – shape his growth and development. How important is family in Tom's life?	 <b>READING SKILL</b> Theme













DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
12	 <b>FIRST READ</b> "Mother to Son"			<i>The Adventures of Tom Sawyer</i> Chapter 6 "Tom Meets Becky"	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In the poem "Mother to Son" the mother gives her son advice about life. Ask students to consider Huckleberry Finn's childhood and draw parallels between the realities of life described in the poem and Huckleberry Finn's childhood?	 <b>READING SKILL</b> Character
13	 <b>SKILL</b> Tone			<i>The Adventures of Tom Sawyer</i> Chapter 7 "Tick-Running and a Heartbreak"	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Put students into small groups and ask them to analyze Twain's word choice, sentence structure, and figures of speech in Chapter 7. What is Twain's tone? Students should support their ideas with evidence from the text.	 <b>WRITING SKILL</b> Supporting Ideas & Opinions
14	 <b>CLOSE READ</b> "Mother to Son"			<i>The Adventures of Tom Sawyer</i> Chapter 8 "A Pirate Bold To Be"	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In Chapter 8, Tom sits in the woods and reflects, "That life was but a trouble at best." Ask students to consider the message in the mother's poem to her son. Then have them write a short poem from Tom's point of view. What advice would he give about life?	 <b>EXTENDED ORAL PROJECT</b> Introduction

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
15	 <b>FIRST READ</b> <i>Little Women</i>			<i>The Adventures of Tom Sawyer</i> Chapter 9 “Tragedy in the Graveyard”  <b>COMPARE</b> <i>to History of the Ottawa and Chippewa Indians of Michigan</i>	 <b>LINK</b> <i>to The Adventures of Tom Sawyer</i> – Ask students to compare and contrast the morality of the March family with that of Dr. Robinson, Injun Joe and Potter. Discuss the factors that contribute to the development of one’s morality. Why are the March women so unselfish and kind, while the characters from the Twain’s novel seem to lack a moral compass?	 <b>EXTENDED ORAL PROJECT</b> Brainstorm
16	 <b>SKILL</b> Plot			<i>The Adventures of Tom Sawyer</i> Chapter 10 “Dire Prophecy of the Howling Dog”  <b>COMPARE</b> <i>to Camp-Fire and Wigwam</i>	 <b>LINK</b> <i>to The Adventures of Tom Sawyer</i> – Discuss: How does Tom’s belief in superstitions fuel the development of the plot? How might the story be different if he didn’t believe in charms, omens, and spirits?	 <b>EXTENDED ORAL PROJECT</b> Create and Outline
17	 <b>CLOSE READ</b> <i>Little Women</i>			<i>The Adventures of Tom Sawyer</i> Chapter 11 “Conscience Racks Tom”	 <b>LINK</b> <i>to The Adventures of Tom Sawyer</i> – In the excerpt from <i>Little Women</i> , Louisa May Alcott uses dialogue rather than description to reveal information about her characters. How does Mark Twain reveal information about the characters in his novel?	 <b>RE-READ 1</b> “A Celebration of Grandfathers”












DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
18	 <b>BLAST</b> Lending a Hand			<i>The Adventures of Tom Sawyer</i> Chapter 12 “The Cat and the Painkiller”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – At the end of Chapter 11, Tom delivers small gifts to Potter in his cell. What motivates Tom’s generosity and kindness? Discuss other examples from the novel when Tom performed acts of kindness. What motivated his actions in each instance?	 <b>RE-READ 2</b> “A Celebration of Grandfathers”
19	 <b>FIRST READ</b> <i>The Adventures of Tom Sawyer</i>			<i>The Adventures of Tom Sawyer</i> Chapter 13 “The Pirate Crew Set Sail”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In the SyncTV episode Alicia says, “Tom Sawyer definitely lives outside of the rules...outside of society altogether.” Ask students to discuss Tom’s position as an outsider in Chapters 3 and 13.	 <b>READING SKILL</b> Central or Main Idea
20	 <b>SKILL</b> Point of View   <b>BLAST</b> Taming the Wild Waters			<i>The Adventures of Tom Sawyer</i> Chapter 14 “Happy Camp of the Freebooters”		 <b>WRITING SKILL</b> Condensing Ideas
21	 <b>SKILL</b> Media	 <b>EXTENDED WRITING PROJECT</b> Literary Analysis		<i>The Adventures of Tom Sawyer</i> Chapter 15 “Tom’s Stealthy Visit Home”		 <b>EXTENDED ORAL PROJECT</b> Develop a Sequence












DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
22	 <b>CLOSE READ</b> <i>The Adventures of Tom Sawyer</i>   <b>BLAST</b> Opposite Day			<i>The Adventures of Tom Sawyer</i> Chapter 16 “First Pipes – ‘I’ve Lost My Knife’”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In the SyncTV episode, Aden says, “Tom thinks if he can get away with something, then it’s okay.” Discuss: How do we see that mentality in Chapter 16? How are the stakes higher in this chapter compared to Chapter 3?	 <b>EXTENDED ORAL PROJECT</b> Add Details
23	 <b>FIRST READ</b> “Born Worker”	 <b>EXTENDED WRITING PROJECT</b> Prewrite		<i>The Adventures of Tom Sawyer</i> Chapter 17 “Pirates at Their Own Funeral”   <b>COMPARE</b> to “Mark Twain’s First Sweetheart”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In the SyncTV episode for <i>The Adventures of Tom Sawyer</i> , the students discuss the idea of work and debate what constitutes work. What does the reader learn about the difference between Jose and Arnie’s view of work? Which boy’s perception of work is closest to Tom’s views on work?	 <b>EXTENDED ORAL PROJECT</b> Refine Language
24	 <b>SKILL</b> Story Structure   <b>BLAST</b> The Trickster’s Classroom			<i>The Adventures of Tom Sawyer</i> Chapter 18 “Tom Reveals His Dream Secret”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – As a class, discuss whether <i>The Adventures of Tom Sawyer</i> is character driven or plot driven. Ask students to support their ideas with examples from the text. How is the story structure similar to or different from the short story “Born Worker”?	 <b>FIRST READ</b> “It’s Not Fair”













DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
25	 <b>SKILL</b> Allusion	 <b>EXTENDED WRITING PROJECT</b> Prewrite		<i>The Adventures of Tom Sawyer</i> Chapter 19 “The Cruelty of ‘I Didn’t think’”		 <b>RE-READ 1</b> “It’s Not Fair”
26	 <b>CLOSE READ</b> “Born Worker”   <b>BLAST</b> Cool in the Pool!			<i>The Adventures of Tom Sawyer</i> Chapter 20 “Tom Takes Becky’s Punishment”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – How is the theme of self-sacrifice evident in both “Born Worker” and Chapter 20 of the text? In each text, what motivates the sacrifice?	 <b>RE-READ 2</b> “It’s Not Fair”
27	 <b>FIRST READ</b> “Ode to Thanks”	 <b>SKILL</b> Thesis Statement		<i>The Adventures of Tom Sawyer</i> Chapter 21 “Eloquence – and the Master’s gilded Dome”   <b>COMPARE</b> to <i>Mark Twain and Science: Adventures of a Mind</i>	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – After reading “Ode to Thanks,” ask students to write their own ode poems celebrating a person, place, idea or thing prominent in the novel. For example, students could write an ode to love, piracy, or summer. For info on how to write an ode, check out: <a href="http://www.webexhibits.org/poetry/explore_classic_ode_make.html">www.webexhibits.org/poetry/explore_classic_ode_make.html</a>	 <b>READING SKILL</b> Point of View
28	 <b>SKILL</b> Poetic Structure	 <b>BLAST</b> Audience and Purpose		<i>The Adventures of Tom Sawyer</i> Chapter 22 “Huck Finn Quotes Scripture”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Encourage students to compare the structure of their original ode to that of the “Ode to Thanks.” How are the two odes similar to and different from one another in terms of word choice, repetition, sentence length, rhyme scheme?	 <b>READING SKILL</b> Character














DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
29	 <b>CLOSE READ</b> “Ode to Thanks”	 <b>EXTENDED WRITING PROJECT</b> Organize Argumentative Writing		<i>The Adventures of Tom Sawyer</i> Chapter 23 “The Salvation of Muff Potter”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Encourage students to read and discuss “Dejection: An Ode” by Coleridge ( <a href="http://www.poetryfoundation.org/poem/173229">www.poetryfoundation.org/poem/173229</a> ). Encourage them to draw parallels between this ode and Tom’s feelings for Becky in the first half of the novel.	 <b>WRITING SKILL</b> Selecting Words
30	 <b>SKILL</b> Supporting Details			<i>The Adventures of Tom Sawyer</i> Chapter 24 “Splendid Days and Fearsome Nights”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Ask the class whether or not they believe Tom should have testified at Potter’s trial. They should construct a claim and support it with evidence.	 <b>WRITING SKILL</b> Supporting Ideas & Opinions
31	 <b>FIRST READ</b> “The Little Boy Lost” / “The Little Boy Found”   <b>SKILL</b> Figurative Language	 <b>EXTENDED WRITING PROJECT</b> Plan		<i>The Adventures of Tom Sawyer</i> Chapter 25 “Seeking the Buried Treasure”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Like poets, authors use symbolism to add depth to their stories. As a class, discuss the symbolic meaning of the the buried treasure in the novel. What does it represent for the Tom and Huck?	 <b>EXTENDED ORAL PROJECT</b> Give Feedback





DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
32	 <b>SKILL</b> Connotation and Denotation			<i>The Adventures of Tom Sawyer</i> Chapter 26 “Real Robbers Seize the Box of Gold”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Writers often use words with connotations to reveal information about how characters are feeling. Ask students to look closely at Chapter 26 and identify words with emotional associations that help the reader to better understand how Tom and Huck are feeling as they listen to Injun Joe and his partner talk.	 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards
33	 <b>CLOSE READ</b> “The Little Boy Lost” / “The Little Boy Found”	 <b>SKILL</b> Introductions		<i>The Adventures of Tom Sawyer</i> Chapter 27 “Trembling on the Trail”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Blake creates a tone of unease and eeriness in “The Little Boy Lost” using the use of figurative language and word choice. How does Twain create similar tones of unease in this chapter?	 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards
34	 <b>FIRST READ</b> “A Poison Tree”	 <b>BLAST</b> Transitions		<i>The Adventures of Tom Sawyer</i> Chapter 28 “In the Lair of Injun Joe”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Blake’s poem “A Poison Tree” is from a volume of poetry titled <i>Songs of Experience</i> . This poem is clearly born from his life experience. Put students into small groups and challenge them to articulate one life lesson that Tom has learned from his own experiences. They should support their ideas with details from the text.	 <b>INTRODUCTION</b> <i>The Adventures of Tom Sawyer</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
35	 <b>SKILL</b> Allusions	 <b>SKILL</b> Conclusions		<i>The Adventures of Tom Sawyer</i> Chapter 29 “Huck Saves the Widow”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In Chapter 29, Twain makes an allusion to McDougal’s Cave—an actual cave located just outside Hannibal, Missouri where Twain grew up. Encourage students to investigate the cave to learn more about it. For more, check out the <i>Mysterious Universe</i> website, which tells a ghost story about the cave: <a href="http://mysteriousuniverse.org/2013/08/the-lonely-ghost-of-mark-twain-cave/">mysteriousuniverse.org/2013/08/the-lonely-ghost-of-mark-twain-cave/</a>	Re-read 1; <i>The Adventures of Tom Sawyer</i>
36	 <b>SKILL</b> Word Relationships	 <b>EXTENDED WRITING PROJECT</b> Draft		<i>The Adventures of Tom Sawyer</i> Chapter 30 “Tom and Becky in the Cave”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In small groups ask students to compile a list of 5-10 vocabulary words from Chapter 30. Then ask groups to exchange lists. Each group should then brainstorm a synonym and antonym for each word on the list they’ve been given.	 <b>RE-READ 2</b> <i>The Adventures of Tom Sawyer</i>
37	 <b>CLOSE READ</b> “A Poison Tree”			<i>The Adventures of Tom Sawyer</i> Chapter 31 “Found and Lost Again”  <b>COMPARE</b> to <i>Cave Regions of the Ozarks and Black Hills</i>	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In the poem “A Poison Tree” the poet creates mystery by not revealing a lot of information about the “foe.” How does Twain also create mystery in the cave when Tom sees Injun Joe? What information is not revealed? What is the impact on the reader?	 <b>WATCH</b> <i>The Adventures of Tom Sawyer</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
38	 <b>FIRST READ</b> <i>Mandatory Volunteer Work for Teenagers</i>	 <b>SKILL</b> Style		<i>The Adventures of Tom Sawyer</i> Chapter 32 “Turn Out! They’re Found!”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Ask students to imagine that Tom Sawyer was weighing in on the debate over the value of adding mandatory volunteer work to the existing school curriculum. What argument would he make for or against this proposal?	 <b>READING SKILL</b> Point of View
39	 <b>SKILL</b> Author’s Purpose and Point of View	 <b>EXTENDED WRITING PROJECT</b> Revise		<i>The Adventures of Tom Sawyer</i> Chapter 33 “The Fate of Injun Joe”	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – Like authors of informational texts, authors of literature also have a purpose for writing. Why did Twain write <i>The Adventures of Tom Sawyer</i> ? What is the purpose of this text?	 <b>WRITING SKILL</b> Referring Words
40	 <b>SKILL</b> Reasons and Evidence			<i>The Adventures of Tom Sawyer</i> Chapter 34 “Floods of Gold”   <b>COMPARE</b> to <i>Huck and Tom Among the Indians and Tom Sawyer Abroad</i>	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – In Chapter 34, Tom and Huck finally find the elusive treasure. Ask students to make a logical statement about what they think the boys will do with the money. They should include a reason to support their statement.	 <b>WRITING SKILL</b> Supporting Ideas & Opinions

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
41	 <b>SKILL</b> Compare and Contrast	 <b>SKILL</b> Sources and Citations		<p><i>The Adventures of Tom Sawyer</i> Chapter 35 “Respectable Huck Joins the Gang Afterwards”</p>  <b>COMPARE</b> to <i>Captain Stormfield’s Visit to Heaven</i>	 <b>LINK</b> to <i>The Adventures of Tom Sawyer</i> – After completing the novel, ask students to investigate the ongoing controversy over teaching Twain’s <i>Adventures of Huckleberry Finn</i> and <i>The Adventures of Tom Sawyer</i> in school. Ask students to identify the issue causing this debate then compare and contrast the reasons on both sides of the debate. For more on this debate, check out: <a href="http://www.nytimes.com/2011/01/05/books/05huck.html?_r=0">www.nytimes.com/2011/01/05/books/05huck.html?_r=0</a>	 <b>EXTENDED ORAL PROJECT</b> Present
42	 <b>CLOSE READ</b> <i>Mandatory Volunteer Work for Teenagers</i>   <b>SKILL</b> Career Development					 <b>EXTENDED ORAL PROJECT</b> Present
43	 <b>BLAST</b> A Moral Compass	 <b>EXTENDED WRITING PROJECT</b> Edit/Proofread/Publish				 <b>EXTENDED ORAL PROJECT</b> Present
44	 <b>ASSESSMENT</b> StudySync Grade 8 Unit 3 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 8 Unit 3 Assessment

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
45	 <b>ASSESSMENT</b> StudySync Grade 8 Unit 3 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 8 Unit 3 Assessment

## HELPFUL HINTS

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### Read Aloud Selections

William Blake’s poems “The Little Boy Lost” and “The Little Boy Found” from his collection *Songs of Innocence* were written in 18th century Britain. Dreamlike and narrated in a regular meter and rhyme scheme, the poems explore a swirl of emotions tied to themes concerning the darkness of human nature. Listening to the poems will help students recognize how tools such as accent, inflection, volume, and tone of voice can help them better appreciate the contrast between the simplicity of the lines and the power of the emotional content. By reading the poems aloud, students have an opportunity to practice using expression, verbal accuracy, intonation, phrasing, punctuation, and pacing to find a personal connection to Blake’s words and themes.

### Supportive Materials for Other Disciplines

The Full-Text Unit contains several texts that link *The Adventures of Tom Sawyer* to science. The excerpt from Daniel Pink’s book *Drive: The Surprising Truth About What Motivates Us* examines human motivation. In the years after World War II, psychologists began working with humans and other primate subjects to investigate why they find solving puzzles and completing complex tasks so pleasurable. This text can be used to discuss what “drives” or motivates Tom and the other characters in the novel. For example, a teacher can use the whitewashing scene from Chapter 2 to discuss what motivates the boys to *want* to do Tom’s chores. In the excerpt from *Mark Twain and Science: Adventures of a Mind*, Twain scholar Sherwood Cumming addresses the author’s interest in and views on 19th century science and explores how Twain’s interest in the twists and turns of the Mississippi River helped him write his novel.

There are also texts in the Full-Text Unit that provide more historical context for the novel. Andrew Blackbird’s *History of the Ottawa and Chippewa Indians of Michigan* is one of the best firsthand accounts of white Western expansion from a Native American perspective. Teachers can use this text to discuss the portrayal of the villainous Injun Joe in the novel. In *Life on the Mississippi*, Mark Twain recounts his time as steamboat pilot on the Mississippi River, and tells of his later travels from St. Louis to New Orleans, which clearly impacted his writing.

In addition to the texts in the Full-Text Unit there are several Blasts that complement this unit and make connections to science topics. The “In Pursuit” Blast explores what motivates humans to pursue a challenge or mission and the research links provide additional information about successful individuals. This can be used to extend the conversation about what motivates the characters in the novel. The “Love Stinks” Blast explores what a scientific study of animals reveals about love and attraction. Given Tom’s professed love for Becky, this Blast would make for an interesting connection between science and the novel.

### Suggestions for Further and Independent Reading

*The Adventures of Tom Sawyer* presents multiple opportunities for wider reading of books by and about Mark Twain; books *Connected* to the setting and time of *Tom Sawyer*; books about adolescents in Twain’s time and today. The titles in the *Tom Sawyer* Full-text Unit are a good place to start. Students can read more of Twain’s combination memoir/fictional narrative/informational text, *Life on the Mississippi*, available online [here](#), and expand their knowledge of his childhood river. They can read more of Daniel Pink’s book *Drive* and gain a deeper understanding of how Tom’s friends could be motivated to do a task they weren’t paid to do. Students curious to read more of Edward Sylvester Ellis’s 1885 adventure, *Camp-Fire and Wigwam*, located [here](#), will appreciate the energy and wit that Twain brought to books for younger readers. And would-be or practicing spelunkers can explore more *Cave Regions of the Ozarks and Black Hills* with Luella Agnes Owen [here](#).

Going beyond the Unit, there's *Missouri Caves in History and Legend* by H. Dwight Weaver (no spoiler about whether the book mentions Injun Joe). Students more interested in Mark Twain than caving can choose among such biographies as *Mark Twain: The Man and His Adventures* by Richard B. Lyttle; *Mark Twain: An Illustrated Biography* by Geoffrey C. Ward, based on Ken Burns's PBS documentary; and *Dangerous Water: A Biography of the Boy Who Became Mark Twain* by Ron Powers. For a different experience of Twain's fiction, *The Complete Short Stories of Mark Twain* makes an instructive (and often hilarious) comparison with the better-known novels. The 1959 Pulitzer Prize for fiction was given to Robert Lewis Taylor for his novel, *The Travels of Jamie McPheeters*, a rollicking adventure about a father and son bound for the gold fields of California, and a worthy successor to Twain. For those who prefer Tom Sawyer himself, Twain wrote two sequels to his first book, both narrated by Huck Finn: *Tom Sawyer Abroad* and *Tom Sawyer, Detective*. Are these lesser-known gems, or are they lesser-known for good reason? Readers may volunteer to be detectives. The next question: Which characters are the Tom Sawyers of today's fiction? Holden Caulfield? Harry Potter? Katniss Everdeen?

### Difficult Concepts

In 8th grade, students must “determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts” (RL.8.4). However, tone is a more subtle concept than plot or character, which can make it challenging for students to identify in a text. It's crucial that students develop this skill because tone can be equally important in gaining an understanding and appreciation of a text. There is only one Tone Skill Lesson in this unit, but teachers can spend extra time reviewing the Tone Skill Lesson for “Mother to Son” with students. Teachers can then ask students to repeat the process of analyzing word choice and sentence structure to determine tone with the poem “Ode to Thanks”. In addition, teachers can provide extra practice with a wide range of texts by searching StudySync Library Skill Index for additional skill lessons that target this concept. Ideally, teachers should select skill lessons below the current grade level for additional practice to ensure the texts are accessible.

Identifying and understanding the allusions that an author makes is useful, and sometimes critical, to understanding the theme or message of a story. Allusions can create a subtext and provide understanding that helps enrich the experience of reading, which makes it an important skill for students to master. Because an allusion makes reference to something other than what is directly being described, students may sometimes be unsure what it implies. Understanding allusions often requires that students have some previous knowledge that allows them to “get” the allusion. Teachers can spend extra time on the Allusion Skill Lesson for the “Born Worker,” because it makes allusions to *The Adventures of Tom Sawyer*. Since students are currently reading *The Adventures of Tom Sawyer*, they are more likely to notice and understand the implications of those allusions. The second Allusion Skill Lesson on “A Poison Tree” provides additional practice for students to hone this skill.

### Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 12 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).

2. **Eliminate Repeated Author’s Purpose and Point of View Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.
3. **Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, in this unit “The Bell” and “Annabel Lee” are both poems written by Edgar Allan Poe. You can opt to teach just one of these poems and use it to discuss poetic elements.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!





[studysync.com](https://studysync.com)



## GRADE 8 UNIT 4: THE CIVIL WAR

How did the war between the states redefine America?

### USER GUIDE

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You are unique. So are your students. This pacing guide is not meant to pigeonhole you. It is designed to give you a sense of how you might incorporate all of the resources StudySync has to offer into a comprehensive unit. The Pacing Guide should give you a sense of how to weave together lessons from the Instructional Path, Extended Writing Project, Research Project, and Full-Text Study in the Thematic Units as well as lessons from the Instructional Path and Extended Oral Project in the Designated ELD Unit.

### WHAT IS THE PURPOSE OF A PACING GUIDE?

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This pacing guide is designed to help you to effectively plan your unit. There are several elements in a StudySync unit – StudySync selections, the anchor text, Extended Writing Project and the Research Project. The pacing guide presents a suggested plan of attack that will help you cover the content in this unit, while making the connections between the anchor text and the StudySync selections clear for your students. Although this is a suggested outline of lessons, you can adapt, alter, eliminate, or re-organize the lessons to best meet the needs of your students. You may do all of this in class or you may decide to divide the assignments between in-class work and homework. Ultimately, you are in the best position to decide what is manageable for your classes given the time constraints you are working within.

### HOW IS THIS PACING GUIDE ORGANIZED?















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The pacing guide for this unit is broken up into 45 instructional days. One instructional day may have more than a single task. All of the activities on row one are meant to be covered on the first instructional day. However, we know that school schedules vary. Some teachers may have traditional 50 minute class periods each day, while others have 90 minute block classes a few days a week. This pacing guide is designed for a 50 minute class, but it can be adapted to fit any schedule. If you are teaching on a block schedule, you will want to modify the work combining days to get through the content in the time you've scheduled for your unit.









The numbers next to the StudySync lessons indicate which number the lesson is in the instructional path. Hopefully, this will make it easier to navigate between the pacing guide and the instructional path for the unit on the StudySync website.












In the third column of the pacing guide, which has the anchor text reading schedule, there is also a “compare to” note with the title of a text and accompanying lesson next to several of the chapters. This “compare to” note identifies other texts in the StudySync Library that compliment the chapter in the anchor text that students are currently reading.








There are no activities or lessons planned for the final two days of the unit, which are dedicated to assessment.









THEMATIC UNIT						ELD UNIT
DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
1	 <b>UNIT PREVIEW</b>   <b>BLAST</b> How did the War Between the States redefine America?		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Research Using Various Media” Section   <b>RESEARCH PROJECT PART I</b> Break students into small groups and assign each group a topic to research (see list of topics under Research tab) and begin research (in class and/or online).			 <b>INTRODUCTION</b> The Civil War
2	 <b>FIRST READ</b> <i>House Divided Speech</i>		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>BLAST</b> The Civil War
3	 <b>SKILL</b> Informational Text Structure		 <b>RESEARCH PROJECT PART I CONT.</b> Students should continue to research.			 <b>FIRST READ</b> “The Narrative of the Life of Ada Lee, an American Farm Girl”
4	 <b>SKILL</b> Tone		 <b>RESEARCH PROJECT PART II</b> Groups should work collaboratively (in class and/or online) on a presentation to present their information to the class.			 <b>RE-READ 1</b> “The Narrative of the Life of Ada Lee, an American Farm Girl”

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
5	 <b>CLOSE READ</b> <i>House Divided Speech</i>   <b>BLAST</b> Shots Heard Around the World		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>RE-READ 2</b> “The Narrative of the Life of Ada Lee, an American Farm Girl!”
6	 <b>FIRST READ</b> <i>Narrative of the Life of Frederick Douglass, An American Slave</i>		 <b>RESEARCH PROJECT PART II CONT.</b> Students should continue working to create their presentations.			 <b>READING SKILL</b> Informational Text Elements
7	 <b>SKILL</b> Informational Text Elements		 <b>SPEAKING &amp; LISTENING HANDBOOK</b> “Presentation Skills” Research Project Part III Allow a couple of groups to present for the class.			 <b>WRITING SKILL</b> Connecting Words
8	 <b>SKILL</b> Figurative Language   <b>CLOSE READ</b> <i>Narrative of the Life of Frederick Douglass, An American Slave</i>		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>INTRODUCTION</b> <i>The Narrative of the Life of Frederick Douglass, An American Slave</i>
9	 <b>FIRST READ</b> <i>Across Five Aprils</i>   <b>SKILL</b> Point of View		 <b>RESEARCH PROJECT PART III CONT.</b> Allow a couple of groups to present for the class.			 <b>RE-READ 1</b> <i>The Narrative of the Life of Frederick Douglass, An American Slave</i>








DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
10	 <b>SKILL</b> Character			<p><i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter I</p>  <b>COMPARE</b> to “What to the Slave is the Fourth of July?” and “Born In Slavery: Interview with an Ex-slave”	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – What do we learn about Frederick Douglass from his narration of his early life? What special qualities or “traits” does he possess? Ask students to identify textual evidence in Chapter 1 that reveals information about Frederick Douglass.	 <b>RE-READ 2</b> The <i>Narrative of the Life of Frederick Douglass, An American Slave</i>
11	 <b>CLOSE READ</b> <i>Across Five Aprils</i>			<p><i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter II</p>  <b>COMPARE</b> to “Negro Spirituals”	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – In the excerpt from <i>Across Five Aprils</i> John asks Cousin Wilse, “What about the right and wrong of one man ownin’ the body—and sometimes it looks as if the soul, too—of another man?” After students have read Chapter II about Douglass’ life on the plantation, ask them to discuss the morality of slavery. How did people in the South justify slavery? What was the true motivation behind owning slaves?	 <b>READING SKILL</b> Informational Text Elements




















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
12	 <b>FIRST READ</b> "Paul Revere's Ride"			<i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter III  <b>COMPARE</b> to "The White Man's Burden"	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – In the SyncTV episode about "Paul Revere's Ride," Drew identifies the themes of determination, courage, and duty. How are these same themes evident in <i>Narrative of the Life of Frederick Douglass, An American Slave</i> ? Ask students to support their ideas with textual evidence.	 <b>READING SKILL</b> Figurative Language
13	 <b>SKILL</b> Figurative Language			<i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter IV	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – Writers often use particular words and phrases to express ideas and reveal a deeper meaning in the text. How does Douglass use figurative language? What is the impact on the reader? Ask students to revisit the names of Douglass' overseers and discuss the importance of these names (Mr. Severe and Mr. Gore).	 <b>WATCH</b> The <i>Narrative of the Life of Frederick Douglass, An American Slave</i>
14	 <b>SKILL</b> Connotation and Denotation			<i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter V  <b>COMPARE</b> Compare to "Song of Myself"	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – Douglass compares the life of the slave to that of an animal. Ask students to analyze the denotative and connotative words Douglass uses to make this comparison.	 <b>WRITING SKILL</b> Text Structure















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
15	 <b>CLOSE READ</b> “Paul Revere’s Ride”			<i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter VI  <b>COMPARE</b> to “Learning to Read” and “Commonwealth vs. Mrs. Douglass”	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – Like Longfellow, Douglass carefully chooses powerful words with both positive and negative connotations. Ask students to read the chapter closely and identify 5-10 powerful words. Once they’ve collected a list of words, ask them to brainstorm the connotations of each word and discuss why Douglass would use this particular word.	 <b>EXTENDED ORAL PROJECT</b> Introduction
16	 <b>FIRST READ</b> “Sojourner Truth: Speech to the Ohio Women’s Conference”			<i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter VII	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – While living at Master Hugh’s house, Douglass learns how to read and write. Yet, we learn from Sojourner Truth’s speech that she, like most slaves, can’t read. How does denying a person an education impact their perception of their circumstances? How does knowing how to read and write impact the trajectory of Douglass’ life?	 <b>EXTENDED ORAL PROJECT</b> Brainstorm


















DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
17	 <b>SKILL</b> Compare and Contrast			<i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter VIII  <b>COMPARE</b> to “Address of John Brown to the Virginia Court at Charlestown”	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – Ask students to use what they’ve learned in the novel so far to compare and contrast the life of a slave in a big city (like Baltimore) with life as a slave in the country. Students can use a venn diagram to identify the similarities and differences.	 <b>EXTENDED ORAL PROJECT</b> Create an Outline
18	 <b>CLOSE READ</b> “Sojourner Truth: Speech to the Ohio Women’s Conference”			<i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter IX  <b>COMPARE</b> to “The Insurrection”	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – Imagine Douglass attended the assembly in Akron, Ohio where the Sojourner Truth spoke about women’s rights. Given that his own grandmother was not considered valuable enough to be sold, ask students to write a short speech from Douglass’ perspective about women’s rights. Remind students that Douglass is a gifted public speaker, as noted in the preface, and this should be reflected in the quality of his speech.	 <b>FIRST READ</b> “Catherine’s Calling”










DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
19	 <b>FIRST READ</b> <i>Sullivan Ballou Letter</i>			<i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter X	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – In his letter to his wife, Ballou says he is ready to die if he falls in battle. However, he says, “yet my love of Country comes over me like a strong wind and bears me irresistibly on with all these chains to the battlefield.” Ask students to discuss the theme freedom, or the lack thereof, in both Ballou’s letter and Douglass’ speech about the sails on the Chesapeake Bay in Chapter X.	 <b>RE-READ 1</b> “Catherine’s Calling”
20	 <b>SKILL</b> Media			<i>Narrative of the Life of Frederick Douglass, An American Slave</i> Chapter XI   <b>COMPARE</b> to <i>The Emancipation Proclamation</i>	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – Have students to write a letter from Douglass to Anna asking her to come to New York so they can be married. What would he say in his letter? Encourage students to revisit Ballou’s letter to his wife for romantic inspiration.	 <b>RE-READ 2</b> “Catherine’s Calling”

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
21	 <b>CLOSE READ</b> <i>Sullivan Ballou Letter</i>   <b>BLAST</b> Saying Goodbye			<i>Narrative of the Life of Frederick Douglass, An American Slave</i> Appendix   <b>COMPARE</b> to <i>On the Duty of Civil Disobedience</i> – The Wooden Gun OR “Let America Be America Again”	 <b>LINK</b> to <i>Narrative of the Life of Frederick Douglass, An American Slave</i> – Ask students to read John Greenleaf Whittier’s poem “Clerical Oppressors” ( <a href="http://www.gutenberg.org/files/9580/9580-h/9580-h.htm#link2H_4_0010">http://www.gutenberg.org/files/9580/9580-h/9580-h.htm#link2H_4_0010</a> ). Why would Douglass quote this poem? What does it emphasize about his message?	 <b>READING SKILL</b> Theme
22	 <b>FIRST READ</b> <i>Civil War Journal</i>	 <b>EXTENDED WRITING PROJECT</b> Informative/ Explanatory Writing				 <b>WRITING SKILL</b> Adverbs
23	 <b>SKILL</b> Informational Text Structure	 <b>EXTENDED WRITING PROJECT</b> Prewrite				 <b>EXTENDED ORAL PROJECT</b> Develop a Sequence
24	 <b>CLOSE READ</b> <i>Civil War Journal</i>					 <b>EXTENDED ORAL PROJECT</b> Add Details
25	 <b>BLAST</b> Holding It Together	 <b>SKILL</b> Thesis Statement				 <b>EXTENDED ORAL PROJECT</b> Refine Language
26	 <b>FIRST READ</b> <i>The Red Badge of Courage</i>	 <b>BLAST</b> Audience and Purpose				 <b>INTRODUCTION</b> <i>The Red Badge of Courage</i>

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
27	 <b>SKILL</b> Figures of Speech	 <b>SKILL</b> Organize Informative Writing				 <b>RE-READ 1</b> <i>The Red Badge of Courage</i>
28	 <b>SKILL</b> Theme	 <b>SKILL</b> Supporting Details				 <b>RE-READ 2</b> <i>The Red Badge of Courage</i>
29	 <b>CLOSE READ</b> <i>The Red Badge of Courage</i>					 <b>READING SKILL</b> Theme
30	 <b>BLAST</b> Fighting Words	 <b>EXTENDED WRITING PROJECT</b> Plan				 <b>WATCH</b> Theme
31	 <b>FIRST READ</b> <i>The Gettysburg Address</i>	 <b>SKILL</b> Introductions				 <b>WRITING SKILL</b> Connecting Ideas
32	 <b>SKILL</b> Arguments and Claims	 <b>SKILL</b> Body Paragraphs and Transitions				 <b>EXTENDED ORAL PROJECT</b> Give Feedback
33	 <b>SKILL</b> Central or Main Idea					 <b>EXTENDED ORAL PROJECT</b> Practice with Notecards
34	 <b>CLOSE READ</b> <i>The Gettysburg Address</i>	 <b>SKILL</b> Conclusions				 <b>EXTENDED ORAL PROJECT</b> Practice without Notecards

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
35	 <b>FIRST READ</b> <i>Chasing Lincoln's Killer</i>   <b>SKILL</b> Textual Evidence	 <b>EXTENDED WRITING PROJECT</b> Draft				 <b>INTRODUCTION</b> <i>O Captain! My Captain!</i>
36	 <b>CLOSE READ</b> <i>Chasing Lincoln's Killer</i>   <b>BLAST</b> Can the Clichés					 <b>RE-READ 1</b> <i>O Captain! My Captain!</i>
37	 <b>FIRST READ</b> <i>"O Captain! My Captain!"</i>	 <b>EXTENDED WRITING PROJECT</b> Revise				 <b>RE-READ 2</b> <i>O Captain! My Captain!</i>
38	 <b>SKILL</b> Connotation and Denotation					 <b>READING SKILL</b> Connotation and Denotation
39	 <b>SKILL</b> Figurative Language	 <b>EXTENDED WRITING PROJECT</b> Edit, Proofread, Publish				 <b>READING SKILL</b> Figurative Language
40	 <b>SKILL</b> Poetic Structure Close Read: "O Captain! My Captain!"					 <b>WRITING SKILL</b> Summarizing

DAY	INSTRUCTIONAL PATH	EXTENDED WRITING PROJECT	RESEARCH PROJECT	FULL-TEXT STUDY	CONNECTING FULL-TEXT STUDY TO THEMATIC UNIT INSTRUCTIONAL PATH LESSONS	INSTRUCTIONAL PATH AND EXTENDED ORAL PROJECT
41	 <b>SKILL</b> Sources and Citations					 <b>EXTENDED ORAL PROJECT</b> Present
42	 <b>BLAST</b> Fresh Start?					 <b>EXTENDED ORAL PROJECT</b> Present
43						
44	 <b>ASSESSMENT</b> StudySync Grade 8 Unit 4 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 8 Unit 4 Assessment
45	 <b>ASSESSMENT</b> StudySync Grade 8 Unit 4 Assessment					 <b>ASSESSMENT</b> StudySync ELD Grade 8 Unit 4 Assessment

## HELPFUL HINTS

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### Read Aloud Selection

The “Gettysburg Address,” a speech by U.S. President Abraham Lincoln, is one of the most well-known speeches in American history. Delivered at the dedication of the Soldiers National Cemetery in Gettysburg, Pennsylvania over four months after Union forces defeated the Confederacy at the Battle of Gettysburg, the speech is famous both for its brevity as well as a number of iconic phrases that have passed into the American doctrine. Listening to the speech will help students recognize how tools such as inflection, volume, and tone of voice can help them better understand the issues that were important to Lincoln and the emotion he felt on the occasion. By reading the speech aloud, students have an opportunity to practice using expression, verbal accuracy, intonation, phrasing, punctuation, and pacing to bring Lincoln’s words to life.

### Supportive Materials for Other Disciplines

The Full-Text Unit for *Narrative of the Life of Frederick Douglass, An American Slave* includes important historical documents, political philosophy, and informational texts that link this unit to history topics and curriculum. In Frederick Douglass’ speech “What to the Slave is The Fourth of July?”, he asks his audience of supporters to consider the meaning of a day dedicated to celebrating American freedom when slavery is still in existence. In “Born in Slavery: Interview with an ex-Slave,” Aaron Davis of South Carolina talks about his time as a slave, which spanned his life from birth to age 16. The article “Commonwealth vs. Mrs. Douglass” summarizes the outcome of the trial of Margaret Douglass, who was criminally charged with teaching African-American children to read. In Thoreau’s *Civil Disobedience*, he argued that the nation’s citizens had a duty to pay close attention to the actions of the government and be prepared to rebel without violence if necessary. Finally, President Lincoln’s *Emancipation Proclamation* declared freedom for anyone held in slavery among the states in rebellion in the American Civil War and changed the primary focus of the war from preserving the Union to emancipating slaves.

In addition to the Full-Text Unit, there are blasts that can be used to link the text with both science and history topics. The “Empathy” Blast asks, “How do we develop empathy for others?” and asserts that many scientists believe empathy is a complex biological process that cannot be taught. The research links include information on the evolution and neuroscience of empathy. The “Justice Served” Blast explores the question of why it is essential to defend human rights and provides historical background on both the Civil Rights Movement and the Women’s Rights Movement.

### Suggestions for Further and Independent Reading

Students will find many books and collected readings for further enrichment about slavery and pre-Civil-War America in the StudySync Full-text Unit for *The Narrative of the Life of Frederick Douglass, An American Slave*. In his famous essay “Civil Disobedience,” Henry David Thoreau argues in favor of resisting laws and governments that counteract a moral order; his essay was motivated in part by his own opposition to slavery. Walt Whitman’s poetry collection *Leaves of Grass*, published several years before the beginning of the Civil War, is a celebration of life and humanity that echoes the tribute to freedom in Frederick Douglass’s narrative. Rudyard Kipling’s poem “White Man’s Burden” may draw students to explore *The Collected Poems of Rudyard Kipling* for more reflections, whether ironic or shared, of the paternalism and racism that marked British attitudes toward its colonies in the 19<sup>th</sup> century. Nearly fifty years later, Langston Hughes, an African-American poet, published his collection *Let America Be America Again: And Other Poems*, which continues the themes of hope and freedom expressed in Douglass’s autobiography.

Numerous additional readings offer the opportunity for further exploration of many of the topics and themes in Douglass’s autobiography, including William Still’s *The Underground Railroad*, an extensive collection of nonfiction accounts of efforts to help runaway slaves escape to the North before the Civil War. Written in 1903, W.E.B. DuBois’ *The Souls of Black Folk* is a seminal collection of essays about his experiences as an African-American in post-Civil-War society. Concerning events nearly a hundred years after the Civil War, *The Autobiography of Martin Luther King, Jr.* compiles letters and essays about one of the leading figures in the Civil Rights Movement of the 1950s and 60s. For historical fiction about the experience as a slave in 19<sup>th</sup>-century America, no novel was more influential or widely read at the time than Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, which chronicles the plight of a long-suffering slave in the pre-Civil-War South. Other titles on a Frederick Douglass-inspired reading list might include *Roots*, Alex Haley’s odyssey tracing his family story from Africa to America; *Beloved*, a haunting novel by Toni Morrison; *Twelve Years a Slave*, Solomon Northup’s chronicle of his own ordeal, adapted into an Oscar-winning movie; and *The Astonishing Life of Octavian Nothing, Traitor to the Nation*, Volumes I and II, M. T. Anderson’s novels about a young slave in Colonial Boston.

### Difficult Concepts

In 8th grade, students must “determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone” (RI.8.4). However, determining the tone of an informational text can be a difficult skill for students to master because authors convey tone through a variety of elements, such as word choice, sentence structure, and figures of speech. To successfully determine the tone of a text, students must complete a close reading and analyze these various elements to figure out what they reveal about the author’s attitude towards his/her subject. There is only one Tone Skill Lesson in this unit, but teachers can spend extra time reviewing the Tone Skill Lesson for “*House Divided Speech*” with students. Students can then repeat the process of analyzing word choice, sentence structure, and figures of speech to determine tone in “Speech to the Ohio Women’s Conference: And Ain’t I a Woman.” This text has two reporters’ accounts of the same speech given by Sojourner Truth at the Ohio Women’s Conference. Students can complete a close reading to determine the tone of each article. In addition, teachers can provide extra practice with a wide range of texts by searching StudySync Library Skill Index for additional skill lessons that target this concept. Ideally, teachers should select skill lessons below the current grade level for additional practice to ensure the texts are accessible.

Differentiating the connotation and denotation of a word or a phrase in a text can also be a challenging skill for students to master. However, in 8th grade, students should be able to “determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts” (RL.8.4). Teachers can help students to better understand the difference between denotations and connotations by highlighting key words or phrases in each text for students to think about and discuss. Once students complete the Connotation and Denotation Skill Lesson for “Paul Revere’s Ride” and have had an introduction to connotation and denotation, teachers can pull a line from several of the subsequent texts for students to consider. For example, a teacher can ask students to read the following line from “*Sullivan Ballou Letter*” and consider the feelings, thoughts and associations they make when hearing specific words. “I feel impelled to write a few lines that may fall under your eye when I am no more.” Students might discuss the impact of using the word “impelled” to describe Ballou’s reason for writing Sarah. It’s important to give students repeated practice distinguishing the difference between connotation and denotation to examine how word choice impacts meaning. Pulling small excerpts from each text can help students develop this skill.

### Are you short on time? Want to know what you can cut or skip without missing key skills and standards?

In a perfect world, teachers would have time to cover everything, but most teachers feel like they are in a race against the bell. There is never enough time to cover everything. If you find yourself short on time, there are places where you can trim a StudySync Unit to ensure you are covering the most important parts. Here are some suggestions for how you can shorten this unit to fit in the time you have.

1. **Replace the Research Project with a Crowdsourcing Activity:** Instead of a 9 day research project, you can make the research component of this unit an informal exploration using a crowdsourcing activity. To facilitate a crowdsourcing assignment, break students into groups, give each group a question or research topic, and allow them time to research using computers or devices to generate information about their topic. Then allow them to share what they have learned with the class by writing their information on the board or posting it to a shared Padlet Wall (or other online collaborative space).
2. **Eliminate Repeated Informational Text Structure or Figurative Language Skill Lessons:** Each unit focuses on developing specific skills. Some of these skills are repeated throughout the unit to ensure students have plenty of practice with those skills. As the old adage says, “practice makes perfect!” That said, if you are in a rush and looking to cut some of the content in a unit, you can eliminate one or two of these skill lessons and feel confident your students will still be exposed to the information they need about author’s purpose and point of view.
3. **Content Cuts:** There are several different types of texts presented in a unit – excerpts from novels, nonfiction readings, short stories and poems. If you are running out of time, you may want to eliminate a StudySync selection that focuses on a similar type of text as a previous lesson. For example, in this unit the excerpts from *The Red Badge of Courage* and *Across Five Aprils* are both taken from novels about the Civil War.

Remember that this guide is only meant to help you plan your unit and visualize how the parts of a StudySync lesson fit together. Use it, adapt it or change it to meet your needs!





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