



Massachusetts
Curriculum Framework
Seventh Grade
ELA Units of Study

May 2015

New Bedford School District

ELA-Grade 7

Units of Study

- ❖ *Realistic Fiction*
- ❖ *Historical Fiction*
- ❖ *Science Fiction/Fantasy*
- ❖ *Informational/Nonfiction Text*

May 2015



Realistic Fiction

Unit or Topic: Realistic Fiction	Course/Subject: Grade Level: 7
--	---

Established Goals

RL.1. Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

R.L.2. Determine a theme or central idea of a text and analyze its development over the course of the text, provide an objective summary of the text.

RL.6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

R.L.7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

R.L. 9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

W.1. Write arguments to support claims with clear reasons and relevant evidence.

W.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

W.3.A. Write short narratives, poems, scripts, or personal reflections that demonstrate understanding of the literary concepts of mood, tone, point of view, personification, or symbolism.

W.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

W.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7.)

S.L. 1. Engage effectively in a range of collaborative discussion (one-on-one, in groups, and teacher led) with diverse partners on grade 7 *topics, texts, and issues*, building on others' ideas and expressing their own clearly.

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

b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.

c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.

d. Acknowledge new information expressed by others, and, when warranted, modify their own views.

L.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening

Resources:

A Christmas Carol by Charles Dickens; p. 398
Seventh Grade by Gary Soto; p. 34
The War of the Wall by Toni Cade Bambara; p. 338
Thank you M'am by Langston Hughes; p. 68
The Outsiders by S.E. Hinton
Lost and Found by Anne Schraff
Monster by Walter Dean Myers
The Crossover by Kwame Alexander
Touching Spirit Bear by Ben Mikaelson

Poetry

The Delight Song of Tsoai-Talle, p. 614
The Earth is a Living Thing, p. 568
Gold, p. 571
The Rider, p. 212
Scaffolding, p. 576

Scholastic Up Front and Scope Magazines

Scholastic

<p>Students will understand that...</p> <ul style="list-style-type: none"> • Students will understand the elements of literacy. • Students will be able to understand the theme of a story and the author's point of view. • Students will be able to compare and contrast characters from various pieces of literature. • Students will be able to contrast different pieces of literature in different forms and genres (e.g. stories and poems; historical novels). • Conflict exists between characters and is also external. 	<p>Essential Questions to Guide Learning & Inquiry</p> <ul style="list-style-type: none"> • How can conflict guide our decisions? • Is it important to feel connected to a group?
<p>Students will know...</p> <ul style="list-style-type: none"> • How to draw inferences from several pieces of realistic fiction. • Determine a central theme or idea. • How the author develops the point of view of the narrator or speaker in a text. • How pieces of literature vary by hearing and seeing to what they perceive when they listen or watch. • How to identify different types of conflict within literature. 	<p>Students will be able to ...</p> <ul style="list-style-type: none"> • Make inferences based on reading several pieces of similar literature. • Determine the theme or idea of a piece(s) of literature. • Determine the author's point of view of the narrator or speaker in a text. • Compare and contrast different pieces of literature by listening and watching. • Identify internal and external conflict between characters and the environment.
Assessment Evidence	
<p>Performance Task</p> <p>Venn Diagram Two-Column notes Story element graphic organizer Theme Analysis of: Video clips and audio of texts A.C.E. (attached) Theme Chart (attached) Conflict Chart (attached)</p>	<p>Other Assessment Evidence</p> <p>W.3: Narrative writing S.L.1. a., b., c., d., Literature Circles; Socratic Circles (attached)</p> <p>Presentation of key findings in multiple pieces of Literature. Power point, Prezi, or other media presentations.</p>
<p>Key Criteria for Performance Assessment</p> <p>Key facts and details are summarized for multiple texts.</p> <p>Similarities and differences from multiple</p>	<p>Key Criteria for Other Assessments</p> <p>Presentations will be formatted in clear, and concise language.</p> <p>Presentation will be delivered to ensure</p>

<p>texts will be compared and contrasted.</p> <p>Literary elements will be documented.</p> <p>Characters actions and dialogue will be analyzed to determine the theme of the story.</p> <p>Conflict in different texts will be analyzed.</p>	<p>understanding of the objective of the lesson.</p>
<p>Possible Accommodations - for Performance Assessment</p> <p>R.A.F.T. Options Role, Audience, Format, and Topic menu for student options.</p> <p>http://raftassignments.wikispaces.com</p>	<p>Possible Accommodations for Other Assessments</p> <ul style="list-style-type: none"> • Listening to audio texts. • Working in small groups.

Learning Plan:

Lessons 1. and 2. Students will list the literacy elements of a story identifying characters, setting, events, problem and resolution. A literacy element chart will be created for each text read.

Lessons 3. and 4. Students will read to infer a character's actions by reading multiple texts and documenting the character's actions and dialogue on a T-Chart to look for occurring actions and dialogue. Students will complete a Theme Chart attached.

Lessons 5. and 6. Students will listen or view an audio, 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.

Lessons 7. and 8. Students will work in groups to chart the similarities and differences of characters by using a Venn Diagram. Each group will write a summary detailing the similarities and differences of characters.

Lesson 9. and 10. While reading poetry and novels, students will identify and demonstrate understanding of figurative language, word relationships, and nuances in word meanings. Students will document word meanings and demonstrate understanding by creating sentences in their literature journal.

Lessons 11. and 12. Students will read a variety of poetry included in this unit to determine how conflict shapes our lives and how different texts can shape our lives. Students will compare and contrast characters and themes of poetry and texts to document similarities and differences. Students will chart the differences in the characters of multiple texts. (Conflict Chart attached)

Lesson 13. and 14. Students will document the character's actions and dialogue from the beginning, middle, and end of the story to be able to determine the theme of the story. Students will work in small groups to complete an A.C. E. chart to answer the question, "What is the theme of the story"? Answers must cite evidence that students have found through out the story and explain their answers to relate to the theme of the story. (refer to the A.C.E. Chart attached)

Lessons 15. and 16. Students will collaborate and form a panel to discuss their findings of conflict within their stories and be able to present their findings using R.A.F.T. format to present to other groups in the class. Students will present claims and findings, sequencing of ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

Lesson 17. Students will use technology, including the internet, to produce and publish a new creative story ending to one of the novels that was read. The writing will include collaboration with others. Students will type a minimum of three pages in one single sitting.

Lesson 18. and 19. Students will present their story endings using diverse media and formats (e.g. visually, quantitatively, orally) and explain their point of view and how it contributes to a topic, text, or issue under study.

How to Create and Use Socratic Seminars

Table of Contents

- Definition of Socratic Seminars
- Purpose of Socratic Seminars
- Advantages of Socratic Seminars
- Steps for Socratic Seminars
- Rules and Roles for Socratic Seminars
- Management Tips for Socratic Seminars
- Options for Assessing and Evaluating Student Work in Socratic Seminars
- Bibliography

Definition of Socratic Seminars

A Socratic Seminar is a scholarly discussion of an essential question in which student opinions are shared, proven, refuted, and refined through dialogue with other students. In classes of more than fifteen students, the fishbowl format for Socratic seminars should be used. In this format, the teacher or seminar leader facilitates the discussion. Only half the class, seated in an inner circle, participates in the discussion at one time. The other half of the class, seated in an outer circle, consists of the students who act as observers and coaches. Every student's participation is graded.

Purpose of Socratic Seminars

In a Socratic Seminar, participants seek to answer an essential question and gain deeper understanding of laws, ideas, issues, values, and/or principles presented in a text or texts through rigorous and thoughtful dialogue

Advantages of Socratic Seminars

- Provides opportunities for critical readings of texts
- Teaches respect for diverse ideas, people, and practices
- Enhances students' knowledge and research base
- Creates a community of inquiry
- Develops critical thinking, problem solving, speaking, and listening skills
- Clarifies one's ideas, ethics and values
- Maximizes student participation
- Encourages divergent thinking

Steps for Socratic Seminars

Preparation:

- *Prior to the discussion, the teacher will select an appropriate text. The text must be complex and rich in ideas that promote thinking and discussion. Readings in literature, history, science, math, health, and philosophy or works of art or music may be used.*
- *All students will read the text prior to the discussion.*
- *The teacher will develop the essential or opening question for the discussion. An effective opening question arises from genuine curiosity on the part of the teacher and/or the participants, has no single “right” answer, is framed to generate dialogue leading to greater understanding of the ideas in the text, and can best be answered by reference to the text.*
- *The teacher may share all possible discussion questions with students before the seminar or the teacher may share only one question before the seminar starts, depending on the length of the text, complexity of the discussion question(s) and ideas presented in the text, and the time allotted for the discussion.*
- *Prior to the discussion, the teacher must provide adequate time for all students to record the essential question, develop their answer, and identify support for the answer.*

Pre-Conference:

- *Prior to the seminar, the teacher will determine which students will be inner circle participants and will assign each participant a coach from the outer circle. The teacher should consider students’ thinking, listening, speaking, and reading skills when pairing students.*
- *Just before the seminar each participant and his or her coach will meet for a pre-conference to discuss the participant’s goals for the discussion. The teacher may allow a few minutes of informal discussion between participants and their coaches in order to build some confidence in the participant’s ideas before the seminar.*

Seminar:

- *Students sit in one of two circles (inner circle for participants, outer circle for coaches).*
- *Teacher poses the essential or opening question.*
- *The teacher may need to ask follow up questions to lead the participants to greater understanding of the text.*
- *Students respond to the question orally or in writing.*
- *Teacher facilitates the seminar discussion by guiding students to a deeper and clarified consideration of the ideas of the text, a respect for varying points of view, and adherence to and respect for the seminar process.*
- *Students cite evidence from the text, ask questions, speak, listen, make connections, and add insight or new knowledge to discuss their point of view in regards to the opening question.*
- *Teacher takes notes for evaluative purposes but provides no verbal or nonverbal feedback that either affirms or challenges what the students say. The teacher may ask follow-up questions; however, teacher questions are used sparingly and deliberately.*

- When satisfied that the opening question has been thoroughly explored, the teacher asks one or more additional questions to examine central points of the text.
- Students may pose new questions when the discussion is exhausted. New questions posed must relate to students' ideas and contributions in response to the initial essential question.
- Once the text has been explored thoroughly the teacher may ask a closing question, which is derived from the text but which seeks to have students apply the topic to their own lives or the world.
- The teacher will thank students for their participation and summarize the main ideas and concepts examined during the discussion.

Post-Conference:

- After the discussion, the coaches provide feedback to the participants to acknowledge their strengths and identify their weaknesses in a post-conference.
- The teacher will grade each coach based on his or her written and oral feedback to the participant.

Rules and Roles for Socratic Seminars

The Participants:

- May only participate in the discussion if they have read the selection
- Must support their opinions with evidence from the text
- May speak at any time during the seminar with respect for the other participants
- May whisper with their coaches if the teacher allows it
- May refer to other works the class has read if the teacher allows it
- May write notes to themselves during the discussion if the teacher allows it
- May ask relevant questions of other participants

The Coaches:

- Must evaluate the participant's performance during the seminar
- Must provide oral and written feedback to the participant after the seminar
- May not speak to their participants during the seminar unless the teacher allows it
- May not speak to other participants or coaches at any time

The Teacher/Leader:

- Must provide adequate "think time" for students to respond appropriately
- Can only ask questions; cannot state his or her opinions or interpretations
- Must require participants to support their opinions with evidence from the text
- Must encourage participants to agree and disagree for substantial reasons
- May record the number and quality of participant responses
- Must determine when to conclude the seminar

Management Tips for Socratic Seminars

- Allow no more than 30 minutes for the first seminar; after students have become familiar with the seminar format, 45-50 minutes may be allotted for discussion, particularly when examining more complex texts
- Select students for inner and outer circles carefully to prevent off-task behaviors
- Share rules, expectations, and grading practices with students prior to the seminar.
- Distribute an equal number of tokens or “talking chips” to all participants; require participants to use all their tokens or chips prior to the end of the discussion
- Stop discussion to interject commentary, commend participants, or end negative behavior during the first seminar; as students become familiar with the seminar format, the teacher should not need to provide any feedback
- Eliminate the outer circle when using Socratic Seminars in classes of fifteen students or less

Options for Assessing and Evaluating Student Work in Socratic Seminars

Student participation and understanding may be assessed and evaluated using the following methods:

- Rubric to assess student conduct, speaking, reasoning, listening, and/or preparation
- Checklist of positive and negative behaviors
- Student self-evaluation
- Peer evaluation

Bibliography

Ball, W., & Brewer, P. (2000). *Socratic seminars in the block*. Larchmont, NY: Eye on Education.

Copeland, M. (2005). *Socratic circles: Fostering critical and creative thinking in middle and high school*. Portland, ME: Stenhouse Publishers.

Moeller, V., & Moeller, M. (2002). *Socratic seminars and literature circles for middle and high school English*. Larchmont, NY: Eye on Education.

Polite, V., & Adams, A. (1996). Improving critical thinking through Socratic seminars. *Spotlight on student success*, No. 110.

Polite, V., & Adams, A. (1997). Critical thinking and values clarification through Socratic seminars. *Urban Education*, , 32(2), 23.

Strong, M. (1996). *The habit of thought: From Socratic seminars to Socratic practice*. Chapel Hill, NC: New View Publications.

Tredway, L. (1995). Socratic seminars: Engaging students in intellectual discourse. *Educational Leadership*, 53(1).



Historical Fiction

<p>Unit or Topic:</p> <p>Historical Fiction</p>	<p>Course/Subject: ELA</p> <p>Grade Level: Grade 7</p> <p>Time Frame: 8-10 weeks</p>
<p>Established Goals:</p> <p>RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL.7.2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p>RL.7.3: Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).</p> <p>RL.7.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama</p> <p>RL.7.6: Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</p> <p>MA.7.8.A: Interpret a literary work by analyzing how the author uses literary elements (e.g., mood, tone, point of view, personification, symbolism).</p> <p>*RL.7.9: Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> <p>RL.7.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>RI.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</p> <p>RI.7.3: Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).</p> <p>RI.7.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.</p> <p>RI.7.8: Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.</p> <p>W.7.1: Write arguments to support claims with clear reasons and relevant evidence.</p> <p>W.7.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>W.8.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p>W.8.5: With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.</p> <p>W.8.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 7 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly.</p>	

L.7.1-3: Demonstrate command of the conventions of standard English.

L.8.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Resources:

Segregation and The Great Depression

Literature Circles: (Differentiation)

Anchor text:

Roll of Thunder, Hear My Cry by Mildred D. Taylor (At Grade Level)

Extension:

Let the Circle Be Unbroken by Mildred D. Taylor (sequel to *Roll of Thunder, Hear My Cry*)(Reading at or above grade level-extension)

Below Grade Level:

Mississippi Bridge by Mildred Taylor or ***Bud, Not Buddy*** by Christopher Paul Curtis (For students reading below grade level)

Poetry (See attached documents):

“Incident” by Countee Cullen

“Equal Opportunity” by Jim Wong-Chu

“Still I Rise” by Maya Angelou

Additional Reading:

Song of the Trees by Mildred Taylor

Informational Text:

Acceptance Speech for the 1997 ALAN Award by Mildred Taylor

excerpts from Growing Up in the Great Depression by Richard Wormser-(see pdf file)

Online Resources:

http://www.pbs.org/wnet/jimcrow/stories_events_depression.html

<http://www.loc.gov/teachers/classroommaterials/primarysourcesets/civil-rights/>

<http://www.nytimes.com/library/financial/index-1929-crash.html>

<https://beyondthebubble.stanford.edu/assessments/lynching-controversy>

Instructional Resources:

http://www.readwritethink.org/files/resources/lesson_images/lesson800/Characterization.pdf

Historical Fiction Characteristics Web-see pdf file

Text Dependent Question stem aligned to CCSS (See attached)

Extension Reading (Depression Era):

Out of the Dust by Karen Hesse- poem cycle that reads as a novel
(excerpt Holt McDougal pg 504)

Additional Historical Fiction/Essential Question Related Readings and Poetry from Holt McDougal:

Young Arthur retold by Robert D. San Souci pg. 682

The People Could Fly by Virginia Hamilton pg. 498

The Scholarship Jacket pg. 226

Names/Nombres by Julia Alvarez pg 804

Orpheus and Eurydice Retold by Olivia Coolidge pg.652

Poetry:

“The Highway Man” by Alfred Noyes
“Song of Orpheus” by William Shakespeare

Drama:

Clara Barton: Battlefield Nurse by Jeannette Covert Nolan
from the War Diary of Clara Barton pg. 870

Students will understand that...

- A text’s features, structure, and characteristics facilitate the reader’s ability to make meaning of the text and its characters.
- A character’s thoughts, words, speech patterns, and actions; the narrator’s description; and the thoughts, words, and actions of other characters influence the events of a story.
- Good readers compare, infer, synthesize, and make connections to make text personally relevant and useful.
- Good writers develop and refine their ideas for thinking, learning, and communicating
- Authors use a text as a vehicle to inform readers of life lessons
- A writer selects a form based on audience and purpose.
- Oral discussion helps to build connections to others and create opportunities for learning.
- Literature addresses universal themes of human existence and conflict.
- History is “story” and who tells the story and how it is structured affects how it is understood.

Essential Questions to Guide Learning & Inquiry

What can a reader learn from **authentic** historical fiction?

What makes characters in **historical fiction** believable?

What are the dangers of indifference? What is the result of prejudice?

How can challenges in life build faith in humanity?

What is the role and responsibility of the individual in society?

What impact will you have on the world?

Students will know...

- K1. The characteristics of historical fiction
- K2. How reading across historical fiction and non-fiction texts help us understand what we read
- K3. How to determine the central theme of a text
- K4. Characterization-the process by which the writer reveals the personality of the character
- K5. New vocabulary encountered in a text

Students will be able to ...

Cite explicit and inferential textual evidence to support conclusions in discussion and in writing.

Read closely first with support and then independently for a specific purpose related to the task.

Identify the special features of historical fiction that do not necessarily appear in regular fiction.

Determine a theme of a text and analyze its development.

	<p>Discuss and write about plot and characters-how characters change in response to events in the story and how the characters influence the events.</p> <p>Take notes and write, using quotes and paraphrasing, avoiding plagiarism and providing bibliographic information.</p> <p>Speak coherently and effectively present information to a large group</p> <hr/> <p>Historical Fiction related learning targets: Students will:</p> <ul style="list-style-type: none"> • Describe and recognize positive and negative types of human behavior. • Demonstrate an understanding that behavior reflects the choices and decisions that each person makes. • Analyze and evaluate the influence of peer pressure on our choices and decisions. • Demonstrate an understanding of the influence that group dynamics such as mob hysteria have on individual choices and actions. • Analyze the reasons individuals and groups act in ways that are hurtful and destructive to others • Demonstrate an understanding of the importance of moral responsibility in making choices
--	---

Assessment Evidence

<p>Performance Tasks</p> <ul style="list-style-type: none"> • Task 1: Chose one of the following for Task 1: <ul style="list-style-type: none"> ➤ How authentic is Mildred Taylor’s depiction of African American life in the South during the 1930s in the historical novel <i>Roll of the Thunder, Hear My Cry</i>? Be sure to include details from the text and your knowledge of the historical time period to support your answer. ➤ Write a literature response to the following prompt. Be sure to include textual evidence in your response. <i>Select one actual historical event that occurred during the time period of Roll of Thunder, Hear My Cry. Explain</i> 	<p>Other Assessment Evidence</p> <ul style="list-style-type: none"> • Students’ contributions and demonstration of understanding during discussions. • Written responses to text-dependent questions. • Optional quizzes for vocabulary or comprehension. • On-going journal writing: <ul style="list-style-type: none"> ➤ As students read <i>Roll of Thunder, Hear My Cry</i>, they keep a journal of each major event throughout the text, noting the character’s reactions to each event as well as the page number where each event is found. The journal can be divided into three columns (Event, Character’s Reaction, Page Number.) ➤ Entries may be written on a daily basis in class or at home, after each lesson,
---	--

<p><i>how Taylor incorporates real-life events in the novel.</i></p> <ul style="list-style-type: none"> • Task 2: RAFT- Students will take on the role of a character from <i>Roll of Thunder, Hear My Cry</i> and complete a writing assignment to task and audience. (Ex: Role: Mrs. Logan, Audience: neighbors, Format: persuasive letter, Topic: boycott of the Wallace Store) • Task 3: Throughout this unit, you have read, heard, viewed, and researched situations where individuals have had to overcome societal challenges beyond their control. Reflect on the methods that these individuals used to find the strength within to overcome these challenges. Write a claim about the way individuals handle societal challenges beyond their control. Support the claim with clear reasons and relevant evidence from the unit's readings. 	<p>or at any time the teacher and/or student feels appropriate. Journals may be used as a means of assessment.</p> <ul style="list-style-type: none"> ➤ Suggestions for journal entries: <ul style="list-style-type: none"> Personal reactions— <ul style="list-style-type: none"> • I did not know that... • I couldn't believe that... • If I were _____, I think I... • If I were _____, I wish I... • This incident reminds me of a time when... of a book in which... of an experience that... • When I read _____, I... • I think that... • This person, _____, is similar to _____ because... • This event is _____, is similar to because... • Response to a quotation
<p>Key Criteria for Performance Assessment</p> <ul style="list-style-type: none"> • Written answers should include evidence from the text to support student answers. • District and state writing rubrics should be used to assess the learning. (Ex: PARCC writing rubric for literary analysis and research simulation) 	<p>Key Criteria for Other Assessments</p> <ul style="list-style-type: none"> • Logical and comprehensible idea development • Textual evidence from the text used appropriately and accurately • Use of standard English conventions in writing and speaking
<p>Possible Accommodations – Performance task</p> <p>Scaffold learning tasks for struggling students by dividing parts of the assessment into smaller work tasks.</p> <p>Provide graphic organizers to assist with writing tasks and student checklists to self-monitor.</p>	<p>Possible Accommodations – other assessments</p> <p>Provide audio and visual access to support text comprehension for struggling learners.</p> <p>Provide an outline or summary of the text.</p> <p>Differentiate close reading by reducing the number of paragraphs and practicing ongoing assessment of student progress to inform decisions about the students that need additional support.</p> <p>Provide direct instruction of vocabulary: <ul style="list-style-type: none"> • Provide a description, explanation, or </p>

example of the new term.

- Ask students to restate the description, explanation, or example in their own words.
- Ask students to construct a picture, pictograph, or symbolic representation of the term.
- Engage students periodically in activities that help them add to their knowledge of the terms through students discourse and written work.
- Periodically ask students to discuss the terms with one another.

Learning Plan

Summary of Key Learning Events and Instruction

In general:

- Close reading (supported and then independent) with text-dependent questions to use with individuals and groups
- Discussion in various modes (turn and talk, small group, think/pair/share, whole group, jigsaw)
- Text-Dependent Questions
- Direct instruction in key vocabulary
- Direct instruction in writing-(literary analysis, research, and narrative)

Lesson 1 &2: Introducing Historical Fiction:

- Historical Fiction blends details from a specific time period with fictional elements to tell a compelling story. When the author depicts these historical details accurately, the story seems **authentic**. To fully understand the historical context of a novel or reading, you will need to develop some knowledge about the social, political, and/or economic conditions in which the novel is based. Teachers should guide students in acquiring this knowledge through research in order to prepare for reading *Roll of Thunder, Hear My Cry* and answering essential questions.
- Teachers should review with students the characteristics of historical fiction (**See attached web**)
- Exploration of **Essential Questions** (The unit should be “bookended” by an essential question exploration session, meaning that you begin exploring the essential questions and end the unit by looking at them again and reexamine them as a class and in collaborative groups. Throughout the unit, teachers should refer back to essential questions and encourage students to consider them throughout the unit.)
Students can examine questions through collaborative groups, think-pair-share activities, journal writing or other such collaborative activities that help students engage in academic discourse

Context: The novel *Roll of Thunder, Hear My Cry* by Mildred Taylor is a work of historical fiction about an African American family living in rural Mississippi in 1933, at the height of the **Great Depression**. In this story, the Logan family experiences **racism** and **injustice** as they pursue their dream of owning and farming their own land.

At a time when memories of slavery lingered in the South, owning land represented independence for African Americans. Following the Civil War and Reconstruction, the Civil Rights Act of 1866 and the 13th, 14th, and 15th Amendments to the Constitution were

enacted. These laws gave former slaves the rights of full citizenship: they could vote, participate in the political process, own land, seek their own employment, and use public accommodations. However, new laws and social practices designed to suppress these rights were soon put in place. **Legalized racial segregation and discrimination** continued in the South until after the Civil Rights Movement began in the 1950's.

To fully understand the historical context for *Roll of Thunder, Hear My Cry*, you will need to develop some knowledge about the social, political, and economic conditions which affected African Americans in the South during the 1930's. You and your classmates will gather facts about these conditions through research in order to prepare for reading the novel and answering the essential questions.

Lesson 3 & 4: Build background knowledge through informational text: Lessons develop students' knowledge of key vocabulary and background information. (See context above)

- A **jigsaw** activity may work best to expose students to **multiple informational sources** in a shorter period of time. Text dependent questions should guide students in comprehending knowledge. Topics should include, but are not limited to: (Great Depression, Sharecropping, Jim Crow Laws, Ku Klux Klan, Lynching, Plessy vs. Ferguson/"Separate but Equal", Blues and Jazz music. etc.) After conducting some individual research on a topic, students should collaborate with other students who researched the same topic to organize research findings and create a presentation to share with all classmates.
- PBS has an abundance of information on the topic that is appropriate to task and written in kid friendly language.
(http://www.pbs.org/wnet/jimcrow/stories_events_depression.html)
- In addition, the analysis and use of visuals and music will help to engage students in the historical context of the time period. The following link contains powerful images with a teacher's guide.
(<http://www.loc.gov/teachers/classroommaterials/primarysourcesets/civil-rights/>)
- The acceptance speech (see below) my Mildred Taylor will help to introduce the students to the author's purpose and the context for writing the novel.

Lesson 5-16(Estimated Time): Reading of *Roll of Thunder, Hear My Cry*: While reading the novel, lessons develop students' knowledge of the **elements of theme, characterization, and characteristics of historical fiction**. Close reading strategies, text dependent questions, discussions, and writing prompts should anchor the learning. (See attached examples of instructional questions and vocabulary) In addition, analysis of informational pieces will continue to develop students' knowledge and connect historical fact to the fictional story and essential questions. (**Complete performance tasks 1-3**)

- Have students analyze characters by using the mnemonic device of **STEAL-Speech Thoughts Effects on others Actions Looks-See** link below for a graphic organizer on **STEAL**

(http://www.readwritethink.org/files/resources/lesson_images/lesson800/Characterization.pdf)

- Ongoing use of Literature Circles should be used to read and respond to the novel. (See overview of Literature Circles below)
- Ongoing analysis of connected **poetry** should continue throughout the reading of the novel. (**see connecting questions for discussion below**)
- **Synthesizing Information:** Additional informational reading will help students connect to the historical context. Students can use two column notes and graphic organizers to help gather and synthesize relevant information and complete text analysis questions. (**Performance Task 1**)

Ongoing during Unit: Literature Circles based novels and related readings (See below for general information on Literature Circles): Students will take part in literature circles based on their reading level and novel. Discussions and writing assignments should focus on characterization, theme and link to the essential questions.

Literature Circles: (a great site to get more familiar with literature circles: <http://litcircles.org/Structure/struct6.html>)

- Prior to beginning the literature circles, a short story could be read by the class and then volunteers can perform a “fishbowl” in order to model how students might perform literary discussions in their groups. Students who are not modeling observe and take notes based on criteria for success in lit circles.
- Form groups (if possible by the teacher) of no more than 4-5 students each
- Students can have a choice of novel, but all novels must be tied to a similar theme; **you may choose to have everyone read the same book to get more familiar with literature circle strategies.**
- Let students know that they will have specific roles to participate in their groups:
 - **Connector** (Makes connections to life/society, history, other stories the class or connector has read)
 - **Questioner** (Questions before, during and after reading each assigned section. These should be open questions to drive discussion deeper. Have students use the QMatrix to aid in question generation. Once circles convene, students will answer questions and the Questioner will write down new questions generated as a result of the discussion)
 - **Visualizer** (Draw visualization or a mind map of an important part of the reading selection. (E.g. a character, an exciting part, a surprise, a prediction of what will happen next...) Visualizers should include as many of the senses as they can (e.g. what you can see, hear, smell, feel, taste) in the drawing. Visualizers may label things with words to make the visualization more complete. Under the drawing, the Visualizer needs to write a paragraph about the visualization including the reason for the choice of the visualization. When the visualizer meets with his or her group, he or she shouldn't tell them what the drawing is about – let them guess! Once everyone has had a turn, the visualizer can tell them all about it including the reason for his or her choice. The visualizer should also note language that is particularly visual and create a two column notes organizer to document the language.)
 - **Summarizer** (Summary of the reading selection, including any major points or events that occur during the reading selection. Draw a map, top-down web or plot diagram outlining the major events, settings and characters that have occurred during the reading selection.
 - **Comprehension Monitor** (Write down words that were difficult to understand, and the strategies used to help understand it. The Comprehension Monitor will write down new understandings of words and compile all of this information within a two column notes organizer. After discussing with the group, the Monitor will write down new understandings of these words as a result of the discussion.
 - **Synthesizer** (Think about what the author is trying to say with this piece of literature. Consider themes that the author is trying to get across through the reading. Create a two column notes organizer to write down possible themes for the book/story. Write down any new thoughts you have after reading the assigned section about the stories lesson, theme or central idea.
- Students can take turns with different roles
- Assign reading sections for each week; in addition to taking care of the responsibilities of their roles, they should keep journals to summarize and react to the reading

- When students have finished the reading they may share their work related to their role within the literature circle. If students finish at different rates, your fast finishers should work on anchoring activities while waiting for the rest of their circle to complete. They may also review their notes to be ready for discussion.
- Use accountable talk expectations to encourage all members to participate appropriately

It is uncertain how long students will take to get through the literature circle process, but the entire process can take a few weeks (or more) to complete a novel.

- As needed provide mini-lessons to teach/reteach reading strategies such as using context clues, figurative language, layers of meaning, etc.
- Throughout the process, remind students to refer back to essential questions to help them in their discussions.
- Actively supervise all literature circles in order to monitor discussions, provide scaffolding, and assess for understanding
- Students should self-assess their work as well as their ability to use accountable talk expectations

Assessments: **Complete Performance Tasks 1-3**

Formative-products of literature circles, such as graphic organizers and notes from discussions, journal entries of daily reading prior to entering literature circles, and text dependent questions

Summative – teachers may choose to have students write about how the essential questions are reflected within the choice of book. Teachers may also choose to have students create a presentation. A combination of both is also possible. There are a variety of ways to assess, but the focus should be on text dependent questions that are anchored to the standards and the essential questions

Lesson 17:

- Reexamine **essential questions** through discussions and journal writes.
- **Revise and edit** performance tasks 1-3.

Lesson 18-20: Extension: Read additional short stories and poetry related to the essential questions and historical fiction. (**See suggested readings from Holt McDougal**)

Examples CCSS and Text-Dependent Questions for *Roll of Thunder, Hear My Cry*:

What is the significance of Mr. Morrison's presence on the Logan property? Support your answer with evidence from the text. (RL.1)

What is the theme of *Roll of Thunder, Hear My Cry*? Provide evidence from the text and discuss how it supports your answer. (RL.2)

How does the relationship between Stacy and TJ change from the beginning to the end of the novel? (RL.3)

What is the turning point that causes the shift in Stacey and TJ's relationship? (RL.3)

In Chapter 9, TJ brings R.W. and Melvin to the church revival which incites a negative reaction from the congregation. How does this scene contribute to TJ's predicament at the conclusion of the novel? (RL. 5)

Why does the author choose to tell the story from Cassie's perspective? (RL. 6)

How do the events in the novel impact Cassie's character? Which events are most significant in shaping her character? Use evidence from the text to support your answer. (RL.3)

Example Vocabulary from *Roll of Thunder, Hear My Cry*:

*Teachers are encouraged to teach vocabulary within the context of the novel, and use front loading of vocabulary sparingly.

Chapter 1: meticulously, intriguing, sharecropping, mortgage, emaciated, amiably, timid, indignation

Chapter 3: resiliency, embittered

Chapter 4: listlessly

Chapter 5: prevailed, mercantile

Chapter 7: interminable, malevolently, sullenly

Chapter 8: jovial, expending, bewildered

Chapter 9: despairingly

Chapter 10: despondently

Chapter 11: affirmation

Chapter 12: menacingly, billowed, solemnly, acrid, remnants, grim

Incident

by Countee Cullen

Once riding in old Baltimore,
Heart-filled, head-filled with glee,
I saw a Baltimorean
Keep looking straight at me.

Now I was eight and very small,
And he was no whit bigger,
And so I smiled, but he poked out
His tongue, and called me, "Nigger."

I saw the whole of Baltimore
From May until December;
Of all the things that happened there
That's all that I remember.

Questions for Discussion:

What is the impact of the word "nigger" on the speaker's experience in Baltimore?

How does the tone of the poem change once the word "nigger" is used?

Equal Opportunity

by Jim Wong-Chu

At one time, Chinese immigrants to both Canada and the United States were discriminated against. However, the struggle for equality can take curious turns.

in early canada
when railways were highways

each stop brought new opportunities

there was a rule

the chinese could only ride
the last two cars
of the trains

that is

until a train derailed
killing all those
in front

(the chinese erected an altar and thanked buddha)

a new rule was made

the chinese must ride
the front two cars
of the trains

that is

until another accident
claimed everyone
in the back

(the chinese erected an altar and thanked buddha)

after much debate
common sense prevailed

the chinese are now allowed
to sit anywhere
on any train

Questions for Discussion:

How are the experiences of Chinese immigrants in Wong Chu's poem similar to the experiences of African-Americans during the time of Jim Crow laws?

"Equal Opportunity" and *Roll of Thunder, Hear My Cry* deal with the issue of discrimination; how is the issue similar and different in both texts? How does each author address the issue of racism? Cite evidence to support your answer

What significance of the conventions throughout "Equal Opportunity" (all lower-case letters, lower-cased proper nouns)?

Still I Rise

Maya Angelou, 1928 - 2014

You may write me down in history

With your bitter, twisted lies,

You may trod me in the very dirt

But still, like dust, I'll rise.

Does my sassiness upset you?

Why are you beset with gloom?

'Cause I walk like I've got oil wells

Pumping in my living room.

Just like moons and like suns,

With the certainty of tides,

Just like hopes springing high,

Still I'll rise.

Did you want to see me broken?

Bowed head and lowered eyes?

Shoulders falling down like teardrops,

Weakened by my soulful cries?

Does my haughtiness offend you?

Don't you take it awful hard

'Cause I laugh like I've got gold mines

Diggin' in my own backyard.

You may shoot me with your words,

You may cut me with your eyes,

You may kill me with your hatefulness,

But still, like air, I'll rise.

Does my sexiness upset you?

Does it come as a surprise

That I dance like I've got diamonds

At the meeting of my thighs?

Out of the huts of history's shame

I rise

Up from a past that's rooted in pain

I rise

I'm a black ocean, leaping and wide,

Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear

I rise

Into a daybreak that's wondrously clear

I rise

Bringing the gifts that my ancestors gave,

I am the dream and the hope of the slave.

I rise

I rise

I rise.

Acceptance Speech for the 1997 Alan Award

Mildred D. Taylor

Many years ago when I first started writing the stories told by my family about our family history and about neighbors and friends and the community in which my family lived, I envisioned presenting an aspect of American history which during my own childhood was not presented in the history books. I envisioned presenting a family united in love and self-respect, and parents, strong and sensitive, attempting to guide their children successfully without harming their spirits, through the hazardous maze of living in a discriminatory society. I wanted readers to know this family, based upon my own, and I wanted them to feel akin to them and to walk in their shoes. The presentation at the National Council of Teachers of English Convention of the 1997 ALAN Award signifies to me that perhaps I have achieved some of these goals I set so long ago, and I sincerely thank you for this great recognition.

Writing the books based upon stories told by my family has been a long journey from my childhood to receiving the ALAN Award, but I have always tried to stay on course. From *Song of the Trees* to *The Well* I have attempted to present a true picture of life in America as older members of my family remember it, and as I remember it in the days before the civil rights movement. In all of the books I have recounted not only the joy of growing up in a large and supportive family, but my own feelings of being faced with segregation and bigotry. Writing these feelings was never easy, but when my first books were published, those feelings and the history I presented were understood. Yes, people would say. We remember how it was.

Today, however, younger generations have no experience of that time when signs over restrooms doors, signs over water fountains, in restaurant windows and hotels said: WHITE ONLY, COLORED NOT ALLOWED. Today's generation of children, as well as many of their parents and teachers, have not had to endure such indignities or even worse aspects of racism that once pervaded America, and I am grateful for that. But, unfortunately, as we all know racism still exists and is growing.

In the writing of my books I have tried to present not only a history of my family, but the effects of racism, not only to the victims of racism but also to the racists themselves. I have recounted events that were painful to write and painful to be read, but I had hoped they brought more understanding. Now, however, there are those who think that perhaps my recounting are too painful, and there are those who seek to remove books such as mine from school reading lists. There are some who say the books should be removed because the "N" word is used. There are some who say such events as described in my books and books by others did not happen. There are those who do not want to remember the past or who do not want their children to know the past and who would whitewash history, and these sentiments are not only from whites.

In Texas recently a Hispanic father went to the school board and asked that *The Well* be removed from school reading lists because the "N" word was used. In Orange County, California a black mother objected to her son reading *Roll of Thunder, Hear My Cry* in a class where he was the only African-American, and the school's solution to her objection

was to seat her son in the hall while the book was being read. In a Northern state, a black church questioned a book like *Roll of Thunder* being presented in the schools to its children.

I am hurt that any child would ever be hurt by my words. As a parent I understand not wanting a child to hear painful words, but as a parent I do not understand not wanting a child to learn about a history that is part of America, a history about a family representing millions of families that are strong and loving and who remain united and strong, despite the obstacles they face.

In the writing of my most recent work, titled *The Land*, I have found myself hesitating about using words that would have been spoken in the late 1800s because of my concern about our "politically correct" society. But just as I have had to be honest with myself in the telling of all my stories, I realize I must be true to the feelings of the people about whom I write and true to the stories told. My stories might not be "politically correct," so there will be those who will be offended, but as we all know, racism is offensive.

It is not polite, and it is full of pain.

It is through you and through your great efforts that, if my books or books like mine are presented in the classroom, the children will be prepared for what they read. Before reading any of my books to my own eight-year-old, I talk to her about what life was like when I was a child and when her grandparents and great-grandparents were children; and we continue to talk as the story unfolds. I want only the best for my child in her learning of the past and of her heritage, just as we all want the best for all the children. I thank you for recognizing my books as a contribution to children. I shall always treasure your faith in my work, and shall always treasure the 1997 ALAN Award.

Mildred Taylor is the author of many award winning novels for young readers including the Newbery Award winning Roll of Thunder, Hear My Cry, The Road to Memphis, Let the Circle Be Unbroken, and her latest The Friendship. She was the recipient of the 1997 ALAN Award.

Discussion Questions:

How have Taylor's experiences informed her novels? Cite evidence from the speech.

What arguments does Taylor make as it relates to the shunning of some of her books in school settings?

from **Growing Up in the Great Depression**

by Richard Wormser

The Logan children were affected by the Depression both at school and at home. The following excerpts explore the changes that took place at that time for African Americans and for school-age children throughout the United States.

Blacks in the Depression

An elderly black man recalls growing up in the depression.

The Negro was born in depression so the Great American Depression didn't mean much to him. The best he could be was a porter or a shoe shine boy. It only became official when it happened to the white man.

For black people in America during the 1930s, economic depression was a fact of life. Unemployment was always high in the black community; economic opportunities were always limited. The discrimination against black people was profound and widespread throughout the United States. Few stores and factories would hire black workers. Few unions would accept them as members. The few companies that hired blacks usually employed them in the most menial jobs. In the southern states, blacks were segregated from

whites. They attended separate schools, sat in separate sections on buses and in movie theaters, used separate drinking fountains and separate rest rooms in public places, and worshipped in separate churches. Black people were not allowed to vote or serve on juries, or to become peace officers, judges, or government officials. Lynchings were so common in the South that newspapers didn't even bother to report many of them. Black people were denied their rights by the courts and by both federal and state legislatures. In the North, although segregation was not official, there were unwritten laws that prevented blacks from entering many private and public places. Still, there was more freedom of movement for black people in the North and they were not subjected to the vicious oppression as in the South. They could vote and attend schools and ride on buses and sit where they wanted. Yet, the prejudice against them was as deep as it was in the South. Race riots, when they occurred, occurred in the North.

As bad as things were before the depression, the crash only made things worse. From the end of the Civil War until 1929, there were many jobs that white Americans considered unsuitable for themselves. This racist attitude resulted in the employment of large numbers of black people as janitors, barbers, elevator operators, street cleaners, garbage collectors, waiters and hotel employees, porters on trains, maids, cooks, laborers, and shoe shine men. On occasion, black workers found jobs as cowboys or railroad firemen, or worked in a few industrial plants such as slaughterhouses and steel mills. A privileged few were able to make a living as entertainers. When the depression came, suddenly these jobs were eagerly sought after by unemployed whites who would grab any job they could get. Not only did they compete with

blacks for the same jobs, but many times they completely shut them out. In some places whites would beat or kill any black person who tried to keep his job. The worse the depression became, the more whites demanded those jobs that had traditionally belonged to blacks. In 1930, the year after the crash, unemployment among black workers was 15.7 percent compared to 9 percent for whites. In 1931, 35 percent of blacks were unemployed and 24 percent of whites. The following year 56 percent of the black community was out of work compared to 39 percent of the white.

Anna Arnold Hedgemen describes what Harlem was like when she was growing up in her autobiography, *The Trumpet Sounds*:

The crashing drop of wages drove Negroes back to the already crowded hovels east of Lenox Avenue. In many blocks, one toilet served a floor of four apartments. Most of the apartments had no private bathrooms or even the luxury of a public bath. All of these tenements were filthy and vermin ridden.

Many families had been reduced to living below street level. Packed in damp, rat-ridden dungeons, they existed in squalor not too different from Arkansas sharecroppers. . . . There were only slits for a window and a tin can for a toilet. . . . Compared to the 20 to 25 percent of their income white families paid for rent, Negro tenants paid 40 to 45 percent. More than half the Negro families were forced to take in lodgers. Frequently all members of a family slept together in one room. Envied was the family who had a night worker as a lodger for he would occupy a bed for the day that would be rented out at night. If a family had a bathtub,

it too would be covered with boards and rented out [as a bed].

. . . a large mass of Negroes were faced with the realities of starvation and turned to public relief . . . (but) the Home Relief Bureau only allowed eight cents a day for food. Meanwhile men, women and children combed the streets and searched garbage cans for food, foraging with dogs and cats. . . .

Richard Wright, in his autobiographical novel, *Black Boy*, writes about what it was like for a black youth growing up in the depression years to have a job a white man felt did not belong to a black man. Wright took a job as a janitor in an optical company in order to learn how to make eyeglasses and earn a decent living. One day, he asked two white employees named Reynolds and Pease, who seemed friendly, to teach him the trade.

“What are you trying to do, get smart, nigger?” Reynolds asked me.

“No sir,” I said.

I was baffled. Perhaps he just did not want to help me. I went to Pease to remind him that the boss said that I was to be given a chance to learn the trade.

“Nigger, you think you’re white, don’t you?”

“No sir.”

“You’re acting mighty like it.”

“I’m only doing what the boss told me to do,” I said.

Pease shook his fist in my face. “This is a *white* man’s work around here,” he said.

Eventually Richard Wright was forced to quit. When threats failed to make a black man quit a

job, violence was used. As one reporter noted, in the South “dead men not only tell no tales, they create vacancies.” Frank Kincaid, a black fireman, was working on a train one night when suddenly a shotgun roared out and a load of buckshot caught him in the head and killed him. A few seconds later, his body was dumped on the side of the tracks and a white man took his place and the train pulled out. By 1933, seven black railroad men had been murdered and seven others wounded.

Lynchings and lynch trials of blacks on phony charges also increased in the South during the depression, and being young was no protection. In 1931, seventeen-year-old Clarence Norris and two friends jumped aboard a freight train in Georgia headed for Birmingham, Alabama, and possible work. They were children of black sharecroppers who lived in poverty and for whom the depression was especially hard. A group of white teenagers was also on the train and tried to force the black youths off. A fight broke out and the black teenagers managed to throw the whites off the train. Angry at being humiliated, the whites, none of whom was seriously injured, notified the local sheriff, who telegraphed ahead to stop the train and arrest the black youths. At a little town called Paint Rock, the sheriff, his deputies, and a number of armed white men stopped the train and arbitrarily arrested nine of the twenty black youths aboard. Most of them did not know one another. There were still several whites on the train as well. To everyone’s surprise, two of them turned out to be young white women dressed as boys. Clarence Norris recalled what happened that day:

When we reached this little old town of Paint Rock, Alabama, there was a bunch of white

men with rifles and shotguns waiting for us. They took us off the train and some of them was saying, “Let’s lynch these ‘niggers.’ Let’s take them to a tree and hang them.” And there was two men with uniforms and buttons. I don’t know if they was policemen or firemen or what, but they had these brass buttons and they said, “No. Let’s take them to jail.” And we never did see no white women. The next day, they brought these two white women to the jail—Victoria Price and Ruby Bates. They lined us up and the sheriff says to Victoria, “Which ones had you?” And she pointed out four of us. “This one and that one, that one and that one.” Then they asked Ruby Bates. But she don’t say nothing. Then the sheriff says, “No need to ask her. The others must have had her.” And that’s how a rape charge was framed against us. I never will forget it. That’s the way it happened.

The nine youths—collectively known as “the Scottsboro Boys,” named for the town in which they were tried—were convicted of rape and sentenced to death. Seven of the nine were teenagers. The death sentence was imposed despite the fact that one of the so-called victims eventually denied she was raped. In addition, there was no physical evidence that the women had been attacked. Even though the Supreme Court overturned the death convictions, Clarence Norris remained in jail almost twenty years before he finally escaped from an Alabama prison. In 1980, he was pardoned by the state of Alabama.

By the middle of the depression it was estimated that over half the black work force in southern cities was unemployed. In the rural areas, where most of the black population worked on farms, black

sharecroppers earned \$275 a year compared to \$417 for white sharecroppers. Laborers earned an average of \$175 a year compared to \$232 for whites. Black farmers depended upon cotton, and during the depression, prices fell so low that only a very few were able to make enough money to provide for their families. Many went broke or deeper in debt. Even when a young black person was given a job, he was at the mercy of the whites for whom he worked. Henry Winston, who grew up in Mississippi, remembered working as a caddie at a golf course when he was ten years old.

There was this one man who used to play every day and we all hated to caddie for him. He had this cruel habit of taking a golf ball in his hand and cracking it against the head of whoever was caddying for him. Then he would laugh and say, "I want to see which is harder, a golf ball or a nigger's head." To show there was no hard feelings on his part, he would give me a dime—as if money would make the pain go away. I wanted to throw the money in his face, but my family needed the dime—and I needed the job.

The only thing that enabled many black families to survive was public assistance, and even there they faced bigotry. Before the depression, there was very little relief available to anyone. There were no federal programs and the states had limited funds for public assistance. In the South not only did fewer black people than whites receive government help, but the amount of assistance they received was almost one-third less. In Atlanta, Georgia, the average white relief check was \$32.66, while blacks received an

average of \$19.29. The argument given was that "blacks need less than whites. . . ."

Education and Other Dreams

In the 1930s, most Americans believed that to get ahead in life you needed an education. School was the door through which millions of immigrants passed to become Americans. Parents who could neither read nor write themselves insisted that their children get an education so that they could better themselves. Children from comfortable or well-to-do homes were urged to go to college to improve their chances for success.

Just before the depression, almost 10 million children were in school throughout America. After the crash, the number dropped dramatically. By 1930, 3 million children between the ages of six and seventeen had dropped out. Georgia closed 1,318 schools with an enrollment of 170,790 children. In West Virginia 1,000 schools closed their doors. Arkansas's 300 schools averaged only sixty days a year of classes. Throughout the South, schools for black children either closed or cut back. White children went to school five months of the year while black children attended school an average of three months. In parts of Oklahoma, children went to school three days a week or less. At one point, five out of six schools in Alabama were shut down.

Not only were schools shutting down, those that stayed open often had no money to maintain the buildings and pay the teachers. New buildings were out of the question. If a window was broken and a teacher needed new textbooks, the window would stay broken and the students would do without

who wrote of her plight to Mrs. Roosevelt, the president's wife, and asked for help.

I was a freshman at the Painesville High School but had to quit going on account of the depression. The school was about seven miles away. When I was going I had to get up about 5:30 every morning. . . . My parents worked hard to keep me in school but since we lived on a farm and could sell nothing, I had to quit school.

Sometimes the school was too far away to walk and students could not afford the bus fare, even when it was inexpensive. A fourteen-year old Illinois girl wrote:

I want to enter high school but I find it very hard. . . . The school is about six miles away. The bus fare is not free but seventy-five cents a week besides books. If my bus fare were paid I could easily go. . . . You are my only hope. My father is gone for five years and we don't know where.

Many teenagers were ashamed to go to school because they lacked clothes. Farm children sometimes wore clothes that their mothers made out of burlap bags that once contained grain. Two brothers went to school on alternate days because they only had one pair of shoes between them. A sixteen-year-old Michigan girl wrote Mrs. Roosevelt:

I am a high school girl and I must quit school because I am not dressed as other girls are. My clothes are all so shabby from my dress to my

shoes. Mrs. Roosevelt, would you kindly look among your things and see if there isn't something you can send me. Please don't let my parents find out that I wrote you asking you for help. I am decent and respectable and you know how some people are. They would laugh at me if they knew I wrote and asked you for old dresses. . . .

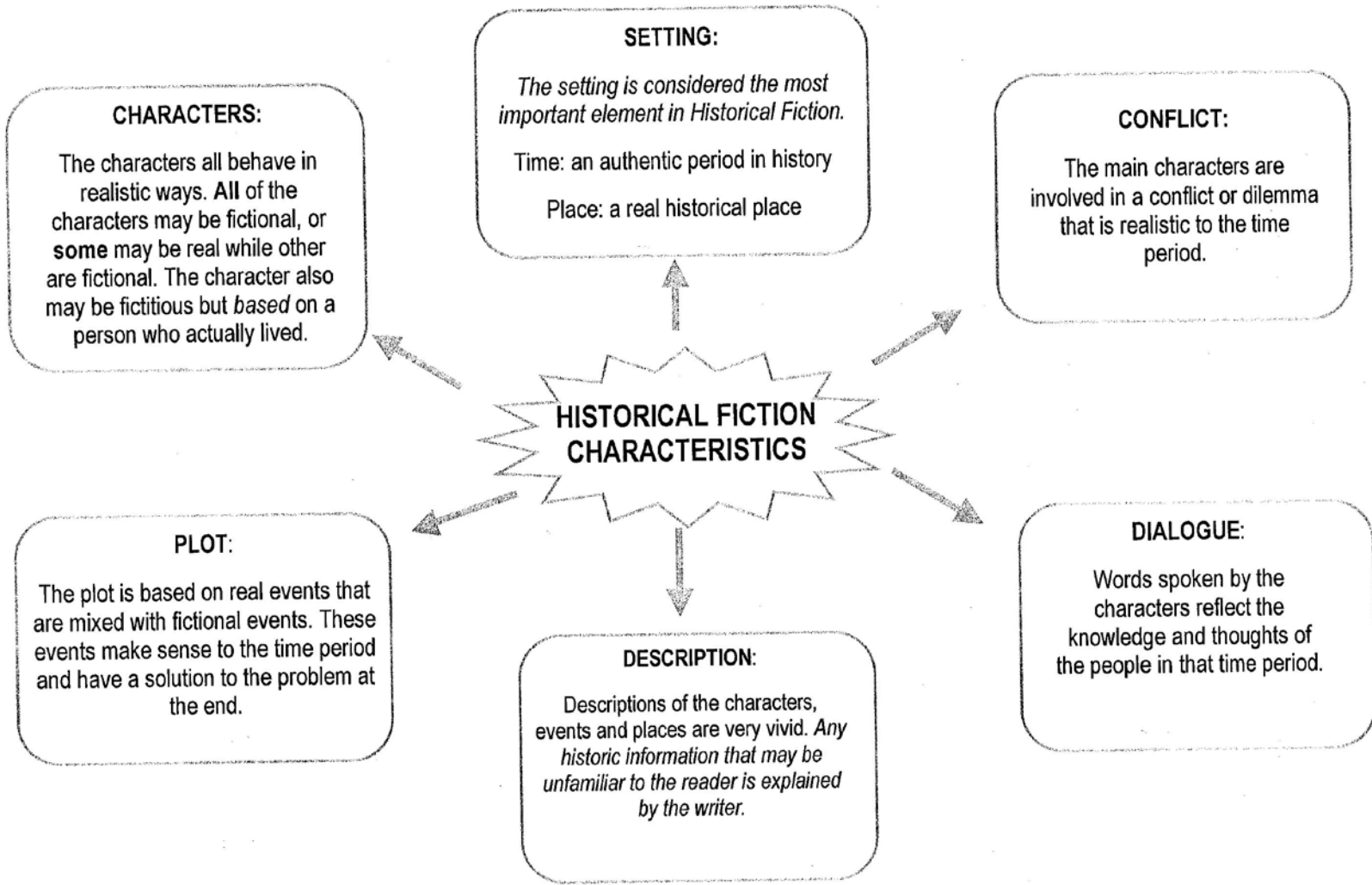
Many children's education suffered because they could not afford to buy books or supplies they needed for school. One fourteen-year-old boy pleaded for a donation of books because "I love to learn." A young New Mexican girl asked for a typewriter: "I just love to study and all my wishes are to be a stenographer but my parents are very poor. . . ." A Minnesota farm girl wrote:

I have done a boy's work ever since I was five years old. This week I have been breaking land with a sulky plow and three mules. Is there some way I can hear music and talks and news outside my very small world? I have so little pleasures and pastimes. We are just poor renters on a farm and there is no money for a radio or the books I like to read.

Name: _____ Date: _____ Period: _____
Historical Fiction



Books or stories in the historical fiction genre blend actual historical facts with fiction. The chart below describes the characteristics of the historical fiction genre.



TEXT DEPENDENT QUESTIONS

Text Dependent Questions are a critical element in the Common Core State Standards. They require students to dig deeply into the text to answer them. In fact, a text dependent question cannot be answered without using the text; background knowledge and prior experiences should not be included or considered.

To craft effective text dependent questions, you must read and understand the text thoroughly. As you plan a lesson, begin with the end in mind: what do you want students to be able to know and do as a result of the lesson? This may be a written or oral response.

Close Reading Routine

Ask text dependent questions as part of a close reading routine. After an initial reading, encourage students to go back to the text to find details in the text to support their answers. Reread the text several times over several days:

- **First Read**—focus on most important elements of a text (*Key Ideas and Details*)
- **Second Read**—focus on how the text works (*Craft and Structure*)
- **Third Read**—focus on what the text means to the reader and how it connects to other experiences (*Integration of Knowledge and Ideas*)

Quote Accurately

Standard 1 requires students to be able quote accurately and appropriately. That is, they have to select the right information to support their answer. In addition, students should be able to use proper punctuation to quote an original text.

Question Stems

The question stems on the following pages are samples of the types of questions that require students to revisit and use information in a text. There

are sample questions for each CCSS Standard, sorted by category (Key Ideas and Details, Craft and Structure, Integration of Knowledge and Ideas). Standard 10 focuses on the depth and breadth of the texts that students read and is addressed continuously in reading instruction.

Revisiting the Text

Effective Text Dependent Questions require students to go back to the text in order to answer them. Add a cue to direct students back to the text to the end of your Text Dependent Question. Questions like “You just read about dog. Tell about a time you played with a dog.”

Try one of these cues after a Text Dependent Question:

- Remember to use textual evidence to support your ideas.
- Remember to use words and phrases from the text to prove your answer.
- Be sure to include specific evidence from the text to support your ideas.
- Be sure to include specific words and phrases from the text to support your opinion.
- Use specific words or details from the text or illustrations to support your ideas.
- Inferences should be supported by text.
- What in the text helped you to know?
- What words and phrases did the author use that led you to your answer?

TEXT-DEPENDENT QUESTIONS

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

- What are the key ideas in this text/story?
- What can you infer from the title, headings, and anecdotes in this book?
- Who was the most important character in the story? What makes
- Who, what, where, when, how questions
- What key details help support the main idea of _____?
- What key details and/or examples support the main idea of _____?
- What have you learned from this [text]?

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

- Retell the story.
- What is the story or article beginning to be about?
- What is the theme of the story?
- What message was the author trying to share?
- What could the main character have learned that I could also learn?
-
- What was a moral or lesson in the story?
- Summarize the text.
- Retell the (fables, folk tales from diverse cultures).
- What is the main idea of this text?
- What are the 2 or more main ideas in this text?
- What key supporting details did the author cite?

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

- Identify characters, setting, major events,
- Explain key details that support the author's message.
- Compare and contrast (characters, setting, events, etc.).
- Explain how _____ and _____ interact in this story.
- Describe how (name of character) respond to (major event and/or challenge).
- Explain how (name of character) changed in the story.
- Why does _____ think about _____?
- How does _____ feel about _____?
- How does _____ show persistence (or other character trait) in _____?
- How does this help the reader learn more about _____'s character?
- What can we infer about the characters _____ and _____?
- What do readers learn about the family's relationship from this section?
- What does _____'s conversation with _____ reveal?
- What event did the author include to show the reader _____?
- Describe connections between _____.
- Explain relationships or interactions between 2 or more (individuals, events, ideas, concepts) in this text based on specific information in it.
- Explain the procedures described in this article.

TEXT DEPENDENT QUESTIONS

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

- What does (word or phrase from the story, figurative language, sensory word,) mean?
- What does *Herculean* (or other Mythology vocabulary) mean in this story?
- Describe how words and phrases (regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem or song
- What kind of text is this? (poem, drama, prose, etc.) How do you know?
- Explain the meaning of (general academic vocabulary word).
- Explain what (domain/content specific word) means.
- Which words really call our attention here? What do we notice as we reread them?
- How does the author's choice of words, the tone of the language, illuminate the author's point of view on the topic?

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

- What was the (problem, solution)?
- How do (series of chapters, scenes, stanzas) fit together to provide overall structure in this text?
- What text structure did the author use in this text?
- What kind of text is this? (story, article, etc.)
- Look back at the text and see if you can divide it into parts. What parts does the author include?
- Describe the story structure, including beginning, middle, and ending
- Describe the (action, setting) in the story.
- Explain the (structure elements: verse, rhythm, meter of this poem).
- Explain the (structure elements: cast of characters, settings, descriptions, dialogue, stage directions) of this drama/play.
- What might have happened if _____ hadn't happened first?
- How did the author organize the ideas in the (article, book, etc.)?
- Explain how you know that the author used a _____ text structure.
- What text structure did the author use?

6. Assess how point of view or purpose shapes the content and style of a text.

- From what point of view is this story told?
- Who is narrating the story? How do we know?
- Through whose eyes did you see this story?
- Read (two or more accounts of the same event/topic). Analyze the information the authors present.
- What similarities and/or differences are there in (titles of two texts on similar topics)?
- How does the author feel about (topic)?
- How did the graphics help you understand the section about _____?
- Distinguish between information provided by pictures and words in the text.
- How does your own point of view compare to the author of _____?

TEXT DEPENDENT QUESTIONS

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.*

- Describe (character, setting, event). Use specific examples from the illustrations and/or words.
- Use illustrations and words in print or digital text to demonstrate understanding of characters/setting/ plot.
- How did the author use illustrations to engage the reader in the events of the story?
- How do the (visual/multimedia elements) help the reader understand the author's message?
- Use illustrations and details in a text to describe key ideas.
- What text features (headings, table of contents, glossaries, electronic menus, icons) did the author include to help the reader?
- How did search tools (key words, side bars, hyperlinks) help the reader?
- How do the [pictures, etc.] help convey the mood of the story?

8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

- **Not applicable in Literature—Information Texts only**
- Identify the reasons an author gives to support his key point(s).
- Explain how author uses reasons and evidence to support the main idea of _____.
- Identify which reasons/evidence support which point(s).
- What is the author's point of view on the topic? What in the text makes you say that?
- Describe logical connections between specific sentences and paragraphs.
- Explain cause and effect relationships in the story/text.
- What was the tone of the story/text?

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

- Compare (characters, titles from the same genre, theme, topic, versions of the same story, etc.).
- Identify similarities and differences between two texts on the same topic.
- Read several texts on the same topic. Write a speech using information from each of source.
- Compare the text to: a movie, webpage, video game, piece of art or music, or other media.
- How does this selection connect to the theme of _____?
- How does this selection connect to (other text we have read, content area, etc.)
- How is _____ in paragraphs 1 and 2 like that same idea in paragraphs 3 through 6?
- How is _____ shown in paragraphs 7-11?
- What mood does the author create?



Science Fiction/Fantasy

Content Standards for:

Unit or Topic: Science Fiction/Fantasy	Course/Subject: ELA Grade Level: 7th
---	---

Established Goals

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

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

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

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

RL/I 7.5: Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

RL 7.7: Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

MA.7.A.: Interpret a literary work by analyzing how the author uses literary elements (e.g., mood, tone, point of view, personification, symbolism).

RL 7.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

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

- Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
- Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
- Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- Provide a conclusion that follows from and reflects on the narrated experiences or events.

MA.3.A: Write short narratives, poems, scripts, or personal reflections that demonstrate understanding of the literary concepts of mood, tone, point of view, personification, or symbolism

W 7.5: With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7 on page 65.)

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

SL 7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 7 topics, texts, and issues*, building on others' ideas and expressing their own clearly.

- Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
- Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
- Acknowledge new information expressed by others and, when warranted, modify their own views.

SL 8.4: Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

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

- Explain the function of phrases and clauses in general and their function in specific sentences.
- Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.
- Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.*

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

- Use a comma to separate coordinate adjectives (e.g., *It was a fascinating, enjoyable movie* but not *He wore an old[,] green shirt*).
- Spell correctly.

- L 7.4:** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 7 reading and content*, choosing flexibly from a range of strategies.
- Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
 - Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *belligerent, bellicose, rebel*).
 - Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
 - Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Resources:

The Dark is Rising by Susan Cooper

Something Wicked This Way Comes by Ray Bradbury

The Giver by Lois Lowry

“The Monsters Are Due on Maple Street” by Rod Serling (P. 138)

“Rikki-tikki-tavi” by Rudyard Kipling (P. 76)

“The Last Dog” by Katherine Paterson (P. 46)

“Dark They Were and Golden-Eyed” by Ray Bradbury (P. 460)

Excerpt from “Beowulf” by The Beowulf Poet, Translated by Burton Raffel (P. 676)

Choice of myths on pages 646 - 666

Poetry:

“Abuelito Who?” by Sandra Cisneros (P. 292)

“Annabel Lee” by Edgar Allan Poe (P. 579)

“Casey at the Bat” by Ernest Lawrence Thayer (P. 132)

“The Courage That My Mother Had” by Edna St. Vincent Millay (P. 559)

“Eating Alone” by Li-Young Lee (P. 395)

“Old Age Sticks” by E. E. Cummings (P. 526)

Articles found in Scholastic magazines

<p>Students will understand that...</p> <ul style="list-style-type: none"> • Authors write explicit messages as well as inferred ones within their work. • Authors use text as a vehicle to inform readers of life lessons • Authors use text to express ideas or opinions about the world • Stories of different genres can have similar themes and life lessons. • Characters react, change or grow as the events within a plot develops and changes. 	<p>Essential Questions to Guide Learning & Inquiry</p> <ul style="list-style-type: none"> • What does it mean to grow up? • Why is it important to feel connected to a group? • To what extent can we control our destiny?
<p>Students will know...</p> <ul style="list-style-type: none"> • Elements of the genre of science fiction and fantasy (as well as review elements of realistic fiction and nonfiction in order to compare them) • Figurative Language and other literary devices (e.g. mood, tone, point of view, personification, symbolism) • Theme/central idea 	<p>Students will be able to ...</p> <ul style="list-style-type: none"> • Use details from a story to make inferences • Analyze a plot for theme/central idea • Analyze elements of a story and determine how they interact (e.g. how setting shapes the characters or plot) • Determine the meaning of words or

<ul style="list-style-type: none"> • How conflict drives plot 	<p>phrases both connotatively and figuratively and how an author's diction can impact the meaning of a text</p> <ul style="list-style-type: none"> • Analyze how a piece of literature's form or structure can contribute to its overall meaning • Interpret a story's meaning by analyzing a story's literary devices (e.g. mood, tone, point of view, personification, symbolism) • Compare and contrast a filmed version of a written work in order to analyze effects unique to the media (e.g. lighting and music- what does it contribute to the meaning of the scene?)
---	--

Assessment Evidence

<p>Performance Task</p> <ul style="list-style-type: none"> • Narrative Task-students continue a story in the style of the author with a unique ending from the original story. • Essential Question Reflection – How are the essential questions reflected within the novels/stories/poems? 	<p>Other Assessment Evidence</p> <ul style="list-style-type: none"> • Use a Concentric Circles graphic organizer to explore different elements of stories • Dialectical Journals to explore theme and characterization • Two Column Notes to analyze instances of figurative language or literary devices (or devices unique to visual media) • Citing evidence from the text to justify claims • Utilizing a variety of context clues to determine the meanings of unfamiliar vocabulary and phrases
--	--

<p>Key Criteria for Performance Assessment</p> <p>Students should be able to...</p> <ul style="list-style-type: none"> • Grapple with complex texts to find meaning on various levels (thematic, characterization, symbolic, rhetorical, vocabulary, etc.) • Use evidence from the text to justify all claims • Be descriptive when explaining answers 	<p>Key Criteria for Other Assessments</p> <p>Students will be able to...</p> <ul style="list-style-type: none"> • Use the text as the basis for all answers within Plot Diagrams, dialectical journals, etc. • Use evidence from the text to justify all claims related to characterization, theme, irony, etc. • Be descriptive when explaining answers
---	---

Possible Accommodations - for Performance Assessment

- **Choice of novel for literature circles to work on lessons taught through similar themes**
- **Choice of role within literature circle to best suit student need in order to participate within the circle**
- **Visuals to help with tough vocabulary**
- **Stations to look and work collaboratively on various levels of the literature**
- **Anchor charts placed up for constant reference to help students with difficult tasks**
- **Scaffolding as needed**
- **Choice of product (differentiation by choice)**
- **Exemplars for reference**

Possible Accommodations for Other Assessments

- **Modeling of tasks as needed**
- **Provide anchor charts**
- **Scaffolding as needed**

Learning Plan

Lesson 1: Exploration of Essential Questions (The unit should be “bookended” by an essential question exploration session, meaning that you begin exploring the essential questions and end the unit by looking at them again and reexamine them as a class and in collaborative groups. Throughout the unit, teachers should refer back to essential questions and encourage students to consider them throughout the unit.)

- Students can examine questions through collaborative groups, through think-pair-share activities or other such collaborative activities that help students engage in academic discourse.
- Please refer to Accountable Talk rubrics and self-evaluation forms attached. To begin using Accountable Talk expectations during collaborative work, it may be helpful to start with one or two expectations per day and then work towards combining multiple expectations as students become more familiar with the expectations

A few things to consider while using essential questions with the unit:

- Some of the essential questions can be considered in a multi-leveled way. For instance, the essential question “What does it mean to grow up?” can be looked at in terms of simply how a character or a person changes their point of view, or looks at the world differently. It can also be about the literal change of becoming older and becoming more mature. Have students consider as many sides of the question when considering the literature within the unit.
- Some stories or novels have a greater focus on one or two of the essential questions rather than all questions at all times. Preview the selections and consider how the essential questions fit into the discussion.
- If you need help, please feel free to ask your school’s TLS for guidance.

Lesson 2: Literature Circles Intro (a great site to get more familiar with literature circles: <http://litcircles.org/Structure/struct6.html>)

- Explain that students have a choice of novel but that all novels will be tied with a similar theme (books can be chosen based on interest); you may choose to have everyone read the same book to get more familiar with literature circle strategies if you choose.
- Prior to beginning the literature circles, a short story could be read by the class and then volunteers can perform a “fishbowl” in order to model how students might perform literary discussions in their groups. Students who are not modeling observe and take notes based on criteria for success in lit circles.
- Please ask your school’s TLS for guidance on Literature Circles if you need help.

Lesson 3: Literature Circles

- Form heterogeneous groups (if possible by the teacher) of no more than 4-5 students each.
- Let students know that they will have specific roles to participate in their groups:
 - **Connector** (Makes connections to life/society, history, other stories the class or connector has read, makes connections to other stories the author has read, etc.)
 - **Questioner** (Questions before, during and after reading each assigned section. These should be open questions to drive discussion deeper. Have students use the QMatrix to aid in question generation. Once circles convene, students will answer questions and the Questioner will write down new questions generated as a result of the discussion)
 - **Visualizer** (Draw a visualization or a mind map of an important part of the reading selection. (e.g. a character, an exciting part, a surprise, a prediction of what will happen next...) Visualizers should include as many of the senses as they can (e.g. what you can see, hear, smell, feel, taste) in the drawing. Visualizers may label things with words to make the visualization more complete. Under the drawing, the Visualizer needs to write a paragraph about the visualization including the reason for the choice of the visualization. When the visualizer meets with his or her group, he or she shouldn’t tell them what the drawing is about – let them guess! Once everyone has had a turn, the visualizer can tell them all about it including the reason for his or her choice. The visualizer should also note language that is particularly visual and create a two column notes organizer to document the language.)
 - **Summarizer** (Summary of the reading selection, including any major points or events that occur during the reading selection. Draw a map, top-down web or plot diagram outlining the major events, settings and characters that have occurred during the reading selection.
 - **Comprehension Monitor** (Write down words that were difficult to understand, and the strategies used to help understand it. The Comprehension Monitor will write down new understandings of words and compile all of this information within a two column notes organizer. After discussing with the group, the Monitor will write down new understandings of these words as a result of the discussion.
 - **Synthesizer** (Think about what the author is trying to say with this piece of literature. Consider themes that the author is trying to get across through the reading. Create a two column notes organizer to write down possible themes for the book/story. Write down any new thoughts you have after reading the assigned section about the stories lesson, theme or central idea.
- Students can take turns with different roles
- Assign reading sections for each week; in addition to taking care of the responsibilities

of their roles, they should keep journals to summarize and react to the reading

- When students have finished the reading they may share their work related to their role within the literature circle. If students finish at different rates, your fast finishers should work on anchoring activities while waiting for the rest of their circle to complete. They may also review their notes to be ready for discussion.
- Use accountable talk expectations to encourage all members to participate appropriately

Lesson 4-10: It is uncertain how long students will take to get through the literature circle process, but the entire process can take a few weeks (or more) to complete a novel.

- As needed provide mini-lessons to teach/reteach reading strategies such as using context clues, figurative language, layers of meaning, etc.
- Throughout the process, remind students to refer back to essential questions to help them in their discussions.
- Actively supervise all literature circles in order to monitor discussions, provide scaffolding, and assess for understanding
- Students should self-assess their work as well as their ability to use accountable talk expectations
- Assessments:
 - Formative-products of literature circles, such as graphic organizers and notes from discussions, journal entries of daily reading prior to entering literature circles
 - Summative – teachers may choose to have students write about how the essential questions are reflected within the choice of book. Teachers may also choose to have students create a presentation of their findings on theme, figurative language, and other literary devices such as symbols, etc. A combination of both is also possible. There are a variety of ways to assess, but the focus should be within the areas of themes, the use of figurative language and literary devices, as well as connections to essential questions.

Short story exploration

Lesson 11:

- Refer back to the essential questions
- Read “The Monsters Are Due on Maple Street”
- Consider how the story contains suspense and what the general theme is
- How does the story work with the essential questions?
- Some further notes to consider with this teleplay:
 - Author Rod Serling, an award winning writer at the time, wanted to write about issues that were important such as racism but was frequently censored.
 - He wanted to write a script documenting the murder of a young black man (Emmet Till) who had been lynched, but was overly censored by the networks that the story was completely changed and no longer resembled the original work. (Read and article about this here: <http://www.washingtonpost.com/wp-dyn/content/article/2008/03/26/AR2008032603005.html> and here: <http://www.ithaca.edu/hs/depts/theatre/news/censored-1956-rod-serling-script-on-lynching-of-emmett-till-will-be-focus-of-presentations-in-serling-conference-at-ithaca-college-3163/#.VWcQrvlVhBc> . Rod Serling then turned to science fiction to mask the important messages that he wished to write about. Network censors left him alone and he was able to write about a variety of important themes through the genre.
 - This particular story is about how rumors taken at face value without evidence

can cause all sorts of havoc. Rod Serling was speaking about McCarthyism and the negative effects that people faced when Senator McCarthy's accused them of communist behavior. For more information, you can read an article here: <http://www.ushistory.org/us/53a.asp> and here: <http://www.history.com/topics/cold-war/joseph-mccarthy> .

- Although it may not be necessary to go into this history extensively (or at all), the important themes of slander and rumors (without evidence) and the negative effects they have should be an emphasis.
- One of the emel
- Watch the Twilight Zone's episode, "The Monsters Are Due on Maple Street" and consider how elements such as music, lighting, and props (or lack thereof) contribute to the overall meaning of the presentation). Please refer to the graphic organizer within this unit, after the outline of lessons for "close reading" prompts as students observe and compare the movie with the teleplay.

Lesson 12:

- Have students read "Rikki-tikki-tavi" collaboratively with a two-column notes chart focusing on foreshadowing and predictions (please see example)
 - Have students collaboratively complete a plot diagram (please see example)
 - How does the writer build suspense? (RL 3-analyzing how elements of a story interact)
- Consider how the story relates to the essential questions

Lesson 13

- Have students read "The Last Dog" collaboratively, returning to whole group to emphasize salient points
 - How does the author build character through setting? (RL 3-analyzing how elements of a story interact)
 - Have students compare stories and characters-how are they alike? How has their environments and experiences shaped their characters?
- Consider how the story relates to the essential questions

Lesson 14

- Have students read "Dark They Were, and Golden-Eyed" collaboratively.
 - Have students use a two-column notes graphic organizer to close read the selection and consider how the author's words (diction) affects the story's mood.
 - Have students note figurative language and other literary elements and how they affect the story's overall mood and meaning.
 - Have students compare stories (Rikki, The Last Dog) and consider how setting effects the characters (RL 3) (Possible examples: the threats surrounding Rikki's human family has caused him to become more brave and protective; though the fears of the people of the dome cause them to shut out the outside world, the relationship that Brock forges with Brog causes him to take chances he might not have normally; the people originally arrive on Mars expecting to make it more like Earth, but instead the planet makes the Earthlings into Martians)
 - Have students consider the ending and analyze why it is an example of irony.
 - Have students consider the essential questions and how they work with this story.

Myths and Legends

Please review the myths found on pages 646-666 and choose from among those myths and consider the following when planning lessons around them:

Lesson 15

- Talk to students about the elements of a myth
 - Ancient cultures used myths to help explain things in nature and in the world around them
 - Myths explore the relationship between gods and humans (both directly and indirectly)
 - Myths often try to send a message that has an important social or religious meaning (we can infer what was important to the ancient cultures through their myths)
- Have students read the myths (teacher or student choice) and have them consider the elements of myths while they read.
- Have students consider why people still read and study these myths (themes)
- Have students consider the essential questions as they read.

Lesson 16

- Have students read the excerpt from “Beowulf”
 - Support students with some of the tougher vocabulary prior to reading but allow students to grapple with the poem
 - Have students read it on their own or collaboratively and close read for meaning and mood. Have students use a two-column notes graphic organizer to write down key phrases and write their interpretation of the meaning.
 - Have students consider the poem and the essential questions

Poetry

Feel free to intersperse poetry within the units if you feel they support any of the stories or novels thematically or through similar literary devices. They can also be studied individually, having students reflect on the essential questions as they read them.

Some notes on the poetry selected for this unit and how they relate to the essential questions and the standards:

- “Abuelito Who?” –goes with “What does it mean to grow up?” and “Why is it important to feel connected to a group?”
- “Annabel Lee” the poem’s rhyme and musical quality lends to the mood of the poem. Essential Questions could relate to all three essential questions.
- “Casey At the Bat” - a narrative poem that has to do with a sports hero that lets his fans down (a possible theme can be that we may have high expectations of our heroes, but even they can let us down). All three essential questions can apply.
- “The Courage that My Mother Had” – the speaker of the poem remembers her mother and looks at the tangible items left behind and the courage she possessed.
- “Eating Alone” – Can also be done with “Spring Harvest of Snow Peas” for comparison. The speaker remembers his father.
- “Old Age Sticks” – a good poem to look at in regards to untraditional form. Have students rephrase the poem and consider why the author has formatted the poem this way.

Lesson 17

- Remember to “Bookend” the unit with essential question explorations
- Have students reexamine essential questions collaboratively and report out findings

Name _____

Date _____ Hour _____

“Monsters” Active Viewing

Compare and contrast a written drama to its filmed version, analyzing the effects of techniques unique to each medium (lighting, sound, color, or camera focus, and angles)

How does the lighting, sound, camera focus, and angles help create the mood in the play? What music and sounds do we hear throughout the play and how does that music, or lack of music help create mood and suspense?

Music	Things to Focus On	Notes and Comments
Act 1	The camera shows a starry sky that fades to bright sun and shows the Maple Street sign.	
	We hear a roar and see a flash of light. We hear music when the narrator says, “before the monsters came.”	
	A character changes the lightbulb, a woman tries the phone, and characters talk to each other about what’s not working. The camera is close up on characters, draws back to the Maple Street sign, returns to a close up of characters, including Pete and his hammer.	
	When Tommy speaks, the camera starts from far away, and gets closer and closer to Steve and Tommy’s faces. The camera pans across the character’s faces when Tommy says “but they weren’t” and again when Steve jokes that they need to go around asking which people are human.	
	Les is alone at his car and the rest of the characters are huddled in a group away from Les and the car. The characters start to run towards Les. Les stands on his steps while the rest of the characters are on the ground. Les stands on his steps while the rest of the characters are on the ground.	

Commercial Break!

Music	Things to Consider	Notes and Comments
Act 2 Scene 1	<p>Act 2 opens with a woman (Les Goodman's wife) lighting a candle and picking up a glass of milk.</p> <p>It is dark on Maple Street. The only light is from candlelight.</p> <p>Whose faces does the darkness create shadows on? The darkness creates shadows on Les's face. Steve's face is in light. Charlie's face is in darkness while he yells at Steve.</p>	
	<p>The camera pulls back when Steve yells at the other characters about finding scapegoats and then closes in when he says "eat each other alive." The camera focuses on individual characters.</p>	
	<p>The camera continues to focus on individual characters when we hear silence and then the sound of footsteps.</p> <p>The camera repeats the shot of the hammer in Pete's overalls, but doesn't show Pete's face.</p>	
	<p>The camera focuses on the pile of rocks and hands reaching for rocks, but not faces.</p> <p>The camera shows feet running, but not faces as they chase Tommy.</p> <p>The camera is off center. The faces of the characters and houses are tilted.</p>	

Act 2 Scene 2	<p>The camera pulls back to show characters running around. You hear smashing. The camera keeps pulling until we see the back of Figures 1 and 2 as they speak.</p> <p>The camera shows the faces of Figure 1 and 2 briefly.</p>	
Act 2 Scene 3	<p>The camera fades to black and we see stars, as the narrator speaks. We hear the sound of a spacecraft, and see a UFO.</p> <p>The stars fall, twinkle, and fade to black and we hear the last notes of music.</p>	

As you read the story, note evidence that you think may be foreshadowing in the left hand column. In the right hand column, make a prediction of what you think may happen based on the foreshadowing.

--	--

Climax _____

What is the highest point of action or the “shift” in the story?

Rising Action –

How does the problem become worse or how do the characters try to solve the problem?

Falling Action – What is the result of the climax?

Exposition- Who is introduced?
What is the situation?

Conflict- what is the problem that occurs?

Resolution: How does the story work itself out?

Name of story: _____

Using Concentric Circles to Explore the 3 Levels of Reading

We want our students to grapple with complex texts and determine the meanings of text on multiple levels. These are known as the 3 Levels of Reading.

Level 1: On the line –What is the literal meaning of the text? This is the concrete and basic comprehension. Can the student summarize what they have read?

Level 2: Between the lines –Can the student make inferences from the text? What is the text suggesting? Symbolizing? Referencing? Representing? Personifying? Many times, this is the most difficult for students to work with and recognize.

Level 3: Beyond the lines –This is where students find thematic or universal meaning. This is not a student making reference to a personal experience that the student may have had that is like the experience of a character or an author, but more of a recognition of a universal truth or a commentary on the human condition as a whole.

Although a graphic organizer is included within this unit, you do not need to copy it and can, instead have students draw squares or circles on their paper to represent the graphic. Some teachers prefer to use squares since it is easier to draw and students can get preoccupied with the “neatness” of their organizer.

Directions:

Have students label the top of their paper with their name(s) and the reading selection. Have students determine an important word within the text. Prior to doing the activity, the class can brainstorm words they feel are important or significant. Create a word bank that the class may later use to determine the word they will use. Have students set up their graphic organizers noting that the middle circle (or square) is the first reading level, the second is the second level, etc.

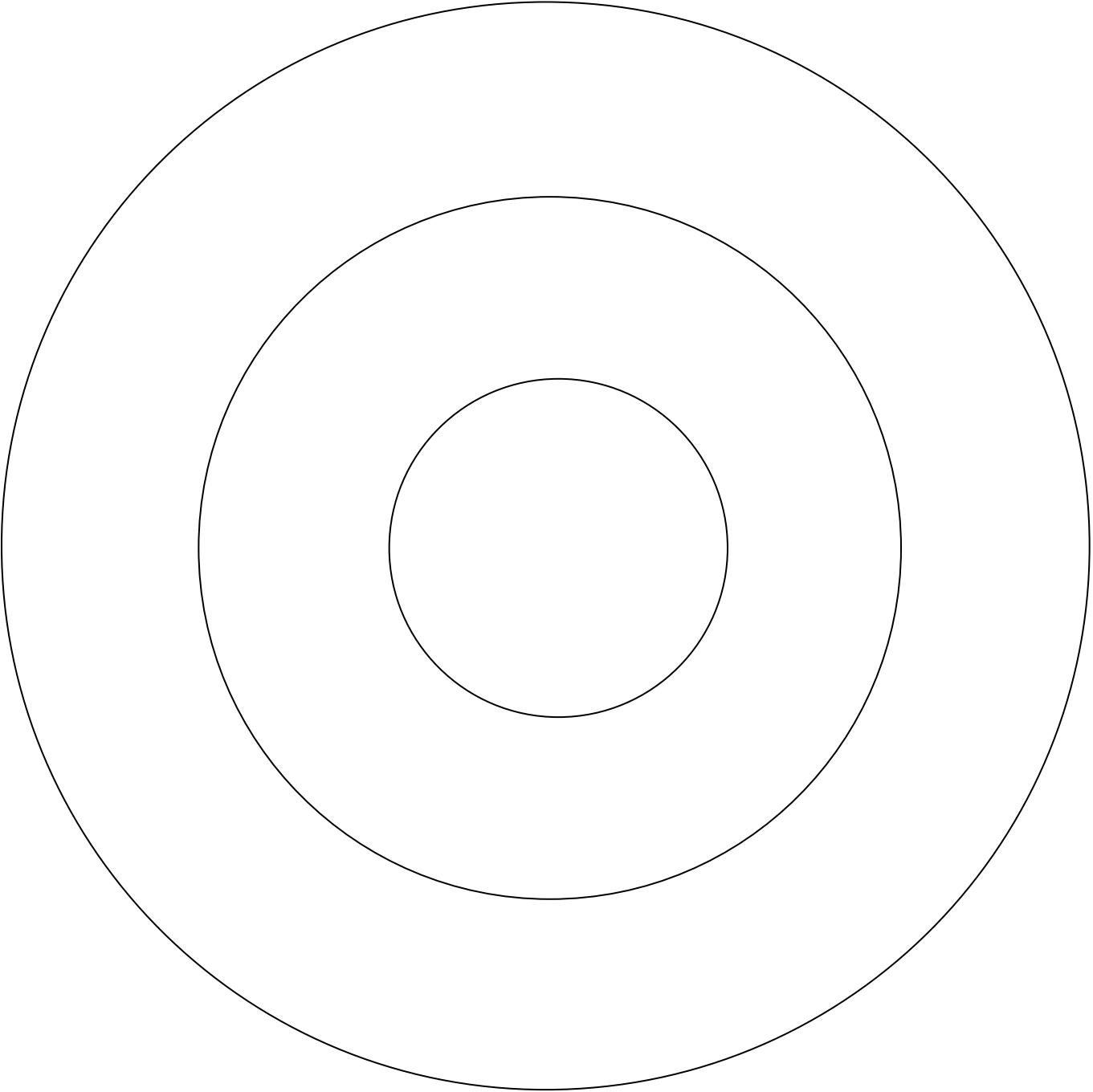
Students will determine the significance of the word within each level of reading. For instance, the term “claret” from “The Highwayman” on the first level of reading is the color of the Highwayman’s coat. On the second level of reading, it could represent the highwayman’s wealth or be foreshadowing of the love or loyalty he has for Bess (since she braids ribbons in her hair of a similar color). On the third level, it could be a symbol that love is eternal and undying. It could also represent the idea that there are many heroes (celebrities) that we may admire though they may be flawed in reality. Encourage students to find multiple ideas within each level and have them include illustrations to make their point both visually and textually.

Rather than just focusing on vocabulary, this can also be done with phrases, figurative language and even characters.

Name(s) _____ Period: _____

_____ Date: _____

Title of Work: _____



Give this to students prior to being expected to use Accountable Talk

Accountable Talk Respects Everyone in the Class Community!		
1. Listen Purposefully	2. Listen Respectfully	3. Use Body Language to Listen
<p><u>How to Listen Purposefully...</u></p> <ul style="list-style-type: none"> ➤ Make eye contact with speaker ➤ Only one person speaks at a time ➤ Avoid interrupting the speaker 	<p><u>How to Listen Respectfully...</u></p> <ul style="list-style-type: none"> ➤ Avoid side conversations ➤ Avoid distracting sounds or movements ➤ Share "airtime" 	<p><u>How to Use Body Language to Listen...</u></p> <ul style="list-style-type: none"> ➤ Don't slouch, sit up straight ➤ Keep your head up ➤ Nod to show you are listening
Accountable Talk Values High-Level Thinking!		Accountable Talk Goal
4. Respect All Thinking	5. Keep Discussion Moving & On Topic	<p>Move toward Productive Peer- led Discussions (less teacher-led)</p>
<p><u>How to Respect all Thinking ...</u></p> <ul style="list-style-type: none"> ➤ Try to understand speaker's ideas ➤ Think about whether you agree ➤ Ask questions for clarification ➤ Agree and Disagree with ideas, not people ➤ Encourage everyone to participate 	<p><u>How To Keep a Discussion Moving & On Topic...</u></p> <ul style="list-style-type: none"> ➤ Don't just repeat what's already been said ➤ Build on others' ideas ➤ Connect ideas ➤ Ask genuine questions politely <ul style="list-style-type: none"> ➤ "What made you think that?" ➤ "Where did you see that?" 	

Have students use this to self-evaluate and/or to grade each other (focusing on one or two things at a time).

How am I doing with Accountable Talk?			
1. Listen Purposefully			
<u>Do I Listen Purposefully?</u>	Often	Sometimes	Rarely
1a. Make eye contact with speaker	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1b. Only one person speaks at a time	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1c. Avoid interrupting the speaker	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Listen Respectfully			
<u>Do I Listen Respectfully?</u>	Often	Sometimes	Rarely
2a. Avoid side conversations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2b. Avoid distracting sounds or movements	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2c. Share "airtime"	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Use Body Language to Listen			
<u>Do I use Body language to Listen?</u>	Often	Sometimes	Rarely
3a. Don't slouch, sit up straight	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3b. Keep your head up	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3c. Nod to show you are listening	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Respect All Thinking			
<u>Do I Respect all Thinking?</u>	Often	Sometimes	Rarely
4a. Try to understand speaker's ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4b. Think about whether you agree	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4c. Ask questions for clarification	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4d. Disagree with ideas, not people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4e. Encourage everyone to participate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Keep Discussion Moving & On Topic			
<u>Do I Keep a Discussion Moving & On Topic?</u>	Often	Sometimes	Rarely
5a. Don't just repeat what's already been said	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5b. Build on others' ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5c. Connect ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5d. Ask genuine questions politely	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Circle the Accountable Talk Norm You Think You Do the Best and Most Often.	Explain Why You Think This is Your Strongest. Be Specific.
<ol style="list-style-type: none"> 1. Listen Purposefully 2. Listen Respectfully 3. Use Body Language to Listen 4. Respect All Thinking 5. Keep Discussion Moving & On Topic 	
Circle the Accountable Talk Norm You think Needs Work.	Explain How You Can Start to Work on this Norm. Be Specific.
<ol style="list-style-type: none"> 1. Listen Purposefully 2. Listen Respectfully 3. Use Body Language to Listen 4. Respect All Thinking 5. Keep Discussion Moving & On Topic 	

Have students use this to self-evaluate

Use an analysis of Characterization to help students arrive at theme.

Character Dialectical Journal Template

Evidence (Quotation and Context)	Inference and Commentary
<p>Name of Character: _____</p> <p>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</p> <p>Context (explain when and where this is taking place):</p>	<p>Describing Words and Commentary about the Character:</p> <p>How do you know what you know?</p>
<p>Continue analyzing same character</p> <p>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</p> <p>Context (explain when and where this is taking place):</p>	<p>Describing Words and Commentary about the Character:</p> <p>How do you know what you know?</p>
<p>Name of Character: _____</p> <p>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</p> <p>Context (explain when and where this is taking place):</p> <p>(Try to include at least two different quotes for each character in order to provide a deeper analysis.)</p>	<p>Describing Words and Commentary about the Character:</p> <p>How do you know what you know?</p>

Dialectical Journals can also be used to analyze theme and central idea. Have students come up with a thematic statement such as “The theme in ‘All Summer in a Day’ is that jealousy can motivate us to do things we may regret.” Then have them use the dialectical journals to help justify their statement.

Evidence (Quotation or Detail and Context)	Inference and Commentary
<p>Quotation/Detail:</p> <p>Context (explain when and where this is taking place):</p>	
<p>Quotation/Detail:</p> <p>Context (explain when and where this is taking place):</p>	
<p>Quotation/Detail:</p> <p>Context (explain when and where this is taking place):</p>	

These do not need to be printed. Students can use tagboard or other type of large paper and fold it into quarters in order to set up the dialectical journal.

Q-Matrix to support question generation in literature circles or in other areas in the unit.
Red and yellow are lower level questioning in Blooms and the green and blue are higher (please stay within the higher level of question stems).

1 What is?	2 Where/ When is?	3 Which Is?	4 Who Is?	5 Why Is?	6 How Is?
7 What Did?	8 Where/ When Did?	9 Which Did?	10 Who Did?	11 Why Did?	12 How Did?
13 What Can?	14 Where/ When Can?	15 Which Can?	16 Who Can?	17 Why Can?	18 How Can?
19 What Would?	20 Where/ When Would?	21 Which Would?	22 Who Would?	23 Why Would?	24 How Would?
25 What Will?	26 Where/ When Will?	27 Which Will?	28 Who Will?	29 Why Will?	30 How Will?
31 What Might?	32 Where/ When Might?	33 Which Might?	34 Who Might?	35 Why Might?	36 How Might?

Q-Matrix

1 What Is?	2 Where/ When Is?	3 Which Is?	4 Who Is?	5 Why Is?	6 How Is?
7 What Did?	8 Where/ When Did?	9 Which Did?	10 Who Did?	11 Why Did?	12 How Did?
13 What Can?	14 Where/ When Can?	15 Which Can?	16 Who Can?	17 Why Can?	18 How Can?
19 What Would?	20 Where/ When Would?	21 Which Would?	22 Who Would?	23 Why Would?	24 How Would?
25 What Will?	26 Where/ When Will?	27 Which Will?	28 Who Will?	29 Why Will?	30 How Will?
31 What Might?	32 Where/ When Might?	33 Which Might?	34 Who Might?	35 Why Might?	36 How Might?



Informational/Nonfiction Text

Content Standards for Informational/Nonfiction Text

Unit or Topic: Informational/ Nonfiction Text	Course/Subject: ELA Grade Level: 7th
--	---

Established Goals

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

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

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

RI.7.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

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

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

RI.7.7: Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

RI.7.8: Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.

W.7.1: Write arguments to support claims with clear reasons and relevant evidence.

W.7.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

W.7.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

W.7.5: With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

W.7.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 7 topics, texts, and issues*, building on others' ideas and expressing their own clearly.

L.7.1-3: Demonstrate command of the conventions of standard English.

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

Suggested Resources:

Anchor Texts

Warriors Don't Cry: A Searing Memoir of the Battle to Integrate Little Rock's Central High School by Melba Pattillo Beals

Please use the following link for a unit from Facing History in Ourselves for a variety of powerful lessons and activities connected to Little Rock and the memoir:

https://www.facinghistory.org/sites/default/files/publications/Little_Rock.pdf

Cathedral, the story of its Construction by David Macaulay

There is a model curriculum unit on DESE's website using Macaulay's Cathedral:

<http://www.doe.mass.edu/CandI/model/files.aspx?id=28FE4A2D6E9EB3861BF00ACABDEBE01041C88FE4>

The unit is called, "Analyzing an Author's Style: Macaulay's Unique Way of Explaining a Complex Process".

Suggested Poetry from Holt McDougal Text Book:

“The Charge of the Light Brigade” by Alfred, Lord Tennyson p.584 (this could be used in comparison with “The Highwayman” in the Historical Fiction Unit by looking at the theme of honor and heroes)

“Four Skinny Trees” by Sandra Cisneros p. 616

“It Was a Long Time Before” by Leslie Marmon Silko p. 290

“My Mother Enters the Work Force” by Rita Dove p. 876

“The Names” by Billy Collins p. 562

“Washington Monument at Night” by Carl Sandburg p. 878

Related Readings from Holt McDougal Text Book:

“Like Black Smoke: The Black Death’s Journey” by Diana Childress (p. 928)

“A World Turned Upside Down: How the Black Death Affected Europe” by Mary Morton Cowan (p. 936)

“Encounter with Martin Luther King Jr.” by Maja Angelou (p. 268)

“Exploring the Titanic” by Robert Ballard (p.102)

“Enemies Attack: A Nation Mourns” (p. 565)

Eleanor Roosevelt Biography by William Jay Jacobs (p. 784)

Letter to the President General of the Daughters of the American Revolution (p. 800)

The Autobiography of Eleanor Roosevelt (P. 802) and related readings (see performance task for research simulation question).

“What Do You Know About Sharks?” by Sharon Guynup (p. 906)

“Great White Sharks” by Peter Benchley (p. 918)

News Reports:

“Disaster Strikes: Are You Ready?” (P. 946)

“Emergency Procedures” (P. 948)

“Emergency Supply Kit” (P. 950)

Articles found in Scholastic magazines and newspapers.

Students will understand that...

- **Authors write explicit messages as well as inferred ones within their informational pieces.**
- **Authors of informational text use research and experience to advise the public on various issues.**
- **The way an author organizes and structures a text can lend to its meaning.**
- **There are various points of view regarding almost all topics. Not all are credible.**
- **Good readers compare, infer, synthesize, and make connections to make text personally relevant and useful.**
- **Good writers develop and refine their ideas for thinking, learning, and communicating**
- **A writer selects a form based on audience and purpose.**
- **Oral discussion helps to build connections to others and create opportunities for learning.**
- **History is “story” and who tells the story and**

Essential Questions to Guide Learning & Inquiry

- Why is a risk worth taking?
- How does reading nonfiction contribute to our lives?
- To what extent does our identity influence the choices we make?
- What are the consequences of dividing people into groups?
- How can we, as individuals and citizens, make a positive difference in our school, community and nation?

<p>how it is structured affects how it is understood.</p>	
<p>Students will know...</p> <ul style="list-style-type: none"> • The characteristics of nonfiction • New vocabulary encountered within a nonfiction text • Important facts about the writing methods used within informational text. • How to determine central idea of a text. • How to use speaking/listening to inform. 	<p>Students will be able to ...</p> <ul style="list-style-type: none"> • Cite explicit and inferential textual evidence to support conclusions in discussion and in writing. • Read closely first with support and then independently for a specific purpose related to the task. • Identify the special features of nonfiction that do not necessarily appear in other styles of writing. • Determine a central idea of a text and analyze its development. • Discuss and write about their analysis of the texts they are reading. • Trace and evaluate the arguments and the specific claims made within a text. • Take notes and write, using quotes and paraphrasing, avoiding plagiarism and providing bibliographic information. • Speak coherently and effectively present information to a large group
<p>Assessment Evidence</p>	
<p>Performance Task</p> <ul style="list-style-type: none"> • Research Simulation Task CFA • Teacher choice from various paired articles from the textbook including: <ul style="list-style-type: none"> ○ The articles on Martin Luther King Jr. on page 266 ○ How did Eleanor’s attitude towards duty change over the course of her life? Support your answer with evidence from the three readings within the text (see above for page numbers). • Use writing prompts within textbook for paired readings on nonfiction articles <ul style="list-style-type: none"> ○ page 960-modeling argument ○ page 941-writing for assessment-comparing writing styles in nonfiction writing ○ In Exploring the Titanic, explore the issue of class and how it affected the outcome of the disaster. • R.A.F.T. : Students will take on the role of a character from <i>Warriors Don't Cry</i> and complete a writing assignment to task and audience (consider characters who are perpetrators, allies and bystanders when considering roles). 	<p>Other Assessment Evidence</p> <ul style="list-style-type: none"> • Write letters to local/state/national Authority figures regarding societal concerns. • Take up a school based cause, research the problem, gather evidence, offer solutions using the modalities of speaking, listening, and debate. • Cite reliable evidence from the text to justify claims • Utilizing a variety of context clues to determine the meanings of unfamiliar vocabulary and phrases

<p>Key Criteria for Performance Assessment</p> <p>Students should be able to...</p> <ul style="list-style-type: none"> • Demonstrate knowledge of the writer’s point of view and identify any potential biases. • Use evidence from the text to justify all claims. • Use evidence from the text to question the author’s claims. 	<p>Key Criteria for Other Assessment</p> <p>Students will be able to...</p> <ul style="list-style-type: none"> • Write logical and comprehensible idea development • Use textual evidence from the text and use it appropriately and accurately • Use standard English conventions in writing and speaking
<p>Possible Accommodations - for Performance Assessment</p> <ul style="list-style-type: none"> • Choice of articles, transcripts etc. for literature circles • Teacher and student choice of role within literature circle to best suit student need in order to participate within the circle • Visuals to help with tough vocabulary (i.e. Anchor Charts) • Stations to look and work collaboratively on various levels of informational text. • Anchor charts for student reference/background. • Use of jigsaw during group reading for longer pieces • Scaffolding as needed • Choice of product (differentiation by choice) • Exemplars for reference 	<p>Possible Accommodations for Other Assessments</p> <ul style="list-style-type: none"> • Modeling of tasks as needed • Provide anchor charts • Scaffolding as needed • Work with a partner • Work in small group • Work independently • Use extra time • Direct instruction of vocabulary and use of word walls and other visuals to help with understanding of complex texts.
<p>Learning Plan</p> <p>Lesson 1: (All Units) Exploration of Essential Questions (The unit should be “bookended” by an essential question exploration session, meaning that you begin exploring the essential questions and end the unit by looking at them again and reexamine them as a class, in collaborative groups and individually. Throughout the unit, teachers should refer back to essential questions and encourage students to consider them throughout the unit.)</p> <ul style="list-style-type: none"> • Students can examine questions through collaborative groups, think-pair-share activities or other such collaborative activities that help students engage in academic discourse. • Please refer to Accountable Talk rubrics and self-evaluation forms attached. To begin using Accountable Talk expectations during collaborative work, it may be helpful to start with one or two expectations per day and then work towards combining multiple expectations as students become more familiar with the expectations <p>Lesson 2: Introduce the genre of informational text in depth. What does it entail? Ask students to jot down what they believe informational text is. Students will brainstorm the various genre within non-fiction. Place chart paper around the room with the headings of the various genre. (i.e. autobiography, articles, trial transcripts, novels, historical speeches, infomercials, podcasts, etc.) Have students circle the room, individually or in groups, and have them write on the chart paper, any titles that they have read or would like to read under each topic. Review the 5 structures that appear in nonfiction writing (please see graphic below).</p>	

Lesson 3: (All Units) Literature Circles Intro / See guiding questions at the end of this unit(a great site to get more familiar with literature circles: <http://litcircles.org/Structure/struct6.html>)

- Explain that students have a choice of book but that all books will be tied with a similar theme/central idea (books can be chosen based on interest); you may choose to have everyone read the same book to get more familiar with literature circle strategies if you choose.
- Prior to beginning the literature circles, a short story could be read by the class and then volunteers can perform a “fishbowl” in order to model how students might perform literary discussions in their groups. Students who are not modeling observe and take notes based on criteria for success in lit circles.
- Form heterogeneous groups (if possible by the teacher) of no more than 4-5 students each
- Teacher will model how Literature Circles work and then explain that the class will be using Literature Circles to examine their novels. This may take some time, several weeks, to get through a novel or other long piece. Teacher may want to get students started with Literature Circles by using shorter pieces and then use Literature Circles for a novel study. (*There are excellent videos on Teacher Channel regarding Literature Circles.)
- Let students know that they will have specific roles to participate in their groups:
 - **Connector** (Makes connections to life/society, history, other stories the class or connector has read, makes connections to other stories the author has read, etc.)
 - **Questioner** (Questions before, during and after reading each assigned section. These should be open questions to drive discussion deeper. Have students use the QMatrix to aid in question generation. Once circles convene, students will answer questions and the Questioner will write down new questions generated as a result of the discussion)
 - **Visualizer** (Draw a visualization or a mind map of an important part of the reading selection. (e.g. a character, an exciting part, a surprise, a prediction of what will happen next...)
Visualizers should include as many of the senses as they can (e.g. what you can see, hear, smell, feel, taste) in the drawing. Visualizers may label things with words to make the visualization more complete. Under the drawing, the Visualizer needs to write a paragraph about the visualization including the reason for the choice of the visualization. When the visualizer meets with his or her group, he or she shouldn't tell them what the drawing is about – let them guess! Once everyone has had a turn, the visualizer can tell them all about it including the reason for his or her choice. The visualizer should also note language that is particularly visual and create a two column notes organizer to document the language.)
 - **Summarizer** (Summary of the reading selection, including any major points or events that occur during the reading selection. Draw a map, top-down web or plot diagram outlining the major events, settings and characters that have occurred during the reading selection.
 - **Comprehension Monitor** (Write down words that were difficult to understand, and the strategies used to help understand it. The Comprehension Monitor will write down new understandings of words and compile all of this information within a two column notes organizer. After discussing with the group, the Monitor will write down new understandings of these words as a result of the discussion.
 - **Synthesizer** (Think about what the author is trying to say with this piece of literature. Consider themes that the author is trying to get across through the reading. Create a two column notes organizer to write down possible themes for the book/story. Write down any new thoughts you have after reading the assigned section about the stories lesson, theme or central idea.
- Students may take turns with different roles
- Assign reading sections for each week; in addition to taking care of the responsibilities of their roles, they should keep journals to summarize and react to the reading.
- When students have finished they may share the work related to their role within the literature circle. If students finish at different rates, your fast finishers should work on anchoring activities while

waiting for the rest of their circle to complete. They may also review their notes to be ready for discussion.

- Use accountable talk expectations to encourage all members to participate appropriately
- As needed provide mini-lessons to teach/reteach reading strategies such as using context clues, figurative language, layers of meaning, etc.
- Throughout the process, remind students to refer back to essential questions to help them in their discussions.
- Actively supervise all literature circles in order to monitor discussions, provide scaffolding, and assess for understanding
- Students should self-assess their work as well as their ability to use accountable talk expectations
- Assessments:
 - Formative-generate open ended questions and seek answers through critical analysis of text, media, interviews and observations.
 - Formative – comprehend and be able to discuss a range of increasingly complex media and other text written for various audiences and purposes but possibly with the same subject matter.
 - Summative – teachers may choose to have students write about how the essential questions are reflected within the choice of book. Teachers may also choose to have students create a presentation of their findings on theme. A combination of both is also possible. There are a variety of ways to assess, but the focus should be within the areas of themes and connections to essential questions.

See attached for resources related to *Warriors Don't Cry*.

Lesson 4: Have students close read, “Like Black Smoke: The Black Death’s Journey” by Diana Childress (p. 928) and “A World Turned Upside Down: How the Black Death Affected Europe” by Mary Morton Cowan (p. 936). Have students evaluate each article and consider the following: Which topics were emphasized in each article? Which article do you think provided the most effective discussion concerning the spread of the disease? Support your opinion with evidence from the articles.

Lesson 5: Have students close read “Encounter with Martin Luther King Jr.” by Maya Angelou and have students think about their perceptions of him and how this piece changes those perceptions. Have students consider how the author characterizes him within this piece.

Lesson 6: Have students close read “Exploring the Titanic” by Robert Ballard (p.102) and have students consider how class affected the outcome of the disaster. Have students document their notes within a two-column notes organizer and ask them to answer the following: Given the lifeboat situation, why is it important to understand the class system aboard the Titanic? Provide evidence from the text to support your answer.

Lesson 7: Have students read “Enemies Attack: A Nation Mourns” (p. 565) and the poem “The Names” by Billy Collins (p. 560). Ask them to consider, and write a brief response on how the information in the article may deepen their understanding or appreciation of the poem.

Lesson 8: Have students read Eleanor Roosevelt Biography by William Jay Jacobs (p. 784), Letter to the President General of the Daughters of the American Revolution (p. 800) and The Autobiography of Eleanor Roosevelt (P. 802) and related readings and have students close read to answer the following: How did Eleanor’s attitude towards duty change over the course of her life? Support your answer with evidence from the three readings within the text (see above for page numbers).

Lesson 9: Have students read “What Do You Know About Sharks?” by Sharon Guynup and (p. 906) “Great White Sharks” by Peter Benchley (p. 918). Have students close read and consider what they know about sharks as they read having them note information they didn’t know in a two-column notes graphic

organizer. Have students consider how the author phrases the titles and headings as questions and what affect this has on the reader. Ask students to analyze each piece and consider what the author's purpose is. How does the author achieve their purpose through the structure of each piece? Students may write about their findings or create a poster illustrating what they concluded.

Lesson 10 Optional: Have students read "Disaster Strikes: Are You Ready?" (P. 946), "Emergency Procedures" (P. 948), and "Emergency Supply Kit" (P. 950). As students review these items, have students notice the structure of each piece and consider how the structure best provides the information being presented. You may use the suggested resources within the teacher manual such as an anticipation guide prior and after reading as well as focus questions for close reading.

Lesson 11

- Remember to "Bookend" the unit with essential question explorations
- Have students reexamine essential questions collaboratively and report out findings

Activities Related to Nonfiction and Informational Texts

Research Project: If time allows, after performing the Common Formative Assessment of the Research Simulation Task, have students work on a research project.

There are a variety of research related model curriculum units (MCU) available on DESE's website: <http://www.doe.mass.edu/candi/model/default.html>

Have students refer back to Lesson 2 (keep your chart papers handy throughout this unit) Have students choose a topic they are interested in. (Teacher may provide a list of possibilities such as, environment, education, high stakes testing, war/peace, justice, global warming etc.) Provide students with resources to review and research and have students consider which of those would be credible resources. Students may develop a report or a poster illustrating their findings.

Scholastic Magazines and newspapers: Students may use these resources to practice close reading strategies. Students can take notes or use sticky notes and write inferences they make and evidence from the text and organize them within a two-column notes format.

Speeches: Students can analyze and annotate historical speeches as arguments. Students should have an annotation focus such as: how does the speaker use language or emotion to make his or her point? An example of a speech that could be analyzed might be President Barack Obama's acceptance speech from the 2008 presidential elections or Martin Luther King Jr.'s "I Have a Dream" speech.

- Students may write an essay, create a poem, develop a song, create a poster board, create a power point presentation etc. to illustrate their findings based on their annotations.
- Students may view videos of speeches being given and have them annotate for body language and tone.
- Students may use one of the topics from the viewed speeches to create their own speech and deliver it to the class or school or they may choose their own topic to develop and deliver. Scaffold as necessary for students who may not have had experience or feel confident about presenting to an audience.
- Various rubrics for Speaking and Listening on www.mass.gov/dese.

Interviews: Students can look at a variety of interviews and annotate them for types and quality of questions. Have them consider

- what makes a good question for an interview
- what kind of research should an interviewer do before preparing for an interview

Scholastic has an overview of how to prepare for an interview here:

<http://www.scholastic.com/teachers/lesson-plan/how-conduct-interview>

Students may prepare to interview someone they know or prepare interview questions and write an article using the information they gathered from the interview.

Using Newspapers in the Classroom: It is recommended that you use NIE (Newspaper in Education) for further suggestions.

- Students read daily newspapers in print or online. Students may pick an article of interest to provide an objective summary. (This is an important skill which is to be practiced regularly.)
- Students will respond to their chosen article. (Students may keep a daily journal, jot down the daily headline, reporter's name, and response.)

Activities that can be used with *Warriors Don't Cry*

Choice-o-meter

Student Learning:

- I can use spatial and mathematical skills to complete a graph as it applies to content in the story
- I can identify Melba's most important choice in each chapter
- I can evaluate the nature (positive/negative) and severity (1-5) of each choice based on my understanding of Melba, the historical time period, social issues, and students' preexisting knowledge/moral standards
- I can identify the order and nature of a growing and changing situation/conflict
- I can recognize the subjective and changing nature of our decisions/choices
- I can use effective speaking skills to discuss my evaluations/graphs

Materials Needed:

- Large, visible **poster** of sample **Choice-o-meter** to be collectively completed after each Chapter and left on the wall for the duration of the unit
- Day One: A piece of **8" X 14" paper** for each student (graph paper works well, too, but one must write very small) **WITH** the **directions** printed on the back
- Day One: A *ruler* for each student
- Day One: A *pencil* and *pen* for each student
- Each Day:
 - o **Journals**, the book, and visual Panels created by pairs per chapter. These should be displayed across the room in a chronological (chapter by chapter) order.

Approximate Time:

- 15-20 minutes after Chapter One
- 5-10 minutes for each subsequent Chapter. This can be done in the middle of a class or as a final moment after the completion of an in-class reading of a chapter.

Steps:

1. (*5 minutes*) **Teacher explains the chart using a large poster sample of the Choice-o-meter** with directions on the back of the **8 X 14 paper**.
 - Teacher asks the pair in charge of Chapter One: What do they think was Melba's biggest choice or decision in the chapter?
 - How does the pair answer this question: *Was it positive or negative?* How did you decide this, based on what evidence?

- On a scale from 1-5, how *positive or negative* was her choice (with 5 being the highest score and one being the lowest)? (See the graph example included here to fully visualize this.)
- Teacher demonstrates how to chart the pair's evaluation by asking them where they think the score should go on the poster graph. Teacher draws and labels the pair's score. EACH Chapter's score must include a clear TITLE to indicate which choice we are talking about.

2. **(10-15 minutes) Students draw the chart:**

- Teacher demonstrates each step to take in making the chart on the board or other medium. Teacher asks students to follow her step by step.
- DIFFERENTIATION may include having a pre-drawn copy for students who are significantly challenged visually or spatially

3. **5-10 minutes after each chapter: Follow-up**

- The pair in charge of that Chapter adds information to the large classroom **Poster** and presents, or leads a short debate on, their evaluation.
- Each student graphs one of Melba's major decisions per chapter, either before or after the Pair in charge of that chapter shares their findings.\
- OCCASIONALLY: Ask students to answer verbally or in writing...
 - Do you agree or disagree with Melba's decision?
 - Would you have done it differently? Why?
 - Have you ever experienced a situation that asked you to make a similar decision? What happened? Would you have done it differently knowing what you know- about yourself or the other person/people?

Melba's Choice-o-meter

Warriors Don't Cry Student Handout

Why are we graphing Melba's major choices?

We all have to make important choices in our lives, even if it seems we don't have a lot of control at times. The protagonist of the memoir, Warriors Don't Cry, is no different. She has hopes and fears. Some things motivate her and others distract her from her goals. Other people, and the news, influence and help her change her decisions. Sometimes she makes positive choices and sometimes she makes negative ones. Of course, you might think you have made a good choice in a particular situation, while someone else is sure your choice was a bad one.

In this chart, you are asked to judge Melba's choices and to judge them fairly. How would Melba judge that decision she made? Would she agree or disagree with you? Based on her goals and hopes, are you sure you have rated her choice fairly? Keep Melba, her family and the entire community in mind as you rate her choice after each chapter. Is this choice better for the entire community in the long run, even if it seems painful or stressful at the time?

Make it!

1. Use the entire page to draw a graph that looks just like the poster example.
2. Use a pencil at first. Go over the graph and any words in pen afterwards, when you are sure the graph is accurate.
3. Follow teacher directions or have you and your partner help each other to make sure you both get it right. Let's not waste paper.
4. Add the Chapter One "choice" and score to your own 8 x 14 graph. Make sure to clearly write the words (the choice Melba made) AND the score. Are you sure the score is at the exact place you want it to be? Check your number and location. Pencil first. Pen second.

Graph it after each Chapter! And, be ready to defend your argument! *You may be asked to write about your own choices without warning!*

Socratic Seminar

Students Learning:

- I can develop and discuss my ideas, perspectives and arguments based on the essential questions.
- I can identify significant portions of a text and support my decision with reason and logic.
- I can demonstrate my understanding of plot, character, and theme.
- I can make connections between concepts and themes between works that I've read.

Materials Needed:

Photocopies of the Text or Memoir

Essential Questions

Study Guide Questions/Basic Questions provided in "Additional Resources"

Photocopies of the "Socratic Seminar Speaking Guidelines" handout

Pencils

Approximate Time: 30-60 min.

Steps:

Set up: Arrange desks or chairs into an inner and an outer circle. Direct half of the students to seat themselves in the inner circle, and half on the outer. Leave two empty seats opposite each other on the inner circle. These "hot seats" should be easily accessible to students seated on the outer circle.

Establish Norms: Students generate, then agree, by consensus, to a set of norms designed to help cultivate a safe, honest, and respectful discussion of ideas. See "Socratic Seminar-Speaking Guidelines" handout for a model.

Prewriting: Students note initial thoughts, comments, questions and / or relevant quotes. They should do this on a copy of the text if possible. (2-3 minutes)

Pair and Share: With an emphasis on listening, students pair up to discuss the products of their prewriting. (2-3 minutes)

Partner Presentations: In turn, inner circle members present, as accurately and completely as possible, the ideas of their partners. (5-10 minutes)

Open discussion with "hot seats."

Based on comments made during partner presentations, inner circle students discuss the ideas. Direct them to use the sentence frames on the "Socratic Seminar Speaking Guidelines" handout.

Those seated on the outer circle are responsible for observing and recording their partner's participation in the seminar on the "Partner Observation Tally Sheet." If students on the outside feel so compelled, they may move to a hot seat to contribute to the discussion. (15-20 minutes)

For the second half of the discussion, students seated on the outer circle exchange seats with those who have begun on the inner circle.

Closing comments: All students write down a closing comment on the discussion. Each student on the inner circle presents his or her closing comment to the group. (5-10 minutes)

Time Considerations: In 50 minute periods, allow two days for the discussion. One half of the class participates from the inner circle one day, the other half the next day.

Additional Considerations: Give consideration to which students are placed in the inner and outer groups. There are pros and cons to organizing the groups with students who readily contribute to discussions and those who are more reserved. Often, by beginning the seminar with the more reserved students in the middle, they will frequently express ideas they're usually reluctant to share.

Socratic Seminar

--Speaking Guidelines—and Observations

--Use “I” messages.

-Examples: I disagree because...
I believe that...

--Use the texts to prove your point.

-Examples: According to the text ...
The author states...

--Ask each other questions and follow up questions.

-Examples: Could you explain what you mean by...?
Could you rephrase you what you said?

--Summarize what others have said in your own words.

-Examples: What I’ve hear so far is...
I just heard you say...

--Invite others to speak.

-Examples: What do you think?
I saw you nod your head. Do you agree?

--Respect the speaker

-Examples: Do NOT have side conversations.
Take the seminar seriously.

--Observation Tally Sheet—

Your Name: _____

Your Partner’s Name: _____

# of comments	# of questions asked	# of times invited others to speak	2-3 most interesting comments/ideas
# of references to the texts	# of summaries of what others said	# of times disrespectful to speaker	

Study Guide and Vocabulary Support

The following pages contain a General Study Guide and Vocabulary Guide. Both provide support for various student groups who may require more scaffolding or reading support.

About the Study Guide

The **Study Guide** is designed for the abridged version of Warriors Don't Cry but also includes the corresponding chapters to the unabridged version.

This **Guide** has several purposes: 1) To guide teachers in the themes and questions that we think are important to the memoir; 2) To give teachers **Basic Questions** per chapter to be used as simple daily discussion tools, and in assessing student knowledge as well as whether or not students read and/or can recall facts from a particular chapter; and, 3) To provide Discussion/Writing prompts students can use during **Socratic Seminars**, other formal discussions, informal writing reflections, the Warriors Don't Cry Journal, and in the final **Writing Assessment** at the end of the reading part of this unit.

Basic Questions may be given individually as Question of the Day when students enter the classroom, with or without notice. They can also be used as Exit Slip questions when students leave. Lastly, they can be used in Chapter quizzes.

The **Overall Reading Discussion/Writing Response Questions** are divided into 6 *sections* based on themes/chapters created by the Facing History and Ourselves (Witness to History" Series, 1992,) located online. We have taken the liberty of including or rewriting the questions from FH and indicate when the idea or questions come from this source (FH). If it is a direct quote, we indicate this with **FHQ**.

Feel free to *copy and paste* **Basic Questions** to create student handouts, teacher discussion points, or quizzes and assessments. Yet, one will need to give credit to *Facing History & Ourselves* when using **Discussion/Writing Questions**.

Lastly, it would make sense in this Unit to use chapter questions with the **Vocabulary & Terms** teacher guide included in the Unit.

Reading 1: Defining Segregation (FHQ)

Chapters 1-3, pages 1-32 (abridged)

Chapters 1-4, pages 1-45 (unabridged)

CHAPTER ONE BASIC QUESTIONS:

Describe 1-2 main *characters* so far. Who are they?

Who is narrating (telling) the story and what is her *point of view*?

How did Melba get better from her childhood illnesses?

What word is used in the first chapter, and throughout the book, that many people find offensive. (ANSWER: nigger)
How do you feel about the word?

In 2-3 sentences, describe where Melba grew up.

Melba says in Chapter 1, 'it's a white world' in Arkansas during the 1950's. List 2-4 events so far that might show what exactly she means.

CHAPTER TWO BASICS:

Describe the setting (neighborhood, house, etc) so far in the memoir.

What do you think is Melba's *point of view*? What *motivates* her to do things? Explain.

What is Melba's grade and what is her age in May 17, 1954?

Who is the stranger that confronts her and what does he try to do? Is he successful? Why, or why not?

What does Grandma do that shocks Melba, because Grandma always tries to save and keep things?

Why doesn't Melba's family or the community call "the law" (the police) when Melba or others are targeted?

What big secret does Melba NOT tell her family?

CHAPTER THREE BASICS:

Who goes with Melba to her new school? What do think will happen next?

Who does Melba write to for comfort and guidance? Why do you think she writes to him?

What is Melba afraid will happen at her new school?

Overall Reading 1 Discussion/Writing Response Questions:

Should we confront racism?

What can individuals and groups do to confront racism?

What are the obstacles that get in the way of individuals (and groups) trying to change racism?

Theme: Segregation's relationship to Melba and Others (FH)

Melba writes, "Black folks aren't born expecting segregation... Instead the humiliating expectations and traditions of segregation creep over you slowly stealing a teaspoonful of your self-esteem each day." (p 3, abridged; p 6 unabridged) How does Melba learn those expectations and traditions? What does she know about segregation by the time she has reached the age of eight? What has she learned by the age of twelve? (FHQ)

How do the "humiliating expectations and traditions of segregation" shape the attitudes and actions of the adults in Melba's family? How do these "expectations and traditions" affect the way Melba views their ability to protect her and themselves from mistreatment? (FHQ)

In 1954, when Melba is just thirteen, a white man tries to rape her. How do the adults in Melba's family respond to the incident? Why do you think they decide not to call the police? What do they fear? How do those fears keep family from bringing the attackers to justice? How do they affect the way Melba see herself and others? (FHQ)

What does Melba's account suggest about the way racism affects everyone in a society- those who are considered privileged as well as those who are targets of racism? What does it suggest about the way racism threatens democracy? (FHQ)

Theme: Melba's choice to attend Central High (FH)

What prompts Melba to raise her hand when a teacher asks if she would like to attend Central High? Why do you think she doesn't tell her family that she has volunteered? What does she fear? (FHQ)

How do Melba's parents and grandmother respond to the news that she had been chosen..? What did they say? Why do you think they allowed her to attend despite those fears? (FHQ)

How did school and community and school leaders prepare for the desegregation of Central High? Whom did they consult? Whom did they leave out of the process? How important do you think these decisions will be? (FHQ)

What would you have done differently in planning for the desegregation of Central High?

Theme: Stories used by author to introduce family members

How does Melba use anecdotes and other stories to introduce her family members? (FH)

Give 2-3 examples of Melba's stories that focus on her mother and grandmother.

Why do think that so many stories do focus on both Melba's mother and her grandmother? (FHQ)

Reading 1- Other

How do you think or feel about the book so far and Melba's choices?

Describe 2-5 ways that the author and her family make choices when confronting racism in Little Rock. What different choices would you make? (FHQ)

As Melba prepares for her first day at Central High, what does Melba seem to be most excited about? Why? What does she fear? What do you think her FIRST DAY will be like? (FH)

Reading 2: Becoming a "Warrior" (FHQ)

Chapters 4-8, pages 33-68 (abridged)

Chapters 5-9, pages 45-105 (unabridged)

CHAPTER 4 BASIC QUESTIONS

How do Melba's neighbors respond to her going to her new school?

Was the first day at Central High a success, or not? Explain. What might Melba say?

What are the pros (possibilities) if Melba goes back to Central High after day one? What are the cons (or negative possibilities)?

Who calls Melba on the phone, if it wasn't the young man, Vince, she likes?

CHAPTER 5 BASIC QUESTIONS

Usually Melba's grandmother does not allow Melba to wear makeup and dress too fancy. Why, in this chapter, does she let her do these things?

President wants the local Little Rock, Arkansas courts to do something about the federal troops at the school. What is that and why does he want this to happen?

CHAPTER 6 BASIC QUESTIONS

Why does the U.S. Federal (national) government go to court in Arkansas anyways?

Why are Melba and the other eight African American students asked to go to court?

CHAPTER 7 BASIC QUESTIONS

How does the group of people outside of Central High respond to the nine students arriving to school? What about when they try to leave school?

Who threatens to lynch, or hang, the African American students? Does anyone get lynched?

Was Melba and her peers' second day at school a success? Why or why not? Explain.

What do the angry mobs do and say to the students and others?

CHAPTER 8 BASIC QUESTIONS

Who comes to assist the nine students? How do they try to help them?

Was deciding to go back to Central High and easy or difficult decision for Melba? Did she go in this chapter?

Do any adults from the school target the nine students? What do they do?

Do any school adults play Melba's ally? How so? What does he/she do?

Do any school adults play bystander and do nothing? Who? Does this hurt or help the cause for integration?

Overall Reading 2 Discussion/Writing Response Questions:

Theme: How secrets influence Melba's view of herself and her family (FH)

What...secrets has Melba kept over the years? How do secrets shape the way she sees herself and her family? (FHQ) How do you think these secrets have (or will affect her? (FH)

Can you think of a time in your life when keeping a secret was a smart thing to do? Why?

Can you think of a time when your choice to keep a secret or tell a secret had serious consequences? Did you regret your decision? Why, or why not?

Theme: Becoming a "warrior"(FH)

There is a *situation* building in Melba's life. Please explain the many sides to the situation. How are her choices influencing the outcome?

Melba's grandmother likens Melba to a "warrior on the battlefield for your Lord." What is a *warrior*? How is one a "warrior for one's Lord" different from other warriors? (FHQ)

Reading 2 Theme: How the crisis in Central High affects people in Little Rock and beyond (FH)

What types of media (newspaper, tv, radio) are included in Melba's story? Why does she include these types of media and information in the book?

What role does the media seem to play in the crisis? How important is that role? (FHQ) What *point of view* or *angle* does the media add to the story? How so?

Other Reading 2 General Questions

List ways the author and her family confront racism in Little Rock in these chapters. (FH)

In this section of the book, Melba reflects on the meaning of the word *freedom*. How are her experiences at Central High changing the way she looks at the word *freedom*? What does the word *freedom* mean to you? (FH)

What do you predict Melba's first day at central High will be like.

Reading 3: Inside Central High (FHQ)

Chapters 7-8, pages 69-106 (abridged)

Chapters 10-13, pages 106-145 (unabridged)

CHAPTER 7 BASIC QUESTIONS

See Basic Questions in Reading 2

CHAPTER 8 BASIC QUESTIONS

See as Basic Questions in Reading 2

Overall Reading 3 Discussion/Writing Response Questions:

Theme: The role of leaders in crisis (FH)

How do the adults- the principal, vice principal, teachers- respond to the arrival of African American students? How does this effect have on Melba and the other African American students?...on the white students? (FHQ)

At the end of the first day at Central High, Melba decides to include two white men in her prayers. Who are the two men? What makes them different from the other white men and women Melba meets that day? (FHQ)

Theme: Individuals respond to change (FH)

What are 2-3 ways different white students respond to integration at Central High? (FH)

What role does peer pressure play in how white students respond to African American students? (FH)

Explain 2-3 different ways adults at central High respond to integration. What factors may be influencing them to make those kinds of choices? Prejudice? Fears? Fears of what? (FH)

Theme Reading 3: Melba begins to change (FH)

Melba's says she feels both proud and sad when she is escorted into school by federal troops (page 95...). (FHQ) What do these feelings say about who she thinks she is- as an individual and as a citizen? (FH)

What are events in the story so far add to her feeling that she can make a difference? That her opinions matter? (FH)

What experiences get in the way of her confidence?

Reading 4: Responses to Desegregation (FHQ)

Chapters 9-12, pages 107-150 (abridged)

Chapters 14-20, pages 146-220 (unabridged)

CHAPTER 9 BASIC QUESTIONS

What decisions does Melba make about how to act or carry her body that she thinks will help her be a stronger warrior?

What happens to Melba that the woman clerk at school refuses to believe?

Danny suggests that Melba learn a very important skill? What is the skill? Do you agree she should learn the skill? Why, or why not?

CHAPTER 10 BASIC QUESTIONS

List 2-4 events in the entire memoir that show how Melba is not feeling "normal" or she wants to feel "normal".

Who was the first young man Melba dated?

How did her first date go?

Briefly describe one big way Melba is targeted at school in this chapter. Then, describe one way others play her ally.

CHAPTER 11 BASIC QUESTIONS

What does Melba do or tell herself, so she can become a warrior in this chapter?

Minnijean really wants white students to like her at Central High. What one thing does she feel she must do to gain their acceptance?

How do the other eight students feel about her plan?

What holiday does Melba experience twice in this chapter? Which version of the holiday does she enjoy more and why?

CHAPTER 12 BASIC QUESTIONS

Who attends Melba's birthday and how does it go?

How old is Melba turning?

What does Minnijean do in the cafeteria that gets her in trouble at school? Was her punishment fair? Why or why not?

Overall Reading 4 Discussion/Writing Response Questions:

Theme: Why change at Central High was a slow, often painful, process (FH)

Study Melba's diary entries. How do these show how her attitude is changing? How important are small gestures- a smile, a friendly gesture- during this time? (FH)

Theme: Effects of Melba's experiences at Central High (FH)

On page 109 there is a diary entry. What does the diary say about how Melba feels about school? How is she feeling about the choices she is making? (FH)

List two examples that show how Melba's feelings are changing. (FH)

Theme for Reading 4: The effects of integration on Melba and the other African American students (FH)

How do Melba's relationships with her old friends change? Why do these friendships change? Why do you think her old friends are unwilling to hang out with her? (FH)

How do Melba and the other eight African American students respond to the stresses at Central High? (FHQ)

What do the NAACP members want Melba and other students to do when they get harassed? Why do they want this? Are Melba and others able to do what they wish? Why or why not? (FH)

Theme for Reading 4: The effects of integration on Melba (cont...)

Minnijean is taunted by boys at school. How does she respond to this? Does she do this out of strength or weakness? Did she make the right decision? (FH)

Discuss the word "integration". What does it mean to Melba?

How does the author use newspaper headlines? Why do you think she does that? Do they help or hurt your understanding of the plot? (FH)

Reading 4- Other Questions:

Think of a time you were insulted or a target. Describe the experience. Explain what you did and why you made that choice. Do you think you made the right choice? (FH)

Reading 5: Responses to Harassment (FHQ)

Chapters 13-16, pages 151-182 (abridged)

Chapters 21-25, pages 221-261 (unabridged)

CHAPTER 13 BASIC QUESTIONS

List 1-2 examples of community support for Melba or the other eight African American students during this holiday vacation.

What was at least one of Melba's New Year's resolutions?

CHAPTER 14 BASIC QUESTIONS

Describe 1-2 ways that the "segregationists" at Central High carefully plan, in a systematic way, how they will target Melba and the others. What do they plan to do? What do they do?

What are Melba's ideas about suicide in this chapter?

On page 164 Grandma India says to Melba, "Dignity is a state of mind, just like freedom. These are both precious gifts from god that no one can take away unless you allow them to."

What advice does Grandma India then give Melba about how to make choice about how she responds to her harassers?

CHAPTER 15 QUESTIONS

Briefly describe TWO ways Link helps warn Melba about possible attacks and acts of hatred and discrimination.

CHAPTER 16 QUESTIONS

Does Melba trust Link, or not? Explain.

Why does Link call Melba all upset? What does he complain about?

Overall Reading 5 Discussion/Writing Response Questions:

Theme: Melba's developing strategies for responding to harassment

Describe several strategies Melba and other African American students choose to use with those that harass them. What are the advantages of them? What are the negative aspects? (FH)

When Melba's grandmother suggests she be stronger than the people that harass her, do her suggestions work or not? Explain. (FH)

Theme Reading 5: Community support and the nine students (FH)

Why are other African American individuals and community groups so negative and critical about the nine students' efforts to integrate Central High? (FHQ) How does this affect Melba? (FH)

Theme: To take a stand against injustice (FH)

Why do you think Link secretly helps Melba avoid or trick those who target her? What risks is Link taking by offering his kind of friendship? What risks does Melba take in accepting and trusting his friendship? (FH)

Why are Melba's mother and grandmother suspicious of Link? (FH)

Theme: To take a stand against injustice

Why does Link want Melba to tell the press (the news) that the situation at Central High is improving? (FHQ) What does he hope will happen if Melba reports this? How does Melba respond? What would you have done if he had asked you this request? What would you have done if you were in Link's situation? (FH)

What does it mean to have a friend for you? How does Melba learn to accept a whole different kind of friendship in Link? Could you accept it? Explain.

Reading 6: Legacies (FHQ)

Pages 183-226 (abridged)

Pages 262-312 (unabridged)

CHAPTER 16 BASIC QUESTIONS

See Reading 5 Basic Questions

CHAPTER 17 BASIC QUESTIONS

Who is Mrs. Healey? How does Link feel about her? How does she feel about Link?

CHAPTER 18 BASIC QUESTIONS

Who is able to graduate in this final chapter? What has to happen to make sure he can graduate without being targeted?

Overall Reading 6 Discussion/Writing Response Questions:

Theme: The effects of racism on the choices Link makes (FH)

Why does Link feel responsible for Mrs. Healey? Why do you think his parents do not feel as responsible for her welfare? (FHQ)

How does Link's relationship with Mrs. Healey affect his attitude toward African Americans? (FHQ)

How does racism shape Link's friendship with Melba? (FHQ) Can that be called a real friendship in your eyes? Explain. (FH)

To what extent does Link take a stand against racism? (FHQ) Is he effective or not? Are his actions understandable if you think about racism in Little Rock during the 1950's? Explain. Do you agree with his actions?

Theme: The importance of Ernest Green's graduation (FH)

The people at graduation clap for other graduates, but not for Ernest. Why do you think are they silent? How does that make you feel? (FH)

Why is Ernest Green's graduation from central High School important to African Americans in Little Rock? Why do the segregationists care so much? (FH)

Why do you think the family invites two non-family members to graduation, a black reporter and Dr. Martin Luther King Jr, even though they were told only to invite family? Why do you think they both decide to come? What is the importance of a little graduation after all? (FH)

Reading 6 Theme: The consequences of choices

What have Melba and the other African American students achieved after all? How have they made a difference in Little Rock? In cities across the nation? To the people around the world? (FH)

Why is Melba so committed to returning to Central in September? (FHQ) Would you go back?

Vocabulary & Terms: *Warriors Don't Cry* (abridged)

Teacher Handout

Week One Readings: Students will explore vocabulary words by keeping a running list of interesting or challenging words or terms in their **Journals**. Students will individually complete 10 Word Webs (see page 5 of this document) by using the dictionary and completing the webs on separate paper. Students will, as a class, use a class brainstorm strategy like **Synectics** to develop working definitions of "segregation" and integration".

Week Two Readings: Students will be given a Vocabulary List of 10 words on Monday. Students will be given multiple opportunities to understand and study word meanings and usages. Students will be quizzed on the words' meanings on Friday.

Week Three Readings: Students will be given a Vocabulary List of 10 words on Monday. Students will be given multiple opportunities to understand and study word meanings and usages. Students will be quizzed on the words' meanings on Friday.

CHAPTER	TERMS	VOCABULARY
1	Memoir (Genre) Target Bystander Ally Perpetrator Racism & Bias Metaphor (of the carousel, p. 4) Civil Rights Mvm. Characters Narration Point of View	segregation confining picaninny apprehension integration ominous chastising Metaphor must be addressed during the Synecotics Lesson Plans.....
	The word “nigger” should be carefully addressed and discussed as a class.	<hr style="border-top: 1px dashed black;"/> Explore “segregation” and “desegregation” somewhere within Reading 1. Use the Synecotics Lesson Plans , or another class brainstorm method, to explore the complex nature of these words in the book and in student lives.

CHAPTER	TERMS	VOCABULARY
2	Brown v Board of Education NAACP Rosa Parks boycott Thurgood Marshall Hades (Allusion) Setting & Plot Motivation	quivering insistent pondered tolerable persimmon looming sauntered justices weary

CHAPTER	TERMS	VOCABULARY
3	Inference Active Listening (during Discussion #1)	restore contemplation agony poaching

CHAPTER	TERMS	VOCABULARY
4	black ass National Guard Governor Faubus Situation & Conflict	Encircle maneuvered riveted vile hulking conscious bayonets pondering quartered resigned pretense revved

CHAPTER	TERMS	VOCABULARY
5	Federal <i>Constitution</i>	federal mischievous devoted bouquets grotesque initiated respite summoned

CHAPTER	TERMS	VOCABULARY
6		preliminary emphatically gauntlet

CHAPTER	TERMS	VOCABULARY
7	Shorthand Dwight Eisenhower KKK	treacherous distorted harrowing resembled momentum subsided rampage disheveled “mulling over”

CHAPTER	TERMS	VOCABULARY
8		beckoned eerie decidedly meekly persistence

CHAPTER	TERMS	VOCABULARY
9		hecklers scampered taunted convoy resigning archrival descended frenzy

CHAPTER	TERMS	VOCABULARY
10	<i>Lynchings</i> (and <i>Historical Allusion</i> , i.e. African American experiences with <i>lynching</i>)	disseminating dither overshadowed implored fiasco hostility

CHAPTER	TERMS	VOCABULARY
11		gabardine deteriorated visible rhetoric exclude enraptured meticulous composure polarized adamant prodding relish contorted

CHAPTER	TERMS	VOCABULARY	
12	bitch (p. 142)	sacred barrage insidious entrapment	entrapment console wavering jovial

CHAPTER	TERMS	VOCABULARY	
13	Mahatma Gandhi	vigilance	

CHAPTER	TERMS	VOCABULARY	
14		electrifying systematic turmoil substance amid	uncontrollably federalized indignities galloping

CHAPTER	TERMS	VOCABULARY	
15		inquire hoodlums	retaliated Hallelujah

CHAPTER	TERMS	VOCABULARY	
16	Supreme Court	heartened vener rummaged	indignant sophisticated

CHAPTER	TERMS	VOCABULARY	
17	Disobedience Civil Disobedience	reluctant clusters ragged	tuberculosis makeshift brimming

CHAPTER	TERMS	VOCABULARY	
18		mahogany persistent consoled baccalaureate	triumphantly luxurious conscious tainted ravages

ADDITIONAL RESOURCES

Supplemental Texts for Background Building Workshop & Socratic Seminars

NY Times Article, “High Court Bans School Segregation; 9-0 Decision Grants Time to Comply”
http://www.nytimes.com/learning/general/onthisday/990517onthisday_big.html

NY Times Article, “Can a Law Change a Society?”
http://www.nytimes.com/learning/teachers/featured_articles/20070702monday.html

Teaching Tolerance
“An American Legacy”
<http://www.tolerance.org/teach/magazine/features.jsp?p=0&is=34&ar=485>

“Timeline of School Integration”
<http://www.tolerance.org/teach/magazine/features.jsp?p=0&is=34&ar=487>

“State of the Union, Circa 1954”
<http://www.tolerance.org/teach/magazine/features.jsp?p=0&is=34&ar=488>

“Brown v. Board: Where are we now?”
<http://www.tolerance.org/teach/magazine/features.jsp?p=0&is=34&ar=489>

PBS – The Rise and Fall of Jim Crow Laws
“Brown v. Board of Education, 1954”
http://www.pbs.org/wnet/jimcrow/stories_events_brown.html

PBS – Supreme Court Brown v. Board
<http://www.pbs.org/jefferson/enlight/brown.htm>

PBS – VIDEO “Brown v. Board of Education”
<http://www.youtube.com/watch?v=TTGHLdr-iaak>

PBS – “Eyes on the Prize” Video and Related Documents
http://www.pbs.org/wgbh/amex/eyesontheprize/story/03_schools.html

The College Board – 50th Anniversary Video Clip
<http://www.youtube.com/watch?v=OqYDSyV8qW8&feature=related>

Rethinking Schools – 50th Anniversary Issue with Articles
http://www.rethinkingschools.org/archive/18_03/18_03.shtml

In addition, we have included a link to the *Facing History and Ourselves* Curriculum that supports Warriors Don’t Cry. This resource contains historical and background information, along with various learning experiences that would complement this curriculum packet. From the link below, click “Download.” You will be asked to enter in basic information, but the curriculum is free and outstanding.

Facing History and Ourselves
<http://www.facinghistory.org/resources/publications/warriors-dont-cry>

Give this to students prior to being expected to use Accountable Talk

Accountable Talk Respects Everyone in the Class Community!		
1. Listen Purposefully	2. Listen Respectfully	3. Use Body Language to Listen
<p><u>How to Listen Purposefully...</u></p> <ul style="list-style-type: none"> ➤ Make eye contact with speaker ➤ Only one person speaks at a time ➤ Avoid interrupting the speaker 	<p><u>How to Listen Respectfully...</u></p> <ul style="list-style-type: none"> ➤ Avoid side conversations ➤ Avoid distracting sounds or movements ➤ Share "airtime" 	<p><u>How to Use Body Language to Listen...</u></p> <ul style="list-style-type: none"> ➤ Don't slouch, sit up straight ➤ Keep your head up ➤ Nod to show you are listening
Accountable Talk Values High-Level Thinking!		Accountable Talk Goal
4. Respect All Thinking	5. Keep Discussion Moving & On Topic	<p>Move toward Productive Peer- led Discussions (less teacher-led)</p>
<p><u>How to Respect all Thinking ...</u></p> <ul style="list-style-type: none"> ➤ Try to understand speaker's ideas ➤ Think about whether you agree ➤ Ask questions for clarification ➤ Agree and Disagree with ideas, not people ➤ Encourage everyone to participate 	<p><u>How To Keep a Discussion Moving & On Topic...</u></p> <ul style="list-style-type: none"> ➤ Don't just repeat what's already been said ➤ Build on others' ideas ➤ Connect ideas ➤ Ask genuine questions politely <ul style="list-style-type: none"> ➤ "What made you think that?" ➤ "Where did you see that?" 	

Have students use this to self-evaluate and/or to grade each other (focusing on one or two things at a time).

How am I doing with Accountable Talk?			
1. Listen Purposefully			
<u>Do I Listen Purposefully?</u>	Often	Sometimes	Rarely
1a. Make eye contact with speaker	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1b. Only one person speaks at a time	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1c. Avoid interrupting the speaker	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Listen Respectfully			
<u>Do I Listen Respectfully?</u>	Often	Sometimes	Rarely
2a. Avoid side conversations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2b. Avoid distracting sounds or movements	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2c. Share "airtime"	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Use Body Language to Listen			
<u>Do I use Body language to Listen?</u>	Often	Sometimes	Rarely
3a. Don't slouch, sit up straight	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3b. Keep your head up	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3c. Nod to show you are listening	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Respect All Thinking			
<u>Do I Respect all Thinking?</u>	Often	Sometimes	Rarely
4a. Try to understand speaker's ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4b. Think about whether you agree	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4c. Ask questions for clarification	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4d. Disagree with ideas, not people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4e. Encourage everyone to participate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Keep Discussion Moving & On Topic			
<u>Do I Keep a Discussion Moving & On Topic?</u>	Often	Sometimes	Rarely
5a. Don't just repeat what's already been said	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5b. Build on others' ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5c. Connect ideas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5d. Ask genuine questions politely	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Circle the Accountable Talk Norm You Think You Do the Best and Most Often.	Explain Why You Think This is Your Strongest. Be Specific.
<ol style="list-style-type: none"> 1. Listen Purposefully 2. Listen Respectfully 3. Use Body Language to Listen 4. Respect All Thinking 5. Keep Discussion Moving & On Topic 	
Circle the Accountable Talk Norm You think Needs Work.	Explain How You Can Start to Work on this Norm. Be Specific.
<ol style="list-style-type: none"> 1. Listen Purposefully 2. Listen Respectfully 3. Use Body Language to Listen 4. Respect All Thinking 5. Keep Discussion Moving & On Topic 	

Have students use this to self-evaluate

Use an analysis of Characterization to help students arrive at theme.

Character Dialectical Journal Template

Evidence (Quotation and Context)	Inference and Commentary
<p>Name of Character: _____</p> <p>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</p> <p>Context (explain when and where this is taking place):</p>	<p>Describing Words and Commentary about the Character:</p> <p>How do you know what you know?</p>
<p>Continue analyzing same character</p> <p>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</p> <p>Context (explain when and where this is taking place):</p>	<p>Describing Words and Commentary about the Character:</p> <p>How do you know what you know?</p>
<p>Name of Character: _____</p> <p>Quote or scene (what is the character saying or doing that reveals something about his or her characterization?):</p> <p>Context (explain when and where this is taking place):</p> <p>(Try to include at least two different quotes for each character in order to provide a deeper analysis.)</p>	<p>Describing Words and Commentary about the Character:</p> <p>How do you know what you know?</p>

Dialectical Journals can also be used to analyze theme and central idea. Have students come up with a thematic statement such as “The theme in ‘All Summer in a Day’ is that jealousy can motivate us to do things we may regret.” Then have them use the dialectical journals to help justify their statement.

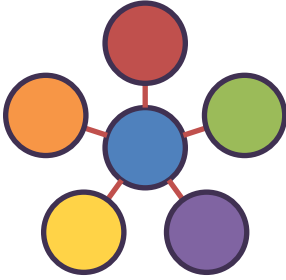
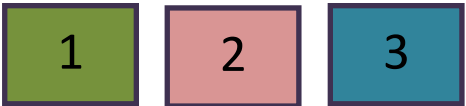
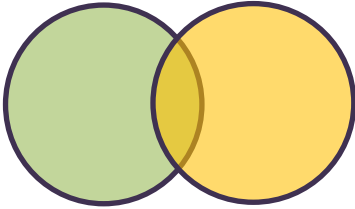
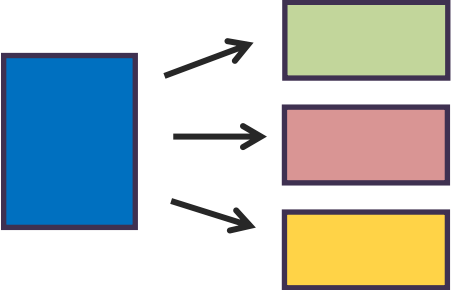
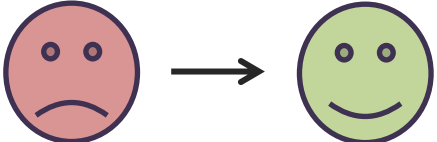
Evidence (Quotation or Detail and Context)	Inference and Commentary
<p>Quotation/Detail:</p> <p>Context (explain when and where this is taking place):</p>	
<p>Quotation/Detail:</p> <p>Context (explain when and where this is taking place):</p>	
<p>Quotation/Detail:</p> <p>Context (explain when and where this is taking place):</p>	

These do not need to be printed. Students can use tagboard or other type of large paper and fold it into quarters in order to set up the dialectical journal.

Q-Matrix to support question generation in literature circles or in other areas in the unit.
Red and yellow are lower level questioning in Blooms and the green and blue are higher (please stay within the higher level of question stems).

1 What is?	2 Where/ When is?	3 Which Is?	4 Who Is?	5 Why Is?	6 How Is?
7 What Did?	8 Where/ When Did?	9 Which Did?	10 Who Did?	11 Why Did?	12 How Did?
13 What Can?	14 Where/ When Can?	15 Which Can?	16 Who Can?	17 Why Can?	18 How Can?
19 What Would?	20 Where/ When Would?	21 Which Would?	22 Who Would?	23 Why Would?	24 How Would?
25 What Will?	26 Where/ When Will?	27 Which Will?	28 Who Will?	29 Why Will?	30 How Will?
31 What Might?	32 Where/ When Might?	33 Which Might?	34 Who Might?	35 Why Might?	36 How Might?

Non-Fiction Text Structures

Text Structure	Signal Words	Visual
<p><i>Description</i></p>	<p><i>for example, for instance, characteristics include, specifically, in addition</i></p>	
<p><i>Sequence & Order</i></p>	<p><i>before, in the beginning, to start, first, next, during, after, then, finally, last, in the middle, in the end</i></p>	
<p><i>Compare & Contrast</i></p>	<p><i>similar, alike, same, just like, both, different, unlike, in contrast, on the other hand</i></p>	
<p><i>Cause & Effect</i></p>	<p><i>since, because, if, due to, as a result of, so, then, leads to, consequently</i></p>	
<p><i>Problem & Solution</i></p>	<p><i>problem, issue, cause, since, consequently, therefore, as a result, because of, leads to, due to, solve, so, then</i></p>	

Informational Text Structures

Description

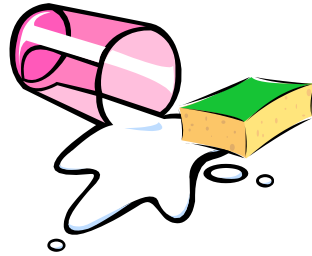


Signal Words:
such as, for instance, in addition, also, specifically

Tips:
Ask yourself: what specific person, place, thing, or idea is being described?

Look for a topic word or phrase and for synonyms.

Problem and Solution

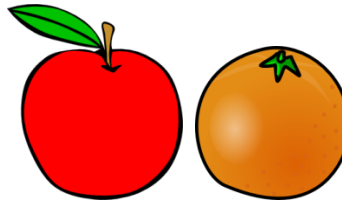


Signal Words:
problem, issue, since, as a result, solution, idea, so, leads to, causes

Tips:
Ask yourself: what is the problem and what is the solution?

Look for the problem first and then the solution.

Compare and Contrast



Signal Words:
similar, same, alike, both, as well as, unlike, as opposed to, on the other hand, in contrast, instead

Tips:
Ask yourself: what is being compared?

How are they the same? How are they different?

Cause and Effect

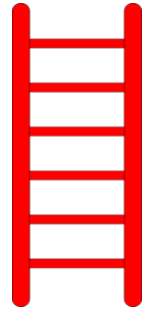


Signal Words:
since, because, if, due to, as a result of, causes, leads to, consequently, then, therefore

Tips:
Ask yourself: what happened and why did it happen?

Remember, you are looking for a cause, not a solution.

Sequence



Signal Words:
first, second, third, then, next, before, after, finally, following

Tips:
Ask yourself: Is this event taking place over time?

Look for steps or references to time such as dates.