

# **School District of South Orange-Maplewood**

## **English Language Arts Curriculum – Grade 6**



**South Orange Maplewood  
School District  
Department of Curriculum &  
Instruction**

**2017-2018**

## **THE SCHOOL DISTRICT OF SOUTH ORANGE-MAPLEWOOD**

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ESTABLISHED GOALS	TRANSFER	
<p><b>G</b></p> <p><b>NJSLS.ELA-LITERACY.W.6.3 -</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>NJSLS.ELA-LITERACY.W.6.3.A -</b> Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p><b>NJSLS.ELA-LITERACY.W.6.3.B -</b> Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p><b>NJSLS.ELA-LITERACY.W.6.3.C -</b> Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p>	<p><b>T</b></p> <p><b>Students will be able to independently use their learning to...</b></p> <p>This unit is about empowering students by helping them develop agency and independence in their writing lives. Students will use what they know of process writing and of craft techniques as well as use peer assessment, teacher modeling, mentor texts and quick drafts throughout the unit to develop a repertoire of writing skills to assist them in writing a strong narrative essay. Through writing, students will see significance in even the small moments of their lives and use writing as a powerful tool to develop their identity, effect change, and share their thinking and experiences with others. Students should see these endeavors not as an end goal but as a means to grow as thinkers and learners in order to effectively communicate and grow ideas with others as well as collaborate and interact with the wider community.</p> <p><b>MEANING</b></p> <p><b>UNDERSTANDINGS</b></p> <p><b>U</b></p> <p><b>Students will understand that...</b></p> <p><b>U1:</b> The importance of writing to observe and capture one's experiences, finding the extraordinary from the seemingly ordinary.</p> <p><b>U2:</b> Writing is a spiral process in that writers often repeat/rehearse different</p>	<p><b>Q</b></p> <p><b>ESSENTIAL QUESTIONS</b></p> <p><b>Q1:</b> Through our writing, how can I assure that my voice is heard and understood using effective techniques, including well-chosen details and well-structured event sequences?</p> <p><b>Q2:</b> How can I write a true story from my</p>

<p><b>NISLS.ELA-LITERACY.W.6.3.D</b> - Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p> <p><b>NISLS.ELA-LITERACY.W.6.3.E</b> - Provide a conclusion that follows from the narrated experiences or events.</p> <p><b>NISLS.ELA-LITERACY.W.6.4</b> - Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><b>NISLS.ELA-LITERACY.W.6.5</b> - 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. (Editing for conventions should demonstrate command of language standards 1-3 up to and including grade 6 here.)</p> <p><b>NISLS.ELA-LITERACY.W.6.6</b> - Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.</p>	<p>stages of the writing process.</p> <p><b>U3:</b> That writing often reveals as much to the reader as to the writer who discovers new understanding or meaning embedded in personal events or experiences.</p> <p><b>U4:</b> The importance of the written word as a means of expression and communication with the wider community.</p> <p><b>U5:</b> The importance of considering one's audience in order to write effectively and powerfully.</p> <p><b>U6:</b> Writers understand the significance of carefully considered language: words have denotative and connotative meanings.</p>	
	<p><b>Students will know...</b>      <b>K</b></p> <p><b>K1:</b> How to write an engaging narrative to convey a deeper meaning or understanding about a personal experience.</p> <p><b>K2:</b> How to use tools and resources, such as checklists, rubrics, writing partners, and mentor texts, to write effectively and independently.</p> <p><b>K3:</b> How to plan, draft, revise, and edit, aware of the power of well-written</p>	<p><b>Students will be skilled at...</b>      <b>S</b></p> <p><b>S1:</b> Process writing: planning, revising, editing, rewriting, trying a new approach.</p> <p><b>S2:</b> Developing a real event using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>S3:</b> Establishing a context and introducing a narrator; organizing an event sequence.</p> <p><b>S4:</b> Using narrative techniques, such as dialogue, pacing, and description, to</p>

<p><b>NJSLS.ELA-LITERACY.SL.6.1 - Engage</b> effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b>NJSLS.ELA-LITERACY.L.6.1 - Demonstrate</b> command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b>NJSLS.ELA-LITERACY.L.6.2 - Demonstrate</b> command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>NJSLS.ELA-LITERACY.L.6.2.B - Spell correctly.</b></p> <p><b>NJSLS.ELA-LITERACY.L.6.5 - Demonstrate</b> understanding of figurative language, word relationships, and nuances in word meanings.</p> <p><b>NJSLS.ELA-LITERACY.W.6.10 - Write routinely</b> 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.</p> <p><b>NJSLS.ELA – Literacy. RL.6.2 - Determine</b> a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p>	<p>language.</p> <p><b>K4:</b> How to set and manage purposeful writing goals, continually working toward high standards.</p> <p><b>K5:</b> How to transfer and use the learning and understanding gained as a writer and apply it to other writing pieces during the course of the year in ELA and across disciplines.</p>	<p>develop an experience/event.</p> <p><b>S5:</b> Providing a conclusion that follows from the narrated experiences or events.</p> <p><b>S6:</b> Writing routinely over extended time frames and shorter time frames.</p> <p><b>S7:</b> Using a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p><b>S8:</b> Using precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p> <p><b>S9:</b> Producing clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>
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<p><b>NJSLS.ELA – Literacy. RL.6.3</b> - Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.</p> <p><b>NJSLS.ELA-LITERACY.RL.6.4</b> - Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone</p> <p><b>NJSLS.ELA-LITERACY.RL.6.5</b> - Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p> <p><b>NJSLS.ELA-LITERACY.RL.6.6</b> - Explain how an author develops the point of view of the narrator or speaker in a text.</p> <p><b>NJSLS.ELA-LITERACY.SL.6.1</b> - Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b>NJSLS.ELA-LITERACY.SL.6.1.A</b> - Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the</p>		
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<p>topic, text, or issue to probe and reflect on ideas under discussion.</p> <p><b>NISLS.ELA-LITERACY.SL.6.1.B</b> - Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p> <p><b>NISLS.ELA-LITERACY.SL.6.1.C</b> - Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p> <p><b>NISLS.ELA-LITERACY.SL.6.1.D</b> - Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p>		
Evaluative Criteria	Assessment Evidence	
<p>Benchmark Narrative Essay</p>	<p><b>CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (PERFORMANCE TASKS)</b> <span style="float: right;">PT</span></p> <p>Benchmark Assessment: <u>Rubric for Narrative Writing, Grade 6</u></p> <p>Performance Based (Summative): Narrative Essay ( <u>TC Scoring Rubric</u>)</p> <p>Self Assessment:</p> <p><b>OTHER EVIDENCE</b></p> <ul style="list-style-type: none"> <li>• <u>Writing Journals/Digital Portfolio</u></li> </ul> <p style="text-align: right;">OE</p>	

	<ul style="list-style-type: none"> <li>● <u>Narrative Checklist</u></li> <li>● <b>Rubrics</b></li> <li>● <b>Peer revision/editing sheets</b></li> <li>● <b>Writing Conferences</b></li> </ul>

### Differentiation Options to Support Reading

- Teachers need to support a wide variation in reading comprehension of complex text and teach comprehension strategies. To address the variability of learners in the classroom while meeting the Common Core State Standards for English Language Arts expectation of all students reading complex and challenging text, some supports need to be provided to students for whom the text is significantly beyond their independent reading level. All students need to learn how to take reading notes, react to the text as they read it, and base discussions upon evidence from the text. Each student needs to spend part of every lesson reading and decoding independently. However there will need to be differentiation in the amount of text students need to read. After processing an appropriate amount of the text independently, students needing support can continue to read through one of several scaffolding options for reading. The goal is that the reading options enable the students to make progress through the text so they can be held accountable for comprehension of the material. Teachers will have to use their expertise to select the right level of support as well as the amount of text that the student can read without assistance. Some suggested differentiation options:
  - Reading independently: students who can read the text at an independent reading level.
  - Reading in pairs: "Buddy reading" is best done in heterogeneous pairs. Studies have shown that heterogeneous pairing is beneficial for both the struggling reader and the "at level" reader. In this pairing the struggling reader has a fluency model in the at-level reader, and the at-level reader can help the struggling reader with word identification and decoding. The at-level reader in turn practices their own fluency. Carefully match the pair with the text level. Do not pair two struggling readers with a book that neither can decode nor read with accuracy. Inform students of the behavior expected of a reading partner, such as reading a page and asking each other questions, taking turns reading aloud a segment of text, or reading independently and asking each other questions as needed.

- Small groups for differentiated instruction: Compose these groups carefully and change them frequently. In at least some instances, students should choose their own groups. Some groups can read independently. For students who are reading at a level below the text: In addition to small group work, add a teacher read aloud or an audio version of the text. Decide whether students will be able to follow along with the text and see fluent reading modeled. If the text is considerably above their current reading level, it could be better for them to just listen and focus on the sequence of events and comprehension.
- Listening to the audio version of the text. Decide whether students will be able to follow along with the text and see fluent reading modeled. If the text is above their current reading level, they could follow along while listening in some parts of the story and focus on the sequence of events and comprehension.

## Differentiated Instruction

### Accommodate Based on Students Individual Needs: Strategies

<u>Time/General</u>	<u>Processing</u>	<u>Comprehension</u>	<u>Recall</u>
<ul style="list-style-type: none"> <li>• Extra time for assigned tasks</li> <li>• Adjust length of assignment</li> </ul>	<ul style="list-style-type: none"> <li>• Extra Response time</li> <li>• Have students verbalize steps</li> <li>• Repeat, clarify or reword directions</li> </ul>	<ul style="list-style-type: none"> <li>• Precise step-by-step directions</li> <li>• Short manageable tasks</li> <li>• Brief and concrete directions</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher-made checklist</li> <li>• Use visual graphic organizers</li> <li>• Reference resources to promote independence</li> <li>• Visual and verbal reminders</li> </ul>

<ul style="list-style-type: none"> <li>• Timeline with due dates for essays and projects</li> <li>• Communications system between home and school</li> <li>• Provide minilesson notes/outline</li> </ul>	<ul style="list-style-type: none"> <li>• Mini-breaks between tasks</li> <li>• Provide a warning for transitions</li> <li>• Reading partners</li> </ul>	<ul style="list-style-type: none"> <li>• Provide immediate feedback</li> <li>• Small group instruction</li> <li>• Emphasize multi-sensory learning</li> </ul>	<ul style="list-style-type: none"> <li>• Graphic organizers</li> </ul>
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<b><u>Assistive Technology</u></b>	<b><u>Tests/Quizzes/Grading</u></b>	<b><u>Behavior/Attention</u></b>	<b><u>Organization</u></b>
<ul style="list-style-type: none"> <li>• Chromebook/whiteboard</li> <li>• Tape recorder</li> <li>• Audio-taped books</li> </ul>	<ul style="list-style-type: none"> <li>• Extended time</li> <li>• Study guides</li> <li>• Shortened assignments</li> <li>• Read directions aloud</li> </ul>	<ul style="list-style-type: none"> <li>• Consistent daily structured routine</li> <li>• Simple and clear classroom rules</li> <li>• Frequent feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Individual daily planner</li> <li>• Display a written agenda</li> <li>• Note-taking assistance</li> <li>• Color code materials</li> </ul>

## **Enrichment**

### **Accommodate Based on Students Individual Needs: Strategies**

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity

- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self-Selection of Research
- Tiered/Multi-Level Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorship

<b>Lesson Title</b> (1)	<b><i>Setting Up Students to Write - Drumroll to Writing Workshop</i></b>
<b>Objectives</b>	Students will ... name and annotate the writing techniques in an exemplar narrative in order to learn from other writers. <b>NJSLS.EIA-LITERACY.W.6.5:</b> 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.

	<p><b>NJSLS.ELA-LITERACY.W.6.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>NJSLS.ELA-LITERACY.RL.6.5</b> Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p>
<p><b>Mini Lesson</b></p>	<p><b>Teacher...</b> <b>Use sample student writing (Middle School Personal Narrative)</b></p> <p><i>"Powerful writers read a lot to help them write well, especially to study another author's work to notice what makes his/her writing is strong. Today we're going to try to do the same, annotating in the margins the strategies or techniques the writer used."</i></p> <p><b>Think as I begin this work ...</b> <b>Demonstrate studying a student's narrative</b> whose writing is a notch or two above students' writing or what will be expected of student narrative writing at the end of 6th grade: <b>Ask: What makes this writing engaging or strong?</b></p> <ul style="list-style-type: none"> <li>• Reread the text, naming specifically the strategy the writer used in order for students to replicate in their own writing.</li> <li>• Add the strategy to a chart titled, <i>How to Write Powerful Personal Narratives</i>.</li> <li>• Debrief your teaching with students:             <ul style="list-style-type: none"> <li>◦ Ask yourself: <i>What makes a piece of writing strong?</i></li> <li>◦ Reread the text for evidence of the writing technique(s).</li> <li>◦ Annotate, naming specifically what the author did.</li> </ul> </li> </ul> <p><b>Example:</b> <i>Used dialogue with believable language that would apply to the character's age OR stretched out an episode with action and character's gestures.</i></p>

<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Continue the next section of the exemplar writing piece.</li> <li>• Work in partnerships to continue to annotate, naming specifically the strategies the author used to make the writing strong.</li> <li>• Share a few responses.</li> </ul>
<b>Link</b>	<p><b>Teacher...</b></p> <p><i>"Powerful writers use different resources to help them write well, especially reading other author's work to be inspired to try strategies that make that piece of writing strong. Today you can continue this work, taping this exemplar piece into your notebook (or making a copy of it and adding it to your narrative writing Google Folder...to remind you to try these strategies in your own writing."</i></p> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Continue annotating as needed.</li> <li>• Begin writing their own first personal narrative.</li> <li>• Share paragraphs of their "best writing," naming the strategy they tried.</li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Students' notebooks or digital writing.</li> <li>• Exit card: share your best sentence(s), naming the strategy you tried.</li> </ul>

<b>Lesson Title (2)</b>	<b><i>Generating Strategies - Life Maps (mapping) Middle School Issues Topics</i></b>
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English Language Arts Curriculum  
Narrative Essay - Grade 6

<b>Micro-lessons (Writing up a Storm)</b>	
<b>Objectives</b>	<p>Students will ... generate ideas for narrative writing in order to build writing volume and build a toolbox of generating strategies for Narrative Writing.</p> <p><b>NJSLS.ELA-LITERACY.W.6.3</b></p> <p>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>NJSLS.ELA-LITERACY.W.6.5</b></p> <p>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.</p>
<b>Mini Lesson</b>	<p><b>Teacher...</b></p> <p><i>"Yesterday we set writing goals and we also noticed that ... we used strategies for coming up with topics for our narrative writing. Show a few ideas, listed under the anchor chart, Strategies for Generating Personal Narrative Topics.</i></p> <p><i>**Today we'll see that writers think of a place that matters to them and make a sketch or life map, jotting different story ideas that occurred there or that this sketch reminds them of.</i></p> <p><i>**Writers also think of areas of their life (middle school issues) that have affected them (bulletin board), that they can jot their ideas about.</i></p> <p><b>Model studying your own or an author's process:</b></p> <p><b>Show a <u>sketch</u> from Jack Gantos's website or create your <u>own</u>, naming what you or Gantos did and describing some of the stories noted in the sketch.</b></p> <ul style="list-style-type: none"> <li>● <b>Ask: What has this author done that we can try too?</b></li> <li>● <b>Discuss</b> observations and author's process.</li> </ul>

	<p>Demonstrate some stories (2-3) from the middle school issues bulletin board too.</p> <ul style="list-style-type: none"> <li>● racism</li> <li>● bullying</li> <li>● divorce</li> <li>● siblings</li> <li>● peer pressure</li> <li>● friendship</li> <li>● violence</li> <li>● popularity</li> <li>● sadness or anxiety</li> <li>● loneliness</li> <li>● love</li> <li>● self esteem</li> <li>● puberty</li> <li>● family</li> <li>● disability</li> <li>● cultural identity</li> <li>● parental pressures</li> <li>● “change”</li> </ul> <p><b>Debrief</b></p> <ul style="list-style-type: none"> <li>● Reiterate strategy.</li> <li>● Add strategies to anchor chart.</li> </ul>
<p><b>Active Engagement</b></p>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>● Pause/ponder/pair, sharing about a place and a middle school issue that matters to them and a 2 small moments that occurred around these strategies.</li> </ul>

<b>Link</b>	<p><b>Teacher...</b>  <i>"Today you can begin writing about two of the small moments you were reminded of from the life map you imagined or you can quickly sketch your map to generate ideas and then write...and the middle school issue that has been affecting you."</i></p> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Choose two small moments to write about today and write with your minds on fire...get as much as you can down on the page. Whatever you don't finish, please finish for homework.</li> <li>• May return to generating ideas or continue onto another small moment.</li> <li>• Use the anchor charts - <i>How to Write Powerful Personal Narratives and Strategies for Generating Personal Narrative Topics</i> - to support their work.</li> <li>• Set 1-2 writing goals.</li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Observation</li> <li>• Check for writing volume</li> </ul>

<b>Lesson Title (3)</b>	<b><i>Writing from Moments that Really Matter Writing from Mentor Texts Micro-lessons (Writing up a Storm)</i></b>
<b>Objectives</b>	<p><b>Students will ...</b> use a writing strategy to develop topic ideas for writing personal narratives in order to build writing volume.</p> <p><b>NISLS.ELA-LITERACY.W.6.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>NISLS.ELA-LITERACY.W.6.10</b> Write routinely over extended time frames (time for research, reflection, metacognition/self correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p>
<b>Mini Lesson</b>	<p><b>Warm-up:</b> Have students discuss their writing goals, which should include their writing work from the previous evening. (Consider using this time as a quick check-in, noting which students are filling notebook/digital pages.)</p> <p><b>Teacher...</b> <b>Prepares an example from his/her own narrative</b></p> <p><i>"Today I want to teach you that writers use moments that really mattered, (turning points), which could be first or last times in their life, but they are really times when they realized something important or learned some valuable lesson."</i></p> <p><i>Think as I begin this work because it may spark a memory for you...</i></p> <p><b>Demonstrate this strategy, mentioning a small moment from your own experience and walking through the following</b></p>

	<p><b>steps using your example:</b></p> <ul style="list-style-type: none"> <li>• <b>Say:</b> <i>First I ask myself: What might be a moment when I learned something important?</i> <ul style="list-style-type: none"> <li>◦ Model thinking about the answer.</li> </ul> </li> <li>• <b>Next:</b> <i>It may be helpful to think about <b>first or last times/turning points</b> in your life OR think of times where you had <b>strong emotions</b> and learned something as a result. (Possible Mentor Text: <b>A Days' Work</b> by Eve Bunting)</i></li> <li>• <b>Relive</b> <i>this small moment in your mind, providing a visual of your topic idea for students.</i> <ul style="list-style-type: none"> <li>◦ Example: <i>Moments I Realized Something</i></li> </ul> </li> </ul> <p><i>**The first time I remember lying to my mother to protect my older brother who snuck out of the house. I learned that sometimes thinking I'm protecting someone could actually be hurting them.</i></p> <p><i>**The last day with my grandmother as she passed away in the hospital.</i></p> <ul style="list-style-type: none"> <li>• <b>Remember</b> <i>to think about the important thing you learned or realized.</i></li> </ul> <p><i>Demonstrate also generating a story based off utilizing a mentor text to spark ideas in your head. Use "Teacher Tamer" by Avi to demonstrate that readers not only access texts as a reader to enjoy the characters and plot, but they also access texts as writers to spark ideas in their head to generate their own stories.</i></p> <p><b>Debrief</b> the two strategies with students, reiterating the steps.</p>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Try these two strategies in their notebooks or digital devices, making a list of those times when they realized or learned something important and a time in their life that is sparked by the events in "Teacher Tamer."</li> </ul>
<b>Link</b>	<p><b>Teacher...</b></p> <p><i>"Generate stories today and tonight using these two strategies. Also, use the anchor charts to help you if you need more ways to generate topic ideas."</i></p> <p><b>Students will...</b></p>

	<ul style="list-style-type: none"> <li>• Continue writing personal narrative entries.</li> <li>• May continue to list topic ideas as needed, making sure to write at least 2 entries in class/for homework.</li> <li>• Use the anchor charts as resources. (See examples <a href="#">here</a> and <a href="#">here</a>, adding students' ideas of strategies to chart.)</li> <li>• Set 1-2 writing goals based on volume, strategies to use for writing powerfully, generating topic ideas from moments that matter and from mentor texts...writing longer in one sitting, etc. (General rule of thumb: 2-3 pages in a sitting.)</li> </ul>
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<b>Lesson Title (4)</b>	<b><i>Imagining your Story in a Way that Helps the Reader Relive the Narrator's Experience (Telling the Story from the Inside)</i></b>
<b>Objectives</b>	<p><b>Students will ...</b> recreate on paper the small moment from their life by imagining it in their mind's eye and storytelling it in a way that helps the reader relive my experience.</p> <p><b>NISLS.ELA-LITERACY.W.6.5</b></p> <p>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.</p>
<b>Mini Lesson</b>	<p><b>Teacher...</b></p> <p><i>"I know some of you have heard "show not tell," so instead of writing I was afraid, you might write, "Immersed in water, I barely had time to gasp for air before I realized things were going from awful to disastrous. Not less than 50 feet away, a wave the size of two-story house was forming – and I was directly in its path." (Possible Mentor Text: Homesick: My Own Story by Jean Fritz)</i></p> <p><b>Continue:</b> <i>But did you know that writers need to imagine their story in a way that helps the readers relive the narrator's experience? So readers are not just reading words, but, as in the story above, struggling to stay afloat in the water; they won't hear pages turning, but the deafening crash of waves. If you write as you are imagining it, you <u>will</u> write in a "show not tell" way.</i></p>

	<p><b><i>Think with me as I imagine my story out loud ...</i></b></p> <p><b>Demonstrate your technique as a writer for reliving the narrator's experience:</b></p> <ul style="list-style-type: none"> <li>• <b><i>I ask myself: How did it start? I had just seen my brother and his friend. Wait, I need to use precise details: As I stepped on the porch, the warmth enveloped me like a hug. The day was bright and cloudless, and it took my eyes some time to adjust.</i></b></li> <li>• <b><i>Then what? I had my skateboard tucked under my arm and immediately spotted Juan and his best friend Willy about 20 yards away. They were talking about buying new boards.</i></b></li> <li>• <b><i>Wait, how would I be able to hear what they were talking about? I had my skateboard tucked under my arm and immediately spotted Juan and his best friend Willy about 20 yards away. <del>They were talking about buying new boards.</del></i></b></li> <li>• <b><i>Keep imagining: I dropped my skateboard to the ground and pushed off with my right foot in their direction. The wheels rattled delightfully.</i></b></li> <li>• <b><i>Debrief: What did you notice about storytelling in this way?</i></b></li> <li>• <b>Emphasize the importance of asking oneself questions to help write scenes more authentically and acting out being the narrator to write precisely. It is important to put yourself as the writer inside the skin of the main character (you, the writer), and then tell the story through that person's eyes, exactly the way he or she experienced it.</b></li> </ul>
<b>Active Engagement</b>	<p><b>Students will... pause/ponder/pair:</b></p> <ul style="list-style-type: none"> <li>• imagining the story</li> <li>• asking oneself questions</li> <li>• acting out as needed</li> <li>• storytelling to a partner</li> <li>• partners listen actively; giving a thumbs up when they're also reliving the experience</li> </ul> <p><small>*For students who struggle, encourage them to close their eyes or put their heads down. Prompt them with specific questions, having them imagine their small moment as if they are in a dream.</small></p>
<b>Link</b>	<b>Teacher...</b>

	<p><i>"So now keep this strategy in mind as you continue or begin to write a small moment story, imagining the time in a way that helps the reader relive your experience. We will add this strategy to our anchor chart, How to Write Powerful Personal Narratives. (Click <a href="#">here</a> and <a href="#">here</a> for examples of strategies listed on anchor charts.)"</i></p> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Continue writing personal narrative entries.</li> <li>• Use the anchor charts as resources.</li> <li>• Set 1-2 writing goals based on volume, strategies to use for writing powerfully, generating topic ideas from moments that matter, writing longer in one sitting, etc. (General rule of thumb: 2-3 pages in a sitting.)</li> <li>• Write 1-2 full pages per night.</li> </ul>
Assessment	<ul style="list-style-type: none"> <li>• Writing Journal</li> </ul>

Lesson Title (5)	<b><i>Reading Closely to Influence our own Writing from Other Authors...</i></b>
Objectives	<p><b>Students will ...</b> read a mentor text closely to appreciate and study the writing techniques the author used and then apply these to their own writing.</p> <p><b>NJSLS.EIA-LITERACY.RL.6.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone</p> <p><b>NJSLS.EIA-LITERACY.RL.6.6</b> Explain how an author develops the point of view of the narrator or speaker in a text.</p> <p><b>NJSLS.EIA-LITERACY.W.6.5</b> 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.</p>

## Mini Lesson

**Warm-up:** Have students reread an exciting or interesting part from their independent reading work last night. Turn and talk: What do you think this author does as a writer in that part of the story to make you want to keep reading?

### Teacher...

Select an engaging mentor text, such as Adam Bagdasarian's "My Side of the Story" or Jon Scieszka's "Crossing Swords" or Jim Howe's "Everything Will be Okay" or Julie Brinkloe's *Fireflies*.

*"So you know a lot already about what makes a piece of writing strong, and we use all we know as we keep writing, making our pieces successively better from the first piece we wrote on day 1 of writer's workshop." (Possibly students have their benchmark taped into their journals to contrast with how their writing is improving.)*

**Continue:** *Published writers read a lot, appreciating other authors' writing and using it as inspiration for their own. We can do this too, imitating those writing moves in your own writing by specifically naming what the author chose to do as a writer. Then we try those same techniques in our own writing.*

**Think as I begin this work ...**

**Model:**

- Rereading parts of the text, a text the students have already accessed as a reader.
  - Circling/highlighting parts that strike you as the reader.
  - Asking: *What is the author doing here and here as a writer?*
  - Be specific in naming the strategy so the skill is transferable, dramatizing the lines to help convey craft.
    - Example: *So as I look back at Scieszka's writing when he was a kid, I really like his authentic word choice. Here he could have said, "I went to the bathroom to do number 1," but instead chose to use the word 'pee', but that would not be realistic. Kids don't talk like that – parents do.*
- OR:**
- *As I look back at Brinkloe's writing in the part where she releases the fireflies, I realize she uses a series of strong verbs to show the character acting quickly and then sensory details through a range of colors to show the character's joy as the fireflies come back to life.*
- Debrief
  - Add strategies from your demonstration to the anchor chart, *Lessons from Mentor Texts We Can Try Too!*

	<ul style="list-style-type: none"> <li>○ When characters talk they use authentic language that matches their age and personality and the tone the author wants to set.</li> <li>○ Writers use a series of energetic verbs to emphasize the character's actions.</li> <li>○ Writers stretch out sensory details to capture the character's feelings and highlight an important part.</li> </ul>
<b>Active Engagement</b>	<p><b>Say:</b> Find a section of text you really like and put your finger on it or highlight it. <b>Ask:</b> What is the author doing here and here as a writer? Describe the technique you named to your partner.</p> <p><b>As a scaffold, provide students with a sentence filler to use:</b> Here the author could have chosen to ____ but instead chose to ____.</p> <p><b>Add</b> new lessons students discovered to the anchor chart.</p>
<b>Link</b>	<p><b>Teacher...</b>  <b>"Remember...</b> Powerful readers read a text first as a reader to enjoy the characters and plot, but then powerful writers read mentor texts closely to appreciate and research and admire the writing techniques the author used to influence their own writing."  <b>Students will...</b></p> <ul style="list-style-type: none"> <li>● Try to find new lessons in the mentor text to try in their own writing.</li> <li>● Use anchor charts, mentor texts, and partners as resources to continually improve as a writer.</li> <li>● Set 1-2 writing goals.</li> </ul>

<b>Lesson Title</b> <b>(6)</b>	<b><i>Rehearsing: Experimenting with Beginnings</i></b>
<b>Objectives</b>	<p><b>Students will...</b> rehearse as a writer, experimenting with different beginnings in order to orient and engage the reader and hint at the story's deeper meaning.</p> <p><b>NJSLS.EIA-LITERACY.W.6.3.A</b> Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p><b>NJSLS.EIA-LITERACY.W.6.3.B</b> Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p><b>NJSLS.EIA-LITERACY.W.6.3.D</b></p>

	Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
<b>Mini Lesson</b>	<p><b>Warm-up:</b> <i>Select your seed idea and story tell it to your partner</i></p> <p><b>Teacher...</b>  <i>Say: Writers rehearse their beginnings just like figure skaters rehearse different parts of their routine before they go out on the ice. Let's study what our mentor author, example (Jim Howe), does in his lead that we could try too.</i>  <i>Think with me as I begin this work.</i></p> <p><b>Model:</b></p> <ul style="list-style-type: none"> <li>• Ask yourself, "What is the author doing that I can try?"</li> <li>• Demonstrate studying the text and thinking about the author's craft moves.</li> <li>• Annotate in the margins, naming the strategy specifically so that it's transferable for students.</li> <li>• Add the techniques to the anchor chart. <u>Techniques for Writing Memorable Leads.</u> <ul style="list-style-type: none"> <li>◦ Writers might include the smallest details of the moment, the ones that ring true for the narrator.</li> <li>◦ Writers might include inner thinking to hint at what the story is really about.</li> </ul> </li> <li>• Debrief the steps, emphasizing how the author hints at a deeper meaning</li> <li>• Demonstrate how you rehearsed 1-2 beginnings using the technique(s) with your <u>own</u> narrative. (See attached.)</li> </ul>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• In partnerships continue to study the techniques in the lead, specifically naming and annotating their observations.</li> <li>• Share their findings, adding to the anchor chart.</li> </ul>
<b>Link</b>	<p><b>Teacher...</b>  <i>"Powerful writers study other authors to strengthen their own writing. Today rehearse a few different leads. Write/type the technique you're trying at the top to keep you focused and remember to try to reveal or hint at the deeper meaning just like our mentor author did. Start writing!"</i></p>

	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Begin or continue writing their seed idea, using all the resources to continually improve as writers.</li> <li>• May storytell their lead to a partner; then write!</li> <li>• May use sentence starters to add inner thinking and hint at the deeper meaning: <i>I think ... I wonder .... I wish ....</i></li> <li>• Set 1-2 writing goals.</li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Circulate, noting writing volume and asking students to show you how they are working toward or have met their writing goals.</li> </ul>

<b>Lesson Title (7)</b>	<b><i>Flash-drafting: Getting the Whole Story on the Page</i></b>
<b>Objectives</b>	<b>Students will ...</b> flash-draft my whole story in one sitting, using all I know about powerful writing to capture a small moment from my life.

	<p><b>NISLS.ELA-LITERACY.W.6.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>NISLS.ELA-LITERACY.W.6.3.A</b> Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p><b>NISLS.ELA-LITERACY.W.6.3.B</b> Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p><b>NISLS.ELA-LITERACY.W.6.3.C</b> Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p><b>NISLS.ELA-LITERACY.W.6.3.D</b> Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p>
<b>Activity</b>	<p><b>Teacher...</b> Provides tips for today's work as the main objective is allotting time for students to complete their first drafts. <b>Say:</b> <i>Today you are taking your seed idea from your notebook/document and using all you already know and have learned about writing powerfully to relive on clean sheets of paper (or document) a small moment from your life, which will become your first draft.</i></p> <p><b>Provide tips:</b></p> <ul style="list-style-type: none"> <li>• <i>Try to get it all down in one sitting, writing fast.</i></li> <li>• <i>Remember to imagine your story in a way that makes it unfold in the reader's mind.</i></li> <li>• <i>You may quietly refer to any resources or reminders around the room. (anchor charts)</i></li> <li>• <i>Try your best with spelling, punctuation, and grammar, but do not obsess with editing for now.</i></li> </ul> <p><b>Teacher...</b> <i>"Reread your entry if needed; otherwise, you know your story and you can begin imagining it on paper/document right away. Give me a thumbs-up when you're ready to write!"</i></p>

	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Write quietly and independently.</li> <li>• Share flash-drafts in small groups. Listeners may provide specific compliments and notice strong writing moves that they could also try.</li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Circulate to coach and encourage students, providing brief, specific feedback based on over-the-shoulder observations of their work.</li> </ul>

<b>Lesson Title (8)</b>	<b><i>Revising Our Writing to Bring Forth the Deeper Meaning (Sessions 8 and 9 could possibly be combined and taught in one session.)</i></b>
<b>Objectives</b>	<p>Students will ... revise their draft to bring out the deeper meaning, asking themselves, "What is my story <u>really</u> about?"</p> <p><b>NISLS.ELA-LITERACY.W.6.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>NISLS.ELA-LITERACY.W.6.5</b> 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.</p>
<b>Mini Lesson</b>	<p><b>Warm-up:</b> Show <u>Plot Elements Video</u> to review elements of plotline in order to provide students with common language as unit progresses. (Include synonyms, such as <i>exposition</i> and <i>resolution</i>.)</p> <p><b>Teacher...</b> <b>Prepares and Practices</b> with his/her own narrative as material for demonstration.</p> <p><b>Say:</b> <i>Writers revise by thinking 'What's this story really about?' They ask themselves what they <b>really</b> want the reader to understand about <b>why</b> they wrote this piece, which is usually a lesson learned or a change the narrator experiences. And they strengthen their writing by making sure they add, elaborate, or emphasize those parts that convey the deeper meaning.</i></p> <p><b>Using</b> your own narrative explain how you think the deeper meaning could be about different things.</p> <p><b>Example:</b> <i>You know my bike riding story is about the time my friend and I rode dangerously through the hills of our small town. Well, I realized my story could be about how I realized that I was braver than I thought or maybe it was about learning to trust that my father who stitched me up when I fell and will always care for me.</i></p> <p><b>Continue:</b> Reflect right now on your story's deeper meaning. Give me a thumbs-up when you feel you have 1-2 ideas about</p>

	<p>what your story is really about.</p> <p><b>Demonstrate using an external/internal story mountain to revise your writing, bringing forth a deeper meaning:</b></p> <ul style="list-style-type: none"> <li>• <b>Sketch</b> a quick visual of a story mountain, jot <i>External Story</i> above the line and <i>Internal Story</i> below the line</li> <li>• <b>Jot the deeper meaning</b> at both ends of the story mountain (add student example), which may be what the narrator learned or how the narrator changes:             <ul style="list-style-type: none"> <li>◦ <b>Example:</b> At first I was worried that my father would be so angry and I didn't want to tell him what happened (<i>jot on the underside of the beginning of the mountain</i>), but then by I realized that my father will care for me no matter what (<i>jot on the underside at the end of the mountain</i>).</li> </ul> </li> <li>• <b>Rehearse</b> your story aloud, storytelling it based on this deeper meaning, and pointing along the parts of the story mountain.             <ul style="list-style-type: none"> <li>◦ <b>Example:</b> Let me rehearse my story at the beginning to show how I'm worried about the trouble I'll be in: "We had been riding along the curvy roads - Janie pedaling with me perched on the handlebars - when the sky darkened and shadows began filling in pockets of sun. 'Oh no,' I thought, 'I wonder what Pops would say if he saw me.' Without warning, huge buckets of rain began pelting us.</li> <li>◦ <b>Continue:</b> Do you see how I'm starting to bring out feeling worried using inner thinking and a description of the weather to set a tone? <b>Think with me</b> as I continue, giving me a thumbs-up when you notice the deeper meaning I'm trying to convey.</li> </ul> </li> </ul> <p><b>Touch another part of the story mountain.</b> Here's another spot that I could rehearse, continuing to add the deeper meaning: "I sit on the hospital bed, holding on to my bloodied ankle, scared of what my father will say when he comes back. I look around the small curtained-off space and notice a tray with a bunch of shiny and sharp objects. I gulp. 'Oh no,' I think, 'this is going to hurt in more ways than one.'" <b>Thumbs-up?</b></p> <ul style="list-style-type: none"> <li>• <b>Touch a final part of the story mountain:</b> Okay this part picks up in the emergency room again when my dad is stitching me up; here I might want to show readers how I begin to trust that my dad will always care for me: "My dad gently unpeeled my bloody socks. 'Lie back,' he said. He cupped my head and brought me back against the pillow. I looked up. There was a painted image of a blue sky and wispy clouds. I let out a sigh. Before I noticed, he grabbed something quickly from the tray and looked at me with soft, grey eyes. 'Close your eyes,' he said, 'everything will be fine.'"</li> <li>• <b>Debrief</b> steps above, reminding students to story tell in a way that brings out the deeper meaning.</li> </ul>
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<b>Active Engagement</b>	<p>Help students begin this work, reminding them to ask, "What is my story really about?"</p> <p><i>"Take 1 minute to do a quick sketch of a story mountain, like I did, and quickly jot a brief description of the external story of your plot above the line. In partnerships, point to each part of the external story on your story mountain and storytell in a way that brings across the internal story or your deeper meaning."</i></p> <p><b>Provide Tips ...</b></p> <ul style="list-style-type: none"> <li>• You may bullet point your plot as a timeline instead of jotting it across a story mountain.</li> <li>• You could do another or more story mountains or timelines.</li> <li>• When you think about the deeper meaning you want to convey, you may begin earlier than your original draft or later.</li> <li>• You may decide that you need to add new parts or stretch out parts.</li> <li>• Partners should actively listen, giving a thumbs-up when they recognize what the story's really about or the deeper meaning the partner is trying to convey.</li> </ul>
<b>Link</b>	<p><b>Teacher...</b></p> <p><i>"Today you're going to write a new version of your first draft, a story that contains both the external and internal story and conveys what the story is really about. Use all of your resources and rehearsals and lessons you've learned to help your readers relive a story that truly matters to you."</i></p> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Complete partnership work so all students have the opportunity to rehearse.</li> <li>• Use anchor charts as reminders of powerful writing.</li> <li>• Revise and rewrite new versions of their first draft.</li> <li>• Set 1-2 writing goals.</li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Students' drafts and writing conferences, assessing for a sense that students' writing captures the internal story, which may be focused solely on feelings or may reach toward the development of a significant relationship or realization or theme.</li> </ul>

	<ul style="list-style-type: none"> <li>From your assessment, encourage students to develop the internal story through different literary elements, such as character descriptors, setting, mood, figurative language, or symbolism.</li> </ul>
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<b>Lesson Title</b> <b>(9)</b>	<b><i>Elaborating on Important Scenes - Deeper Meaning of the Story</i></b> <b><i>(Sessions 8 and 9 could possibly be combined and taught in one session.)</i></b>
<b>Objectives</b>	<p><b>Students will ...</b> revise their draft by elaborating on key scenes in order to bring forth meaning and write an engaging narrative.  <b>NJSLS.ELA-LITERACY.W.6.3</b>  Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.  <b>NJSLS.ELA-LITERACY.W.6.3.B</b>  Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.  <b>NJSLS.ELA-LITERACY.W.6.3.D</b>  Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.  <b>NJSLS.ELA-LITERACY.W.6.5</b>  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.</p>
<b>Mini Lesson:</b>	<b>Teacher...</b>
<b>Teach/Active Engagement</b>	<p><b>Prepares and Practices</b> with his/her own narrative as material for the explanation.</p> <p><i>"Today I want to teach you that powerful writers elaborate on important scenes and add new ones to bring forth the deeper meaning."</i></p> <p><b>Think as I begin this work...</b>  <b>Example and Explanation:</b></p>

**Say:** Remember my story about bike riding on the dangerous hills of our small town? I'm going to show you with my writing how I elaborate an important scene to bring forth the deeper meaning of feeling worried about my dad's anger to learning my dad will always care for me no matter what. So I should show the reader how I begin to learn or realize this, and there's one scene that could use this work:

My dad gently unpeeled my bloody socks. "Lie back," he said. He cupped my head and brought me back against the pillow. I looked up. There was a painted image of a blue sky and wispy clouds. I let out a sigh. Before I noticed, he grabbed something quickly from the tray and looked at me with soft, grey eyes. "Close your eyes," he said. "Everything will be fine."

**Continue:** From our anchor chart, I think I could work on the strategy of making characters say the words and use the tone that shows their personalities and hints at the bigger meaning. Let me show you how I elaborated in a way that does this:

Suddenly my dad swept the curtains aside and stepped next to my bed. I glanced away, staring instead at the stethoscope dangling around his neck.

"It's not my fault," I blurted, blushing at my own lie.

"Shhh," my dad said, unpeeling my bloody socks. "Lie back." He cupped my head and brought me back against the pillow.

Feeling a little relaxed, I looked up. Our eyes met, and he asked, "What happened?"

My stomach tightened. I let my head drop back. There was a painted image of a blue sky and wispy clouds. I caught my breath, and for the first time since the accident, I began to cry.

Before I noticed, he grabbed something quickly from the tray and looked at me with soft, grey eyes. "Close your eyes," he said. "Everything will be fine."

	<p><b>Debrief, highlighting how I used the strategy to elaborate and bring forth the deeper meaning, particularly to show how the internal story is developing through words and tone.</b></p> <p><i>"Writers can you look for an important scene where you could elaborate to bring forth the deeper meaning? Could you pause, ponder, and then pair?"</i></p> <p><b>Students will ...</b></p> <ul style="list-style-type: none"> <li>• In partnerships, elaborate and story tell this part in a way that truly brings forth meaning.</li> <li>• Prepare for this work by telling each partner what they want the listener to really know/learn or the deeper meaning.</li> <li>• Listening partners give a thumbs-up when they hear their speaking partner's intended meaning coming across in the storytelling.</li> </ul> <p><b>Add this strategy to the anchor chart, <i>How to Write Powerful Personal Narratives: Elaborate on important scenes that connect to the deeper meaning or show what the story is really about.</i></b></p> <p><b>Part II</b></p> <p><b>Teachers...</b></p> <p><b>Say:</b> <i>Writers now I want to teach you that you may need to add in new scenes from the past to provide context and/or to further convey your deeper meaning.</i></p> <p><b>Example and Explanation:</b></p> <p><b>Provide the original draft or another portion you're working from:</b></p> <p>Suddenly my dad swept the curtains aside and stepped next to my bed. I glanced away, staring instead at the stethoscope dangling around his neck. "It's not my fault," I blurted, blushing at my own lie.</p> <p>"Shhh," my dad said, unpeeling my bloody socks. "Lie back." He cupped my head and brought me back against the pillow.</p>
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	<p>Feeling a little relaxed, I looked up. Our eyes met, and he asked, "What happened?"</p> <p>My stomach tightened. I let my head drop back. There was a painted image of a blue sky and wispy clouds. I caught my breath, and for the first time since the accident, I began to cry.</p> <p>Before I noticed, he grabbed something quickly from the tray and looked at me with soft, grey eyes. "Close your eyes," he said. "Everything will be fine."</p> <p><b>Show students a new scene you added from the past or the imagined future:</b></p> <p>My stomach tightened. I let my head drop back. There was a painted image of a blue sky and wispy clouds. I caught my breath, and for the first time since the accident, I began to cry.</p> <p>Covering my eyes, my thoughts wandered to the only other time I had been in a hospital. That time my younger sister, Marcela, and I had been jumping on my dad's leather arm chair, and she had fallen off, lodging a q-tip in her ear. It had been my idea to put q-tips in our ears, like pretend aliens, flying through space.</p> <p>"Don't jump on my chair," my dad had said.</p> <p><i>Oh, why didn't I listen then, and why didn't I listen now?</i> But even though I had hidden under his chair, I remembered that he didn't spank or yell at me. He only said, "This is really serious." And grabbing both of us under his arms, he quickly drove to the emergency room with Marcela screaming the whole way.</p> <p>I suddenly realized that I didn't feel pain in my ankle even though I knew it was a bloody mess. Wiping the tears away with the back of my hand, I now looked up at him.</p> <p>"Shh ..." Pops said. "Close your eyes. Everything will be fine."</p> <p><b>Debrief, highlighting how adding in a scene further develops the intended meaning</b> (in this case that the narrator is learning that her dad has been and will always be caring).</p>
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	<p><b>Add this strategy to the anchor chart, <i>How to Write Powerful Personal Narratives: Add new scenes, remembered from the past or imagined in the future that connect to the deeper meaning.</i></b></p> <p><b>Students will ...</b></p> <ul style="list-style-type: none"> <li>● Reflect briefly on a past scene or a scene from the imagined future they could add in.</li> </ul> <p><b>Tips:</b></p> <ul style="list-style-type: none"> <li>○ <i>When else have you felt or realized this deeper meaning?</i></li> <li>○ <i>Was there another time you related to this person in this same way?</i></li> <li>○ <i>Point to or star a part in your draft where you think you could add in a new scene that connects to the deeper meaning.</i></li> </ul>
<b>Link</b>	<p><b>Teacher...</b>  <b>Say:</b> <i>Powerful writers elaborate on important scenes and add new ones to bring forth the deeper meaning. This takes work, but the payoff is rewarding as you noticed when your partners were really engaged in your storytelling!</i></p> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>● Revise by elaborating on important scenes.</li> <li>● Add new parts from the past or imagined future that connects to the deeper meaning.</li> <li>● Use anchor charts and the checklist as reminders of powerful writing.</li> <li>● Set 1-2 writing goals to guide ongoing work.</li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>● Students' revision work and ongoing writing conferences</li> </ul>

<b>Lesson Title</b> <b>(10)</b>	<b><i>Taking Stock: Planning, Self-Assessing, and Finalizing Revision/Editing: Using All Available Resources to Write a Powerful Narrative</i></b>
<b>Objectives</b>	<p>Students will ... create a final plan that uses all available tools and resources in order to write a powerful narrative with growing independence.</p> <p><b>NISLS.ELA-LITERACY.W.6.3</b></p> <p>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>NISLS.ELA-LITERACY.W.6.4</b></p> <p>Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><b>NISLS.ELA-LITERACY.W.6.5</b></p> <p>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. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 6 here.)</p>

	<p><b>NJSLS.ELA-LITERACY.RL.6.5</b></p> <p>Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p>
<b>Mini Lesson</b>	<p><b>Warm-up:</b> Provide Einstein quote: <i>It's not that I'm so smart; it's just that I stay with problems longer.</i> Connect this to today's learning.</p> <p><b>Teacher...</b></p> <p><b>Say:</b> <i>Writers, today is an important day. Remember we've talked about the importance of having a growth mindset and persevering to outgrow ourselves as learners and writers. We're completing our first round of narrative writing before moving onto a second narrative, which will knock the socks off of our audience, I'm sure, and, more importantly, that we will be very proud of because of all of our hard work.</i></p> <p><b>Think as I begin this work...</b></p> <p><b>Demonstrate the process of making a plan, using all available resources and what you know about yourself as a writer:</b></p> <p><b>Warm-up:</b> Provide students with a <u>checklist</u> in today's minilessons for them to familiarize themselves with the language, specifically <i>elaboration</i> and <i>craft</i>.</p> <p><b>Teacher...</b></p> <p><i>"Today I want to remind you that it helps to look back at your work and make sure you're getting progressively better. To do this, I'm going to show you how using a checklist can help you notice your strengths and areas for improvement in order to set personal writing goals."</i></p> <p><b>Think with me as I demonstrate how to use the checklist to assess a benchmark 6th grade narrative.</b></p> <ul style="list-style-type: none"> <li>● <i>Focus on craft and elaboration.</i></li> </ul>

	<ul style="list-style-type: none"> <li>● <b>Read/reread</b> the benchmark, searching for evidence of the checklist criteria.</li> <li>● <b>Model</b> thinking analytically, annotating language from the checklist in the margins.</li> <li>● <b>Debrief</b>, emphasizing the importance of consulting the checklist, searching for evidence, and annotating in the margins.</li> <li>● <b>Add</b> new strategy to anchor chart: <i>Powerful writers ask themselves what are my strengths? My areas for improvement? Then they plan "next steps."</i></li> <li>● <b>Show</b> a list of your plan based on a brief anecdote of what you know about yourself as a writer connected to this particular narrative.</li> <li>● <b>Model</b> beginning the first few steps of your plan to self-assess by reading through the narrative checklist, thinking and highlighting 'not yet's' or listing goals on a separate paper/document.</li> <li>● <b>Show</b> the editing checklist as a separate tool to help you write well.</li> <li>● <b>Debrief</b> steps that lead to revision and editing.</li> </ul> <p><b>Tips...</b></p> <ul style="list-style-type: none"> <li>● <b>Model</b> reading and rereading your draft as you consult the separate components of the checklist.</li> <li>● <b>Emphasize</b> the importance of slowing down, looking at your draft through different lenses informed by the checklist and what you've listed on your plan.</li> <li>● <b>Suggest</b> annotation or highlighting as a way to note evidence of the criteria listed in the checklist.</li> <li>● <b>Show</b> how you refer to anchor charts or any visuals as the final part of your plan.</li> </ul>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>● Create a plan and work in partnerships to self-assess their work, consulting tools and resources.</li> </ul>
<b>Link</b>	<p><b>Teacher...</b>  <b>Say:</b> <i>Today you will work toward accomplishing your plan that demonstrates your independence as writers where you know how to use all available tools and resources in order to write a powerful narrative.</i></p> <p><b>Teacher will...</b></p>

	<ul style="list-style-type: none"> <li>● Confer with writers and small-group work.</li> </ul> <p><b>Examples:</b></p> <ul style="list-style-type: none"> <li>○ Conventions, such as punctuating dialogue correctly.</li> <li>○ Organization, such as using paragraphs to create suspense for readers.</li> <li>○ Craft, such as incorporating figurative language and symbolism to bring forth meaning.</li> <li>○ Readiness groups based on the 6th grade narrative checklist (attached)</li> </ul> <p><b>Students will ...</b></p> <ul style="list-style-type: none"> <li>● Complete their self-assessment using all available resources.</li> <li>● Revise and edit based on their self-assessment.</li> <li>● Consult partners.</li> <li>● Share their hard work on a bulletin board or in small groups.</li> <li>● Draft 1-2 pages of an entirely new story for homework in anticipation of the second cycle of narrative writing. <b>(Some teachers may decide to stay with the same narrative story and continue on with the remaining sessions.)</b></li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>● Exit ticket: <i>Based on today's work, identify 2 writing goals and describe your progress in working toward them or completing them.</i></li> </ul>

<b>Lesson Title (11)</b>	<b><i>Taking Charge with Independence of one's Own Writing (If teacher is staying with one published narrative essay - this lesson can be taken out.)</i></b>
<b>Objectives</b>	<p><b>Students will ...</b> write 1-2 small moments stories that matter to them and that draws on the lessons they have learned about powerful writing. They can make decisions as a writer based on their understanding of the process of producing powerful writing.</p> <p><b>NISLS.ELA-LITERACY.W.6.3</b></p>

	<p>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>NJSLS.ELA-LITERACY.W.6.4</b> Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><b>NJSLS.ELA-LITERACY.W.6.5</b> 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. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 6 here.)</p> <p><b>NJSLS.ELA-LITERACY.RL.6.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone</p> <p><b>NJSLS.ELA-LITERACY.RL.6.5</b> Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p>
<b>Mini Lesson</b>	<p><b>Warm-up:</b> <i>Turn and talk to partners, discussing your work from last night and using your resources to describe this work.</i></p> <p><b>Teacher will circulate, jotting ideas gleaned from conversations that demonstrate students' independence and growth as powerful young writers.</b></p> <p><b>Teacher...</b>  <i>"Today I want you to use all you know about powerful writing, which includes pulling from lessons learned from your mentor text, consulting your checklist, using visual reminders in the room, sharing ideas with partners, and making a work plan in order to write 1-2 small moment stories in class that matter to you. By tonight, you will select your seed idea, or one of the new small moment stories you've drafted, as the one you will bring to publication by the end of the week."</i></p>

	<p>Demonstrate the importance of ownership and accountability of one's work by using students' ideas from the warm-up to generate a chart that shows decisions different student writers have made and ways they drew on all the tools and resources at hand.</p> <p><b>Points to include on the anchor chart, <i>As a Powerful Writer I Can Decide To ...</i>:</b></p> <ul style="list-style-type: none"> <li>• Use strategies to generate topic ideas in order to writing more small moment narratives.</li> <li>• Use the anchor charts to revise and rewrite existing small moment narratives.</li> <li>• Look back through my notebooks/digital writing to search for seed ideas.</li> <li>• Work with the mentor text at hand to begin writing a new draft with lessons in mind.</li> <li>• Reread and Revise as I write and then continuing on.</li> <li>• Assess the draft I've revised with the checklist and set 1-2 new goals.</li> <li>• Make a writing plan and crossing off goals I've accomplished.</li> <li>• Make new goals and adding to my writing plan.</li> <li>• Ask partners to give me feedback.</li> </ul> <p>Debrief, asking students to reflect on where they are in the process and how or where they'll begin today's work.</p>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Pause/ponder/pair, flipping through their work to mark potential seed ideas, make or review their plan.</li> <li>• Share with their partners their writing goals.</li> </ul>
<b>Link</b>	<p><b>Teacher...</b></p> <p><i>"Today begin working on your goals based on your writing plan and realize that you already know a lot about writing powerfully, including making important decisions to guide your ongoing work. Tonight you will write two more pages, and by tomorrow you will have chosen one personal narrative as the seed idea for your second personal narrative."</i></p>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• List 1-2 writing goals you made at the start of class and describe or rank how well you worked toward accomplishing them.</li> <li>• <u>Mid-workshop share</u>: Have students give a thumbs-up as you read from the anchor chart on writing powerful personal</li> </ul>

	narratives. Use this informal assessment to note what they might need more support with and as a reminder for them to hold on to all they know about powerful writing as they continue.
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<b>Lesson Title</b> (12)	<b><i>Slowing Down Important Parts Connected to the Problem to Build Tension</i></b>
<b>Objectives</b>	<p>Students will... use the mentor text to teach them how to slow down important scenes connected to the problem in their story in order to build tension for their readers.</p> <p><b>NISLS.ELA-LITERACY.W.6.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>NISLS.ELA-LITERACY.W.6.4</b> Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><b>NISLS.ELA-LITERACY.W.6.5</b> 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. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 6 here.)</p> <p><b>NISLS.ELA-LITERACY.RL.6.3</b> Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.</p> <p><b>NISLS.ELA-LITERACY.RL.6.5</b> Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p>
<b>Mini Lesson</b>	<p><b>Warm-up:</b> Show a video clip (<a href="#">here</a> or <a href="#">here</a>) of a particularly moving scene that connects to today's lesson on slowing down a scene to build tension.</p>

	<p><b>Teacher...</b> <i>"Today I want to teach you that writers slow down important scenes in their story just like you've seen in a stretched out scene from the movie clip. One way we do this is to study our mentor text to see how the author slows down scenes from the rising action and the main problem or climax in order to build tension for their readers.</i></p> <p>Prepare and Practice with his/her own narrative as material for the demonstration.</p> <p><b>Demonstrate studying the mentor text, such as the main problem from "Everything Will Be Okay" by Jim Howe.</b></p> <p><b><i>Think as I begin this work...</i></b></p> <ul style="list-style-type: none"> <li>• <b>Show</b> the excerpt and remind students what happens in this scene.</li> <li>• <b>Model</b> thinking about the text with the question in mind, <i>How does this author structure this part?</i></li> <li>• <b>Highlight</b> the micro-parts of the excerpt to show how the author slows the scene down, asking students to also highlight/underline with you.</li> <li>• <b>Emphasize the author's decision as a writer to make the lesson transferable for students:</b> <ul style="list-style-type: none"> <li>○ <i>The author didn't just (what the author could have done), instead he/she actually (what he/she did that's powerful).</i></li> <li>○ <i>The author didn't just jump right to the climax, he actually slowed down each part, reliving the experience for the reader.</i></li> </ul> </li> <li>• <b>Model</b> using the lesson with your own writing.</li> <li>• <b>Recap</b> your story arc:           <ul style="list-style-type: none"> <li>○ <i>Example: In the beginning I'm doing daredevil bike riding with my friend Janie, and it starts to rain hard. Next we crash, and the bike spokes tear into my ankle. Third, the ambulance picks me up at the 7 Eleven. Fourth, I find myself in the ER waiting for my dad who happens to be on his shift. Finally, when my dad stitches me up, I realize that I need to trust that he will always care for me.</i></li> </ul> </li> <li>• <b>Think aloud</b> how you'll plan slowing down scenes from the rising action and the main problem or climax to build tension.           <ul style="list-style-type: none"> <li>○ <i>So I need to slow down micro-parts like Howe did, and I need to remember to emphasize the internal story too.</i></li> <li>○ <i>I'm thinking that the first part goes too quickly. As I'm riding on the handlebars feeling carefree, I could begin to notice stores my dad goes too often, and this makes me begin to think of him and wonder if he might step out and see me. Maybe I could add inner thinking of what he would say and how he would freak out, especially since</i></li> </ul> </li> </ul>
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	<p><i>I didn't have a helmet on. After that, maybe I'm not so carefree, and I start to get worried, especially because Janie loses her footing a couple of times.</i></p> <ul style="list-style-type: none"> <li>○ <i>Writers, using Howe's lesson is helping me also realize there are other parts in the rising action connected to the problem that I could slow down. I could even begin to develop Janie's emotions too, showing how she's just like me, but then she gets really scared when we crash. And then she's a nervous wreck when she sees the amount of blood darkening my tube socks at the 7 Eleven.</i></li> </ul> <ul style="list-style-type: none"> <li>● <b>Debrief</b></li> </ul>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>● Pause/ponder/pair, recapping their story arc for partners.</li> <li>● Plan out loud how they could slow down certain important scenes.</li> </ul> <p><b>Tips...</b></p> <ul style="list-style-type: none"> <li>● Remind students that slowing down should include emphasizing the internal story, such as through character gestures/actions, inner thinking, specific details, and/or tone.</li> <li>● <i>Aim for storytelling in a way that is as tense as the movie clips you saw!</i></li> <li>● Listening partners should give feedback, telling them when they need to slow down further.</li> </ul>
<b>Link</b>	<p><b>Teacher...</b></p> <p><i>"Today and other times you're writing narratives, you know that you could use lessons from your mentor text, such as slowing down the important scenes in your story connected to the problem. Remember to also develop the internal story or the character's emotional journey too."</i></p> <p><b>Teacher will ...</b></p> <ul style="list-style-type: none"> <li>● Confer with writers and pull small groups together.</li> <li>● Use leveled student writing to help students with next steps (Add student samples).</li> <li>● Share observations of student writing and process work that could benefit others.</li> </ul>

	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>● Revise their writing, particularly slowing down scenes connected to the problem.</li> <li>● Consult the checklist &amp; self-assess progress toward goals.</li> <li>● Use all available resources.</li> <li>● Set 1-2 writing goals.</li> </ul>
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<b>Lesson Title</b> <b>(13)</b>	<b><i>Ending Stories in Meaningful Ways</i></b>
<b>Objectives</b>	<p>Students will ... compose an ending or resolution for their narrative that provides the reader with the deeper meaning or what the story is <i>really</i> about, showing a how the narrator changed, gained a new realization, or learned a lesson.</p> <p><b>NISLS.ELA-LITERACY.W.6.3.B</b> Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p><b>NISLS.ELA-LITERACY.W.6.3.C</b> Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p><b>NISLS.ELA-LITERACY.W.6.3.D</b> Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p> <p><b>NISLS.ELA-LITERACY.W.6.3.E</b> Provide a conclusion that follows from the narrated experiences or events.</p> <p><b>NISLS.ELA-LITERACY.W.6.5</b> 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. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 6 here.)</p> <p><b>NISLS.ELA-LITERACY.RL.6.3</b> Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.</p>

	<p><b>NUSLS.ELA-LITERACY.RL.6.5</b></p> <p>Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p>
<p><b>Mini Lesson</b></p>	<p><b>Teacher...</b></p> <ul style="list-style-type: none"> <li>• Prepares his/her own ending as material for the demonstration.</li> <li>• Uses a mentor text containing a strong ending (Possible mentor Text: <i>House on Mango Street</i> by Sandra Cisneros)</li> </ul> <p><i>"Writers, you're working hard on your narrative, bringing forth the deeper meaning, and remembering how you revised your lead over and over to help set up your story more powerfully? Today, I want to teach you that powerful writers also do this with the resolution in order to leave their readers with a lasting understanding of what their story was really about, which can be how the narrator changed, gained a new realization, or learned a lesson. To do this, writers ask themselves, "What is my story really about? What do I really want my readers to understand or learn about the narrator?"</i></p> <p><b>Demonstrate using the mentor text, to start, and your own narrative as practice:</b></p> <p><b><i>Think about what I do as a writer...</i></b></p> <ul style="list-style-type: none"> <li>• Read the ending of a familiar mentor text.</li> <li>• State what that ending reveals to you, the reader.</li> <li>• Show your own ending (that needs work), recapping its content.</li> <li>• <b>Think aloud</b>, asking and answering the question, <i>What is my story really about?</i> <ul style="list-style-type: none"> <li>◦ <u>Example:</u> <i>Remember my bike riding story? Well, I want to show how my father will always care for me, and that my emotional journey went from a kind of mistrust to a deep trust that he will always be there for me.</i></li> </ul> </li> <li>• <b>Show</b> your original ending and think aloud about how it could be improved.           <ul style="list-style-type: none"> <li>◦ <u>Example:</u> <i>Writers, I notice that my ending is too short and doesn't really convey my internal story, that I learned to trust that he'll always be there:</i></li> </ul> </li> </ul>

	<p><i>Oh, why didn't I listen then, and why didn't I listen now? But even though I had hidden under his chair, I remembered that he didn't spank or yell at me. He only said, 'This is really serious.' And grabbing both of us under his arms, he quickly drove to the emergency room with Marcela screaming the whole way.</i></p> <p><i>I suddenly realized that I didn't feel any pain in my ankle even though I knew it was a bloody mess. Wiping the tears away with the back of my hand, I now looked up at him.</i></p> <p><i>"Shh ..." Pops said. "Close your eyes. Everything will be fine."</i></p> <p>● <b>Think aloud, referring to the anchor chart to emphasize how a writer refers to and uses resources:</b></p> <ul style="list-style-type: none"> <li>○ <i>From the chart on Writing Powerful Narratives, I notice that I use small actions and exact dialogue here, but I don't actually show my change and what I learn. I could do this technique better. Hmm, when I think back in time, I realized that he used conversation to put me at ease while he stitched me up. He was so gentle with me that I relaxed, and because of that, I trusted him and could face what I did.</i></li> </ul> <p><i>Writers, to revise, I'll cross out my old ending and add more small actions and exact dialogue to show this internal story:</i></p> <p><del><i>I suddenly realized that I didn't feel any pain in my ankle even though I knew it was a bloody mess. Wiping the tears away with the back of my hand, I now looked up at him.</i></del></p> <p><del><i>"Shh ..." Pops said. "Close your eyes. Everything will be fine."</i></del></p> <p><i>"I don't think you'll be needing this anymore, right?" he joked softly, tossing my sock aside.</i></p> <p><i>I peered at him and managed a smile. "I guess not," I said.</i></p>
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	<ul style="list-style-type: none"> <li> <b><i>So writers, now I need to think about my what else my dad would say to really show he cares and to lessen my fear. Maybe he would tell me a little story:</i></b> <p>“Okay, let’s check this out,” he said, lifting my left knee to examine my ankle. “Oh, this is not such a big deal,” he said, winking at me. “Does it hurt?”</p> <p>“I can’t feel anything,” I choked, suddenly remembering the scary fall.</p> <p>Stroking my calf, he said, “Shh ... I’m here, and it will be okay. Do you know that when I was your age this happened to me?”</p> <p>“Really?” I said, holding in my tears.</p> <p>“Yup. When I was about ten years old, your uncle, Ernesto, and I used to pretend we were superheroes and try to keep up with the buses on the busy streets of Bogota,” my dad said, continuing to work on my ankle. “And one time - the last time - I swerved too close to a bus and fell. Ernesto left me in the dust,” he said, chuckling at this memory.</p> </li> <li> <b><i>So writers, now I want to try to show how I learn to trust that he’ll always love and care for me. Maybe I should show that I’m now relaxed enough to open up to him:</i></b> <p>I looked up at the picture of the blue sky on the ceiling again. Wow, I thought, he really used to do that? I never imagined him as a kid before.</p> <p>I let out a sigh.</p> <p>“Pops,” I said, “I’m sorry. Janie and I were riding together on my bike because hers was broken. It was fun at first, but I’m sorry.” I could feel my face redden, but my eyes were dry.</p> </li> </ul>
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	<p>"I know," he said. "Janie already told me everything. She's outside waiting for you," my dad said, ripping open an extra-large bandage.</p> <p>My eyes widened. "Huh? Are you mad at me?" I felt him place the bandage firmly above my left heel.</p> <p>My dad finally looked up from his work at the foot of the bed and stepped toward me. "I was worried, but I'm glad you're safe."</p> <p>He paused. "And I wanted to hear the story from you."</p> <p>His grey eyes softened. Stooping down he kissed me, and I wrapped my arms around his neck. "Guess what?" he said in my ear. "It's over! You're all stitched up! Let's go outside and tell Janie."</p> <p>"Really?" I said. "Yes. Let's do that, Pops." He gently helped me out of bed, and, leaning against him, we walked out together.</p> <ul style="list-style-type: none"> <li>• Debrief, emphasizing the importance of asking oneself what the story is <i>really</i> about and using a technique (or two) that would work well to convey that message to readers.</li> <li>• Add this reminder to the anchor chart: <i>Craft a resolution that conveys the deeper meaning</i></li> </ul>
<p><b>Active Engagement</b></p>	<p>Have students revise their endings in the same way, providing steps or a <u>guideline sheet</u> for students who might need extra support.</p> <p><b>Tips ...</b></p> <ul style="list-style-type: none"> <li>• Writers, think about what your story is <i>really</i> about or how the narrator changed, gained a new realization, or learned a lesson.</li> <li>• Write the message down on an index card/sticky note to stay focused on that.</li> </ul>

	<ul style="list-style-type: none"> <li>Look at the anchor chart to consider the lesson or technique that might work best to convey this message OR reread your mentor text's ending for a lesson that you think could work for you.</li> <li>Storytell your ending to a partner.</li> </ul>
Link	<p><b>Teacher...</b>  <i>"Today add a resolution that provides the reader with the deeper meaning or what the story is really about, showing how the narrator experienced a new realization, change, or lesson learned. Make sure important parts of your story also convey the deeper meaning, and continue revising based on your writing plan and the top 1-2 writing goals you have for yourself. Turn and tell to your partner what they are."</i></p> <p><b>Teacher will ...</b></p> <ul style="list-style-type: none"> <li>Confer with writers and small groups</li> </ul> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>Revise their resolution, possibly drafting a few different ways their ending could go.</li> <li>Use resources, such as a mentor text, checklists, and anchor charts</li> <li>Check that their external and internal story builds tension (see prior lesson)</li> <li>Check their writing plan</li> <li>Read parts to their partner, asking them for helpful feedback</li> <li>Set 1-2 writing goals</li> </ul>

<b>Lesson Title</b> <b>(14)</b>	<b><i>Editing Our Narratives to Create an Individualized Proofreader's List</i></b>
<b>Objectives</b>	<p><b>Students will ...</b> edit their narrative, creating a personalized proofreading list in order to help them toward independence as a writer.</p> <p><b>NJSLS.ELA-LITERACY.W.6.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p><b>NJSLS.ELA-LITERACY.W.6.4</b> Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p><b>NJSLS.ELA-LITERACY.W.6.5</b></p>

	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. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 6 here.)
<b>Mini Lesson</b>	<p><b>Warm-up:</b> Have students compare their initial benchmark piece, taped into their journals or uploaded to their digital portfolios. Ask them to discuss how they've changed as writers, including those resources that have helped them along the way.</p> <p><b>Teacher circulates jotting down observations/comments to connect to the teaching point.</b></p> <p><b>Teacher...</b></p> <p><i>"You've grown a lot as writers in this unit. Some of what I heard is you say in partnerships is .... Powerful writers use all of their resources and tools to progressively improve. And today I want to teach you that it's important to self-assess and edit our writing before publishing using a personal proofreading list that continues to be a tool to carry forward in our writing lives."</i></p> <p>Call a volunteer.</p> <p><b>Demonstrate consulting the <u>narrative checklist</u> or <u>narrative rubric</u> to assess for conventions.</b></p> <p><b>Ask the class to actively listen/observe our partnership. <i>What do you notice about our partnership?</i>:</b></p> <ul style="list-style-type: none"> <li>• Review/read through the checklist or the criteria listed under <i>Conventions</i> from the narrative rubric.</li> <li>• Ask <i>What do you already know about your editing "demons" that we could focus on?</i></li> <li>• Model helping the student volunteer edit for the area that he/she considers is a "weak spot," such as punctuating dialogue, paragraphing, or spelling.</li> <li>• Show how to list the editing "demon" on the <u>proofreader's list</u>.</li> <li>• Debrief with the class, emphasizing the importance of editing the narrative for one editing "demon" at a time.</li> </ul>
<b>Active Engagement</b>	Have partnerships work together to help each other edit their narratives and list their editing "demons" on the proofreader's list.

	<p><b>Tips...</b></p> <ul style="list-style-type: none"> <li>• Listening partner asks, <i>What do you already know about your editing "demons" that we could focus on?</i></li> <li>• Consult editing checklist or the criteria listed under <i>Conventions</i> from the narrative rubric.</li> <li>• Remind students that a strong listening partner points out editing "demons" that their partner is unaware of.</li> <li>• <b>Say:</b> <i>Do not exchange papers because you're supporting your partner becoming an independent writer by editing his/her own work and listing his/her editing "demons" on the proofreader's list.</i></li> </ul>
<b>Link</b>	<p><b>Teacher...</b></p> <p><i>"Published authors have several different readers and editors, so today you worked in partnerships to help each other edit and improve your pieces before publication and our celebration. Also, you've learned in this unit that it's important to reach for your tools and resources to noticeably improve as writers. And you have evidence from when you reread your benchmark narrative in the warm-up! Today you now have a new tool, the proofreader's list, that you can use and adapt as you continue to grow as a writer."</i></p> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Complete their proofreader's list.</li> <li>• Finalize revision and editing, adding the proofreader's list as a new tool.</li> <li>• May work in partnerships to read aloud sections of their work, asking partners to help them check for clarity and intended meaning.</li> <li>• Set 1-2 final writing goals before publication.</li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Circulate, cross-checking that students' proofreader's lists match your own pre-assessments</li> <li>• Editing conferences</li> </ul> <p><u><b>Other possible editing "demons" common to 6th grade writers:</b></u></p> <ul style="list-style-type: none"> <li>• Sentence clarity</li> <li>• Writing complete sentences, run-ons, fragments</li> <li>• Capitalization</li> </ul>

	<ul style="list-style-type: none"><li>● Subject/Verb agreement</li><li>● Frequently Confused words</li><li>● Indenting to show change of speaker with dialogue</li></ul>
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<b>Lesson Title</b> <b>(15)</b>	<b><i>Publishing &amp; Celebrating as a Community of Writers</i></b>
<b>Objectives</b>	<b>Students will ... reflect on the narrative writing shared in class, celebrating peers' efforts and providing positive feedback or comments.</b> <b>NISLS.ELA-LITERACY.W.6.6</b>

	<p>Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.  <b>NISLS.ELA-LITERACY.W.6.3</b></p> <p>Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.  <b>NISLS.ELA-LITERACY.W.6.4</b></p> <p>Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)  <b>NISLS.ELA-LITERACY.SL.6.1</b></p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.  <b>NISLS.ELA-LITERACY.SL.6.1.D</b></p> <p>Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p>
<b>Minilesson</b>	<p><b>Teacher...</b>  <b>Say:</b> <i>Just like any big and great events you've experienced in your life - birthdays, weddings, family reunions - today is a day for celebration because we've been working really hard to create and finalize a narrative piece that reveals a bit of who we are. Because of that and the fact that we've been doing this together as a writing community, we want to make this day extra special by sharing our published work with each other and guests in this safe space and giving each other positive feedback and comments.</i></p> <p><b>Model for students your expectations for sharing by warm-calling a few volunteers to share with the class and providing positive feedback.</b></p> <p><b>Suggested Activities ...</b></p> <p><b>Provide sentence prompts as needed:</b></p> <ul style="list-style-type: none"> <li>○ <i>What I learned about your narrative is ...</i></li> </ul>

	<ul style="list-style-type: none"> <li>○ <i>After listening to your story, what I now understand about is ...</i></li> <li>○ <i>What you did well as a writer, that I'd like to try in the future is ...</i></li> <li>○ <i>I enjoyed the way you read your piece because ....</i></li> </ul> <p>Students may bring in decorated and personalized cards where peers can write their positive comments.</p> <p>Students may choose to produce digital narratives that include multimedia to develop multimodal representation competence</p> <ul style="list-style-type: none"> <li>○ Click on an example <a href="#">here</a>.</li> </ul>
<b>Active Engagement</b>	<p>Students will...</p> <ul style="list-style-type: none"> <li>● Share and actively listen to the narrative writing students have published.</li> <li>● Give positive feedback and comments.</li> </ul>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>● Display narrative pieces (and positive comment cards)</li> <li>● Final published pieces assessed against the <a href="#">Grade 6 Narrative Rubric</a></li> </ul>

Resource: Calkins, L., Fell, S. & Marron, A. (2014). *Personal Narrative: Crafting Powerful Life Stories, Grade 6, Unit 1* Portsmouth, NH: Heinemann.



ESTABLISHED GOALS		TRANSFER		
<b>G</b> <b>NJSLS.ELA – Literacy.RL.6.1</b> Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text. <b>NJSLS.ELA – Literacy. RL.6.2</b> Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. <b>NJSLS.ELA – Literacy. RL.6.3</b> Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. <b>NJSLS.ELA – Literacy. RL.6.10.</b> By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed. <b>NJSLS.ELA-LITERACY.SL.6.1</b> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and	<b>Students will be able to independently use their learning to...</b> develop agency and independence in their reading lives. They will develop a growth mindset as readers, which will help them in all aspects of their academic life. They will understand that the best way to become a better reader is not only by reading a lot, but also by developing tools and using strategies to record, analyze, and reflect on their reading. To this end, students will make wise book selections, use all that they know about the habits and strategies powerful readers use, and be more purposeful and active as readers.			
	<b>T</b>			
	<b>MEANING</b>			
	<b>UNDERSTANDINGS</b> <b>Students will understand that...</b> <b>U1:</b> The difference between a fixed mindset versus a growth mindset <b>U2:</b> The importance of setting ambitious and achievable reading goals <b>U3:</b> Powerful readers are active readers, self-monitoring for meaning and applying fix-up strategies	<b>U</b>	<b>ESSENTIAL QUESTIONS</b> <b>Q1:</b> How can I develop a growth mindset in regards to reading, helping me start or continue to become a more powerful reader? <b>Q2:</b> How can I set goals in my reading life that will take me to the next level as a reader? <b>Q3:</b> How can I develop the tools and reading strategies that will help me become an independent and active reader?	<b>Q</b>
	<b>ACQUISITION</b>			
<b>Students will know...</b> <b>K</b> <b>K1:</b> How to choose books wisely <b>K2:</b> How to cite text evidence and draw	<b>K</b>	<b>Students will be skilled at...</b> <b>S</b> <b>S1:</b> Self-monitoring for meaning <b>S2:</b> Analyzing their reading habits using a		

<p>teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p><b>NJSLS.EIA-LITERACY.SL.6.1.C</b></p> <p>Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p>	<p>inferences</p> <p><b>K3:</b> How to summarize without inserting personal opinions/judgments</p> <p><b>K4:</b> How to transfer their reading work in ELA across content areas</p>	<p>log</p> <p><b>S3:</b> Applying fix-up strategies</p> <p><b>S4:</b> Envisioning</p> <p><b>S5:</b> Working in reading partnerships</p> <p><b>S6:</b> Setting reading goals</p>
<p><b>Evaluative Criteria</b></p>	<p><b>Assessment Evidence</b></p>	
<p><b>TC Reading Assessments or another running record (i.e. miscue analysis)</b></p> <p><u>TCRWP Benchmark Reading Levels</u></p>	<p><b>CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (PERFORMANCE TASKS)</b> <b>PT</b></p> <p><b>Benchmark Assessment:</b> Students will have been assessed at the end of 5th grade to provide a baseline reading level.</p> <p><b>Performance Based (Summative):</b> Students not meeting proficiency on district-wide reading assessment and/or state test will be re-assessed using <u>TC running records assessment</u>.</p> <p><b>Self Assessment:</b> Students will maintain a detailed reading log, analyzing entries and setting new reading goals.</p> <p><b>OTHER EVIDENCE</b></p> <ul style="list-style-type: none"> <li>• Reading journals</li> <li>• Reading logs</li> <li>• Lexile score</li> </ul> <p><b>OE</b></p>	

	<ul style="list-style-type: none"> <li>● <b>Reading Questionnaire</b></li> </ul> <p><b>Differentiation Options to Support Reading</b></p> <ul style="list-style-type: none"> <li>● Teachers need to support a wide variation in reading comprehension of complex text and teach comprehension strategies. To address the variability of learners in the classroom while meeting the Common Core State Standards for English Language Arts expectation of all students reading complex and challenging text, some supports need to be provided to students for whom the text is significantly beyond their independent reading level. All students need to learn how to take reading notes, react to the text as they read it, and base discussions upon evidence from the text. Each student needs to spend part of every lesson reading and decoding independently. However there will need to be differentiation in the amount of text students need to read. After processing an appropriate amount of the text independently, students needing support can continue to read through one of several scaffolding options for reading. The goal is that the reading options enable the students to make progress through the text so they can be held accountable for comprehension of the material. Teachers will have to use their expertise to select the right level of support as well as the amount of text that the student can read without assistance. Some suggested differentiation options:</li> <li>● Reading independently: students who can read the text at an independent reading level.</li> <li>● Reading in pairs: "Buddy reading" is best done in heterogeneous pairs. Studies have shown that heterogeneous pairing is beneficial for both the struggling reader and the "at level" reader. In this pairing the struggling reader has a fluency model in the at-level reader, and the at-level reader can help the struggling reader with word identification and decoding. The at-level reader in turn practices their own fluency. Carefully match the pair with the text level. Do not pair two struggling readers with a book that neither can decode nor read with accuracy. Inform students of the behavior expected of a reading partner, such as reading a page and asking each other questions, taking turns reading aloud a segment of text, or reading independently and asking each other questions as needed.</li> <li>● Small groups for differentiated instruction: Compose these groups carefully and change them frequently. In at least some instances, students should choose their own groups. Some groups can read independently. For students who are reading at a level below the text: In addition to small group work, add a teacher read aloud or an audio</li> </ul>
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	<p>version of the text. Decide whether students will be able to follow along with the text and see fluent reading modeled. If the text is considerably above their current reading level, it could be better for them to just listen and focus on the sequence of events and comprehension.</p> <ul style="list-style-type: none"> <li>• Listening to the audio version of the text. Decide whether students will be able to follow along with the text and see fluent reading modeled. If the text is above their current reading level, they could follow along while listening in some parts of the story and focus on the sequence of events and comprehension.</li> </ul> <p><b>Click <a href="#">here</a> for a selection of texts as a reading ladder of progression for teen readers (attached)</b></p>
<p><b>Summary of Key Learning Events and Instruction</b></p> <p>Lesson 1: <i>Reading Can Blow Our Minds</i>  Lesson 2: <i>Building a Growth Mindset</i>  Lesson 3: <i>Reading with Agency in Our Classroom Community</i>  Lesson 4: <i>Readers Notice the Emotions of Characters</i>  Lesson 5: <i>Readers Set Goals to Stay in the "Reading Zone"</i>  Lesson 6: <i>Readers Set Goals to Maximize Reading Time</i>  Lesson 7: <i>Readers Form Productive Partnerships</i>  Lesson 8: <i>Readers Envision during Reading</i>  Lesson 9: <i>Readers Apply Fix-Up Strategies</i>  Lesson 10: <i>Final Reading Marathon and Celebration</i></p> <p><b>Suggested Lessons:</b>  <b>Pre-Unit Lesson: <i>Reading Histories: What has Reading Been Like for Us?</i></b>  <i>Today I want to teach you that readers are really thinkers and that powerful readers are those who think deeply. But, in order to begin, we have to think about how we've gotten to where we are and where we're headed. This will help us create reading goals this year. Share a <a href="#">letter</a> to your readers.</i></p>	

**Lesson 11: \*Readers Understand References and Connect the Parts of Stories**

"Readers, today I want to teach you that one way the stories you are reading will get more complicated is that there will be references to other parts of the book or to an earlier book in the series, and readers need to work harder to understand the references and see the meaningful connections between parts of a story. Things that are said or that happen in one part of the story may refer to earlier events, earlier parts—and these events or parts may be separated by many pages. They may ever refer to something in another book in the series."

**Focus:** Character behavior/trait/relationships that are shaped by prior event(s).

**Lesson 12: \*Reading Aloud with Power and Grace**

"Today I want to teach you that readers study how to read aloud with power and grace as an essential reading skill. One way we do this is to choose a small section of a familiar text and really rehearse it, living within the lines of the story and thinking about how to use our voice to enhance the meaning and emotions of the story."

**Focus:** Fluency Work.

**Lesson 13: \*Readers Make Plans to Outgrow Themselves as Readers**

"Today I want to teach you that good readers use artifacts, such as reading logs, post-its and notebooks, to reflect on their reading lives and make plans for how to outgrow themselves as readers. One way we do this work is to analyze our reading logs, post-its and notebooks, like researchers, studying what kinds of books are getting us to read more, which genres or authors we are becoming passionate about, and how our reading habits are supporting our endeavors to become more powerful—and if there are any we need to fix up!"

**Focus:** Analyzing reading life/habits/reading situations and structures

**Lesson 14: \*Readers Make Purposeful Choices about Methods for Retelling**

"Readers, today I want to teach you that telling someone else or ourselves what has happened so far in our story is a crucial way to make sense of and hold on to that story. It may be some of the most important reading work we do, because we have to think back over the parts of the story, decide what's important so far, and then make decisions about what to share. One way we can work harder at this important work is to make *conscious decisions* about how to retell a story—it's part of having agency as a reader, matching our *method* for retelling to the reading work we want to do."

**Focus:** Purposeful (and higher level) retelling may include synthesizing different storylines within a text, analyzing the character's motivation or causes through the retell, or retelling through the lens of theme.

***Final Reading Marathon and Celebration:*** The idea is to close out with something memorable, something that you've geared the students up for, which could include unveiling new books that you've petitioned for or an author visit or maybe a guest reader or even a visit to another classroom to share reading experiences. Discuss this day with colleagues and turn it into a building-wide celebration of reading, which could include a reading marathon. Click [here](#) and [here](#) for other ideas to end this unit and build excitement around reading.

***Resources:*** \* Teacher's College Grade 6 Unit 1, *Developing Agency and Independence*

<b>Lesson Title (1)</b>	<b><i>Reading Can Blow Our Minds</i></b>
<b>Objectives</b>	<p>Students will understand the different purposes for reading, but know that reading only gets better as I get stronger at it.</p> <p><b>NISLS.ELA-LITERACY.RL.6.10</b></p> <p>By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.</p>
<b>Mini Lesson</b>	<p><b>Teacher...</b></p> <p><b>Ask:</b> <i>Why does it matter that people are good readers?</i></p> <p>Share and validate responses.</p> <p><b>Say:</b> <i>"Today I want to teach you that rds have many different reasons to read; and those reasons are different for everyone. One of biggest reasons is because reading should be awesome and it only gets better as you get stronger. One way we do this is to consider our peers' and teacher's suggestions. And then we use that information as we preview the texts for ourselves. We should read beyond the first few pages because, as you know, you have to give a book a chance."</i></p> <ul style="list-style-type: none"> <li>• <b>Read aloud</b> excerpts to fire up independent reading. (Choose well written, varied excerpts to hook different readers.)</li> </ul> <p><b>Think as I share:</b> Which one of the books would you read and why?</p>
<b>Active Engagement</b>	<p>If you brought a book, share excerpt with partner.</p> <ul style="list-style-type: none"> <li>• Which one of all the books shared today would you read &amp; why?</li> <li>• Discuss your answer with partners.</li> </ul>
<b>Link</b>	<p><b>Teacher...</b></p> <p><b>Say:</b> <i>There are many purposes for reading. This year I hope we learn that we read to live, to experience emotions, to blow our minds.</i></p> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Choose a book from the classroom library or from his/her peer's suggestion and begin reading in class.</li> </ul>

	<ul style="list-style-type: none"> <li>• Note how many pages they read in class.</li> <li>• Share</li> <li>• Double the amount read in class at a minimum tonight at home.</li> <li>• Share their reading goal for that night with a partner.</li> </ul>
<b>Assessment</b>	<p>Observations during A.E.: What does A. E. stand for?</p> <ul style="list-style-type: none"> <li>• Which students seem stumped choosing?</li> <li>• Who gets quickly into reading zone? Who doesn't?</li> <li>• Who needs encouragement?</li> <li>• Listen to students and decide if choices are appropriate based on reading level.</li> </ul>

Lesson Title (2)	<b><i>Building a Growth Mindset</i></b>			
Objectives	Students will develop a growth mindset in order to be a stronger reader and independent learner.  <b>NISLS.ELA-LITERACY.RL.6.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.			
Mini Lesson	<b>Teacher...</b> <b>Warm-Up:</b> <ul style="list-style-type: none"><li>• Have students brainstorm ideas on the handout (<a href="#">click here</a>) prior to reading Scholastic's <i>Are you a loser?</i> (attached)</li><li>• Discuss responses</li></ul> <b>Teacher...</b> <b>Say:</b> <i>Today I want to teach you that readers develop a growth mindset that lets us focus on where we're going and uses our failures as opportunities for growth. Provide students with an anecdote of a time in your life where you had a growth mindset versus a fixed mindset about an endeavor.</i>			
Active Engagement	<b>Teacher...</b> <b>Ask:</b> <i>When did you or someone you know experience success that showed having a growth mindset? What did you or someone you know think or say at that time?</i>  <b>Students will...</b> <ul style="list-style-type: none"><li>• <i>Turn and talk.</i></li></ul> <b>Chart with students:</b> <i>Powerful readers and learners possess a growth mindset versus a fixed mindset. (Provide language that shows what those with a fixed mindset might think or say. For example, <a href="#">click here</a>.)</i> <table><tr><td>Growth Mindset Individuals Think/Say/Do ...</td><td>Fixed Mindset Individuals Think/Say/Do ...</td></tr></table>		Growth Mindset Individuals Think/Say/Do ...	Fixed Mindset Individuals Think/Say/Do ...
Growth Mindset Individuals Think/Say/Do ...	Fixed Mindset Individuals Think/Say/Do ...			

	<table border="1"> <tr> <td><i>This might take some time and effort.</i></td><td><i>This is too hard.</i></td></tr> <tr> <td><i>I need to practice more.</i></td><td><i>I've already practiced too much!</i></td></tr> <tr> <td>Chart their progress.</td><td>Have no idea how far they've progressed.</td></tr> </table>	<i>This might take some time and effort.</i>	<i>This is too hard.</i>	<i>I need to practice more.</i>	<i>I've already practiced too much!</i>	Chart their progress.	Have no idea how far they've progressed.
<i>This might take some time and effort.</i>	<i>This is too hard.</i>						
<i>I need to practice more.</i>	<i>I've already practiced too much!</i>						
Chart their progress.	Have no idea how far they've progressed.						
<b>Link</b>	<p><i>Now you know that powerful readers have a growth mindset. They know that to get better in anything, including reading, requires practice and hard work.</i></p> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Read and note pages read.</li> <li>• <b>Share:</b> Retell an interesting part or tell about the character, setting, or problem to your partner.</li> </ul>						
<b>Assessment</b>	<p><b>Observations:</b></p> <ul style="list-style-type: none"> <li>• Who gets quickly into reading zone? Who doesn't?</li> <li>• Listen to students and decide if choices are appropriate based on reading level.</li> <li>• Listen to "retells": who seems well matched to the text?</li> <li>• Assess readers who were below proficiency on state test</li> </ul>						

<b>Lesson Title (3)</b>	<i>Reading with Agency in Our Classroom Community</i>
<b>Objectives</b>	<p>Students will take ownership of their reading life by seeking and finding the best books for themselves.</p> <p><b>NJSLS.EIA-LITERACY.RL.6.10</b></p> <p>By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.</p>
<b>Mini Lesson</b>	<p><b>Warm-up:</b> Provide students with color-coded stickers based on period to use while perusing classroom library. They should place stickers with their initials as a sign that they recommend that particular text.</p> <p><b>Teacher...</b> <i>Say: Powerful readers have agency and collect books they want to read and in doing so help our whole community be turned on to reading.</i></p> <ul style="list-style-type: none"> <li>• Show students your reading log. (Try to record anything and everything you read over a one- to two-week period.)</li> <li>• Show and discuss part of the log where reading went really well. This may include: high volume, varied reading material, rapid rate.</li> <li>• Show and discuss part of the log where reading did not go well. Have them notice the slow rate, low volume, book abandonment(s).</li> </ul> <p><i>Say: If I want to become a better reader, I need to find books that will keep me reading. What are some ways I can ensure this will happen?</i></p>
<b>Active Engagement</b>	<p>In partners or small groups have students discuss what they want to read, what's available, and make plans to get books.</p> <ul style="list-style-type: none"> <li>• <b>Chart</b> or have students add to chart. Ideas may include writing letters, making book order lists, starting a book</li> </ul>

	<p>drive, etc.</p> <ul style="list-style-type: none"> <li>Students can form action groups based on the charted ideas. (The more involved students are, the more invested in reading they will be.)</li> </ul>
Link	<p><i>We know that great people like Dr. King, Jackie Robinson, Mother Teresa, and many others persevered and worked on the goals they believed in. They had agency. Setting goals around our reading community is a way to have agency and will affect other aspects of our academic life.</i></p>

<b>Lesson Title (4)</b>	<i>Readers Notice the Emotions of Characters</i>
<b>Objectives</b>	<p>Students will notice the emotions of character(s) revealed by what the character says/thinks/does.</p> <p><b>NISLS.ELA – Literacy.RL.6.1</b> Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>
<b>Mini Lesson</b>	<p><b>Teacher...</b>  <i>Say: Powerful readers notice what a character says/thinks/does, especially at the beginning of a book, to learn about the characters, their emotions, and their relationships with one another. They consider when and why the main character and the reader have different perspectives and emotions.</i></p> <ul style="list-style-type: none"> <li>● Read Adam Bagdasarian's "My Side of the Story" or other engaging short story.</li> <li>● <b>Model thinking aloud</b> about the main character's emotions through the character's words, thoughts, and/or actions. Consider how the character's emotions might differ from your own. Jot your thinking on post-its or if using a digital text, insert comments. (In a small way, you're beginning to demonstrate writing about reading, or the hefty work to come.)</li> </ul>
<b>Active Engagement</b>	<p><b>Teacher...</b></p> <ul style="list-style-type: none"> <li>● Remind students that authors reveal characters' emotions through words, thoughts, and actions.</li> <li>● Begin to solicit ideas from students at pivotal moments in the story.</li> </ul> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>● Complete the selection in partnerships, annotating or jotting ideas on post-its.</li> <li>● <b>Share</b> a few responses and show how a powerful reader keeps track of the character's emotions. (Provide an emotional timeline as a visual. Subsequent work could include parallel timelines, that of different characters and/or the reader.)</li> </ul>
<b>Link</b>	<p><i>As you continue reading today, remember that readers become stronger when they consider what reading work they'll do. One thing readers do is analyze characters' emotions, thinking about what caused them. Powerful readers also consider how the protagonist's emotions and perspectives are different from the reader's and keep track of their ideas.</i></p>

<b>Assessment</b>	Exit ticket: <i>Share a post-it with your best thinking work today.</i>

<b>Lesson Title (5)</b>	<b><i>Readers Set Goals to Stay in the "Reading Zone"</i></b>
<b>Objectives</b>	<p>Students will set personal reading goals to stay in the "reading zone" and use a tool to keep track of their goals.</p> <p><b>NJSLS.ELA-LITERACY.RL.6.10</b></p> <p>By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.</p>
<b>Mini Lesson</b>	<p><b>Teacher...</b></p> <p><b>Say:</b> <i>Readers set goals to stay in the "reading zone," such as keeping track of the number of pages read and how long it takes, because you can only improve if you know where you are and where you want to go.</i></p> <ul style="list-style-type: none"> <li>• Provide an anecdote about keeping statistics, such as in baseball or by dieters, and the need to acquire a baseline, set goals, monitor and keep track of progress. Discuss the importance of reading volume and rate and introduce the idea of a reading log, such as a calendar, a table, or a digital system.</li> <li>• <b>Demonstrate</b> using your own reading log. Include weeks where reading went well and how that included books that went together, such as series books, and showed how you spent extra hours reading, such as at night or in line at the store. Have students make observations/inferences. Place a star next to places where you were in the "reading zone."</li> <li>• Show students another week where reading was not so great. Have students make observations/inferences. Encourage students to make suggestions for you and end with 1-2 reading goals to get in the "reading zone" based on your analysis.</li> </ul> <p>(Rule of thumb is <math>\frac{3}{4}</math> to 1 page per minute. Experts advocate 40-60 pages a day, increasing to 50-70 in subsequent units.)</p>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• In partnerships students decide on the log that works best for them and why. (Based on your class, you may want to narrow the choices.)</li> <li>• Begin a quick log of what they've read since school started. (sample attached)</li> </ul>

<b>Link</b>	<i>Today, thinking about how much time is left, try to read a minimum of ___ pages based on what you notice on your log is attainable. After you read, don't forget to record your pages because we'll analyze the numbers we notice over time just like famous athletes do.</i>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Reading assessments</li> <li>• Quick checks on reading volume and comprehension</li> </ul>

<b>Lesson Title (6)</b>	<b><i>Readers Set Goals to Maximize Reading Time</i></b>
<b>Objectives</b>	<p>I can ...make goals that will maximize my reading time in and out of school.</p> <p><b>NJSLS.EIA-LITERACY.RL.6.10</b></p> <p>By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.</p>
<b>Mini Lesson</b>	<p><b>Teacher...</b></p> <ul style="list-style-type: none"> <li>• <b>Warm-Up:</b> In partnerships, have students discuss how reading is going at school and home. Have them use their logs in their discussion or create/provide one that works for them.</li> </ul> <p><b>Say: <i>Powerful readers make sure that structures and routines are good so that they're reading a lot.</i></b></p> <ul style="list-style-type: none"> <li>• Provide students with a list of observed problems occurring during readers workshop and brainstorm possible solutions. OR practice some time-saving procedures – the time spent now will be well worth it going forward.</li> </ul>
<b>Active Engagement</b>	<p><b>Teacher...Student...</b></p> <p>Co-create an anchor chart with solutions or rules/procedures regarding some issues brought up during the warm-up and/or based on observations.</p>
<b>Link</b>	<i>Powerful readers understand the importance of having structures and routines in place to make reading not only possible, but enjoyable too!</i>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Reading assessments</li> <li>• Reading logs</li> <li>• Quick checks on reading volume and comprehension</li> </ul>

<b>Lesson Title (7)</b>	<b><i>Readers Form Productive Partnerships</i></b>
<b>Objectives</b>	<p>Students will engage in a productive conversation with their partner in order to deepen their comprehension of the text.</p> <p><b>NJSLS.EIA-LITERACY.SL.6.1.C</b>  Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p>
<b>Mini Lesson</b>	<p><b>Teacher...</b></p> <ul style="list-style-type: none"> <li>• <b>Model</b> a productive discussion about the read aloud with another student (who's prepared ahead of time) or a co-head teacher OR show a clip of a productive discussion centering on a text.</li> <li>• <b>Chart</b> students' responses</li> </ul> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Jot notes using the prompt, <i>What makes this a productive partnership?</i></li> </ul> <p><b>Teacher...</b>  <b>Say:</b> <i>Today you're going to discuss more than what you might usually discuss, such as favorite parts or characters, because readers who are reading harder books think deeper about the text.</i></p> <p><b>Optional:</b> Have students decide on a "job" during the read aloud based on the setting, characters, or conflict. Click <a href="#">here</a> for an example handout.</p>
<b>Active Engagement</b>	<p><b>Teacher...</b></p> <ul style="list-style-type: none"> <li>• Have students seated in partnerships.</li> <li>• Partnerships may be set up according to shared interest genre, authors, or based on reading level in order for students to swap titles/books.</li> <li>• Continue read aloud, keeping chart as reference.</li> </ul>

	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• In partnerships discuss prompts or roles during the read aloud.</li> </ul> <p>Prompts during read aloud are dependent on the text or based on assigned <u>roles</u> during read aloud but may include:</p> <ul style="list-style-type: none"> <li>• Readers figure out what kind of place this is, and how the character fits</li> <li>• Readers notice what the character is struggling with, internally and externally</li> <li>• Readers notice character's emotions</li> <li>• Readers begin to notice the character's trait(s)</li> <li>• Readers consider relationships, and what they notice about them</li> <li>• Readers notice what changes</li> </ul>
<b>Link</b>	<p><b>Teacher...</b></p> <p><i>Say: As you continue with your independent reading, use the chart (or handout) to consider places to pay attention to during reading. Jot your insights on post-its in those places, remembering that you'll get to discuss what you've noticed during partnership talk.</i></p>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Coach into partnerships</li> <li>• Jottings during read aloud</li> <li>• Reading assessments (as needed)</li> </ul>

<b>Lesson Title (8)</b>	<b><i>Readers Envision during Reading</i></b>
<b>Objectives</b>	<p>Students will envision during reading as a strategy to help them be more engaged as a reader and deepen their understanding of the story.</p> <p><b>NJSLS.ELA-LITERACY.RL.6.1</b> Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>
<b>Mini Lesson</b>	<p><b>Teacher...</b> <b>Say:</b> <i>Powerful readers envision as a way to deepen their understanding of what's happening or going to happen, and when you get good at it, can really make you live the adventure with your characters.</i></p> <ul style="list-style-type: none"> <li>• <b>Read aloud</b> the mentor text or an engaging short story to students containing imagery or description. Model how you piece together details from text to create a mental image of the scene/part of the story.</li> </ul> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Envision at a deeper level by not only describing what you envision, but also by making inferences from your mental image.</li> </ul> <p><b>Optional:</b> Sketch your mental image during the think aloud. Describe how this picture helps you arrive at conclusions about the characters, setting, or what will happen next. (This works very well with a description of a crime scene.)</p>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Practice envisioning during 1-2 descriptive parts of the read aloud, sharing the description of the mental image they created and what conclusions they might arrive at about the character(s), setting, or relationships.</li> </ul>
<b>Link</b>	<i>Powerful readers envision, especially as they read harder stories with more unfamiliar characters and places. Use this strategy</i>

	<i>during reading, especially at parts where you're introduced to new characters, places, or really descriptive scenes. Try to make conclusions based on your mental image and you'll see reading become even more exciting!</i>
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<b>Lesson Title (9)</b>	<b><i>Readers Apply Fix-Up Strategies</i></b>
<b>Objectives</b>	Students will pay attention if their book makes sense and keep track of all the parts and details - and if not, they can apply fix-up strategies.  <b>NISLS.ELA-LITERACY.RL.6.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.
<b>Mini Lesson</b>	<b>Teacher...</b> <i>Say: The difference between powerful readers and regular readers is that powerful readers don't skip over parts that are confusing and they know when to slow down, reread, or ask themselves questions. They are reading with agency because they want to make sure they don't just get the gist of the book, but that they really understand it and want to be changed by their reading experience.</i>  <ul style="list-style-type: none"> <li>● <b>Model</b> the difference between a "lazy" reader and a powerful reader. Ask students to keep a mental note or jot the differences on a t-chart.</li> </ul>
<b>Active Engagement</b>	<b>Students will...</b> <ul style="list-style-type: none"> <li>● Share their thinking/jots during the mini-lesson.</li> </ul> <b>Teacher...</b> Chart some students' responses during your modeling of a powerful reader, which may include: <ul style="list-style-type: none"> <li>● Rereading the beginning</li> <li>● Jotting a post-it note to keep track of important details, names, or such</li> <li>● Talking to a partner</li> <li>● Rethinking a scene</li> <li>● Envisioning</li> </ul>

	<ul style="list-style-type: none"> <li>• Asking questions</li> <li>• Slowing down and/or rereading</li> </ul>
<b>Link</b>	<i>Based on what you know about yourself as a reader, pick 1-2 fix-up strategies that you feel could help you be an ever more powerful reader. Share what you picked and why with your partner - then begin reading, keeping those in mind.</i>
<b>Assessment</b>	<ul style="list-style-type: none"> <li>• Students' reading logs</li> <li>• Observations of students in reading zone</li> <li>• Quick comprehension checks</li> <li>• Reading assessments (as needed)</li> </ul>



ESTABLISHED GOALS		TRANSFER	
<p><b>NJSLS.ELA-Literacy.RL.6.1</b> - Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>NJSLS.ELA-Literacy.RL.6.2</b> - Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p><b>NJSLS.ELA-Literacy.RL.6.3</b> - Describe how a particular story/s or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.</p> <p><b>NJSLS.ELA-Literacy.RL.6.9</b> – Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background</p>	G	<p><b>Students will be able to independently use their learning to...</b> This unit is about writing essays about reading. The goal is to have students deepen their relationship to their books through writing about reading, come to deeper insights about the literature they are reading, and sharpen their analytical writing skills, including their ability to incorporate evidence from texts in support of their arguments. This unit will help students who can already write essays about their lives transfer and adapt that skill so they are also able to write essays about books (and short texts) and eventually, to write essays that compare several texts. This unit falls within the tradition of opinion/argument writing, but it is a unit on text-based reading. Students will read, think, and talk during their parallel reading unit, and then have time to think, talk, and write during their writing unit—and we imagine that you'll use the same stories in both units of study and that students will write about the stories they are reading and talking about within their clubs.</p>	
		<p><b>UNDERSTANDINGS</b> U</p> <p>U1: Writers write literary essays using a</p>	<p><b>ESSENTIAL QUESTIONS</b> Q</p> <p>Q1: How can I think more critically about texts and the world?</p>

knowledge) texts in different forms or genres (e.g., stories and poems, historical novels and fantasy stories) in terms of their approaches to similar themes and topics. <b>NJSLS.ELA-Literacy.W.6.1</b> - Write arguments to support claims with clear reasons and relevant evidence. <b>NJSLS.ELA-Literacy.W.6.4</b> - Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. <b>NJSLS.ELA-Literacy.W.6.5</b> - 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. <b>NJSLS.ELA-Literacy.W.6.6</b> - Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting. <b>NJSLS.ELA-Literacy.W.6.9</b> - Draw evidence from literary or informational texts to support analysis, reflection, and research. <b>NJSLS.ELA-Literacy.W.6.10</b> - Write routinely over extended time frames (time for research,	<p><i>variety of essay structures.</i></p> <p><b>U2:</b> <i>Breaking down text and analyzing its elements can help us determine the meaning of a piece of text.</i></p> <p><b>U3:</b> <i>Literary analysis requires textual evidence to be valid.</i></p> <p><b>U4:</b> <i>Literature provides insights into universal themes, problems and social realities of the world.</i></p> <p><b>U5:</b> <i>Reading a variety of literature provides an opportunity to explore life and experiences through different perspectives.</i></p> <p><b>U6:</b> <i>Readers critically analyze what they read by considering the quality of the writing, the author's craft, the sources of information, and the credibility of the author's argument.</i></p>	<p><b>Q2:</b> <i>How can we write about our reading in such a way that we express our ideas clearly, support these ideas with logical evidence, and make compelling arguments about the literature we read.</i></p> <p><b>Q3:</b> <i>How can we come to new insights about interconnectedness of what we are reading and the lives we live.</i></p> <p><b>Q4:</b> <i>How does a personal response to literature contribute to understanding?</i></p> <p><b>Q5:</b> <i>How were the author's techniques used to develop theme? character? etc...</i></p> <p><b>Q6:</b> <i>How do authors effectively develop characters in a literary text?</i></p> <p><b>Q7:</b> <i>How do literary elements affect the meaning of a piece of literature?</i></p> <p><b>Q8:</b> <i>How do I find appropriate textual evidence to support my ideas?</i></p> <p><b>Q9:</b> <i>How do I write an effective literary analysis?</i></p>
<b>ACQUISITION</b>		
<b>Students will know...</b>	<b>K</b>	<b>S</b>
<b>K1:</b> <i>Effective literary analysis must be supported with textual evidence.</i>		<b>S1:</b> <i>Analyze conflict, setting, characterization, and protagonist/antagonist within pieces of</i>
<b>K2:</b> <i>Good writers use a repertoire of</i>		

<p>reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p><b><u>NJSIS.ELA-Literacy.L.6.1</u></b> - Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b><u>NJSIS.ELA-Literacy.L.6.2</u></b> - Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b><u>NJSIS.ELA-Literacy.L.6.6</u></b> - 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.</p>	<p><i>strategies that enables them to vary form and style, in order to write for different purposes, audiences, and contexts.</i></p> <p><b>K3:</b> Authors make choices about how the plot of a story and the character development will unfold.</p>	<p><i>literature and discuss how they contribute to the meaning and the effectiveness of the text.</i></p> <p><b>52:</b> Support a claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the text.</p>
Evaluative Criteria	Assessment Evidence	
<p><b>***The established 6th-grade literary (character analysis and theme) essays and will be utilized to grade the final essays. (Please see attached.)</b></p>	<p><b>CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (PERFORMANCE TASKS)</b></p> <p><b>PT</b></p> <p><b>Benchmark Assessment:</b> Students will complete a benchmark assessment of their present literary writing skills and set goals for their own growth for this unit.</p>	

		<p><b>Performance Based (Summative):</b> Students will submit 3 final polished essays to be graded using the literary (character analysis, theme &amp; compare/contrast) essay rubrics.</p> <p><b>Self Assessment:</b> Students will complete the self-assessment checklists prior to the revising and editing steps of the writing process.</p> <p><b>Daily Writing and Reading Conferences</b></p> <p><b>Reflection on Learning</b></p>
<i>Summary of key Learning Events and Instruction</i>		
<b>Lesson Title (1)</b>	<b>Developing an Literary Argument using Debate Protocols (Debate Protocol)</b>	
<b>Objective(s)</b>	<p><b>Students will...</b> take part in a scrimmage debate to model their knowledge of argument about a character: state a claim, give reasons to support the claim, and provide evidence to support each of the reasons.</p>	
<b>Mini Lesson</b>	<p><b>Teacher will...</b></p> <ul style="list-style-type: none"> <li>• "So, writers, today we debate. Debating is valuable for many reasons. Debating allows you to make your voice heard. You live in a country where you have the right to disagree with what you see happening and to use your words to push for change.</li> <li>• Mahatma Gandhi's way with words, a lawyer by training, inspired an entire region to rise up and overthrow a crushing regime without any violence. His words, his strong argument, made people listen. It wasn't a loud voice.</li> <li>• "Debating also allows you to test your position. Debating provides the platform to show you how strong</li> </ul>	

	<p>your argument is, as well as ways to make it stronger. It's like being in a baseball scrimmage - you'll see what works and where to make improvement."</p> <ul style="list-style-type: none"> <li>• "Today, you'll have a chance to execute some debate scrimmage. After you participate in a debate, you'll revise and flash-draft your literary character argument tomorrow. But first, let me provide you with a few quick tips about what makes for a strong debater."</li> <li>• <b>Teaching Point: "Today, I want to remind you that when you are debating, you don't want to be hesitant and uncertain in your deliverance. To have your position considered and compelling, you must state your claim, provide reasons to back up your claim, and give evidence to support each of your 3 reasons."</b></li> <li>• Display a chart with tips for being a strong debater. <u>Powerful Debate Moves Anchor Chart</u> <ul style="list-style-type: none"> <li>◦ I am going to put up an anchor chart to help support you during our mini-debate scrimmages. These moves always pay off when one makes a strong argument. Take a look at them quickly and in a brief moment, you get to see them in action.</li> </ul> <p>*****</p> </li> </ul> <p><b>Set up the class to watch an argument between you and a colleague, noticing the moves you each make.</b></p> <ul style="list-style-type: none"> <li>• (Co-teacher or another adult) and I are going to have a little debate - (You could use one of the following pieces of literature to model this.)**Just make sure the argument is about a character from the mentor text that you use.       <ul style="list-style-type: none"> <li>◦ "Thank You Ma'am" – Is the kid a good kid or bad kid?</li> <li>◦ "My Side of the Story" by Adam Bagdasarlian – Is the dad overall a good dad or a bad dad?</li> <li>◦ "The Fight" by Adam Bagdasarlian</li> <li>◦ "The Bully" by Adam Bagdasarlian</li> </ul> </li> <li>• "Will you and your partner put a piece of paper between you? As you watch us debate, record any argument moves that we are demonstrating that make our argument stronger about the character. Be specific, recording details you notice. Are you ready to spy?"</li> </ul>
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	<ul style="list-style-type: none"> <li>○ Demonstrate mini debate chunks full of “powerful debate moves.”</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>● “So what powerful argument moves did you see both of us make? Turn and compare notes with your partner.”</li> </ul> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>● Confer quickly with partnerships and share back what you are hearing. <ul style="list-style-type: none"> <li>○ “They were both giving a claim.”</li> <li>○ “They were both providing 3 reasons.”</li> <li>○ “They both provided opposite claims.”</li> <li>○ “Citing evidence.”</li> </ul> </li> <li>● Let’s see if you noticed all the things listed on our “Powerful Argument Debate Moves” Anchor Chart and if you came up with anything new for our chart.</li> </ul>
<b>Link</b>	<p>Don’t worry that these claims may end up being overly one sided. You’ll get to nuance later in the unit. Right now you want to get to clarity.</p> <p>*****</p> <p><b>Form two teams:</b> invite them to choose a side they think they can argue convincingly, based on the text they accessed as a reader last night/yesterday</p> <ul style="list-style-type: none"> <li>● (“<i>Raymond’s Run</i>” by Toni Cade Bambara) - Squeaky is arrogant or unsure.</li> <li>● (Differentiated Text: “<i>Eleven</i>” by Sandra Cisneros) - Rachel is timid or brave.</li> <li>● (Differentiated Picture Books: <i>Piggyback</i> or <i>Giving Tree</i>)</li> <li>● Each side will form a caucus to help each other prepare.</li> <li>● One team will argue one claim/side. (Position A)</li> </ul>

	<ul style="list-style-type: none"> <li>• The other team will argue the other claim/side. (Position B) Those of you who want to defend position A, go to this side of the room and those of you who want to defend position B, go to that side of the room. If there are a few of you who are still in the middle, let me know and I will provide you with a team that needs you. <b>(Make sure to make the teams equal.)</b></li> <li>• You have 15 minutes to prepare for our mini-debates in your caucuses. Each of you will have an opponent from the other side.</li> <li>• Work in your caucus to determine your major points and ways to support each point.</li> <li>• Those of you arguing Position A, count off. Those of you arguing Position B, count off and match yourself up with the opposing sides' correlating matching number.</li> <li>• You each have two minutes to lay out your best argument. Listen to your opponent well and take notes.</li> <li>• After the two minutes, have each students think about their opponent's best point. Say it back to their opponent.</li> <li>• Now back into their caucuses to prepare for the rebuttals.</li> <li>• You each have one minute to now refute your opponent's strongest argument.</li> </ul> <p>"After debating, writers often flash-draft what an essay would look like that defended their claim, using the evidence they tried out in their debates. We try to review in our heads all that was said, and get those words down on paper for the next day when we will be flash-drafting."</p>
<b>Lesson Title (2)</b>	<b>Essay Boot Camp (Flash-Drafting a Literary "Character Analysis" Essay)</b>
<b>Objective(s)</b>	<p><b>Students will...</b>use what they know about structuring an essay to quickly write a full, quick literary character analysis flash-draft.</p>

<b>Mini Lesson</b>	<p><b>Teacher will...</b></p> <ul style="list-style-type: none"> <li>• “Today, I want to remind you that when a writer writes essays, the writer often organizes her reasons and evidence into boxes and bullets. Now that you had the chance to hear how your literary (character) argument sounded, what parts your opponent found convincing, and the claims the other side made....let’s take our thinking and our literary (character) argument to the page. Let’s get the whole piece of writing down on the page quickly, roughly, and then go back to revise. This will get us warmed up for writing the real literary (character analysis) essay.</li> <li>• When you wrote your narrative story, you took on the structure of a timeline or story mountain, but when you write an essay, you must start with an outline. (Reasons are needed about your character.)”</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Anchor their writing with an anchor chart outlining one structure for drafting a literary (character analysis) essay. <ul style="list-style-type: none"> <li>◦ <u>Literary (Character Analysis) Essay Outline</u></li> </ul> </li> </ul> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Use what you know about flash-drafting essays to get a lot done.</li> <li>• “Take a few minutes to talk out your writing with your partner, and when you are sure you can write most of it, move to your writing spot.</li> </ul>
<b>Link</b>	<p>“Once you start writing, you won’t want to stop till it’s done. As you write, remember that you don’t need to follow the same claim you presented in the debate. You can change your plan, based upon the feedback and what you learned from others’ research. You might reorder your reasons &amp; provide stronger evidence.”</p>
<b>Lesson Title (3)</b>	<b>Growing Ideas about Characters through Close Reading</b>

Objective(s)	Students will... grow big ideas by reading the text closely for details that reveal the character.
<b>Mini Lesson</b>	<p><b>Teacher will...</b></p> <ul style="list-style-type: none"> <li>• "Today I'm going to teach you that literary essayists can grow big ideas from text details that reveal the character. Essayists reflect on what this tells them about the character and jot those thoughts because strong writers unpack text details to really find out what they reveal/show about the character." (Use metaphor of Russian nesting dolls.)</li> <li>• "Essayists do this to develop a claim about the protagonist in the story.</li> <li>• Refer to anchor chart, <u>How to Write a Literary Essay about Character</u></li> <li>• <b>Model reading and annotating the text, selecting details that reveal something important about the protagonist using an excerpt from "Raymond's Run" (or "Eleven")</b> <ul style="list-style-type: none"> <li>◦ Say: <i>Thumbs-up if you also underlined or thought about these details that reveal Squeaky's this detail?</i></li> </ul> </li> <li>• <b>Demonstrate how essayists go beyond this and ask themselves: Why might the author have included this detail?</b> <ul style="list-style-type: none"> <li>◦ Model rereading the excerpt. <p><i>Hmm...I'm thinking that maybe the author wants to show how Squeaky's really angry at how people perceive her brother. On the other hand, Bambara is showing us that Squeaky really loves Raymond - enough to fight for him. Or could it be that Bambara is trying to show that Squeaky is more comfortable fighting than talking through stuff.</i></p> </li> </ul> </li> <li>• <b>Debrief, naming strategies and generating anchor chart, <u>Thought Prompts that Help an Essayist Think and Write</u></b></li> </ul>
<b>Active Engagement</b>	<p><b>Have students reread another passage, thinking about details that reveal the character:</b></p> <ul style="list-style-type: none"> <li>• "Read excerpt with your partner.</li> <li>• Listening partner, slow your reading partner down when you find at least one part or paragraph worth discussing.</li> <li>• Stop and underline parts that reveal the character.</li> </ul>

	<ul style="list-style-type: none"> <li>• Use the anchor chart, <i>Thought Prompts that Help an Essayist Think and Write</i>, to think and then write like an essayist.</li> <li>• <b>Share</b> an insightful student example that reveals the protagonist's internal trait(s).</li> </ul> <p><u><b>Ways to Differentiate:</b></u></p> <ul style="list-style-type: none"> <li>• Story on audio or higher/lower level reading partnerships.</li> <li>• Keep students on rug and grow idea together, using gestures or brief dramatization.</li> <li>• Pre-select parts of the text to help students stop and think and grow idea.</li> <li>• Sentence starters:             <ul style="list-style-type: none"> <li>○ The thought I have about this is ...</li> <li>○ This makes me realize ...</li> <li>○ Why this is important is ...</li> <li>○ The author's trying to show about the character ...</li> </ul> </li> </ul>
<b>Link</b>	<p>"Essayists, using what you learned today, I want you to begin to grow ideas about the protagonist from the short story you've read or are continuing to read. Go back to the text and put your finger on the part or begin rereading the part that you believe reveals something important about the protagonist. Underline key phrases or words carefully; then start writing what you're thinking. Use the anchor charts to help you."</p>

Lesson Title (4)	Writing to Discover What a Character <i>Really</i> Wants (Character Motivation)
Objective(s)	Students will... read the text closely for character relationships, including what the character thinks about him/herself, to uncover what motivates the character.
Mini Lesson	<p>Teacher will...</p> <p>Warm-up: Reread what you wrote last night. Respond to one of the following:</p> <ul style="list-style-type: none"> <li>• A pattern I'm noticing about the protagonist is ...</li> <li>• What I'm learning about the protagonist is ...</li> <li>• "Today I want to teach you that literary essayists read the text closely to uncover what motivates the character. To do this, they think beyond the external details or what's happening in the story to the internal details or what the character <i>really</i> wants, which are his or her motivation(s). You started to do this work in today's warm-up.</li> <li>• Emphasize the importance of uncovering "hidden" character motivation using an accessible connection: <ul style="list-style-type: none"> <li>○ "You know that many students want to earn an "A" to have a strong report card, but what might be your <i>real</i> motivation? Maybe it's because they have a parent at home who will accept nothing less or maybe it's because they <i>really</i> want to be on the basketball team and their coach demands this or maybe you can't actually play on the basketball without good grades because the school has a policy in place...</li> </ul> </li> <li>• Model reflecting deeply, asking students to think with you about the question, <i>What does Squeaky (the protagonist) really want?</i>: <ul style="list-style-type: none"> <li>○ "Remember I thought maybe Squeaky's just mean, but there's more to it. Maybe she wishes her relationships were another way and she doesn't really know how to make friends or maybe ...."</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ Demonstrate thinking about external details to consider character motivation through the following types of text details, thinking through the lens of character relationships: <ul style="list-style-type: none"> <li>■ Dialogue</li> <li>■ Internal thinking</li> <li>■ Character's gestures and/or expressions with another character</li> </ul> </li> <li>● Invite students to share their thinking</li> <li>● Debrief, specifically naming strategy for arriving at character motivation</li> <li>● "Literary Essayists think through possible ideas for what motivates a character - and then they write!"</li> <li>● Demonstrate using one idea offered and writing long: <p><i>Hmm...I'm thinking ...</i></p> <p><u>Example:</u></p> <p>"Squeaky seems tough and angry wanting to knock down people, but even though she seems tough on the outside, what shines through is how much she loves Raymond. He is disabled in some way, I am not sure how exactly, and having him tag along could make some people crazy. But she wants to stay near him to look out for him (he's looking out for her?). They go everywhere together. If people tease her brother or treat him badly, Squeaky gets mad. She knows he is different and that he can't protect himself.</p> <p>Protect.</p> <p>That is a good word for what Squeaky does. Squeaky wants to protect her brother from the world. She watches that he walks on the safe side of the sidewalk and knocks anyone down who so much as looks at him. It is like she sees the whole world as enemies to her and to Raymond. Maybe she's gotten tough because people have made fun of her and she uses that toughness to protect Raymond. But while she thinks she is just protecting Raymond, she is also pushing people away and I sort of wonder if she is lonely, deep down."</p> </li> </ul>
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	<ul style="list-style-type: none"> <li>- L. Calkins et al., <i>The Literary Essay: From Character to Compare/Contrast</i>, Grade 6, Unit 2, p. 28.</li> <li>• Debrief</li> </ul>
<b>Active Engagement</b>	<p><b>Students will...</b>begin this work:</p> <ul style="list-style-type: none"> <li>• “Right now with your partner practice taking another idea about what motivates Squeaky and talk about it. Try to talk the whole time, using the anchor chart, <i>Thought Prompts that Help an Essayist Think and Write</i>, to help you uncover the internal from the external. You might use examples from the beginning, middle, and end of the story but make sure to push yourselves to go beyond your initial thoughts.”</li> <li>• <b>Share</b> one-two partnerships’ insightful comments or strategy for growing an idea about character motivation.</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li>• “Essayists, today we thought deeply about the text to uncover the character’s motivation or what the character <i>really</i> wants. Let’s add this technique to our anchor chart, <i>How to Write a Literary Essay about Character</i>.”</li> <li>• “Today you’ll continue writing, thinking about details in the text and writing long about them, like we did yesterday or thinking deeply about what motivates the character from your text, using the tips we considered in our mini-lesson.</li> <li>• “Give me a thumbs-up when you know how you’ll begin today’s work, and our expectation is 2 pages of writing work.”</li> </ul> <p><b><u>Suggested Tips:</u></b></p> <ul style="list-style-type: none"> <li>• Character wants and motivations can be uncovered through lens of character relationships:             <ul style="list-style-type: none"> <li>◦ Dialogue: <i>How a character speaks can be as important as what he/she says</i></li> <li>◦ Internal thinking: <i>Are there patterns in this character’s thoughts about others?</i></li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>o Character's gestures/expressions with another character: <i>What do these reveal about the character?</i></li> <li>• If needed, provide students who need extra support with prompts to guide their thinking by <u>close reading through the lens of character relationships</u>.</li> </ul>
<b>Lesson Title (5)</b>	<b>Crafting Claims</b>
<b>Objective(s)</b>	<b>Students will...</b> develop a claim that becomes the central idea of their essay.
<b>Mini Lesson: Teach/Active Engagement</b>	<p><b>Teacher will...</b></p> <ul style="list-style-type: none"> <li>• <b>Provide</b> an analogy or metaphor to guide today's work:            "You know the other day I was going on a trip to Florida, and I was excited to get on the plane. I saw the air traffic control towers where the people who direct planes sit. I think that job must be stressful, but exciting because you have a big responsibility directing all the airplanes flying in and out of the landing strip. And I was wondering how they do that job: lots of coffee for one thing, but also they must be super focused and excellent "big idea" people in order to think about everything at once.</li> <li>• "Today I want to teach you that when literary essayists write about a character, they have a job like those air traffic control personnel because they have to think about an idea that captures the whole of the character. In other words, essayists arrive at a claim that's big enough to become the central idea of their entire essay."</li> <li>• Refer to the anchor chart, <u>How to Write a Literary Essay about Character</u> <ul style="list-style-type: none"> <li>o <i>Try to generate an idea about the character that encompasses the whole character &amp; the whole text.</i></li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>• “Essayists, think and jot with me as I reread our entries, generating possible claims that encompass the whole character and the whole text.</li> <li>• Project and read through entries from previous lessons that include students’ ideas:</li> </ul> <p><b>Example:</b></p> <p>I notice that when people say mean things about Raymond, Squeaky reacts by saying, “I much rather knock people down.” I wonder why Bambara included this detail about Squeaky - that she wants to knock people down. Maybe the author wants to show that Squeaky is really angry at how people make fun of Raymond. On the other hand, Bambara, the author, might be showing us that Squeaky really loves Raymond, enough to fight for him. Or could it be that Bambara is trying to show that Squeaky works better to fight than to talk through stuff?</p> <p>*****</p> <p>I think Bambara wants to show that Squeaky is a good runner. I think maybe she also wants to show that Squeaky is really egotistical, like she is a rapper saying, “I’m the best!” But it is sad she is running a relay race all by herself. Maybe the author is trying to show that Squeaky doesn’t have any friends because she is running all by herself and winning all the spots. I bet maybe she doesn’t have friends because she is always attacking kids.</p> <p>*****</p> <p>Squeaky seems tough and angry, wanting to knock people down, but even though she seems tough on the outside, what shines through is how much she loves Raymond. He is disabled in some way, I am not sure how exactly and having him tag along could make some people crazy. But she wants to stay near him to look out for him . They go everywhere together. If people tease her brother or treat him badly, Squeaky gets mad. She knows he is different and that he can’t protect himself.</p> <p>Protect.</p>
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That is a good word for what Squeaky does. Squeaky wants to protect her brother from the world. She watches that he walks on the safe side of the sidewalk and knocks anyone down who so much as looks at him. It is like she sees the whole world as enemies to her and to Raymond. Maybe she's gotten tough because people have made fun of her and she uses that toughness to protect Raymond. But while she thinks she is just protecting Raymond, she is also pushing people away and I sort of wonder if she is lonely, deep down.

- L. Calkins et al., *The Literary Essay: From Character to Compare/Contrast*, Grade 6, Unit 2, p. 37-38.

#### Students will....

- Pause and allow students time to record their ideas:
  - Students may jot possible claims on white boards in partnerships
  - Have students generate more than one possible claim

- Share and chart possibilities:

#### Examples:

- *Squeaky seems tough and angry, wanting to knock people down, but what shines through is how much she loves Raymond.*
- *Deep down, Squeaky just really wants to protect Raymond.*
- *Squeaky acts tough to people and pushes them away.*
- *In spite of her big talk and her toughness, Squeaky is lonely. BUT she doesn't want people to know.*
- **Demonstrate evaluating each possible claim:**
  - *Is this the big thing I'm trying to say?*
  - *Does it convey a full picture of the character and the story?*

	<ul style="list-style-type: none"> <li>○ Or even: <i>Which claim seems one-sided, just like looking out one window at a control tower?</i></li> <li>● <b>Pause and allow students to discuss ideas in partnerships.</b> <ul style="list-style-type: none"> <li>○ <i>Now which could be our best choice? Turn and Talk.</i></li> </ul> </li> <li>● <b>Share some of students' best claims.</b> <ul style="list-style-type: none"> <li>○ Refer to the anchor chart, reminding students to check that the claim encompasses <b>the whole text</b> or supports the beginning, middle, and end.</li> <li>○ Cross out claims that do not match the above, narrowing down the original claims.:</li> <li>○ Emphasize the importance of rewriting a claim, writing more precisely.</li> </ul> </li> <li>● <b>Name a claim that most students agree on.</b> <ul style="list-style-type: none"> <li>○ <i>Example: Squeaky is fiercely protective of both her brother and herself.</i></li> </ul> </li> <li>● <b>Debrief, naming the steps taken to arrive to a strong claim.</b></li> </ul>
<b>Link</b>	<p>"Writers, today I want you to begin this work, generating a list of possible claims that will become the central idea for your entire essay.</p> <p>Here are some tips and ways to get started:</p> <ul style="list-style-type: none"> <li>● Reread your entries with partners, thinking about possible claims.</li> <li>● Do not censor yourself - write as many ideas down, which you will later cross out.</li> <li>● Test your ideas, thinking about which ones fit the whole character and across the whole text.</li> <li>● Ask yourself: Can I find evidence that supports this across the story?</li> <li>● When you have a tested a claim that is precisely written, begin to think about evidence to support your claim using the boxes-and-bullets structure you're familiar with." <p><b>Small Groups:</b></p> <ul style="list-style-type: none"> <li>● Writers new to this work may have difficulty synthesizing the text to arrive at possible claims. Help struggling writers spark ideas about the character(s) and significant parts of the text by asking questions, such as the following: <ul style="list-style-type: none"> <li>○ <i>Which character do you most relate to?</i></li> </ul> </li> </ul> </li></ul>

	<ul style="list-style-type: none"> <li>○ <i>Which scenes popped out at you?</i></li> <li>○ <i>What problems, issues, ideas do you notice in the text that are important in your life too?</i> Coach students to think about aspects of their chosen stories that resonate for them.</li> <li>● Writers new to this work need extra support with planning boxes-and-bullets structure, then finding evidence to support their claim. Provide a template for students, helping them mark the text for evidence and begin a plan for how the essay might go.</li> </ul>
<b>Lesson Title (6)</b>	<b>Containers of Evidence (Searching for the most compelling evidence)</b>
<b>Objective(s)</b>	<b>Students will...</b> read the text closely, searching for the most compelling evidence to support their claim, and use that evidence in their essay through storytelling, summarizing, and quoting.
<b>Mini Lesson</b>	<b>Teacher will...</b>

	<ul style="list-style-type: none"> <li>• “Essayists reread through the lens of the claim, searching for the most compelling evidence that can support it. Essayists quote some parts of the text, story-tell other parts, and summarize yet other parts. Also, they rank their evidence.”</li> <li>• <b>Demonstrate searching from the beginning, middle, and end for evidence to support the claim, <i>Squeaky is fiercely protective of both her brother and herself.</i></b></li> <li>• <b>Be mindful that the goal is to find compelling evidence while skimming, so the task is twofold and can be tricky for students.</b></li> </ul> <p><u>Examples to support the claim:</u></p> <ul style="list-style-type: none"> <li>• Squeaky keeps Raymond on the inside part of the sidewalk.             <ul style="list-style-type: none"> <li>• Squeaky jumps to Raymond’s defense before the mean girls say anything to Raymond.</li> </ul> </li> <li>• “Writers I need to think back at my marked evidence to see which evidence truly connects to my claim. Maybe the example of keeping Raymond on the inside is not <i>fiercely protective</i>.”</li> <li>• <b>Model thinking aloud about the evidence, considering which <i>truly</i> supports the claim. In this case, that <i>Squeaky is fiercely protective</i>.</b></li> <li>• <b>Demonstrate bringing in the most compelling evidence:</b> <ul style="list-style-type: none"> <li>○ “Writers, to bring in your evidence into your essay, you can quote some parts of the text, story-tell other parts, and summarize yet other parts.”</li> <li>○ <b>Model storytelling the evidence using what students have learned in narrative writing:</b></li> </ul> </li> </ul> <p><i>Squeaky is fiercely protective of her brother, Raymond, especially when they go for strolls. One day, when Squeaky &amp; Raymond are on a walk down Broadway, Raymond on the inside of course, to keep him safe, they bump into Mary Louise, Gretchen, and Rosie. When Mary Louis tries to talk directly to Raymond, asking him what grade he is in, Squeaky snaps, “You got anything to say to my brother, you say it to me...”</i></p>
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	<ul style="list-style-type: none"> <li>○ <b>Model Summarizing:</b>   <i>Squeaky is fiercely protective of her brother, Raymond. We learn right away that Raymond is "not quite right in the head" and that all Squeaky has to do in life is "mind my brother Raymond which is enough." Another kid might crumble under the weight of looking after a brother with special needs, who is "subject to fits of fantasy and who might dash into traffic after pigeons. But not Squeaky. She is Raymond's biggest protector. During their strolls, she's careful to keep him on the inside, near the buildings, when they walk down the street. And if "anybody has anything to say about his head," Squeaky tells us, "they have to come by me."</i> </li> <li>● <b>Time permitting, show a third example that highlights the best textual evidence in an explanation:</b>   <i>Squeaky is fiercely protective of her brother, Raymond. For example, when she describes how she practices her running exercises while going for strolls with her brother, she says she keeps Raymond on the inside, near the buildings. This is so that he doesn't fall off of the curb into puddles in the gutter, or dash into the street, chasing the pigeons into the island in the center, upsetting the old people sitting there eating their lunches and reading the paper.</i> </li> <li>- L. Calkins et al., <i>The Literary Essay: From Character to Compare/Contrast</i>, Grade 6, Unit 2, p. 49.</li> <li>● <b>Debrief, adding new technique to anchor chart, <u>How to Write a Literary Essay About Character</u></b></li> </ul>
<b>Active Engagement</b>	<b>Students will...</b>

	<ul style="list-style-type: none"> <li>Practice “writing in the air” (aloud) using story-telling, summarizing, and/or incorporating quotes to bring in compelling evidence based on their thinking during the minilesson. They may use another piece of evidence the class listed or try the same evidence from the teach portion of the minilesson using another technique.</li> </ul>
<p><b>Link</b></p>	<p>“Essayists reread the text through the lens of the claim, searching for the most compelling evidence that can support it. Essayists quote some parts of the text, story-tell other parts, and summarize yet other parts. Today you’ve practiced this important work, and you will continue using your own shared text.</p> <p><b>“Some points to consider or begin working on are the following:</b></p> <ul style="list-style-type: none"> <li>Work on your boxes-and-bullets plan for how you’ll organize the evidence.</li> <li>Continue searching for compelling evidence.</li> <li>Remember to use evidence from the whole text, or the beginning, the middle, and the end.</li> <li>Use the <u>self-assessment sheet</u> to guide your work today.”</li> <li><b>Small group work may include ...</b> <ul style="list-style-type: none"> <li>Supporting students’ work with storytelling by reteaching strategies used during narrative writing, such as slowing down and stretching out details of a scene to build tension.               <ul style="list-style-type: none"> <li>Help students who need support evaluating “most supportive” and “least supportive” examples of evidence using the different parts of their claims. Use the class claim, <i>Squeaky is fiercely protective of both her brother and (Squeaky is fiercely protective of) herself</i> to highlight some examples of evidence and have students rank them on whiteboards.</li> </ul> </li> </ul> </li> </ul>

Lesson Title (7)	Revision through the lens of a Mentor Text
Objective(s)	Students will...study a mentor text extensively to raise the level of their writing.
<b>Mini Lesson</b>	<p><b>Teacher will...</b>  <b>Introduce a <u>student-written mentor text</u>, and do an inquiry into moves that this author makes that students could make in their essays too. (Teacher could also use YA Lit reviews from <i>The New York Times</i> or <i>New Yorker</i>).</b>  <b>Remember: We study texts first as readers as we enjoy a piece and its plot, problems and character development, but today we will be studying a mentor text as a writer, so we can use it to inspire our writing moves. We can ask ourselves, "What has this published writer done in his/her text that I, too, can do with mine?"</b></p> <p>So before you begin writing your final published essay, find small parts in the mentor text that are engaging, and try to mimic that work in your own writing.</p> <p><b>Students will...</b>  Ask yourself the following questions today in our inquiry based lesson:</p> <ul style="list-style-type: none"> <li>• What makes for a good literary essay?</li> <li>• What exactly, does a writer do to go from making a claim and collecting evidence to actually constructing an essay?</li> </ul>
<b>Active Engagement</b>	<p>Today we will study an essay that was written off a text we all know very well, "Raymond's Run." This student is now a 7th-grader at SOMS, and many teachers felt that this student wrote a very convincing literary (character analysis) essay and it was very effective. <u>student-written mentor text</u></p>

	<p>While I read the first couple of paragraphs aloud, notice the different parts of the essay, and label (comment on Google Docs) what you notice.</p> <p>Suggested comments:</p> <ul style="list-style-type: none"> <li>• Claim</li> <li>• Link between evidence and the claim</li> </ul> <p><b>Students will...</b></p> <p><i>Now read the rest of the essay on your own. When you finish reading...</i></p> <ul style="list-style-type: none"> <li>• Partner 1: Study specifically the introduction and conclusion, looking specifically for the parts that make up an introduction and conclusion.</li> <li>• Partner 2: Please study the body paragraphs of the essay doing the same thing.</li> </ul> <p>Possible things to look for when commenting on a mentor text:</p> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Claim</li> <li>• Transitions</li> <li>• Story Example</li> <li>• List of examples</li> <li>• Quotes</li> <li>• Analysis of Evidence</li> <li>• Conclusion</li> </ul>
<b>Link</b>	<p>You all have a plan for your essay. After studying the mentor text today, please revise that plan, adding any elements you may have forgotten. Please revise your essay today, even if that means drafting it again.</p>

<b>Lesson Title (8)</b>	<b>Taking Stock: Using Checklists to set Goals and Revise for Textual Evidence</b>
<b>Objective(s)</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Take stock by self assessing their literary (character analysis) essay using a student literary (character analysis) writing <u>checklist</u>. (looking backward and forward)</li> <li>• Analyze the essay to make sure the writing explains "why" and "how" the evidence connects with/supports the claim.</li> </ul>
<b>Mini Lesson</b>	<p><b>Teacher will...</b></p> <ul style="list-style-type: none"> <li>• Right now it is important to take stock of the work you have done so far, so that you can consider what is strong about your work and how you might improve it.</li> <li>• <b>Teaching Point - "Self-assessment and taking stock of one's work is about looking backward and forward. Writers self-assess by looking back at their current work to ask how it is going (what is strong and what needs improvement)... and by looking forward by asking, "How can I bring what I have learned to future writing? How can I make sure that my essay explains "why" and "how" the evidence connects with/supports the claim?"</b></li> <li>• In this session, you might bring out the literary (character analysis) <u>checklist</u>, and teach students that writers often have in mind some crystal clear goals not just for their writing, but for themselves as writers. They decide how they want to outgrow themselves, and they set goals and strive to meet them.</li> </ul>

	<ul style="list-style-type: none"> <li>Ask yourself what you are trying to explain with your evidence. Explain to your partner how your evidence (scene) shows (character) being (Character trait). You are really trying to say “why” and “how” this evidence (scene) shows the idea (character trait). Try using the <u>(Ways to Analyze Evidence Thought Prompts)</u>. <ul style="list-style-type: none"> <li>Example: Squeaky is aggressive to other people to protect Raymond because he is different and not many people know how to accept that. In the story when Squeaky and Raymond are walking down Broadway and they bump into Gretchen and her gang on the street, Squeaky feels that they are being rude and mean to Raymond. For example, Squeaky says “You got anything to say to my brother, you say it to me, Mary Louise Williams of Raggedy Town, Baltimore.” <i><b>This shows us that</b></i> Squeaky is very protective of what people say in front of Raymond to make sure that his feelings are spared and don’t get wounded.</li> </ul> </li> </ul>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>Have students place the checklist alongside their flash-drafts, and invite your writers to self assess. (<u>Literary “Character Analysis” Writing Checklist</u>) This checklist is color coded, so the students can hold themselves accountable, by having to highlight the corresponding item in their draft in the color indicated on the checklist, before checking “done.”</li> <li>Have the students locate where they supplied evidence in order to analyze their evidence. Utilize the <u>(Ways to Analyze Evidence Prompts Anchor Chart)</u> to engage in some “evidence talk.” <ul style="list-style-type: none"> <li>Partner 1: Read aloud your piece of evidence.</li> <li>Partner 2: Toss your partner one of the “analyze evidence” thought prompts.</li> <li>Continuation Partner 1: Repeat your evidence and take the thought prompt Partner 2 gave you and continue on with the reasoning.</li> <li>Partner 2: When Partner 1 slows down, throw another “analyze evidence” thought prompt to Partner 1, one that will keep Partner 1 analyzing the evidence.</li> </ul> </li> </ul>

<b>Link</b>	<ul style="list-style-type: none"> <li>• Send students off to work, reminding them that the new drafts need to be done by the end of the workshop and/or for homework. <b>Some teachers will take this essay to a published piece.</b></li> <li>• As students continue to revise their essays, remind them it's not enough to just plop evidence into the piece. The "because I said so" reasoning is not enough for your evidence. You must make your essay convincing for the reader with the "why" and the "how."</li> </ul>
<b>Lesson Title (9)</b>	<b>Bringing Your Ideas From Your Books... Parallel to your Own Lives</b>
<b>Objective(s)</b>	<b>Students will...</b> Sort through ideas they've had about the themes, issues, and lessons in the stories they've been reading, and then measure their importance in their own lives.
<b>Mini Lesson</b>	<p><b>Teacher will...</b></p> <p>They might begin by listing themes, issues, and lessons they've been discussing in their clubs and then talk to a partner about which are most important, and why, then write a quick entry that explains their thinking.</p> <p>When I was in 6th grade, all of my cohort of friends were invited to our friend's house, Mary Anna Ling, except me. I remember being home and crying myself to sleep because I was the only one left out. I remember my mom and my aunt sitting down with me and talking to me about the hard times I will face in life and throughout school. However, they also talked to me about learning my best life lessons during these hard times, and I completely didn't want to hear this at this point in time and I completely did not feel a life lesson. (No pain; no gain!)</p>

	<p>"As I look back now, I definitely realize that you and I learn the most from our tough times in life and the characters in our stories do the same thing...they learn most from the problems they face too. As the readers, we actually learn right alongside our characters. The troubles our characters have, we have as well (universality). This is why I love escaping into fiction whenever I can, because I take on the lives of my characters and get to learn from their problems and sometimes it is the same problems I have been experiencing in real life.</p> <p>Let's think about Squeaky in "Raymond's Run," and her problems that get in the way of what she wants. What do you think Squeaky wanted by the end of the story? Turn and talk to your partner.</p> <ul style="list-style-type: none"> <li>• She wanted to have friends.</li> <li>• She wanted to feel connected to people.</li> </ul> <p>What are her problems?</p> <ul style="list-style-type: none"> <li>• Squeaky is defensive and comes off as mean because her brother has a disability.</li> <li>• Universality Statement (A problem many people have, not just this character) - "Squeaky, like lots of people in the world, keep the good things out with the bad when they are defensive."</li> </ul>
<b>Active Engagement</b>	<p>Let's try this same work in your own stories. Sit with a partner that is reading and studying the same story.</p> <p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Talk about your characters' motivations and problems in universal terms. Come up with lessons the character learns with your partner. <ul style="list-style-type: none"> <li>◦ How is the problem similar to problems we often see in the world? (universal)</li> <li>◦ What does your character want deep down - motivation?</li> <li>◦ What are the lessons the character is learning.</li> </ul> </li> <li>• Refer to the "<u>How to Write a Theme-Based Literary Essay</u>" Anchor Chart</li> <li>• Possible Examples In "Everything Will be Okay": <ul style="list-style-type: none"> <li>◦ Universal motivation - the narrator wants to have something of his own to love.</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>o Universal problem - The thing that he cares about is taken away from him, by a family member.</li> <li>o Lesson - It's okay to be different and stand up for yourself, even when it's family.</li> </ul>
<b>Link</b>	<p>By the end of today, students need a claim that embraces a significant theme. You can do this work with a partner like we did today, or use some of the prompts or anchor charts we used to help you get to the lessons the character is learning.</p> <p>Just make sure you are naming:</p> <ul style="list-style-type: none"> <li>• the problem (universal)</li> <li>• the motivations (universal)</li> <li>• the lessons a character learns (universal)</li> </ul>
<b>Lesson Title (10)</b>	<b>(Flash-Drafting a Literary "Theme" Essay)</b>
<b>Objective(s)</b>	<b>Students will...</b> draw on everything they know about writing essays, and draft quickly, piecing together all the necessary parts - their ideas and evidence - into a literary "theme" structured flash-draft.
<b>Mini Lesson</b>	<p><b>Teacher will...</b></p> <ul style="list-style-type: none"> <li>• "Today, I want to remind you that when a writer writes essays, the writer often organizes her reasons and evidence into boxes and bullets. Use your wide variety of resources around the classroom and in your Google Folder:             <ul style="list-style-type: none"> <li>o Anchor Charts</li> <li>o Checklist</li> <li>o Mentor Texts</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>o Character-Based Essay</li> <li>o Claim from yesterday's work to spark the writing to hit the screen....let's take our thinking and our literary (theme) argument to the page. Let's get the whole piece of writing down on the page quickly, roughly, and then go back to revise. This will get us warmed up for writing the real literary (theme) essay.</li> </ul>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Anchor their writing with an anchor chart outlining one structure for drafting an argument essay.             <ul style="list-style-type: none"> <li>o <u>Literary (Theme) Essay Outline</u></li> </ul> </li> <li>• Use what you know about flash-drafting essays to get a lot done.</li> <li>• "Take a few minutes to talk out your writing with your partner, and when you are sure you can write most of it, move to your writing spot.</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li>• "Once you start writing, you won't want to stop till it's done. As you write, remember that you don't need to follow the same claim you constructed with your partner yesterday. You can change your plan, based upon the feedback and what you learned from others' research during our share. You might come up with a different universal lesson for your character that you can relate to better as the reader."</li> </ul>
<b>Lesson Title (11)</b>	<b>First Impressions and Revision Strategies</b>
<b>Objective(s)</b>	Students will...lead their essays with a universal statement about life with a narrowed text-based claim focusing on the particular story.
<b>Mini Lesson</b>	Teacher will...

	<p>Yesterday I felt as if I was Ms. Harris in charge of the School Play... You wrote with your minds on fire writing your sophisticated flash-drafts with confidence and enthusiasm, with everything in your literary toolbox. It was "hands-down" a great teacher moment for me.</p> <p>Today we are moving on to some revision work with the bookends of our essay, the introduction and the conclusion. How many of you have ever been told by your parents that first impressions are everything, even on your first day of middle school. Well, today you get to redo your first impressions in your essay. This doesn't happen many times in life. We want our readers diving in convinced and leaving satisfied.</p> <p>We will work from our revision toolbox (Literary Writing Unit of Study Book Page 95):</p> <p>Use a <u>student mentor text</u> and take a tour of the introduction to name the powerful writing moves.</p> <ul style="list-style-type: none"> <li>• Student thought about the big topic of the essay.</li> <li>• Named the problem.</li> <li>• Introduces the story with the claim.</li> <li>• Connects to the world.</li> </ul>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Jot/Type a few possible universal ideas that your essay addresses.</li> <li>• Practice with your partner a few ways your introduction could go. Begin talking about the world or life in general...possibly relating it to a famous person everyone can relate to or famous text/ then leading into the problem, motivations and universal life lessons.</li> </ul>

	<ul style="list-style-type: none"> <li>• How does this affect you in life? "In my life, I have always... and in the story..."</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li>• Today we will be focusing on our important revision work. We will begin with breathing life into our universal introductions. Just remember to talk about life itself, the world or famous person/text.</li> <li>• There are other powerful and crucial revision moves to revise an essay. List four other smart revision work strategies. Call off asking who will be working on specifically named strategies and send them off to this powerful writing work out of the meeting area.</li> <li>• Specifically conference pertaining to conclusions..the students running out of steam. Focus on helping readers see why the essay or story really matters in the world in general.             <ul style="list-style-type: none"> <li>◦ <u>Alternative Ways to Conclude an Essay Anchor Chart</u></li> <li>◦ <u>Exemplar Conclusion Student Mentor Text</u></li> </ul> </li> </ul>

Lesson Title (12)	Quoting Texts
Objective(s)	Students will... choose powerful quotes or parts of quotes to support their evidence thinking.
<b>Mini Lesson</b>	<p><b>Teacher will...</b>  Immediately, the pivotal quote that pops in my mind that has changed my thinking throughout life is by Ghandi, "Be the change you wish to see in the world." Each email of mine concludes with this quote as part of my signature.</p> <p>Take a second with your partner to discuss either a famous person or an adult in your life who always says something or is known for a quote. What does the quote show about this person?</p> <p>I noticed that you quoted the memorable lines that capture the meaning of the person. Essayist do the very same thing in their essays.</p> <p>Showcase a <u>body paragraph</u> of a <u>student theme-based literary essay</u>. Look at the quote within this text, does this whole quote fit or are there only parts of the quote that fit the meaning of the theme?</p> <p>Make sure to set up the quote by both naming what it is supporting, its meaning and connecting it to the story it is from.</p>
<b>Active Engagement</b>	<p>Share the example body paragraph with the students on Edmodo or Google Classroom. Let's walk through this work one more time.</p> <ul style="list-style-type: none"> <li>● Figure out what idea in your essay you are working on (which part you want to add quotes to.)</li> <li>● Give students a moment to identify these areas.</li> <li>● Take a few minutes here to try it out.</li> </ul>

	<ul style="list-style-type: none"> <li>○ Find a quote that supports your idea and write how you might incorporate it into your essay.             <ul style="list-style-type: none"> <li>■ Be sure you frame the idea it supports and the context of the story scene.</li> </ul> </li> </ul>
<b>Link</b>	<p><b>Students will...</b></p> <p>Make sure when you are quoting someone, whether that be your best friend, your mother, a famous person or an author...that the quote matches the idea you are trying to highlight.</p> <p>Work off each reason today in your claim, by focusing on using quotes that reinforce your thinking. Don't forget to refer back to our exemplar body paragraph from today's lesson.</p>

Lesson Title (13)	
Editing Inquiry Centers	
Objective(s)	Students will...study mentor texts to learn about editing and conventions in order to influence their own editing work of their essays.
Mini Lesson	<p>Teacher will...</p> <p>I have gone on interviews and as I was waiting noticed how other candidates were dressed carelessly, thinking about how I was dressed to impress. I was the one with flawless conventions and the others were the ones with obvious errors. Beyond revision, we must take our piece of writing and our readers seriously, to a level to impress with our editing.</p> <p>Today we will study mentor texts as writers to see how rules are applied and edit our own essays based on the information we have gathered.</p> <p>Based upon conference work, scaffold your centers based upon the needs of the students. Possible areas:</p> <ul style="list-style-type: none"> <li>• Punctuating dialogue</li> <li>• verb tense</li> <li>• commas in complex sentences</li> <li>• run-on sentences and fragments</li> </ul>

	<p>Make sure each center involves the mentor text that showcases both the convention that is being focused on and the rules involving that specific editing topic.</p> <p>Divide the class into groups that will travel through the centers together.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Look at the mentor text.</li> <li>• Annotate the places where they see the rules happening.</li> <li>• Look at their own essays and either highlight or mark the places where you need to edit your piece to try and get a better grasp on the convention.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Model how to do this type of center inquiry work.</li> <li>• Take a specific convention, modeling how you notice the convention in the mentor text and then look at your own writing piece to identify the areas that need improvement centered around this center based upon your inquiry.</li> </ul>
<b>Link</b>	<p><b>Students will...</b></p> <p>Get your students right into the work. Have the groups begin working through the centers, coaching along the way.</p> <ul style="list-style-type: none"> <li>• Look to the mentor text to see if you can find any examples of the rules displayed in the center.</li> <li>• Identify these areas.</li> <li>• Now quickly, go with your minds on fire to your own essays.</li> <li>• Where is there a place you can try out this editing move in your own essay?</li> </ul>

<b>Lesson Title (14)</b>	<b>Building the Muscles to Compare and Contrast</b>
<b>Objective(s)</b>	<b>Students will...</b> compare and contrast two subjects (or objects), writing about their similarities and differences in a logical way.
<b>Mini Lesson</b>	<p><b>Teacher will...</b></p> <ul style="list-style-type: none"> <li>• "Today I want to teach you that literary essayists write compare-and-contrast essays, using two texts, side-by-side, and asking, 'How are they similar? How are they different?' Then they write in an organized way.</li> <li>• <b>Model using two objects in hand.</b></li> <li>• Begin making random comparisons in order to segue into the importance of comparing and contrasting in a more structured, logical way. <ul style="list-style-type: none"> <li>◦ <i>Hmmm ... well, they are both beverages, but one is orange, and the other is brown and bubbly. Both can be sweet, but one is healthy. I used to drink a lot of soda, but now I drink o.j. ....</i></li> </ul> </li> <li>• <b>Emphasize the importance of structure with compare-and-contrast essays:</b></li> </ul>

	<ul style="list-style-type: none"> <li>○ One way to begin is to name the trait that's the same for both items or topics, say item A and item B, and provide supporting evidence to show how that trait is the same for both of them.</li> <li>○ Watch and listen while I jot: "Soda and orange juice are mostly alike because they are both beverages. For example, you need a glass or cup to drink them. Also, they are served in most restaurants. And you generally have to pay to drink them - even if you squeeze your own o.j., you still need to buy the oranges!"</li> <li>○ Why else are they alike? Turn and talk.</li> <li>○ Note a few more responses, adding onto the chart a different trait showing the items' similarities: Also, both o.j. and soda are sweet. They both actually taste sugary, and they are refreshing, especially when cold.</li> <li>● <b>Debrief, naming the steps:</b> <ul style="list-style-type: none"> <li>○ Writers, in compare-and-contrast essays, we ask ourselves, "Are they mostly alike or mostly different?" We choose one trait and list how item A and item B are similar based on that trait. Then we take a second trait, name it, and provide supporting evidence to show how this trait is the same for both item A and item B.</li> </ul> </li> </ul>
<b>Active Engagement</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>● Have students try the same work using different objects, such as two of your shirts or paperweights, to compare briefly as a class.</li> <li>● "It's helpful to focus the comparison by thinking of a general trait that we could use to compare the items, such as appearance, texture, shape, size, or purpose.</li> <li>● "Let's focus on how they are different, writing in the air our supporting evidence.             <ul style="list-style-type: none"> <li>○ <u><b>Example:</b></u>  <i>Our teacher's shirts are different in many ways. They are very different in shape. One is long with long sleeves and a collared neck, while the other is much shorter in length, has short sleeves and a crew neck. The texture of the shirts is also very different. One has stiff material and the other has very soft material. Lastly, the shirts serve a different purpose. One shirt looks more</i> </li> </ul> </li> </ul>

	<p><i>professional, like something she would wear to work. The other is a T-shirt, something she would wear around the house or to the grocery store.</i></p> <ul style="list-style-type: none"> <li>• “Now let’s write about the similarities. Turn and talk.”</li> <li>• Share students’ ideas, recording their thinking about the similarities:             <ul style="list-style-type: none"> <li>◦ <i>But our teacher’s shirts are also similar in some ways. They are the same color. Both shirts are white. They are also the same size, a size 6. And they both have the same owner - our teacher!</i> <ul style="list-style-type: none"> <li>- L. Calkins et al., <i>The Literary Essay: From Character to Compare/Contrast</i>, Grade 6, Unit 2, p. 122-123.</li> </ul> </li> </ul> </li> <li>• <b>Debrief, emphasizing the importance of a logical structure and of arriving at a general trait based on similarities with supporting evidence for each item and then on differences with supporting evidence for each item.</b></li> </ul>
<b>Link</b>	<p><b>Students will...</b></p> <p>Have students work in centers to continue practicing how to write compare-and-contrast essays.</p> <ul style="list-style-type: none"> <li>• “Writers, today you are going to continue building your comparative writing muscles by working at centers to write compare-and-contrast essays based on the item or topic at hand. Use the shared text we wrote as a resource as you write compare-and-contrast essays based the items at the centers.”</li> <li>• Create centers with items or topics per table.</li> <li>• Remind students to think of general traits to help note similarities and differences, such as <i>parts, purpose, appearance, texture, shape, size</i></li> </ul> <p><b><u>Tips/Suggestions:</u></b></p> <ul style="list-style-type: none"> <li>• Consider an interdisciplinary connection to reinforce students’ learning by providing items or topics at each table based on what students are studying in other disciplines.</li> </ul>

- Prepare a list of general traits to help strugglers (such as the attached example)
- Push students during centers to do the following in order to move beyond superficial comparisons:
  - First have students develop *ideas* about what's being comparing.
  - Have students write about the way the idea is true for the first item or topic.
  - Have them do the same for the second item or object.
  - Have them ask themselves, *So what?* or *What does this show?* or *Why is this significant?*
- During share, create class chart, *Tips for Comparing and Contrasting*, with students' ideas.

<b>Lesson Title (15)</b>	<b>Comparing and Contrasting Themes across Texts</b>
<b>Objective(s)</b>	<b>Students will...</b> compare what is similar and contrasting about the themes that exist in the different texts they have been studying.
<b>Mini Lesson</b>	<b>Teacher will...</b>

	<p>How many of you have a favorite movie and then watch a movie that doesn't live up to your expectations or those of the movie critics? I have this happen to me all of the time. But I want to take this thinking even further with all of our great work we have been doing with characters and theme.</p> <ul style="list-style-type: none"> <li>• How are characters from different movies similar and different?</li> <li>• What themes are similar and different between different movies?</li> </ul> <p>Just like I am a foodie and I study food and I study mentor texts to inspire my own writing, I now feel my other passion of being a movie critic is about to surface and transpire into my writing. I now feel as if comparing themes, characters and people have transpired into my own life like a movie critic. I could have just watched the movie as a plot junkie, but now I am looking at the problems within the movie and looking at the universal lesson and seeing how there are many similarities that exist amongst the different "blockbuster" movies that I watch.</p> <p>So today we are going to do some of this work in our texts too. We first need to look at more than a couple of texts that we have had access to as readers first, and have extensively studied as writers to uncover the themes that live within the texts.</p> <p>Possible texts to use for this work:  "Raymond's Run" and <i>Wonder</i>  "The Goodness of Matt Kaizer" and <i>Wonder</i></p> <p><i>Study two texts with a partner. Here is an example of one way this work could go: <u>Compare and Contrast Two Texts Graphic Organizer</u></i></p>
<b>Active Engagement</b>	<p>Let's now do this work on two texts we have had extensive access to as a reader and done some work as a writer too. I would recommend beginning with one of the texts you studied in the character analysis or theme bend.</p> <ul style="list-style-type: none"> <li>• Think about the theme in this text first.</li> </ul>

	<ul style="list-style-type: none"> <li>• Work with your partner to think about another text that also has a similar theme. (This is really difficult work.) The conferences you have had with your readers will lend to some investigative work of what the students have been reading in their own independent reading life that can lend to some theme thinking.</li> <li>• Begin to think about your compare/contrast writing with your partner using the "<a href="#">How to Write a Compare/Contrast Literary Essay Anchor chart</a>"</li> <li>• Make sure to not venture out on all the similarities of the two texts...only focus on the theme that is at hand.</li> </ul>
<b>Link</b>	<p>Now is where we do the most challenging work, but I believe in you as thinkers and most of all as writers. We will write one last essay in this unit over the next couple of days. Now let's get all of your thinking down on the page.</p> <p>Meet with your partner one last time to map out your thinking. Locate the resources that are the most beneficial for you.</p> <ul style="list-style-type: none"> <li>• "Once you start writing, you won't want to stop till it's done. As you write, remember that you don't need to follow the same theme you did in bend two, while it may be easier. You can change your plan, based upon your partner's feedback and what you learned from others' research during our share. You might come up with a different universal lesson for your character that you can relate to better as the reader as we do this work of thinking across texts."</li> </ul>
<b>Lesson Title (16)</b>	<b>Revision using all <i>Using All Available Resources</i></b>
<b>Objective(s)</b>	<b>Students will...</b> draw on all of their resources to help them revise their compare/contrast essays and do it well with self-reflection and self-assessment.

## Mini Lesson

I am asked all the time why I have a clothesline in my room as a middle school teacher, with anchor charts suspended from it throughout the year. Many people think this is so elementary, but I call it a good learning environment. I want to make sure as your teacher that you have access to our extensive learning at all times. I wish when I was in middle school, that my teachers didn't just use the chalkboard because the learning always disappeared at the end of the period and many times disappeared from my long term memory unless I had access to constant practice. Then there were times, I wanted to refer back to something we had learned but my teacher had spoken too quickly and my notes were missing what I needed to push my thinking and my work as a reader and writer.

We know how to engage ourselves in good revision work. We have had great practice at this throughout this entire literary unit of study. And one thing I want you to push yourself today to do... is having access to your own extensive work you have done throughout the unit by utilizing the anchor charts in your revision work.

Let's talk about with our partner about some revision strategies that have worked for you in the past.  
(Literary Unit of Study Page 140 - Anchor Chart)

- Right now it is important to take stock of the work you have done, so that you can consider what is strong about your work and how you might improve it before we head into our publishing celebration.
- **Teaching Point - "Self-assessment and taking stock of one's work is about looking backward and forward. Writers self-assess by looking back at their current work to ask how it is going (what is strong and what needs improvement)... and by looking forward by asking, "How can I bring what I have learned to future writing?"**
- In this session, you might bring out the theme compare/contrast writing checklist, and teach students that writers often have in mind some crystal clear goals not just for their writing, but for themselves as writers. They decide how they want to outgrow themselves, and they set goals and strive to meet them.

Active Engagement	<ul style="list-style-type: none"> <li>• Have students place the checklist alongside their flash-drafts, and invite your writers to self assess. <u>(theme compare/contrast writing checklist)</u> This checklist is color coded, so the students can hold themselves accountable, by having to highlight the corresponding item in their draft in the color indicated on the checklist, before checking "done."</li> <li>• You might invite them to share their writing goals, divide into centers around those goals, and set out immediately, by the end of the period, to have strengthened one part of their draft. The point of this work is that not every writing goal needs lots of instruction and time to reach towards. Some writing goals simply need focus and attention.</li> <li>• Have the students take a few goals they set for himself/herself and mark up their piece, by leaving comments in Google Docs, to where and how they think they might make revisions. Have their partner/writing center group do the same thing.</li> <li>• Make sure the students are also accessing all the anchor charts that can breathe life into their essays too. The classroom is their playground of learning tools.</li> </ul>
Link	<ul style="list-style-type: none"> <li>• Send students off to work, reminding them that the new drafts need to be done by the end of the workshop and/or for homework. This draft is at a whole new level from before because they have taken bits and pieces along the way from the character analysis and the theme-based essays. This should be a published draft.</li> <li>• You might even show the students where you plan to put a bulletin board or create a blog, showing the writing journey (different drafts with checklist goal sheet, so that others can see how they have grown and provide feedback along the way,)</li> <li>• Have the students identify areas with a list that they want to work on in their essay.</li> <li>• Roll up your sleeves and get to your powerful revising work.</li> </ul>

<b>Lesson Title (17)</b>	<b>Celebration (Symposium) - Determining How to Share ideas - Blog, Book Panels, Character Party, Translate essays into another genre (song, YouTube Video, etc.</b>
<b>Objective(s)</b>	<b>Students will...</b> deliver my literary essay(s) and engage the targeted audience in conversation about our thinking about a text.
<b>Mini Lesson</b>	<p><b>Teacher will...</b></p> <ul style="list-style-type: none"> <li>• Today is a day for minds-on listening. Expect questions from the panel and challenges and be ready to handle anything thrown your way with poise.</li> <li>• You are entering this panel with a claim about a common text, and you need to compare claims, and argue whose claim holds the most truth. Find opportunities for some debate.</li> <li>• Present your ideas and then listen as others do the same.</li> <li>• Learn from the responses you are given, from the ideas of others and adjust your thinking.</li> </ul>
<b>Active Engagement</b>	<p>Dramatize what not to do:</p> <ul style="list-style-type: none"> <li>• Shuffling or fidgeting while presenting your position.</li> <li>• Speaking into your notes - you are an expert.</li> <li>• Muffling your words - Saying them into the paper or your clothes.</li> </ul> <p>Provide time for the students to practice with their partner.</p> <p>Coach in what to do:</p> <ul style="list-style-type: none"> <li>• Back straight</li> <li>• Eye contact</li> <li>• Remember your tone</li> <li>• Pause and take breaths when necessary.</li> <li>• Speak with pace, volume and pronunciation.</li> </ul>

	<ul style="list-style-type: none"> <li>Remember our powerful debate moves.</li> </ul>
Link	<p>"Go Team! I am so impressed with everything you have done. You got this!"</p> <p>Other ways to celebrate this unit of study:</p> <ul style="list-style-type: none"> <li><b>Character Party</b> - Have students come to a party dressed up as a character from a story they wrote about, with a snack their character would eat and with the behavior that showcases their character.</li> <li><b>Blog</b> - Publish the students' literary essays online exposing their writing to a larger audience that can provide feedback.</li> <li><b>Partners</b> joining with each other and sharing their pieces</li> <li>Class sits together and each student reads out a <b>favorite line</b>, ending, etc.</li> <li>Pick a <b>line</b> from your <b>partner's piece</b> and you read it (choral read around the room)</li> <li><b>Museum/gallery walk</b> (pieces are out—writers go around and read a few) and give a compliment on a post-it</li> <li>Published pieces in a <b>basket</b> in the <b>library</b> with compliments on post-its</li> <li>Send it out in the <b>world</b> to someone you wrote about or who might be interested in the piece</li> <li>Pair up with a school or class, put pieces online and <b>blog</b> about thoughts (middle school especially)</li> <li>Write an <b>author blurb about your partner</b></li> <li>Peek at the beginning of the notebook and now the published piece "<b>I used to be the kind of writer who...</b>" <b>I now am the kind of writer who...</b>"</li> <li>Writers reflect and jot <b>one thing they did well</b> and <b>one thing that they want to work on</b>.</li> </ul> <p><b>Rubrics:</b>  <u>Character Analysis Rubric</u>  <u>Compare/Contrast Theme Rubric</u></p>

**Resource: Roberts, K., & Tolan, K. (2014). *The Literary Essay*, Portsmouth, NH: Heinemann.**

English Language Arts Curriculum  
Literary Essays: Character, Theme & Compare/Contrast - Literary Book Clubs Grade 6



ESTABLISHED GOALS		G
<u>NJSLS.EIA-Literacy.W.6.1</u> - Write arguments to support claims with clear reasons and relevant evidence.		
<u>NJSLS.EIA-Literacy.W.6.1a</u> - Introduce claim(s) and organize the reasons and evidence clearly.		
<u>NJSLS.EIA-Literacy.W.6.1b</u> - Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.		
<u>NJSLS.EIA-Literacy.W.6.1c</u> - Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.		
<u>NJSLS.EIA-Literacy.W.6.1d</u> - Establish and maintain a formal/academic style, approach, and form.		
<u>NJSLS.EIA-Literacy.W.6.1e</u> - Provide a concluding statement or section that follows		
		A
<i>Students will be able to independently use their learning to... transfer to real life how to generate argumentative topics; jump into existing arguments; weigh and evaluate sides, reasons, and evidence; develop counter-arguments/claims, and rehearse and compose their own positions in a debate to prepare to draft. Students will identify issues that matter to them, form cause groups around those issues, conduct research, qualify their claims and analyze the logic of their arguments. Students will compose an argumentative essay for a school newspaper or take their arguments to a more global audience.</i>		
T		
MEANING		
UNDERSTANDINGS	U	ESSENTIAL QUESTIONS Q
<b>Students will understand that...</b>		
<b>U1:</b> How to draft, revise, edit, and publish a clear and coherent argumentative essay.		
<b>U2:</b> Argument is a crucial part of academics.		
<b>U3:</b> The ability to not just have an opinion		
<b>Q1:</b> How can we compose compelling evidence-based arguments to persuade an audience about urgent issues that affect us and others and contribute to change in society?		
<b>Q2:</b> How do we know what to believe?		
<b>Q3:</b> How do we learn to gather, weigh and		

<p>from the argument presented.</p> <p><b>NISLS.ELA-Literacy.W.6.4</b> - Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.</p> <p><b>NISLS.ELA-Literacy.W.6.5</b> - 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.</p> <p><b>NISLS.ELA-Literacy.W.6.6</b> - Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.</p> <p><b>NISLS.ELA-Literacy.W.6.8</b> - Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.</p> <p><b>NISLS.ELA-Literacy.W.6.9b</b> - Apply grade 6 <i>Reading standards</i> to literary nonfiction (e.g., "Trace and evaluate the argument and specific claims in a text, distinguishing claims that are</p>			<p>but to support it clearly and persuasively is a powerful life skill.</p> <p><b>U4:</b> Argument writing has a specific structure including a clear position, supported by reasons and relevant evidence.</p> <p><b>U5:</b> Argument writing often serves as a call to action.</p>	
<p>evaluate, and then incorporate evidence to logically support our arguments?</p> <p><b>Q4:</b> How is argument important in the world outside the classroom, or daily life?</p> <p><b>Q5:</b> How do readers and writers gather and synthesize information from a variety of sources to develop an argument?</p> <p><b>Q6:</b> What kind of tone or stance makes writing most persuasive?</p>			<p><b>Students will know...</b></p> <p><b>K1:</b> The difference between a coherent argument and one that is not coherent</p> <p><b>K2:</b> How to formulate an argument effectively</p> <p><b>K3:</b> How to support a claim and counterclaim with strong evidence and sound reasoning</p> <p><b>K4:</b> How to conduct research in order to find evidence that supports their claims. (Library, print text, digital text, databases, controlled digital text bins)</p>	
<p><b>Students will be skilled at...</b></p> <p><b>S1:</b> Generating argumentative topics</p> <p><b>S2:</b> Framing argumentative questions</p> <p><b>S3:</b> Summarizing argumentative situations</p> <p><b>S4:</b> Determining argumentative topics' pros and cons</p> <p><b>S5:</b> Debating an argumentative topic</p> <p><b>S6:</b> Developing an argument to support a claim</p> <p><b>S7:</b> Distinguishing their claim from opposing counterclaims</p> <p><b>S8:</b> Supplying evidence for claims and counterclaims</p> <p><b>S9:</b> Writing using an objective tone, formal</p>			<p><b>ACQUISITION</b></p>	

<p>supported by reasons and evidence from claims that are not").</p> <p><b><u>NISLS.ELA-Literacy.W.6.10</u></b> - Write routinely over extended time frames (time for research, reflection, metacognition/self correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p><b><u>NISLS.ELA-Literacy.RI.6.1</u></b> - Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b><u>NISLS.ELA-Literacy.RI.6.2</u></b> - Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p><b><u>NISLS.ELA-Literacy.RI.6.6</u></b> - Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.</p> <p><b><u>NISLS.ELA-Literacy.RI.6.7</u></b> - Integrate information presented in different media or formats as well as in words to develop a coherent understanding of a topic or issue.</p> <p><b><u>NISLS.ELA-Literacy.RI.6.8</u></b> - Trace and evaluate the argument and specific claims in a text,</p>		<p><i>style and powerful language to support argument writing.</i></p> <p><b>S10:</b> Composing a complete and coherent argumentative essay</p> <p><b>S11:</b> Debating a global issue using social media or within the school community</p> <p><b>S12:</b> Transfer their knowledge of argument into their other courses, and the outside world as a whole.</p> <p><b>S13:</b> Evaluate the credibility of sources.</p> <p><b>S14:</b> Develop strategies and techniques for argument writing and corresponding approaches to planning, drafting and revising their writing using technology, i.e. note taking, use of checklists and rehearsing with debate.</p> <p><b>S15:</b> Apply a variety of craft strategies and structures to bring out the argument writing piece's meaning and grab the attention of readers, i.e., acknowledging opposing views, using transitional phrases, providing concluding statements that follow from the argument.</p>
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<p>distinguishing claims that are supported by reasons and evidence from claims that are not.</p> <p><b><u>NJSLS,ELA-Literacy,RI.6.10</u></b> - By the end of the year, read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.</p> <p><b><u>NJSLS,ELA-Literacy,SL.6.2</u></b> - Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.</p> <p><b><u>NJSLS,ELA-Literacy,SL.6.4</u></b> - Present "claims" and "findings, sequencing ideas logically and using pertinent descriptions, facts and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).</p> <p><b><u>NJSLS,ELA-Literacy,SL.6.5</u></b> - Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.</p> <p><b><u>NJSLS,ELA-Literacy,SL.6.6</u></b> - Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p> <p><b><u>NJSLS,ELA-Literacy,L.6.1e</u></b> - Recognize</p>		
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<p>variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.</p> <p><b><u>NJSLS.EIA-Literacy.L.6.3b</u></b> - Maintain consistency in style and tone.</p> <p><b><u>NJSLS.EIA-Literacy.L.6.6</u></b> - 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.</p>		
Evaluative Criteria	Assessment Evidence	
<p><b><i>***The established 6th-grade argument essay and debate rubrics will be utilized to grade the final essay and debate.</i></b> (Please see attached.)</p>	<p><b>CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (PERFORMANCE TASKS)</b></p> <p><b>PT</b></p> <p><b>Benchmark Assessment:</b> Students will complete a benchmark assessment of their present argument writing skills and set goals for their own growth for this unit.</p> <p><b>Performance Based (Summative):</b> Students will submit a final draft of their essay to be graded by the argument essay rubric.</p> <p><b>Self Assessment:</b> Students will complete the self-assessment checklist prior to the revising and editing steps of the writing process.</p> <p><b>Daily Writing and Reading Conferences</b></p>	

<i>Summary of key Learning Events and Instruction</i>			
Lesson Title (1)	<b>Weighing Evidence through Investigation to Develop an Argument</b> <u>Possible Anchor Chart - Researching</u>		
Objective(s)	Students will...investigate, collect, weigh and balance a variety of reasons and evidence offered by both sides of the argument, while suspending judgment.		
Mini Lesson	<ul style="list-style-type: none"><li>• “Will you help me? I got a note from our principal today, asking us to weigh in on an issue. But I actually</li></ul>		

think this is something you know more about than I do, so I desperately need your help.” Read letter from principal about whether cell phones should be allowed in school and used in class to benefit teaching and learning. “What do you think? How would you answer her? Turn and tell your partner your thoughts?

- (Or Gun Control option - Today in this nation and around the world we have an immense catastrophe facing our security as people. As rising leaders of our country, I am looking to you to help solve an immense debate facing this nation... “Gun Control.”

**Sample Letter:** *(This can be revised to fit the subject being researched for your class.)*

Dear Sixth Graders,

Recently there has been a lot of press about the pros and cons of cellphone usage in schools and whether or not they have a negative impact on education and safety overall for kids.

I’ve decided to put this matter to a parent and teacher committee, and I would like your input. Please let me know your thoughts by next week! I look forward to reading your letters!

Sincerely,  
Principal

- “It’s not hard to have an opinion. It’s actually really easy. Everyone has an opinion. Right? I think I

	<p><i>should always be able to use my cellphone in school and in every class. OR No way; friends could cheat during a test by texting each other on their cellphones. I don't think Americans should be able to own a weapon unless they have undergone extensive universal background checks. OR I don't think Americans should be able to own a weapon unless they are in a job role that requires one. I think all Americans live in a country where they have the right to bear arms. Your opinion is the first thing that comes to mind. But, we indeed need the whole story; we need to know everything about the issue. In the world we live in, it is our civic duty to understand more than ourselves. Our position needs to be considered carefully from different angles."</i></p> <p><b>Teaching Point: "Writers, today I want to teach you that when you are composing an argument, it is important to collect evidence from both sides of the argument, all while weighing the reasons and evidence, remaining open and suspending judgment."</b></p> <ul style="list-style-type: none"> <li>"Let's give this a try together, then with a partner, and later by yourself. Tomorrow you'll have an opportunity to rehearse for argument writing by engaging in debates and then progress to flash-drafting an argument for or against cellphones in schools/gun control in the United States, which you can send to the principal/senator of New Jersey. That means you'll use the evidence you collect today during our research and tomorrow during our debates in order to support your position in your writing in two days."</li> <li>"There is a Google Folder filled with our articles and videos for our argument research. You need to come up with a system for recording notes, while we collect and organize our information. "You will need to take "top notch" notes, because once you take a position, you will need to be able to engage in a scrimmage debate tomorrow for that position, citing substantial evidence - not just rambling about your opinion, even though I know you all have a strong opinion about cellphones in schools/gun control in the US. Right now, think about how you will take and organize your notes and turn and tell your partner." <b>Possible model</b> - boxes and bullets. Show students how to set up the notes, collecting evidences from both sides of the argument. (T-Chart on Google Document or Chart Paper) Possibly demonstrate taking notes from part of a text on post-its, which can be moved around later.</li> </ul>
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Cell phones in Schools		
Pros	Cons	Other

- Show students video clips or read nonfiction texts on the document camera/computer that show two different sides of the topic, taking notes as you go so they can summarize the arguments, and then practice debating them. You want to offer up evidence for both sides, to demonstrate that it's important to keep an open mind when beginning to frame an argument.

**Demonstrate collecting evidence for sides of an issue, using research skills that your students have learned in prior units of study.**

- "Did you see what I did that you could try too? I'm still not sure what my position will be, but I'm collecting information/evidence that this author/article/video clip presents-not my own feelings.
- Today, we are going to encounter some texts about the topic we will study for the next couple of days, and we are going to figure out an issue hiding in this topic and the sides of that issue.

"Today you'll begin researching both sides of our argument "issue."

Possible Topics: (Based on your connection letter)

- Is it okay to have cell phones in school?

	<ul style="list-style-type: none"> <li>• Should kids wear uniforms?</li> <li>• Should schools start later in the morning?</li> <li>• Do violent video games cause violence in teens?</li> <li>• Should standardized tests exist in schools?</li> <li>• Should police officers be present in all schools?</li> <li>• Should people live in areas prone for natural disasters?</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Use a different text from our digital text bin (Google Folder). Thumbs up if you think this article will be <b>for</b> "issue." Thumbs down if you think it will be <b>against</b> "issue."</li> <li>• Read it aloud, leaving brief silences in which students can practice taking notes in the (boxes and bullets) format in their Google document with their partner.</li> <li>• "Reading something from the other side will keep us from getting stuck on one side." Stop periodically for students to jot notes and turn and talk about their learning.</li> </ul> <p>Come back as large group and discuss what different partners were sharing with one another. Point out a possible issue students may encounter. "Different authors will have different positions. Sometimes they might even offer conflicting information, and you are left unsure whom to trust. We'll have to research and decide!"</p>
<b>Link</b>	<p>Let's try this process of reading print text or digital text...thinking, and taking notes. Let's review the process that I just demonstrated and we tried together (boxes and bullets). I hope you are willing to consider alternate views than your first opinion. I have made a Google Folder of articles (digital text bin) for each of you and loaded videos into this bin too. Use these materials to gather evidence and various points of views so that you can build reasoned arguments. Tomorrow, you will spend a bit of time using information from your research to prepare to defend your position. Then you will participate in a debate, and afterward, flash-draft your argument for the principal. You don't have much time to get ready, so collect as much information as you can!. Off you go!</p>

<b>Lesson Title (2)</b>	<b>Debate Protocol Scrimmage - Revising With Great Speeches in Mind</b> <b>(Argument Debate Protocol)</b>
<b>Objective(s)</b>	<b>Students will...</b> take part in a scrimmage debate to model their knowledge of argument, just like other famous speech writers have done: state a claim, give reasons to support my claim, and provide evidence to support each of my reasons.
<b>Mini Lesson</b>	<ul style="list-style-type: none"> <li>• “So, writers, today we debate. Debating is valuable for many reasons. Debating allows you to make your voice heard. You live in a country where you have the right to disagree with what you see happening and to use your words to push for change. (If it’s the year for presidential election - might reference the debate and show clip.)</li> <li>• Mohandas Gandhi’s way with words, a lawyer by training, inspired an entire region to rise up and overthrow a crushing regime without any violence. His words, his strong argument, made people listen. It wasn’t a loud voice.</li> <li>• You might introduce speeches as mentor texts here, teaching students that often writers try moves that other speech writers have made, to begin to improve their own powers of persuasion. They might watch</li> </ul>

	<p>some of Dr. Martin Luther King's speeches, and/or great moments from films. You might have some clips from the film <i>The Great Debaters</i>.</p> <ul style="list-style-type: none"> <li>• "Debating also allows you to test your position. Debating provides the platform to show you how strong your argument is, as well as ways to make it stronger. It's like being in a baseball scrimmage - you'll see what works and where to make improvement."</li> <li>• "Today, you'll have a chance to execute some debate scrimmage. After you participate in a debate, you'll revise and flash-draft your position tomorrow. But first, let me provide you with a few quick tips about what makes for a strong debater."</li> <li>• <b>Teaching Point: "Today, I want to remind you that when you are debating, you don't want to be hesitant and uncertain in your deliverance. To have your position considered and compelling, you must state your claim, provide reasons to back up your claim, and give evidence to support each of your 3 reasons."</b></li> <li>• Display a chart with tips for being a strong debater. <u>Powerful Debate Moves Anchor Chart</u> <ul style="list-style-type: none"> <li>◦ I am going to put up an anchor chart to help support you during our mini debate scrimmages. These moves always pay off when one makes a strong argument. Take a look at them quickly and in a brief moment, you get to see them in action.</li> </ul> </li> </ul> <p><b>Set up the class to watch an argument between you and a colleague, noticing the moves you each make.</b></p> <ul style="list-style-type: none"> <li>• (Co-teacher or another adult) and I are going to have a little debate - not about cellphones because that is going to be your work, but how about whether homework should be a constant fixture in middle school every night?" (You could use a piece of literature to model this.)       <ul style="list-style-type: none"> <li>◦ <i>The Giving Tree</i></li> <li>◦ <i>Oh Rats!</i></li> <li>◦ <i>Fly Away Home</i></li> </ul> </li> <li>• "Will you and your partner put a piece of paper between you? As you watch us debate, record any argument moves that we are demonstrating that make our argument stronger. Be specific, recording</li> </ul>
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	<ul style="list-style-type: none"> <li>details you notice. Are you ready to spy?"</li> <li>Demonstrate mini debate chunked full of "powerful debate moves."</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>"So what powerful argument moves did you see both of us make? Turn and compare notes with your partner."</li> <li>Confer quickly with partnerships and share back what you are hearing.             <ul style="list-style-type: none"> <li>"They were both giving a claim."</li> <li>"They were both providing 3 reasons."</li> <li>"They both provided opposite claims."</li> <li>"Citing evidence."</li> <li>"Providing a counterclaim."</li> </ul> </li> <li>Let's see if you noticed all the things listed on our "Powerful Argument Debate Moves" Anchor Chart and if you came up with anything new for our chart.</li> </ul>
<b>Link</b>	<p>Form two teams, based on the work we did yesterday both in class and at home, each taking a different position - for or against cellphones in school. Each side will form a caucus to help each other prepare.</p> <ul style="list-style-type: none"> <li>One team will argue position A: Cell phones should be allowed and used in schools.</li> <li>The other team will argue position B: Cellphones should not be allowed and used in schools.</li> </ul> <p>Those of you who want to defend position A, go to this side of the room and those of you who want to defend position B, go to that side of the room. If there are a few of you who are still in the middle, let me know and I will provide you with a team that needs you. <b>(Make sure to make the teams equal.)</b></p> <ul style="list-style-type: none"> <li><b>You have 15 minutes to prepare for our mini-debates in your caucuses. Each of you will have an opponent from the other side.</b></li> <li><b>Work in your caucuses to determine your major points and ways to support each point.</b></li> </ul>

	<ul style="list-style-type: none"> <li>• Those of you arguing Position A (in favor of cellphones in schools), count off. Those of you arguing Position B, (Opposed to cellphones in schools), count off and match yourself up with the opposing sides' correlating matching number.</li> <li>• You each have two minutes to lay out your best argument. Listen to your opponent well.</li> <li>• After the two minutes, have each students think about their opponent's best point. Say it back to their opponent.</li> <li>• Now back into their caucuses to prepare for the rebuttals.</li> <li>• You each have one minute to now refute your opponent's strongest argument.</li> </ul> <p>"After debating, writers often write fast and furious to capture some of the most compelling moments of their argument, so they can use that language and stance in their essay. We try to review in our heads all that was said, and get those words down on paper for the next day when we will be flash-drafting."</p>
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<b>Lesson Title (3)</b>	<p><b>Flash-Drafting an Argument</b>  <i>(Teachers can use the flash-draft that students write the first week as their "on-demand." At the end of the unit, the teacher and student can compare the flash-draft to the one the student writes for their final piece, and remarkable growth should be seen.)</i></p>
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Objective(s)	Students will...use what they know about structuring an essay to quickly write a full quick flash-draft
Mini Lesson	<ul style="list-style-type: none"> <li>• “Today, I want to remind you that when a writer writes essays, the writer often organizes her opinion and reasons into boxes and bullets. Now that you had the chance to hear how your argument sounded, what parts your opponent found convincing, and the arguments the other side will be making....let’s take our thinking and our argument to the page. Let’s get the whole piece of writing down on the page quickly, roughly, and then go back to revise.”</li> </ul>
Active Engagement	<ul style="list-style-type: none"> <li>• Anchor their writing with an anchor chart outlining one structure for drafting an argument essay.               <ul style="list-style-type: none"> <li>◦ <a href="#">Argument Essay Structure</a></li> <li>◦ <a href="#">Argument Essay Introduction Anchor Chart</a></li> <li>◦ <a href="#">Argument Essay Body Paragraphs 1 &amp; 2 Anchor Chart</a></li> <li>◦ <a href="#">Argument Essay Body Paragraph 3 Anchor Chart</a></li> <li>◦ <a href="#">Argument Essay Conclusion Anchor Chart</a></li> </ul> </li> <li>• Use what you know about flash-drafting essays to get a lot done.</li> <li>• “Take a few minutes to talk out your writing with your partner, and when you are sure you can write most of it, move to your writing spot.</li> </ul>
Link	<p>“Once you start writing, you won’t want to stop till it’s done. As you write, remember that you don’t need to follow the same position you presented in the debate. You can change your plan, based upon the feedback and what you learned from others’ research. You might reorder your reasons, provide stronger evidence and even acknowledge the counterargument.”</p>
Lesson Title (4)	<p><b>Adding Relevant Evidence to Build Arguments: Writers Sort Evidence and Organize it to Match Their Main Points</b></p>

Objective(s)	Students will...sort, rank, analyze and develop their main points and matching evidence in order to determine which pieces of evidence are the most compelling and pack the biggest punch and which areas need more research.
Mini Lesson	<ul style="list-style-type: none"> <li>• Tell students a personal story of a time when an argument you were trying to make was strengthened by gathering and including evidence.             <ul style="list-style-type: none"> <li>◦ Walking in town with friends after school</li> <li>◦ Later bed time</li> <li>◦ Buying lunch instead of bringing lunch</li> <li>◦ Going to the mall without adult supervision</li> <li>◦ Family trip destination</li> <li>◦ Sport to play growing up</li> </ul> </li> <li>• “Relying on my own feelings wasn’t going to be enough. That’s often true in arguments. When I was remembering this story, I starting thinking that making arguments on paper is exactly like making an argument in real life. Either way, a person needs to bolster claims-to actually convince readers of something.</li> <li>• <b>Teaching Point: “Today I want to remind you that argument writers don’t just say what they think personally. They give compelling evidence to prove their point. Sort and rank your evidence, deciding which evidence to include and which pieces of evidence match each reason/point.”</b></li> <li>• This is not the first time you have been asked to write about reading. You’ve had an opportunity to dive into 2 different literary essays, where bringing textual evidence into your writing was completely necessary.</li> <li>• Turn and tell your partner 3 techniques you used in your literary writing when trying to provide evidence. (Possible responses):             <ul style="list-style-type: none"> <li>◦ Adding Quotes</li> <li>◦ Summarizing parts</li> <li>◦ Providing location of where you found the quote</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ Why the quote matters</li> <li>○ Where the evidence came from</li> <li>○ Cutting quotes down - only provide important parts</li> </ul> <ul style="list-style-type: none"> <li>● Share out these points that you are hearing from students.</li> <li>● So how many of these techniques have you actually done in your argument flash-draft essay? Take a minute to skim your draft and highlight the parts where you have done this. Share with your partner your successes and techniques you neglected to try in your flash-draft.</li> <li>● Today your top priority will be using everything you know about argument writing and everything you know about writing from sources... in your own writing. You always want to be moving forward...using everything in your writing toolbox along the way.</li> <li>● "I'm going to read you a letter written by a former student of mine. <b>(Use one from last year's classes but make sure to take out parts in order to be able to teach off the piece.)</b> As I read, your job is to listen for evidence he/she used and to see if you can think of ways to help him/her use more textual evidence-facts and information from his/her research-to strengthen his/her argument." Read letter. "What do you notice?" <ul style="list-style-type: none"> <li>○ His/her evidence is just common knowledge.</li> <li>○ He/she doesn't really have evidence from research.</li> <li>○ His/her evidence isn't ranked, so the evidence isn't strong enough.</li> </ul> </li> <li>● Demonstrate the process writers go through when searching for and fitting in relevant and supportive text evidence. (Provide three pieces of evidence to analyze together from the letter.) <ul style="list-style-type: none"> <li>○ Look at claim. - Cellphones in school create an unsafe environment for the students and teachers.</li> <li>○ Think of a source that would best support your claim.</li> <li>○ Look for evidence that supports the claim and evidence that packs a punch.</li> <li>○ Look at specific pieces of evidence and determine what they are mostly about and which part of the draft (reason) does it best support.</li> </ul> </li> </ul>
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	<ul style="list-style-type: none"> <li>o Jot your main points and then move the related evidence under those points.</li> <li>o Sort evidence, from most to least relevant, into categories, into reliability, into how well-crafted it is, etc.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• “Let’s keep going, but now you’re in charge of helping this student with his/her evidence. <ul style="list-style-type: none"> <li>o What evidence could you add, and where would you put it? When you find something, jot it down, paraphrasing it in your own words.”</li> <li>o What evidence will most move your reader? Choose from the pieces of evidence.</li> <li>o It may be two pieces of evidence that work.</li> </ul> </li> <li>• Convene with students and share out some of their observations <ul style="list-style-type: none"> <li>o Who wants to share out pieces of evidence that you think go... Bam?</li> </ul> </li> </ul>
<b>Link</b>	<p>You have ideas of how to strengthen your arguments.</p> <ul style="list-style-type: none"> <li>• Add in some of those techniques we mentioned for inserting textual evidence into arguments. <ul style="list-style-type: none"> <li>o Leading into the quotes.</li> <li>o Giving background information</li> <li>o Explaining why the quote mattered</li> </ul> </li> <li>• Go back to your notes and sort and rank some of your evidence.</li> <li>• Suggest that students reread drafts and add relevant evidence to strengthen their arguments.</li> </ul> <p>Tell your partner your plan for getting a lot of writing done today. When you are clear of what you are going to do today, get started. If not, stay and we can talk.</p>

<b>Lesson Title (5)</b>	<b>Taking Stock: Using Checklists to set Goals and Strive to Meet Them - Writers Check for Gaps in Their Arguments by Turning to a Partner and Allowing Them to Search for Places They Can Disagree (Revision)</b>
<b>Objective(s)</b>	<p><b>Students will...</b></p> <ul style="list-style-type: none"> <li>• Take stock by self assessing and peer assessing their argument essay using a student argument writing checklist. (looking backward and forward)</li> <li>• List how their piece is strong and how it might be improved... how they want to outgrow myself by setting goals and striving to meet them.</li> </ul>
<b>Mini Lesson</b>	<ul style="list-style-type: none"> <li>• Right now it is important to take stock of the work you have done so far, so that you can consider what is strong about your work and how you might improve it.</li> <li>• <b>Teaching Point - "Self-assessment and taking stock of one's work is about looking backward and forward. Writers self-assess by looking back at their current work to ask how it is going (what is strong and what needs improvement)... and by looking forward by asking, "How can I bring what I have learned to future writing?"</b></li> <li>• In this session, you might bring out the argument checklist, and teach students that writers often have in mind some crystal clear goals not just for their writing, but for themselves as writers. They decide how they want to outgrow themselves, and they set goals and strive to meet them.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Have students place the checklist alongside their flash-drafts, and invite your writers to self assess. (<u>Argument Writing Checklist</u>) This checklist is color coded, so the students can hold themselves</li> </ul>

	<p>accountable, by having to highlight the corresponding item in their draft in the color indicated on the checklist, before checking "done."</p> <ul style="list-style-type: none"> <li>You might invite them to share their writing goals, divide into centers around those goals, and set out immediately, by the end of the period, to have strengthened one part of their draft. The point of this work is that not every writing goal needs lots of instruction and time to reach towards. Some writing goals simply need focus and attention.</li> <li>Have the students take a few goals they set for himself/herself and mark up their piece, by leaving comments in Google Docs, to where and how they think they might make revisions. Have their partner/writing center group do the same thing.</li> </ul>
<b>Link</b>	<ul style="list-style-type: none"> <li>Send students off to work, reminding them that the new drafts need to be done by the end of the workshop and/or for homework. These drafts will be sent to the principal responding to his/her original letter.</li> <li>You might even show the students where you plan to put a bulletin board or create a blog, showing the writing journey (different drafts with checklist goal sheet, so that others can see how they have grown and provide feedback along the way.)</li> </ul>

<b>Lesson Title (6)</b>	<b>Forming Coalition Groups</b>
<b>Objective(s)</b>	<b>Students will...</b> research a particular topic and discover more specific, researchable subtopics.
<b>Mini Lesson</b>	<p>Let's crack open the issue we have been studying as a class (cellphones) and unleash and discover other researchable subtopics. <b>(Analogy: piñata being busted open = swat open the topic of cellphones in schools.)</b></p> <div> <p>Dear Sixth Graders,</p> <p>Thank you for your letters, which I read with great interest. Clearly this topic is more complicated, and more important, than I had realized. Clearly it merits more research. We may be deciding whether cellphones can actually become a part of the learning environment, in addition to being allowed in school. There may be other arguments</p> </div>

embedded within the larger topic trying to climb out through your voices.

I've decided that committees of parents, teachers, and students should have the opportunity to hear your arguments. Therefore, on (specific date), you'll be hosting panel discussions for these committees.

We all look forward greatly to your panel presentations.

Sincerely,  
Principal

**Chart**

Cell phones in Schools	
Mostly Beneficial	Mostly not Beneficial and dangerous

	<p><b>Teaching Point: When a researcher like yourself is in charge of studying a particular topic, one of the first jobs she/he does is clarify the subtopic(s).</b></p> <p>Demonstrate how you find subtopics within the overall topic of cellphones in schools. Jot these down and invite them to work in groups to do the same alongside you. (Possible subtopics):</p> <ul style="list-style-type: none"> <li>• Cell phones can cause bullying in schools</li> <li>• Cell phones can compromise integrity in education for students (cheating)</li> <li>• Cell phones can be used for educational purposes</li> <li>• Cellphones are dangerous for safety</li> <li>• Cell phones disrupt learning</li> <li>• Cell phones provide ill-effects on health.</li> </ul>
<b>Active Engagement</b>	<p>Move among the students quickly, studying their writing and noticing what subtopics were emerging. After giving students a minute or so to write, call out... "It seems like many of you are interested in thinking more about ...</p> <ul style="list-style-type: none"> <li>• (Subtopic - If you are interested in researching this subtopic, head over here.)</li> <li>• (Different subtopic - If you interested in researching this other subtopic, sit over here.)</li> <li>• Continue to call out different subtopics.</li> </ul> <p>Control and guide your subtopics ahead of time, so you have the controlled digital text bins already planned.</p>
<b>Link</b>	<p>For the next 10+ days, we are going to be researching in our coalition groups concerning our subtopic that we suggested merited more research. In a little over 2 weeks, we will be holding panel/debate discussions for the parents, teachers and building leaders. These groups will be very interested in learning and hearing more about what you have to say about these subtopics. So be ready with your positions, informed by the latest evidence from the literature around us.</p> <ul style="list-style-type: none"> <li>• First look through the research materials, planning who will read what.</li> <li>• Think about the two sides of the issue, collecting information on both the pro and con side.</li> </ul>

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|  | <ul style="list-style-type: none"><li>• Work to have your own claim in place by the end of workshop today.</li><li>• You can co-write a claim with a coalition group member or on your own.</li><li>• Make sure you organize your notes as we have learned to do so.</li></ul> |
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Lesson Title (7)	Bringing a Critical Perspective to Your Research
Objective(s)	Students will...examine their research topic with a critical eye, by questioning the sources, information and anything else that gives you pause.
Mini Lesson	<p data-bbox="1112 541 1214 1822">Last year, when you were in 5th grade, certainly many of you studied chocolate milk in your argument/opinion unit. You debated for or against chocolate milk in school lunches. Many of you watched a video in favor/advocating for chocolate milk. Show the students a bit of it right now. (<a href="#">The Midwest Dairy Council Video</a>)</p> <ul data-bbox="462 590 1104 1822" style="list-style-type: none"> <li>• Many students weren't completely in agreement with this video. Some pointed out that the mom had her own children being used for the advertisement. Many students questioned this video/source and the information.             <ul style="list-style-type: none"> <li>○ The students/writers studied the information presented.</li> <li>○ The students/writers studied who was presenting the information.</li> <li>○ The students/writers studied how the information was presented.</li> </ul> </li> <li>• "When we're trying to build an argument, we want this argument to be solid. The other side is going to try to refute it, and we want to make sure that it will be hard for them to do that. Therefore, as we gather evidence to support our reasons, we need to think about the sources we are using. <b>We need to think about whether or not these sources are reliable. Reliable means that we can trust them; we can stand upon their work and use it to back us up.</b></li> <li>• <b>Teaching Point: In order to develop a considered argument, you need to read with a critical eye, not merely accepting what the source/text says.. A big part of writing about information is seeing contradictions among the sources we study."</b></li> <li>• "When you become more of an expert on a topic, it is amazing how much more you see in a text. This means it is worthwhile to go back to texts you read a while ago and look at them with fresh eyes.</li> <li>• Some other items to critically consider:             <ul style="list-style-type: none"> <li>○ Why a source only quotes the views of adults?</li> <li>○ Why a source only refers to research from long ago?</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ What is the author's background with this issue?</li> <li>○ Does the author stand to gain? Making money? For instance, in 5th grade when you studied chocolate milk, the TruMoo site is a company that makes chocolate milk. They could sell a lot of milk and make a lot of money if people believe that it is healthy. Perhaps they might slant the information, so that they build their sales.</li> <li>○ Does something in the source make you feel uneasy?</li> </ul> <p>You have now assumed the role of a private detective/investigator...putting clues together as you investigate the many sources you will study.</p>
<b>Active Engagement</b>	<p>Let's read a text together concerning our topic, cell phones.</p> <ul style="list-style-type: none"> <li>● Partner 1: Listen to the text and ask... <ul style="list-style-type: none"> <li>○ Who wrote this?</li> <li>○ What's the person's role?</li> <li>○ What might he/she stand to gain from taking this position on the issue?</li> </ul> </li> <li>● Partner 2: Listen to the text and... <ul style="list-style-type: none"> <li>○ Think about whether there are other sources of information that has been valued and/or ignored in this text.</li> <li>○ What else gives you pause?</li> </ul> </li> <li>● Let's think together. Listen in on the partnerships and coach in. <ul style="list-style-type: none"> <li>○ Things to consider to push yourself: <ul style="list-style-type: none"> <li>■ If there is conflicting evidence...quote the evidence exactly.</li> <li>■ Unpack/explain the evidence you cite from the source you are studying.</li> <li>■ Give evidence from the source you are examining instead of speaking in generalities.</li> <li>■ Look for a positive slant in the language to produce effects on the meaning and tone.</li> </ul> </li> </ul> </li> </ul>

Link	<p>Review choices students may make as they go off to work. You have tons of new notes already. Today you might want to reread also to find a hidden treasure you didn't notice the first time. Remember the importance of critical reading...gaining a deeper understanding of the text, so you can see more as you read. Now take this critical reading to the page of your argument writing. Dig for the information.</p>

Lesson Title (8)	
Debating to Prepare to Re-Draft	
Objective(s)	Students will
	<ul style="list-style-type: none"> <li>• Rehearse my arguments to better prepare for organizing my thoughts on paper.</li> <li>• Gauge the strength of my arguments and realize what new evidence and thinking I might need by receiving feedback from a knowledgeable audience.</li> </ul>
Mini Lesson	Remember:
	<ul style="list-style-type: none"> <li>• Tell a story of an athlete, like Olympic gymnast Gabby Douglas, who envisions the whole of her event before beginning. "Before the floor routine that won her gold, she wasn't just stretching with her hand movements, she was envisioning and practicing the whole of her routine before starting. Just like John Connor, former Jets player who runs through each play in his mind before he hits the field in a game. Or a singer, like Taylor Swift or Beyoncé who sing their whole song backstage right before going on. Writers do this too. It helps to imagine what you'll be doing, before your fingers hit the keys of the computer.</li> <li>• You have done such extensive research by now. You sound so much more informed on your subtopics and you are almost ready to revise your draft with energy.</li> <li>• Just as you tested out your arguments at the beginning of the unit in session 2 in a mini debate, we are going to have an opportunity to test out are energized arguments now again in another debate.</li> <li>• One difference this time...I expect you to be worlds better this time around in our debating work.</li> </ul> <p><b>Remember:</b></p> <ul style="list-style-type: none"> <li>• "Debating also allows you to test your position. Debating provides the platform to show you how strong your argument is, as well as ways to make it stronger. It's like being in a baseball scrimmage - you'll see</li> </ul>

	<p>what works and where to make improvement.”</p> <ul style="list-style-type: none"> <li>• “Today, you’ll have a chance to execute some debate scrimmaging. After you participate in a debate, you’ll revise and possibly redraft your position tomorrow. But first, let me provide you with a few quick tips about what makes for a strong debater.”</li> <li>• <b>Teaching Point:</b> “Today, I want to remind you that when you are debating, you don’t want to be hesitant and uncertain in your deliverance. To have your position considered and compelling, you must state your claim, provide reasons to back up your claim, and give evidence to support each of your 3 reasons.”</li> <li>• Display charts with tips for being a strong debater. <ul style="list-style-type: none"> <li>◦ <u>Moves that Pay off in Arguments Anchor Chart</u></li> <li>◦ <u>Advanced Debate Moves Anchor Chart</u></li> <li>◦ <u>Phrases to Rebut the Counterargument Anchor Chart</u></li> <li>◦ <u>Argument Transitions Anchor Chart</u></li> <li>◦ <u>Argument Power Verbs Anchor Chart</u></li> </ul> </li> </ul>
<b>Active Engagement</b>	<p>Launch students quickly into their debates, putting up all six anchor charts, signifying the debate protocol and the power moves you will be looking for during their mini debates. Be careful of spending too much time recalling the past work, and try to set the students into debates immediately, so they become better at this process and argument, by having the opportunity to go through it.</p>
<b>Link</b>	<p>Form partnerships (opponents and caucus), based on the work we have done the past two days in class and at home.</p> <ul style="list-style-type: none"> <li>• Match students with equally strong argument skills.</li> <li>• If partnerships are too confusing for your debate process, channel students into their coalition groups to debate among themselves, taking different positions on the issue they know well.</li> <li>• Coach from the sidelines. <ul style="list-style-type: none"> <li>◦ Whisper language that will help students to make argument moves.</li> </ul> </li> </ul>

- o Voice over, calling out lead actions for the students - reminding them of what they can do while in their caucuses.
  - Planning points out across your fingers.
  - Use your boxes and bullets to plan.
  - Look at your debate opponents.
  - Jot out what your partner is saying in the debate, so you can plan your rebuttal in the caucus.

Reasons why this stance is right...	Compelling information...

"After debating, writers often write fast and furious to capture some of the most compelling moments of their argument, so they can use that language and stance in their essay. We try to review in our heads all that was said, and get those words down on paper for the next day when we will be breathing life into our essays when we sit down to revise.

<b>Lesson Title (9)</b>	<b>Introducing and Writing Your Argument - Writers Evaluate Their Leads to Ensure the Leads Place the Essay into Context</b>
<b>Objective(s)</b>	<b>Students will...</b> compose an argument writing introduction by standing at the beginning and visualizing the moves they need to make to get to the end.
<b>Mini Lesson</b>	<ul style="list-style-type: none"> <li>• I have noticed that many of you are proceeding with your thesis and your body paragraphs and neglecting the importance of your introduction. Today, is the day to tackle your introduction head on in your draft. This introduction is just entering your draft for the first time, so I am sure there will be many revisions.</li> <li>• "Argument writers make certain moves to raise the level of their introductions to new levels.</li> <li>• Let me provide you with some tips to writing an introduction and then send you off to write with your minds on fire.</li> <li>• <b>Teaching Point: "Writing an introduction to an argument is a bit like standing at the top of a ski mountain, or a skateboarding ramp, or the beginning of a dance routine. You visualize the moves you'll need to make to get to the end. Your introduction sets up your later moves."</b></li> </ul>

	<ul style="list-style-type: none"> <li>Here are some key moves that an argument writer usually makes at the start of the writing piece, to set up the rest of the writing.             <ul style="list-style-type: none"> <li>We might give a little background information on the topic/issue, and we might address our reader directly. As we do this, we are careful to try to keep our claim strong and clear, and then explain a bit that a reader might want to know.</li> </ul> </li> </ul> <p><b>Example Chocolate Milk Introduction:</b> If you want to gain extra weight and be at higher risk for heart disease and obesity, just drink up your chocolate milk. This extremely unhealthy drink is served at schools all across the nation and every day kids drink it without thinking that it is harming them. Chocolate milk should not be served in schools because kids get too much sugar and they are tricked into thinking they should be drinking it. Even though some people might say it's an important way to get nutrients, I think it should not be served in schools.</p> <ul style="list-style-type: none"> <li>The writing is strategic - You know the position you will argue later. Perhaps, emphasize points that you expect the other side will make, already starting to rebut them lightly.</li> <li>Refer back into your writing toolbox of introduction strategies. What types of introductions will entice your reader to read more and take your side immediately?</li> </ul> <p>Show students the anchor chart of some common ways that argument writers might begin an argument. (Ways to Introduce an Argument Anchor Chart)</p>
<b>Active Engagement</b>	<p>Exemplar Introductions:</p> <ul style="list-style-type: none"> <li><u>Exemplar #1</u> (Direct emotional quote)</li> <li><u>Exemplar #2</u> (Direct quote and statistic)</li> <li><u>Exemplar #3</u> (Rhetorical Question with fact)</li> </ul> <p>Use these example pieces to have the students identify with a partner where &amp; how and if perhaps the writers have not made the introduction moves.</p>

	Turn and talk to your partner. What moves did these writers make? Lean into conversations to listen and coach. Debrief with the class to what a few partnerships had shared. Have the partners identify areas where the exemplar introductions could be fair & strategic...all while using our toolbox lead strategies.
<b>Link</b>	<p>You have all drafted an introduction before. It does not have to be perfect the very first time. Just get yourself going; try to visualize what is coming next, so your introduction creates a map for your readers.</p> <p><input type="checkbox"/> There are many different paths down a ski mountain. The important thing is to look ahead to see the moves in order to set yourself up now in your introduction.</p> <p><input type="checkbox"/> This is your day to flash-draft your introduction. Let's get started here and I will send you off once you've gotten yourself really started. Please finish your introduction today during workshop and if not for homework. Remember our structure that we discussed in session 3.</p>
<b>Lesson Title (10)</b>	<b>Studying a Mentor Conclusion for Qualities of Strong Endings</b>
<b>Objective(s)</b>	<b>Students will...</b> examine and rank mentor conclusions in preparation for writing and revising on their own.
<b>Mini Lesson</b>	<ul style="list-style-type: none"> <li>• The famous, adult author Rose Tremain once said, "In the planning stage of a book, don't plan the ending. It has to be earned by all that will go before it." That's true of argument writing as well. The strength of your final statement rests on the strength of your reasoning leading up to your final words.</li> <li>• Writers, just as argument writers make certain moves to raise our introductions to new levels, we also make moves to raise the quality of our conclusions.</li> <li>• Conclusions can either just 'do the job'. The End. Or a conclusion can make readers leave the essay not only convinced that the claim is reasonable, but with a bigger understanding of the issues at hand or a call for action.</li> </ul>

	<p>We already know that weaving in a counterargument is a powerful move. Today I want to add that coming up with a new idea that follows directly from your argument, is another powerful move.</p>
<p><b>Active Engagement</b></p>	<ul style="list-style-type: none"> <li>Let's study together today what writers do to help readers leave an essay thinking... "That writer knows what she's/he's talking about and boy do they make a very strong case."</li> <li>With your partner, please rank the following conclusions from the most to the least effective.             <ul style="list-style-type: none"> <li><b>Conclusion 1:</b> "As you can see, cellphones should never be allowed in schools. Use the office phone to call home."</li> <li><b>Conclusion 2:</b> "The issue of cellphones in schools is a complex one. There is no doubt that many parents perceive cellphones being allowed on their child's possession as the only option. But simply because some parents think they should be able to contact their child at any time, doesn't make it right. The best protocols of the school are not those that are required by a few select parents, but those that best serve the entire student population. And by definition, cellphones exclude some members of the school because of family beliefs and because of socioeconomic background differences. Learning should be a priority in our school each day and if a parent needs to contact his/her child, they should follow the correct channels of the school and notify the office. A good first step is to help make learning the priority and accessories that provide direct access to every child, a last priority. If you are interested, please sign the petition located in the student council office, to ban cellphones in school and on a student's possession in class."</li> <li><b>Conclusion 3:</b> "In summary, cellphones in schools, should be banned. They are absolutely, 100%, dangerous and not beneficial to students. They cause a health risk, they cause cheating in students and staff and they cause a huge distraction to the learning priority. In today's world, these problems are only the beginning, leading to students setting up bombs in the one place that should be a safe haven. Try using the office to call your parents and boycott the consumption of cellphones in schools on a student's body."</li> </ul> </li> <li>Techniques for Powerful Conclusions Anchor Chart:             <ul style="list-style-type: none"> <li>Restate the claim and reasons</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ Emphasize why claim and evidence matter</li> <li>○ Acknowledge the debate surrounding the argument and situate your claim</li> <li>○ Let your argument help you to grow a new insight to leave your reader with something new to think about.</li> <li>○ Address the opposing viewpoints</li> <li>○ Call for Action - What do you want your reader to do?</li> </ul>
<b>Link</b>	<p>Please study your draft of your own conclusion or make plans for the conclusion you have yet to draft, incorporating what we just learned about strong endings.</p> <ul style="list-style-type: none"> <li>● These are your last words that ring in your reader's ears and you need them to be strong.</li> <li>● Off you go.</li> </ul>

<b>Lesson Title (11)</b>	<b>An Eye toward Counterargument</b>
<b>Objective(s)</b>	<b>Students will...</b> prioritize and hone their argument by envisioning and acknowledging the counterclaim to their argument with language to rebut the main counterargument.
<b>Mini Lesson</b>	<ul style="list-style-type: none"> <li>● "I saw a guy at the gym using the biggest dumbbells and he looked like he was in so much pain, and he was about to fall over in agony. I wanted to ask him why he didn't use a smaller dumbbell if he was in so much pain, but I know the answer to this question all the way back from college from one of my physical</li> </ul>

	<p>education professors... "Muscles need to be challenged if you want them to grow stronger. No pain; no gain." Draw a parallel to how we need to do this as writers too; accept challenges.</p> <ul style="list-style-type: none"> <li>• "Writers can strengthen their writing by mentioning the ideas that people would raise when challenging their argument. They acknowledge counterclaims...the struggle! Think of that prefix counter- (counterclockwise, counterstrike, counteract, etc...counter means against)."</li> <li>• <b>Teaching Point: "Today I want to teach you that argument writers anticipate the counterclaim to their argument and acknowledge that counterclaim. They might use language like 'Critics may argue...' or 'Some will argue...' Then writers rebut the main counterargument."</b> <ul style="list-style-type: none"> <li>◦ <u>Phrases to rebut the Counterclaim Anchor Chart</u></li> </ul> </li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• "Demonstrate the way writers need to imagine counterarguments, those who will say "Yeah, but..." You'll need to be prepared with a rebuttal to strengthen your argument. Here's an argument essay a previous student wrote about whether libraries should exist. Reveal it on the computer and take out the resistance to the student's argument (acknowledging the counterargument). The student is not taking on any of the "Yeah, buts" out there." <ul style="list-style-type: none"> <li>◦ <u>Sample Argument Essay</u></li> </ul> </li> <li>• Let's study a mentor piece with an eye toward counterargument. Annotate where you are: <ul style="list-style-type: none"> <li>◦ Naming the counterargument</li> <li>◦ Giving reasons for the counterargument</li> <li>◦ Rebutting the argument in more than one place</li> <li>◦ Pointing out how the counterargument is limited or strong.</li> </ul> </li> </ul>
<b>Link</b>	<p>The reason why we study a mentor text is to either study for ideas or to revise and improve our own writing. You need to imagine how a person will argue against your claim. Grab a partner to help you think it through! Let's add counterargument into our drafts now.</p> <ul style="list-style-type: none"> <li>• Think about changes you might make to address the counterargument and where they might go.</li> <li>• Get started and stay if you still need some help.</li> </ul>

<b>Lesson Title (12)</b>	<b>Studying Author's Craft, Including Rhetorical Devices and Powerful Language</b>

English Language Arts Curriculum  
 Research Based Argument Essay & Debate - Nonfiction Research Clubs - Grade 6

Objective(s)	Students will...study specific mentor texts in order to establish writing goals, finding quotes, powerful phrases and to accomplish goals by using specific writing strategies.
<b>Mini Lesson</b>	<ul style="list-style-type: none"> <li>Just as we used the “Writers Aim Toward Goals Such As” chart during our Narrative Writing unit, chances are good that all writers - including argument writers, have goals that they aim to accomplish. It will probably be very helpful to know what the goals of argument writers are and then of course what strategies they use to accomplish these goals.</li> <li>Let’s do some investigating, so we can uncover some argument goals.</li> <li><b>Teaching Point: All writers, including argument writers, have goals that they aim toward when writing. They use very specific strategies to accomplish these goals by using mentor texts as their guide.</b></li> <li>Let’s initiate a list of goals and strategies that argument writers use by studying a text (argument speech).</li> <li>Let’s originate a list now of goals we imagine argument writers to use. Turn and talk to your partner.             <ul style="list-style-type: none"> <li>Hook the reader.</li> <li>Show your understanding of the topic’s context.</li> <li>Make a claim.</li> <li>Give reasons to support the claim.</li> <li>Support the reasons with evidence.</li> <li>Make the writing engaging to a specific audience.</li> </ul> </li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>Let’s study one of the most famous TED Talks by Dan Pink. TED talks spread ideas. TED = Technology, Entertainment and Design. Dan Pink was Al Gore’s chief speechwriter.</li> <li><u><b>TED Talk - Dan Pink</b></u></li> <li>Let’s watch a few minutes of this talk. Let’s look for Pink’s goals as an argument speaker in addition to the techniques he uses to accomplish these goals.</li> <li>Now let’s record techniques we see Dan Pink use to accomplish these goals and any additional goals he may have achieved.</li> <li>Possible Chart:</li> </ul>

	<b>Goals</b>	<b>Strategies</b>	
	Hook the reader.	Including personal stories	
	Show your understanding of the topic's content.	Repeating key terms or phrases	
	Make a claim.	Providing examples to illustrate their point	
	Give reasons to support the claim.	Bringing in expert quotes	
	Support the reasons with evidence.	Asking questions	

	Make the writing engaging to a specific audience.	Defining key terms
	Acknowledge other perspectives	Being deliberate about tone
	Refute counterarguments	Varying sentence rhythms
	Move the reader to action	Making connections
	<ul style="list-style-type: none"> <li>Let's dig deeper. Let's look at a specific goal that Dan Pink reached and the strategy that he used to achieve this goal.               <ul style="list-style-type: none"> <li>Examples:                   <ul style="list-style-type: none"> <li>Hook the Reader - Begins with a story and uses humor.</li> </ul> </li> <li>Now let's reread our argument essays, noticing the goals we have worked to achieve and the techniques we have used or could have used but haven't yet.</li> <li>Let's share with our partner. Let's just look at our introductions to begin with.</li> </ul> </li> </ul>	

	<ul style="list-style-type: none"> <li>○ What goals and strategies are being met and utilized?</li> <li>○ What goals and strategies could your partner be meeting and utilizing.</li> <li>● We have analyzed mentor texts/speeches and our own writing using the same process now.</li> </ul>
<b>Link</b>	<p>One can determine the goals being met by argument writers and note the techniques used to achieve these goals. While we only analyzed one mentor speech, there may be additional goals, so don't limit yourself. Now let's unleash our own writing in an intense manner.</p> <ul style="list-style-type: none"> <li>● Which of these goals do you have?</li> <li>● What is that I want to accomplish in my own argument writing?</li> </ul> <p>Look over your entire draft now and consider what your goals are and where you might try to get your writing to accomplish these goals. Add these in the comment section in Google Docs. Once a writer has a goal and strategy in mind, they can be sent to work.</p>

<b>Lesson Title (13)</b>	<b>Knowing When and How to Maintain a Formal Tone - Writers Ensure that They Have Written a Strong, Heartfelt Argument...tailoring it to their audience.</b>
<b>Objective(s)</b>	<b>Students will...</b> investigate the context of their argument writing piece and either adjust or deviate to meet the expectations of the reading audience.
<b>Mini Lesson</b>	<ul style="list-style-type: none"> <li>• How many of you have parents that change the towels in the bathroom to the formal towels, change the cutlery and dinner pieces to use the formal pieces of china and take out the expensive candles just when company comes?</li> <li>• My mom always did this. She did this because the situation and the audience were changing. When company comes, we put our house together more and we are a little more formal.</li> <li>• Writers do the very same thing. They shift the style and tone of their writing when the situation and the audience become more formal. For instance, we are writing to our principal, so that is a very big deal.</li> <li>• We will be presenting our arguments to a very formal audience group - building leaders, teachers and parents. We must tweak them to maintain a formal tone.</li> <li>• You might teach students that writers focus on their audience as they bring their writing to publication, thinking of the particular language and examples they want to emphasize, and tailoring it to their audience.</li> <li>• We will also take our topic to debate against another school via Google Hangout - this is a different audience.</li> <li>• You need to think about what to do with your writing so that it's ready for the company to come.</li> <li>• <b>Teaching Point: Writers make sure that the tone and style of their writing matches the audience.</b></li> <li>• What does this actually look like? <ul style="list-style-type: none"> <li>◦ I'm going to act out an argument in two different ways. Decide which way is the more formal argument and why.</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>o Completely act this out with body language and tone.</li> </ul>
<b>Active Engagement</b>	<ul style="list-style-type: none"> <li>• Provide the students with two excerpts and have them decide which one is more formal. Share two versions from a student from another class.             <ul style="list-style-type: none"> <li>o What makes for the more formal style?</li> <li>o Work with a partner to decide at least 4 things that make one version more formal</li> </ul> </li> <li>• Look at the words, the language. What do you notice about the kinds of words each author uses? What do you notice about the punctuation?</li> <li>• Generate a list of things that make one version more formal:             <ul style="list-style-type: none"> <li>o Write in full sentences, not fragments</li> <li>o Base the writing on more than just an opinion (Most evidence shows that...)</li> <li>o Use academic language to name and describe and to make formal transitions.</li> <li>o Write out all words rather than writing contractions</li> <li>o Write out a full word instead of its abbreviation</li> <li>o Use a proper noun rather than a pronoun to introduce something.</li> </ul> </li> </ul>
<b>Link</b>	<p>Today is an important day to prepare for our meeting with the principal, parents and teachers and to prepare for our debate against the other school. The work you accomplish today is imperative. Use every moment of writing time to revise your arguments. I know some of you will focus on maintaining a formal tone while others of you will focus on utilizing our checklists for revising and editing.</p> <p>Remember the tone is different for different audiences. Therefore your preparation for the meeting with the principal will be very different than your preparation for the debate. Let's concentrate on our meeting with the principal first and shift towards our tone for the debate a little later after our panel discussion.</p>

<b>Lesson Title (14)</b>	<b>Celebration (Symposium) - Determining How to Share ideas - Presentations, Artwork, Multimedia, Debate, etc.</b>
<b>Objective(s)</b>	<b>Students will...</b> deliver my argument and engage the targeted audience in conversation about the issue at hand.
<b>Mini Lesson</b>	<ul style="list-style-type: none"> <li>• Today is a day for minds-on listening. Expect questions from the panel and challenges and be ready to handle anything thrown your way with poise.</li> <li>• You are entering this panel with a position on an issue, and you need to share that position in ways that are compelling.</li> <li>• Present your ideas and then listen as others do the same.</li> <li>• Learn from the responses you are given, from the ideas of others and adjust your thinking.</li> </ul>
<b>Active Engagement</b>	<p>Dramatize what not to do:</p> <ul style="list-style-type: none"> <li>• Shuffling or fidgeting while presenting your position.</li> <li>• Speaking into your notes - you are an expert.</li> <li>• Muffling your words - Saying them into the paper or your clothes.</li> </ul> <p>Provide time for the students to practice with their partner.</p> <p>Coach in what to do:</p> <ul style="list-style-type: none"> <li>• Back straight</li> </ul>

	<ul style="list-style-type: none"> <li>• Eye contact</li> <li>• Remember your tone</li> <li>• Pause and take breaths when necessary.</li> <li>• Speak with pace, volume and pronunciation.</li> <li>• Remember our powerful debate moves.</li> </ul>
<p><b>Link</b></p>	<p>"Go Team! I am so impressed with everything you have done. You got this!"</p> <p>Other ways to celebrate this unit of study:</p> <ul style="list-style-type: none"> <li>• Debate - <a href="#">Debate Rubric</a></li> <li>• <a href="#">Argument Writing Essay Rubric</a></li> <li>• <b>Partners</b> joining with each other and sharing their pieces</li> <li>• Class sits together and each student reads out a <b>favorite line</b>, ending, etc.</li> <li>• Pick a <b>line</b> from your <b>partner's piece</b> and you read it (choral read around the room)</li> <li>• <b>Museum/gallery walk</b> (pieces are out—writers go around and read a few) and give a compliment on a post-it</li> <li>• Published pieces in a <b>basket</b> in the <b>library</b> with compliments on post-its</li> <li>• Send it out in the <b>world</b> to someone you wrote about or who might be interested in the piece</li> <li>• Pair up with a school or class, put pieces online and <b>blog</b> about thoughts (middle school especially)</li> <li>• Write an <b>author blurb about your partner</b></li> <li>• Peek at the beginning of the notebook and now the published piece "<b>I used to be the kind of writer who...</b>"</li> <li>• Writers reflect and jot <b>one thing they did well and one thing that they want to work on.</b></li> </ul>

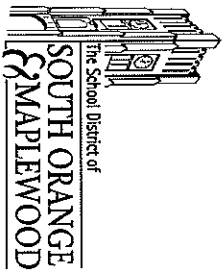
**Resource:** Calkins, L., Fell, S., Hohne, K & Taranto, A. (2014). *The Art of Argument Grades 5 & 7, Unit 1* Portsmouth, NH: Heinemann.



South Orange Maplewood School District  
English Language Arts Department  
Curriculum  
Grade 6 Historical Fiction Unit of Study

**Unit Description:** *Historical fiction is a genre that fuses, or combines, historical facts and fictional writing. In the study of History, Primary Sources (journals or letters) are one of the most useful ways to learn about a time period. In this unit, students will read a historical fiction text in book club groups and have the opportunity to demonstrate their own knowledge of history through several choice writing projects. Students will write a compelling narrative within the context of a historical time period, maintaining historical accuracy as well as using varied craft techniques to engage readers.*

Unit	
<b>Big Ideas:</b> <ul style="list-style-type: none"> <li>• Historical Fiction contains complicated themes that have recurred in human history and continue to be relevant today.</li> <li>• Historical fiction will teach lessons about human endurance or social justice.</li> </ul>	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> <li>• How does accessing our knowledge of historical events from <i>Individuals</i> and <i>Societies</i> deepen our understanding of historical fiction?</li> <li>• How can we gain a deeper understanding of a Historical Fiction text by working and sharing together in Book Clubs?</li> <li>• How can we apply all prior knowledge of historical fiction to the present, in order to choose more challenging historical fiction texts that provide additional information?</li> <li>• How does understanding the setting help me to understand this text/time period?</li> <li>• How does analyzing the problem the character faces help us gain a deeper understanding of the Historical Fiction text?</li> </ul>	<b>Students will understand...</b> <ul style="list-style-type: none"> <li>• By shifting perspective; balancing description, action, and dialogue; creates deeper meanings inside of stories.</li> <li>• The importance of considering one's audience in order to write effectively and powerfully.</li> <li>• Through the eyes of a writer, the significance of carefully considered language: words have denotative and connotative meanings.</li> <li>• The importance of reading the same genre or text type before trying to write it.</li> <li>• How to transfer and use the learnings and understandings gained as a writer and apply it to other writing genres during the course of the year in ELA and across disciplines.</li> <li>• How identifying the tone and mood affect the plot.</li> <li>• Readers need to infer all that is implicit in the information given them</li> </ul>



South Orange Maplewood School District  
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Grade 6 Historical Fiction Unit of Study

<ul style="list-style-type: none"> <li>• How does analyzing what a character does and says help us gain a deeper understanding of Historical Fiction text?</li> <li>• What lessons can we learn from people who demonstrate resilience in the face of conflict?</li> <li>• How do we craft an original narrative while maintaining historical accuracy?</li> <li>• How do we write a compelling historical narrative that incorporates different craft techniques (i.e. symbolism, mood, figurative language) to engage our readers and convey a universal message?</li> </ul>	<ul style="list-style-type: none"> <li>• In order to gain a better understanding of the Historical time period.</li> <li>• How to synthesize details in order to compare and analyze how and why the main character behaves the way he or she does as a result of the time period.</li> <li>• When critical readers understand that historical fiction offers multiple lenses through which to view the resilience of people living in another time or place, and make connections to other texts that address similar themes.</li> </ul>				
<p style="text-align: center;"><b>NEW JERSEY STUDENT LEARNING STANDARDS</b></p>					
<p><b>NJSLS for English Language Arts</b></p> <p><b>Reading:</b></p> <p><b>Key Ideas and Details</b></p> <p>RL.6.1. Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL.6.2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>RL.6.3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.</p> <p><b>Craft and Structure</b></p>	<p style="text-align: center;"><b>Acquisition of Skills</b></p> <table border="1"> <thead> <tr> <th data-bbox="760 1003 800 1446">Students will know.... K</th> <th data-bbox="760 1446 800 1921">Students will be skilled at....</th> </tr> </thead> <tbody> <tr> <td data-bbox="159 1003 760 1446"> <p>K1. Students will know vocabulary such as: main character, protagonist, antagonist, secondary character, setting, plot, solution, theme, figurative language, inference, conflict ( 5 types of conflicts), dialogue, drama, point of view, cause and effect, foreshadowing, style, stereotyping, symbol.</p> <p>K2. Students will know different Levels of Questions in order to keep discussion in book clubs going.</p> <p>K3. Students will know how to discuss and work in book clubs in order to understand their Historical Book Clubs deeply.</p> <p>K4. Students will know how to identify vocabulary associated to the time period in order to gain an understanding to how</p> </td><td data-bbox="159 1446 760 1921"> <p>S1. Quoting accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>S2. Determining a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p>S 3. Determine the meaning of words and phrases as they are used in a text, including figurative language. Analyze a specific word choice on meaning and tone.</p> <p>S4. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</p> </td></tr> </tbody> </table>	Students will know.... K	Students will be skilled at....	<p>K1. Students will know vocabulary such as: main character, protagonist, antagonist, secondary character, setting, plot, solution, theme, figurative language, inference, conflict ( 5 types of conflicts), dialogue, drama, point of view, cause and effect, foreshadowing, style, stereotyping, symbol.</p> <p>K2. Students will know different Levels of Questions in order to keep discussion in book clubs going.</p> <p>K3. Students will know how to discuss and work in book clubs in order to understand their Historical Book Clubs deeply.</p> <p>K4. Students will know how to identify vocabulary associated to the time period in order to gain an understanding to how</p>	<p>S1. Quoting accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>S2. Determining a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p>S 3. Determine the meaning of words and phrases as they are used in a text, including figurative language. Analyze a specific word choice on meaning and tone.</p> <p>S4. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</p>
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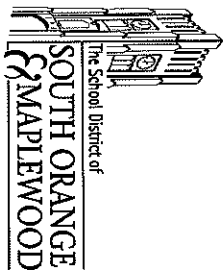
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<p>RL.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.</p> <p>RL.6.5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p> <p>RL.6.6. Explain how an author develops the point of view of the narrator or speaker in a text.</p> <p><b>Range of Reading and Level of Text Complexity</b></p> <p>RI.6.10. By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.</p> <p><b>Speaking and Listening:</b></p> <p><b>Comprehension and Collaboration</b></p> <p>SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p>	<p>life was .</p> <p>K5. Students will know how Historical Fiction is similar to History</p> <p>K6. Students will know how to analyze and track Historical events and compare to fictional text</p> <p>K7: How to write an engaging narrative to convey a deeper meaning or understanding about a personal experience.</p> <p>K8: How to use tools and resources, such as checklists, rubrics, writing partners, and mentor texts, to write effectively and independently.</p> <p>K9: How to plan, draft, revise, and edit, aware of the power of well-written language.</p> <p>K10: How to set and manage purposeful writing goals, continually working toward high standards.</p> <p>K11: How to transfer and use the learning and understanding gained as a writer and apply it to other writing pieces during the course of the year in ELA and across disciplines.</p>	<p>S5. Describe how a narrator's or speaker's point of view influences how events are described.</p> <p>S6. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.</p> <p>S 7. Compare and contrast stories in the same genre (e.g., stories and poems; historical novels and fantasy stories) on their approaches to similar themes and topics</p> <p>S8: Process writing: planning, revising, editing, rewriting, trying a new approach.</p> <p>S9: Developing a real event using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>S10: Establishing a context and introducing a narrator; organizing an event sequence.</p> <p>S11: Using narrative techniques, such as dialogue, pacing, and description, to develop an experience/event.</p> <p>S12: Providing a conclusion that follows from the narrated experiences or events.</p> <p>S13: Writing routinely over extended time frames and shorter time frames.</p> <p>S14: Using a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p>
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<p>C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p> <p>D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p> <p><b>Writing:</b></p> <p><b>W.6.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</b></p> <p>A. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p>B. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.</p> <p>C. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.</p> <p>D. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p> <p>E. Provide a conclusion that follows from the narrated experiences or events.</p> <p><b>Production and Distribution of Writing</b></p> <p>W.6.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and</p>	<div></div> <div> <p>S15: Using precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.</p> <p>S16: Producing clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p> </div>
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<p>audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p>W.6.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> <p>W.6.6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.</p> <p><b>Research to Build and Present Knowledge</b></p> <p>W.6.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p> <p><b>Range of Writing</b></p> <p>W.6.10. Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p><b>Conventions of Standard English</b></p> <p>L.6.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>A. Ensure that pronouns are in the proper case (subjective, objective, possessive).</p>	
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<p>B. Use intensive pronouns (e.g., <i>myself, ourselves</i>).</p> <p>C. Recognize and correct inappropriate shifts in pronoun number and person.</p> <p>D. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).</p> <p>E. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.</p> <p>L.6.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>A. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.</p> <p>B. Spell correctly.</p>	
<p style="text-align: center;"><b>TECHNOLOGY STANDARDS AND 21<sup>ST</sup> CENTURY SKILLS</b></p>	
<p>The following skills and themes listed should be reflected in the design of units and lessons for this course or content area.</p> <p><b>21<sup>st</sup> Century Skills:</b></p> <ul style="list-style-type: none"> <li>Multicultural and Cultural Competency Perspectives</li> <li>Creativity and Innovation</li> <li>Critical Thinking and Problem Solving</li> <li>Communication and Collaboration</li> <li>Information Literacy</li> <li>Media Literacy</li> <li>Life and Career Skills</li> </ul>	



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21<sup>st</sup> Century Themes (as applies to content area):

Financial, Economic, Business, and  
Entrepreneurial Literacy  
Civic Literacy  
Health Literacy

### **Differentiation Options to Support Reading**

- Teachers need to support a wide variation in reading comprehension of complex text and teach comprehension strategies. To address the variability of learners in the classroom while meeting the New Jersey Student Learning Standards for English Language Arts expectation of all students reading complex and challenging text, some supports need to be provided to students for whom the text is significantly beyond their independent reading level. All students need to learn how to take reading notes, react to the text as they read it, and base discussions upon evidence from the text. Each student needs to spend part of every lesson reading and decoding independently. However there will need to be differentiation in the amount of text students need to read. After processing an appropriate amount of the text independently, students needing support can continue to read through one of several scaffolding options for reading. The goal is that the reading options enable the students to make progress through the text so they can be held accountable for comprehension of the material. Teachers will have to use their expertise to select the right level of support as well as the amount of text that the student can read without assistance. Some suggested differentiation options:

- Reading independently: students who can read the text at an independent reading level.
- Reading in pairs: "Buddy reading" is best done in heterogeneous pairs. Studies have shown that heterogeneous pairing is beneficial for both the struggling reader and the "at level" reader. In this pairing the struggling reader has a fluency model in the at-level reader, and the at-level reader can help the struggling reader with word identification and decoding. The at-level reader in turn practices their own fluency. Carefully match the pair with the text level. Do not pair two struggling readers with a book that neither can decode nor read with accuracy. Inform students of the behavior expected of a reading partner, such as reading a page and asking each other questions, taking turns reading aloud a segment of text, or reading independently and asking each other questions as needed.
- Small groups for differentiated instruction: Compose these groups carefully and change them frequently. In at least some instances, students should choose their own groups. Some groups can read independently. For students who are reading at a level below the text: In addition to small group work, add a teacher read aloud or an audio version of the text. Decide whether students will be able to follow along with the text and see fluent reading modeled. If the text is considerably above their current reading level, it could be better for them to just



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listen and focus on the sequence of events and comprehension.

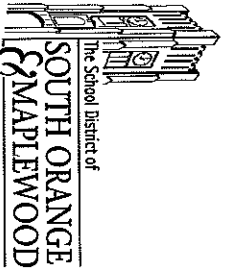
- Listening to the audio version of the text. Decide whether students will be able to follow along with the text and see fluent reading modeled. If the text is above their current reading level, they could follow along while listening in some parts of the story and focus on the sequence of events and comprehension.

**Choosing or Assigning Partners**

- Reading ability.* Partners could be selected according to reading level, e.g., struggling readers with middle level reader; middle level with high level readers.
- ELL students.* Pair ELL students with a partner who will support their comprehension. A partner who speaks the same language could be beneficial, but could also limit the student's use of English. Consider setting parameters for partners such that they support one another's comprehension.

**Accommodate Based on Students Individual Needs: Strategies**

<u>Time/General</u>	<u>Processing</u>	<u>Comprehension</u>	<u>Recall</u>
Extra time for assigned tasks • Adjust length of assignment • Timeline with due dates for reports and projects • Communications system between home and school • Provide lecture notes/outline	Extra Response time • Have students verbalize steps • Repeat, clarify or reword directions • Mini-breaks between tasks • Provide a warning for transitions • Reading partners	Precise step-by-step directions • Short manageable tasks • Brief and concrete directions • Provide immediate feedback • Small group instruction • Emphasize multi-sensory learning	Teacher-made checklist • Use visual graphic organizers • Reference resources to promote independence • Visual and verbal reminders • Graphic organizers • Anchor charts
<u>Assistive Technology</u>	<u>Tests/Quizzes/Grading</u>	<u>Behavior/Attention</u>	<u>Organization</u>



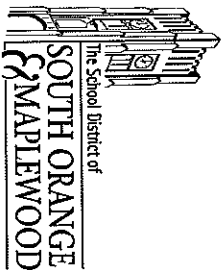
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<ul style="list-style-type: none"> <li>• Computer/whiteboard</li> <li>• Tape recorder/CD player</li> <li>• Spell-checker</li> <li>• Audio-taped books</li> </ul>	<ul style="list-style-type: none"> <li>• Extended time</li> <li>• Study guides</li> <li>• Shortened tests</li> <li>• Read directions aloud</li> </ul>	<ul style="list-style-type: none"> <li>• Consistent daily structured routine</li> <li>• Simple and clear classroom rules</li> <li>• Frequent feedback</li> <li>- Assignments sectioned in parts with due dates throughout the unit - not just at the end of the unit</li> </ul>	<ul style="list-style-type: none"> <li>• Individual daily planner</li> <li>• Display a written agenda</li> <li>• Note-taking assistance</li> <li>• Color code materials</li> </ul>
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### Enrichment

#### Accommodate Based on Students Individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individually or with Partners
- Self-Selection of Research
- Tiered/Multi-level Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities



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Community/Subject expert mentorships	
	<b>PRE AND POST ASSESSMENT</b>
<u><b>Example: Except for Unit 1 - Use Students' (i.e. Unit 1 Narrative) Post Assessment as the pre-assessment data.</b></u>	
Give the post assessment at the end of the unit.	
Students should have familiar paper to write on and a supply of additional pages or students can write in their digital portfolio, where benchmark assessments live. Give the following instructions:	
<i>"I'm really eager to understand what you can do as writers of _____ (i.e. narratives, of stories, so today, will you please write the best personal narrative, the best Small Moment story, that you can write? Make this be the story of one time in your life. You might focus on just a scene or two. You'll have only 40 minutes to write this true story, so you'll need to plan, draft, revise, and edit in one sitting. Write in a way that allows you to show off all you know about narrative writing. In your writing, make sure you:</i>	
<ul style="list-style-type: none"><li>• <i>Write a beginning for your story</i></li><li>• <i>Use transition words to tell what happened in order</i></li><li>• <i>Elaborate to help readers picture your story</i></li><li>• <i>Show what your story is really about</i></li><li>• <i>Write an ending for your story."</i></li></ul>	
Use the Narrative Writing Rubric to assess student growth (or Historical Fiction Narrative Rubric).	
<b>Formative and Summative (*) Assessments:</b> <ul style="list-style-type: none"><li>• Pre-assessment/Post-assessment * (online resources)</li><li>• Published Writing</li></ul>	
<b>Other Evidence</b> <ul style="list-style-type: none"><li>• Conferencing notes/records of conferences, small groups</li><li>• Teacher observations</li></ul>	



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- Prewrites
- Random collection of notebooks
- Rough drafts
- Partner conversation
- Historical Fiction Checklist

**Grammar and Conventions**

**Sentence Structure**

- Combine compound and complex sentences correctly.

**Parts of Speech**

- Demonstrating an understanding of parts of speech.

**Tense**

- Demonstrating subject/verb agreement; maintaining consistent verb tense.

**Paragraphing**

- Insert paragraphs breaks correctly, including to show change of speakers with dialogue as well as to introduce new parts, characters, setting changes, and to emphasize information.

**Capitalization**

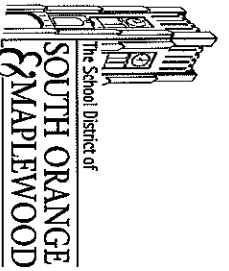
- Demonstrate command of the conventions of standard English capitalization, including proper nouns, titles, and historical events.
- Capitalize correctly when using dialogue.

**Punctuation**

- Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.
- Use sophisticated punctuation (dashes, ellipses, semicolons) to enhance meaning.

**Spelling**

- Spell correctly, including homonyms and irregular verb.



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Teacher Notes

Mentor Texts

- *Freedom on the Menu* by Carole Boston Weatherford
- *Freedom Summer* by Deborah Wiles
- *Wilma Unlimited* by Kathleen Krull

Historical Fiction novels: Great Depression Dust Bowl Era:

- *Out of the Dust* by Karen Hesse
- *Roll of Thunder, Hear My Cry* by Mildred Taylor
- *Dave at Night* by Gail Carson Levine
- *Silent Boy* by Lois Lowry
- *Letters from Rifka* by Karen Hesse

Alternate Novels\*:

- *Esperanza Rising* by Pam Munoz Ryan
  - *Witness* by Karen Hesse
  - *A Long Way From Chicago* by Richard Peck
  - *The Truth About Sparrows* by Marian Hale
  - *Hard Times for Jake Smith: A Story of the Depression Era* by Aileen Kilgore Henderson
  - *Moon Over Manifest* by Clare Vanderpool
  - *The Bread Winner* by Arvella Whitmore
  - *Tales from the Home Place: Adventures of a Texas Farm Girl* by Harriet Burandt and Shelley Dale
- Civil War (mid 1800's - 1900's)
- *Riding Freedom* by Pam Munoz Ryan -
  - *Elijah of Buxton* by Christopher Paul Curtis-
  - *Red Badge of Courage* by Stephen Crane -



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*Esperanza Rising* by Pam Munoz Ryan - 750 L 50DRA V

Immigration/Great Depression (1900's - 1930's)

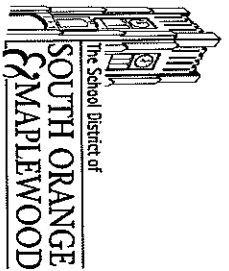
- *Letters from Rifka* by Karen Hesse-
- *Dragonwings/Gate* by Lawrence Yep -
- *Dave at Night* by Gail Carson Levine -
- *A Time of Angels* by Karen Hesse -

WWII (1930's - 1940's) (Save for Holocaust)

- *I Have Lived a Thousand Years* by Livia Bitton-Jackson -
- *Number the Stars* by Lois Lowry -
- *Code Name Verity* by Elizabeth Wein -
- *Twenty and Ten* by Claire Huchet Bishop -
- *The Devil's Arithmetic* by Jane Yolen -
- *Boy in the Striped Pajamas* by John Boyne -
- *Milkweed* by Jerry Spinelli-
- *Stones in Water* by Donna Jo Napoli-
- *Bat 6* by Virginia Euwer Wolff-
- *In the Year of the Boar and Jackie Robinson* by Bette Bao Lord -

Civil Rights (1950's - 1960's)

- *Maniac Magee* by Jerry Spinelli -
- *The Watsons Go to Birmingham* by Christopher Paul Curtis -
- *Roll of Thunder, Hear my Cry* by Mildred D. Taylor -
- *One Crazy Summer* by Rita Williams Garcia -



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Read Alouds:

- *We Are America* by Walter Dean Myers
- *Harlem a Poem* by W.D. Myers.
- *At Ellis Island: A History in Many Voices* by Louise Peacock
- *Train to Somewhere* by Eve Bunting
- *White Socks Only* by Evelyn Coleman
- *Freedom School, Yes!* by Amy Littlestar
- *Henry's Freedom Box: The True Story from the Underground Railroad* by Ellen Levine
- *Separate is Never Equal: Sylvia Mendez & Her Family's Fight for Desegregation* by Duncan Tonatiuh
- *When Marian Sang* by Pam Muñoz Ryan
- *The Butterfly* by Patricia Polacco
- *Knots on a Counting Rope* by Bill Martin Jr. & John Archambault
- *From Slave Ship to Freedom Road* by Julius Lester
- *More Than Anything Else* by Marie Bradby
- *Smoky Night* by Eve Bunting
- *Dreaming of America: An Ellis Island Story* by Eve Bunting
- *Cheyenne Again* by Eve Bunting
- *Dandelions* by Eve Bunting
- *Show Way* by Jacqueline Woodson
- *The Harmonica* by Tony Johnston
- *Rose Blanche* by Roberto Innocenti

Nonfiction:

- *March Book One, Two, and Three* by John Lewis

Content Study Materials:

- Word charts, timelines, visuals, and maps to record class understandings of the concepts, events, places, and vocabulary
- Online photographic images or texts of early American life: *The Great Depression* by Michael Burgan, *Immigrant Kids* by Russell Freedman, *Up Before Daybreak: Cotton and People in America* by Deborah Hopkinson, *The Wright Brothers: How They Invented the Airplane* by Russell Freedman

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- Examples:**
- Display previous anchor charts from writing units
  - Your own writing to serve as a demonstration text
  - Writing Checklists – throughout the unit have students pause and self-assess their work, setting and revising goals
  - Writing notebooks
  - Drafting booklets

**GOALS AND SUGGESTED MINI-LESSONS**

<b>Reading Historical Fiction Lessons</b>	
<b>Lesson Title (1)</b>	<b>What is Historical Fiction?</b>
<b>Objective(s)</b>	Students - I can analyze and distinguish the similarities and differences between historical fiction reading and writing, comparatively to other genres of reading and other forms of writing.
<b>Minilesson (Teach)</b>	<p>“Readers today we are going to start a new Unit of Study called Historical Fiction. At this point in the year readers, we have read lots of different types of books. Can you remember all the different genres you’ve read so far this year? (Possible genres: Realistic fiction, Non-fiction, mystery, poetry, fantasy and science fiction). Each genre, or each type of book you have read is different. Realistic fiction is different from fantasy, non-fiction is different from mysteries, and poetry is different from science fiction. Each time we try out a new genre, we have to think about what makes it unique, what sets it apart from other genres. And then we have to prepare ourselves to read the genre by thinking about those special characteristics. With the name, I bet you can guess a few things about what makes this genre different from the others. Turn and tell the person next to you your thinking.</p> <p>Whenever I read books out of my comfort zone from a new genre, there are a few things I start to look for so I know what to expect. For example, I just started reading suspense/thrillers. I had</p>

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	<p>always stayed clear of this genre, because I am "that" person that watches suspense/thrillers through my hands, frightened out of my mind, so I definitely did not think I could handle reading this genre. So when I started to read this genre, I had to figure out how suspense/thrillers really work. I had to figure out how the authors provide enough characteristics of realistic fiction that makes you as the reader think it can all happen to you, when it's really not going to, so being able to separate it from your real life. If I didn't figure that out at first, I may not have known how or been able to read this genre."</p> <p>What kinds of things do you think we can look for as we explore this new genre? Let me make a list of our suggestions (setting, characters, qualities of fiction, plot, why it may be called "historical", etc.).</p>
<p><b>Active Engagement</b></p>	<p>Today you are going to have the opportunity to explore some historical fiction picture books and chapter books. You might not be able to read an entire chapter book in one day, but you can definitely still learn some things by reading portions of it.</p> <p>The most important question to keep in mind while you are exploring is, "What makes this genre different from any other genre?" It would be a great idea to write down the things you notice on post-its, keeping in mind the setting, characters, qualities of fiction, plot, problem, etc. You will also have time to talk to your partners about everything that you think is unique."</p> <p>Another possibility is to push yourself to think about how other genres work at the same time. Make a column for historical fiction, one for fantasy, and one for realistic fiction or any genres you know a lot about. As jot down characteristics of historical fiction, compare/contrast it to the other genres!</p>
<p><b>Link/Closure</b></p>	<p>"Today and every day when you begin a new genre of reading, remember to really explore how the genre really works and how it is unique before you dive into the actual reading."</p>

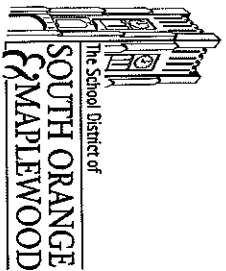
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Lesson Title (2)	Activating Prior Knowledge with Historical Photographs
Objective(s)	Students - As a reader, I can identify the time period through clues that help me envision the historical time period in which the story is set and through prior knowledge.
Minilesson (Teach)	<p><b>Students will activate prior knowledge and co-construct knowledge of the time period within book clubs, using photographic images of the time period. (Example below uses historic photos from the Great Depression.)</b></p> <p>"Readers, today you will be thinking about all you already know about the historical fiction books you selected, working in groups to build your background knowledge before reading. This is important to gain a deeper understanding of the perspectives of the people who lived and struggled during that time period."</p> <p>"Today I want to teach you that when readers begin to read historical fiction books they think about what they already know about the time period in order to deepen their understanding."</p> <p>"What do you know about what life was like in early America? Turn and talk."</p> <p>"So I heard some interesting comments, and one strategy that might help readers of historical fiction gain historical information is by viewing historical photographs. Let me show you how I do this. Think about how I arrive at historical information."</p> <p><b>Model thinking about a historic photograph, showing students a <u>historic photograph of people in a bread line</u>.</b></p> <p>"Hmm ... I see dozens of men in a line. They are wearing jackets, ties, and hats. The sign reads, 'Free cup of coffee and doughnuts for the unemployed.' So I'm thinking that these are a lot of out-of-work people who have held jobs because of the way they're dressed. They also seem</p>



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	<p>organized and calm. Maybe they're used to this situation. This seems like a period I know of called the Great Depression where thousands of people were out of work after the stock market crash of 1929.</p> <p>"Let me record the historical information I know on this <u>KWL chart</u>."</p> <p><b>Record historical thinking and debrief.</b></p> <p>"Did you see how I first observed the people, what they wore, their surroundings, and their behavior? Then I thought about what that tells me. Also, I connected this information to the background knowledge that I had of this time period.</p> <p><b>Co-create a class anchor chart with students that outlines the strategy (the steps) for interpreting information from historical images.</b></p> <p>"Let's try another one together, using the anchor chart to help us." <u>Show another historical photograph of this time period and repeat the steps above, beginning to solicit students' ideas.</u></p>
<p><b>Active Engagement</b></p>	<p><b>Provide students with another historical photograph to practice the strategy as a class OR allow students to work in book club groups using a <u>compiled list of historical photographs based on the historical time period of their book club books.</u></b></p> <p>"Now I want you to view photograph(s) connected to the historical setting and peoples of the historical fiction book you will be reading with your book club members. Observe the photograph(s) carefully, discussing all the details in the image, including dress, surrounding, structures, landscape, behavior, etc. Next, say what those details tell you. Connect those details to background knowledge you may have.</p>



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	<p>"Jot this historical information on the '<u>activating prior knowledge</u>' handout or in your journals and get started!"</p> <p><b>Provide students with an opportunity to share their interpretations on the whole class <u>KWL</u> chart. Then allow students time to jot questions and share a few responses under the second column of the whole class <u>KWL</u> chart.</b></p> <p>"Your responses show me that you understand the importance of working together to connect new information with what you already know about the time period, which will help you read more deeply and thoughtfully."</p> <p>"Right now take some time to jot some questions you are still wondering on the handout or in your reading journals."</p>
<p><b>Link/Closure</b></p>	<p><b>Restate teaching point and remind students to continue to use the charts in their journals to jot questions and record historical information they're learning as they read their historical fiction novels.</b></p> <p>"Today and every day when you are reading historical fiction books, remember that powerful readers bring to mind all that they already know about the time period in order to deepen their understanding."</p> <p>"You will have an opportunity to research your questions as well as to bring your questions to your book club discussions in order to keep learning and becoming more knowledgeable about the time period you're reading."</p> <p><b>Teaching Tips:</b></p> <ul style="list-style-type: none"> <li>• Pair students in supportive partnerships or group students heterogeneously based on pre-assessment of students' reading level and background knowledge of the time period.</li> </ul>



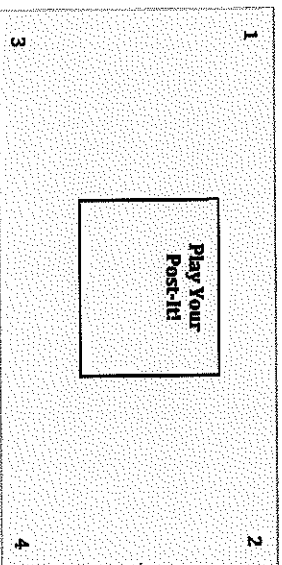
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	<ul style="list-style-type: none"> <li>Throughout unit provide a varied selection of nonfiction information books containing various photographs of the time period and representing different cultural groups and settings.</li> <li>Provide question stems to scaffold students' interpretive work.</li> <li>Collaborate with content area teachers to provide space in content area classrooms for students to research unanswered questions.</li> </ul>
<b>Lesson Title (3)</b>	<b>Understanding Book Clubs</b>
<b>Objective(s)</b>	<p>Students - I can engage in quality book club discussions with increased focus and zeal, active listening, active participation...centered around established discussion protocols.</p> <p>Students - I can develop rituals for my book club, (club constitution), with my group members and create weekly reading goals.</p>
<b>Minilesson (Teach)</b>	<p>"Today I'm going to teach you what makes for a quality book club discussion. We will listen in on a book club discussion and begin to see what we notice is strong and what needs improvement. While listening in on this book club discussion, what are some things you would expect to hear, see, or notice in a model book club discussion? Turn and talk to the person next to you.</p> <p>Show <u>video</u> of book club discussion as a model to <u>identify</u> effective elements of a quality book discussion. Please jot your noticings. Students will discuss what they saw in the video. Help continue the discussion by using <u>accountable talk</u> mentor sheet.</p>
<b>Active Engagement</b>	<p>Discuss what the students noticed as key elements of a quality book discussion, and what was missing. Generate ideas now of how the book club discussion could have been better; ideas of what your members could do in a book club.</p>

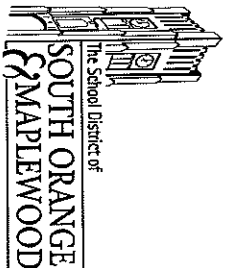
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Next provide students with a menu of accountable and model "book club" protocol and also allow for student ideas:

1. "Play Your Post-it"



- a. Each club member can put their Post-its with their discussion topics on a given number, and then the club's job is to take turns "playing their Post-its," which means one person lays down an idea to talk about, and then the whole club discusses that idea until they decide they are done, moving on to the next idea.
2. Sketch a scene showing a climactic event from the book.
3. "Symbol Talk"
  - a. member or teacher draws or writes a symbol in center of page
  - b. repeated object or place
  - c. pass it around
  - d. Write around the symbol silently
  - e. Then discuss interpretations/comments
5. "Big Idea Thinking"
  - a. thinking (on theme)
  - b. club members generate stop and jot
  - c. Discuss each member's perspectives/interpretations
6. "Character Scavenger Hunt":

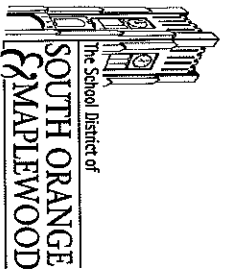


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	<p>a. When character feels strong emotion b. When character makes important decision/choices c. Discuss</p> <p>Now you have a try. You're going to ...keep these points in mind and what you observed in the model video book club discussion. Today and every day, check in as you notice and view these points in your own book club discussion. Please also reference our <u><a href="#">book club discussion rubric</a></u> to support your discussions and learning each day.</p>
<p><b>Link/Closure</b></p>	<p>Now that students and teacher have discovered the key elements of a quality book discussion, and discussed book club discussion norms, now have students create the following, in order to solidify their book club :</p> <ul style="list-style-type: none"> <li>• Club name</li> <li>• Club mascot</li> <li>• Club Oath (Constitution/Bill of Rights)</li> <li>• Club Calendar (shared with teacher) - A simple calendar, and each day the students mark the total number of pages they read (across school and home). or A digital system             <ul style="list-style-type: none"> <li>○ Set volume goals (read ___ pages by ___ date)</li> <li>○ Set focus goals centered around min illessons - (let's focus on ___ and do some writing about it -- you want to have something in common to read/search/discuss) from the menu above.</li> </ul> </li> </ul>
<p><b>Lesson Title (4)</b></p>	<p><b>Setting and its Impact on Historical Fiction</b></p>
<p><b>Objective(s)</b></p>	<p>Students - I can interpret mood (a distinctive emotional quality) in text, which reflects the emotional atmosphere of the setting and how the author wants the reader to feel.</p>
<p><b>Minilesson (Teach)</b></p>	<p>"Readers, one of our essential questions in this unit is the following: 'How can we identify elements of the time period through analyzing the setting cues in our literature?' Take a</p>

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	<p>moment to think about your response to that question.</p> <p>"In answering that question, let's first think about what we know about the genre of realistic fiction. With realistic fiction, the setting might be a school and the author assumes you know what it feels like to be in a school. On the other hand, historical fiction requires that the reader figure out the relationship between the characters and the place (setting). With historical fiction, the author creates a historical place, and you need to think hard about the relationship between that place and the characters based upon a historical fiction time period that readers most likely have never experienced. This unit will help you read — and later write — with a more careful eye to the ways setting is used in stories.</p> <p><b>Model interpreting the mood through the author's description of setting details, language, and/or character descriptions using a familiar text. (Example uses <i>Freedom on the Menu: The Greensboro Sit-ins</i> by Carole Boston Weatherford.)</b></p> <p>"So today I want to teach you that authors often use physical setting details, language, and/or character descriptions to create an emotional atmosphere, so that even when scenes occur in the same location, they might convey a very different mood.</p> <p>"So think with me as I reread the first two pages of the text, asking myself, 'I wonder how the author wants me to feel?' and highlighting the parts that help me to interpret the mood.</p> <p>"If you recall, <i>Freedom on the Menu</i> by Carole Boston Weatherford is about sit-ins that occurred in Greensboro, North Carolina during the 1960s.</p> <p>"Hmm, after rereading the second page I ask myself the question, 'How does the author want me to feel?' I think the author wants me to feel frustrated just like the main character, Connie, feels when the author writes the following:</p>
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	<p><i>'Can I have a banana split?' I begged Mama. 'Not here, Connie,' said Mam. 'I'll fix you one at home.' 'Won't be the same,' I grumbled. All over town, signs told Mama and me where we could and couldn't go. Signs on water fountains, swimming pools, movie theaters, even bathrooms.'</i></p> <p><b>Highlight or underline the specific words or phrases that create the mood.</b></p> <p>"In particular, during the scene at the lunch counter, the following descriptions of the way the character speaks (verbs) and physical setting details help me to interpret this mood:</p> <p><i>'Can I have a banana split?' I <u>begged</u> Mama. 'Not here, Connie,' said Mam. 'I'll fix you one at home.' 'Won't be the same,' I <u>grumbled</u>. <u>All over town</u>, signs told Mama and me where we could and couldn't go. <u>Signs on water fountains, swimming pools, movie theaters, even bathrooms.</u></i></p> <p>"From the verbs the author uses, I get a sense of her frustration with the way things are. And the author's use of the physical setting details of these unjust signs 'all over town' only compounded my sense of the frustration Connie must feel.</p> <p>"Let's do another one together, skipping ahead to page 12 and using another scene in the same location to notice how the author might convey a very different mood:</p> <p><i>I tugged at Mama's sleeve. 'Look over at the lunch counter! We know those boys!' There sat four of Brother's friends from A&amp;T College. 'Do they know they're in the wrong place?' I whispered.</i></p>
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	<p><i>'Some rules have to be broken,' Mama whispered back. I heard one of them order: 'Coffee and a doughnut, please.'</i></p> <p><i>'I'm sorry, we can't serve your kind,' said the blond-haired waitress, wringing her hands. The boys didn't budge.</i></p> <p><i>'Don't y'all understand English?' a kitchen worker asked. 'Go on over to the snack bar,' she hissed. 'Stop making trouble here.'</i></p> <p><i>The manager tapped his foot and jutted out his chin. 'They can sit there forever for all I care,' he said, storming out of the store.</i></p> <p>"Remember we ask ourselves, "How does the author want me to feel?" Think about that question and try to pick out words/phrases, such as language or character descriptions, that help you to interpret the emotional atmosphere of this scene or mood that the author wants you to feel.</p> <p>"Now turn and share your thinking with a partner."</p> <p><b>Debrief and share a summary of students' thinking.</b></p> <p>"I heard some of you saying that this scene expressed trouble and that the author's making you feel tension. Some of the words/phrases I heard you say were how Connie and her mom 'whispered' to each other as if to remain unnoticed because they knew that rules were being 'broken.' I also heard other partnerships talk about the waitress 'wringing her hands,' how the kitchen worker 'hissed' commands, and the words the author uses to describe the manager's actions - all of which is creating a mood or an emotional atmosphere of tension and restlessness or unease.</p> <p>"As you've noticed, the author uses physical setting details, language, and character descriptions</p>
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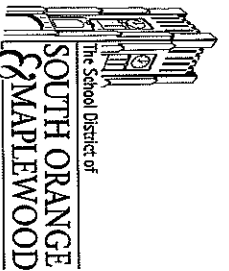
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	to create an emotional atmosphere, so that even though both scenes we've examined occur in the same location, each one conveyed a different mood."
<b>Active Engagement</b>	<p><b>Provide students with an opportunity to practice the strategy, encouraging them to also consider the illustrations toward their interpretive work.</b></p> <p>"Right now try this interpretive work in another familiar scene from this read aloud. You might try the very next page, or you could reread the last two pages of the read aloud, which contain scenes that occur in the same location but, as you might notice, convey an entirely different mood from the prior scenes we examined.</p> <p>"Remember to ask yourself the question, 'How does the author want me to feel?' And then reread to pick out the specific words or phrases that convey that mood. Also, I'd like to encourage you to use the illustrations to support your interpretations of the text's emotional atmosphere or mood, possibly thinking about the illustrator's use of color, images, shading, and/or character's expressions/appearance.</p> <p>"You may use your double-sided journal, proving the evidence on the left - the physical setting details, language, and/or character descriptions - and your thinking on the right side of the page.</p>
<b>Link/Closure</b>	<p>"Readers, today and every day you're reading historical fiction, it's important to remember that authors often use physical setting details, language, and/or character descriptions to create an emotional atmosphere or mood. They do this as a way for readers to get a sense of the historical time period on which the book centers, since, unlike realistic fiction, most readers have never experienced that time or place.</p> <p>"So during reading you want to ask yourself, 'How does the author want me to feel?' and then identify the words and phrases that help you to interpret the mood. In this way, you will really be getting a better sense of what it must have felt like to be someone living during this historical time period.</p>



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	<p><b>Teaching Tips:</b></p> <ul style="list-style-type: none"> <li>• The completion of the double sided journal may serve as an assessment piece.</li> <li>• Scaffold work as needed, providing students a list of "<u>mood words</u>" (adjectives) that can be used to describe the emotional atmosphere of a text.</li> <li>• Provide resources (historical images, movie clips, and social studies texts) to augment students' understanding and awareness of the time period.</li> </ul>
<b>Lesson Title (5)</b>	<b>Identifying Different Leveled Questions to Promote Book Talk</b>
<b>Objective(s)</b>	<p>Students - I can develop and ask different types of questions, ("thick" and "thin"), using evidence from the text in order to promote the best thinking and learning within the book club.</p>
<b>Minilesson (Teach)</b>	<p><b>Provide students with an opportunity to share questions they generated for homework, circulating to pre-assess students' level of questioning.</b></p> <p>"Readers, take a moment to share the questions you generated last night while reading your historical fiction novel.</p> <p><b>After circulating, say,</b> "Readers, let's turn our attention to one of our essential questions in this unit: 'How can we effectively question our literature in order to develop a deeper understanding?'</p> <p>"Readers, it is really important that we keep the discussion going in book clubs and think deeply while we are reading. We need to question each other's comments and think about character's reactions to the time period and problems they face. In order to do this important work, we should identify different types of questioning techniques that will help keep our discussions going. In doing this, we will be able to distinguish those higher level questions, which will help us</p>



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	<p>get closer to understanding themes and other deep interpretive work.</p> <p>"Today I'm going to teach you to ask different types of questions, ('thick' and 'thin'), using evidence from the text in order to promote the best thinking and learning within your book clubs.</p> <p><b>Model skill using a historical fiction read aloud or mentor text, using a visual to explain the difference between inferential and literal (thick and thin) questions.</b></p> <p>"Readers, we ask questions all the time. Some are easier to answer, whereas others might not have one right answer. As powerful readers of historical fiction, it's our job to bring questions to our book club discussions in order to deepen our understanding of the historical time period as well as to grow ideas with one another.</p> <p><b>After sharing the visual say,</b> "Our job as powerful readers is to understand the type of questions we ask in anticipation of our book club work and which questions will have the most payoff as thinkers and learners.</p> <p>"Think with me as I read <i>White Socks Only</i> by Evelyn Coleman to show you how I generate different 'thick and thin' questions that I truly wonder.</p> <p>"Hmm . . . one of the first questions that comes to mind when I pick up the book is who is the character on the cover? Let me read to find out."</p> <p><b>After reading the first page, say,</b> "Oh, I see the answer to my question is not the granddaughter being shown on the first page, but the character on the cover is actually her grandmother who is telling her granddaughter this story. The answer is found directly in the text on page 2 where it states: 'YOU KNOW . . . when I was a little girl, like yourself, I sneaked into town once.' Also, the illustration on page 3 showing the same girl as the girl on the cover confirms this. It's a good</p>
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	<p>question because finding the answer helped clear up my confusion, but <u>my question was an example of a 'thin' question since the answer can be found directly in the text.</u></p> <p>"I'm wondering if any of you also had the some other questions I wondered while reading: 'Why did she have to 'sneak' into town, and why did she have two eggs hidden in her pockets?' Let me keep reading to figure out the answer. When you think you have an idea give me a thumbs-up.</p> <p><b>After reading through page 6, pause and, pointing to the visible text, say,</b> "I saw some 'thumbs-up' while I was reading, particularly when I read the part about how she walked quickly past the 'chicken man' since she was 'kinda scared he might think I wasn't doing right.' Maybe she's not allowed to go into town, which is why she had to sneak into town. Maybe going into town is not safe. <u>But since the answer is not directly in the text, the question I asked before - 'Why did she have to 'sneak' into town? - is an example of a 'thick' question.</u> "What other evidence might support that point? Turn and talk to a partner."</p> <p><b>After allowing partnerships to discuss the question, say,</b> "I heard some interesting responses. In particular, one partnership discussed how she almost ran into her mother's friend in town, and she said, 'I was going to sho nuff be in trouble if she (Miss Nancy) saw me. She told Mama <i>everything</i>.' This provides further evidence that she is <i>definitely</i> not allowed to be there, that going to town meant having to sneak there. Another partnership talked about how she noticed 'white women in their fancy hats,' and how this is a time when it wasn't so safe for a young African American girl to be in town by herself.</p> <p><b>Debrief.</b></p> <p>"Did you see how I generated some questions during reading? I can either jot them on a post-it or make a mental note and make sure to either answer them right away if I'm confused or see if further reading helps provide enough evidence to answer them.</p>
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	<p>"Knowing what type of question I'm asking, either thick or thin, is important because it will not only help me figure out the kind of answers they require, but also because pushing myself to ask more 'thick' questions in anticipation of book club discussions can promote the best thinking and learning. As you recall from <u>the visual</u>, these questions usually begin with 'how,' 'why,' or sometimes 'what,' and, unlike a 'thin' question, the answer is not found directly in the text."</p>					
Active Engagement	<p><b>Provide students with an opportunity to practice the strategy and then allow students to discuss in partnerships. Warm-call a few students to share with the whole class.</b></p> <p>"Now you have a try. I'm going to continue reading aloud, and maybe some of you, who were wondering with me before, might find the answer to why she had two eggs in her pockets. But when I pause, I want everyone to stop and jot a question you're wondering, pushing yourself to ask 'thick' questions.</p> <p><b>After a pivotal moment in the text, say, "Share any question you jotted with a partner and use evidence you heard from the text to discuss the answer to your question.</b></p> <p>"Readers, I'd like to share a few responses I heard. I'd like a few volunteers to state their question and their partnership's response, including the evidence that helped them either answer or attempt a beginning answer to their question. Classmates, I'd like you to vote as to whether the questions you hear are either 'thick' or 'thin,' and then we'll place the post-its on the 'Thick/Thin' Chart:</p> <table><tr><td>Thick Questions (How/Why/What)</td><td>Thin Questions (Who/Where/When/Is)</td></tr><tr><td colspan="2"><p>"Readers, just for fun, each one of you could create your own 'Thick/Thin' Chart to tally up the kinds of questions you are asking in order to notice whether you're asking more 'thick' or 'thin' questions. This might be a way to self-assess your level of questioning, and possibly encourage</p></td></tr></table>		Thick Questions (How/Why/What)	Thin Questions (Who/Where/When/Is)	<p>"Readers, just for fun, each one of you could create your own 'Thick/Thin' Chart to tally up the kinds of questions you are asking in order to notice whether you're asking more 'thick' or 'thin' questions. This might be a way to self-assess your level of questioning, and possibly encourage</p>	
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	<p>you to generate more 'thick' questions, or the kinds of questions that help you read more deeply.</p>
<p><b>Link/Closure</b></p>	<p>"Readers, asking and answering questions during reading is always important to grow as a reader and thinker. And understanding whether we're asking 'thin' or 'thick' questions - literal or inferential questions - is helpful in order to know how to answer our questions as well as which ones will yield productive book club discussions.</p> <p>"If you want to create your own 'Thick/Thin' Chart, you may do so in your journal, and track the kinds of questions you're asking. Also, if your book club has planned a discussion today, you may share the questions you generated for homework, or you may decide that you need to prepare some 'thick' questions for your conversation, using the visual to help you.</p> <p><b>Teaching Tips:</b></p> <ul style="list-style-type: none"> <li>• Students' 'thick' question and answer with evidence can be used for assessment.</li> <li>• Question stems that can be laminated and placed in the middle of the table as a resource for the students during discussion.</li> <li>• Students should be encouraged to generate further 'thick' questions to bring to future discussions and develop 'theories' based on these questions that they track throughout the book.</li> <li>• Teaching <u>Question-Answer-Relationships</u> segues well from this lesson and further supports students' interpretive work in developing higher level questions and responses.</li> </ul>
<p><b>Lesson Title (6)</b></p>	<p><b>Sparkling Nonfiction against Fiction to Ignite Ideas: Using Outside Sources to Understand More about the Historical Time Period</b></p>
<p><b>Objective(s)</b></p>	<p>Students - I can utilize outside primary and secondary sources in addition to my novel to gather more information about my time period.</p>



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Minilesson (Teach)	<p>"Readers, let's take a moment to reflect on one of the essential questions in this unit: 'How does the historical time period influence our understanding of historical fiction?'"</p> <p>"It is important to have an understanding of what is taking place in history in order to understand the problems that our characters are facing. Today's lesson is meant to build up your background knowledge about what life was like during this time period in order to truly learn from the literature we read.</p> <p>"Today I want to teach you that historical fiction readers often turn to nonfiction to spark new ideas about our novels. Just as two sticks light a fire when they're rubbed together, we can rub some bits of nonfiction up against parts of novels and see ideas ignite.</p> <p><b>Refer back to the mentor text, <i>Freedom on the Menu</i>. Turn to page 11 and read, "Soon after that, my brother and sister joined the National Association for the Advancement of Colored People." Maybe you've heard of this organization, but how many of you know its history or influence?</b></p> <p>"This is an example of the importance of turning to nonfiction to research what this agency was and spark new ideas. From my research on the NAACP, I know that it is the oldest and most recognized civil rights organization that has worked on equal opportunities, including voting rights, for African Americans from its founding in 1909 to present day. Also, this organization helped provide legal representation for people who were engaged in civil disobedience, or refusing to abide by unjust laws that wouldn't allow African Americans to drink from the same water fountains, eat at the same lunch counters, swim at the the pools, and so on, that whites could do at that time. Also, I learned that this organization even posted bail for hundreds of Freedom Riders in the '60s who had traveled to Mississippi to register black voters and challenge Jim Crow policies.</p>



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	<p>"From this research I get a better sense of the characters' motivations. For example, I realize that even though it must have taken a lot of courage to do these brave things, like the sit-ins and registering people to vote, it was not about a few individuals working here and there to fight for change; this was a network of people who had the support of organizations, like the NAACP, in order to be able to take a stand. From this I believe the author's message for the reader is that 'fighting for justice takes courage and persistence, but working together is the key to make it happen.'</p> <p>"Do you see how doing research helped spark a new idea? Using the research from nonfiction text(s) helped me understand the author's purpose in selecting certain historical details to include and how this has an impact on the characters as well as what the author's message might be to the reader."</p>
<b>Active Engagement</b>	<p>"Readers, right now can you try what I did? In partnerships, I would like you to read the 'Author's Note' from <i>Freedom on the Menu</i>. Then, using your learning, I'd like you to grow a 'big idea' about either the main character or any of the secondary characters, or even about relationships between characters.</p> <p>"You can use any words, facts, or details from the 'Author's Note' to consider the character's motivations, actions, language (dialogue), or problems. If you want to, you can begin by saying, 'One thing I learned from the research is _____, and this connects to the part in the book where _____. This help me understand how the character _____.'"</p>
<b>Link/Closure</b>	<p>"Readers, today and other times you're reading historical fiction, it's important to research the time period your book is centered on in order to build background knowledge and deepen your understanding of the text. Powerful historical fiction readers often turn to nonfiction to spark new ideas about our novels. Their ideas can help you interpret the main conflict, theme, and/or the big ideas or theories about the characters and issues in your book.</p> <p>"Today I'd like you to collaborate with your group members to fill in all the topics on your chart. You will choose a specific role to research, such as cultural, economics, trends in clothing,</p>



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	<p>slangs, expressions, etc. in order to gain insight into your book's time period.</p> <p>"Let's take a look at the <u>pathfinders</u> on each time period: 1800's</p> <ul style="list-style-type: none"> <li>- 1900 - 1930</li> <li>- 1930 - 1950</li> <li>- 1950 - 1970</li> </ul> <p>"Each pathfinder should have information about what people wore, the trends of that time period, important inventions, who the president was, major events, popular foods for each culture, and economic information (dollar worth).</p> <p>"After this work, you will share your findings with group members and add the information to the <u>chart</u>. Then either today or tomorrow you will engage in a book club where you will use what you've learned through your research to grow big ideas in conversation with others."</p> <p><b>Teaching Tips:</b></p> <ul style="list-style-type: none"> <li>● Review <u>slides</u>: unreliable versus reliable sources. This slideshare will remind students of good resources while they are searching these topics.</li> <li>● Encourage students to interpret the main conflict, theme, or other big ideas/theories based on their research in order to deepen students' understanding of the novel.</li> <li>● Students may take a quick <u>POP quiz</u> as a follow up to this lesson at the end of this lesson or the start of the next lesson.</li> </ul>
Lesson Title (7)	Problems Characters face due to the Time Period.
Objective(s)	Students - I can pay close attention to the problems and historical conflicts that characters face.



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	<p>Students - I can analyze how the time period impacts the character's choices, decisions and actions.</p>
<p>Minilesson (Teach)</p>	<p>"Readers, we have discussed in previous reading units of study how the characters in our books have thoughts and feelings that the author doesn't flat out tell us. It's important for us as readers to consider our character's thoughts and feelings as they go on their journey throughout the book. We have to consider what is going through those character's heads as they make decisions and act in certain ways."</p> <p>"Today we are going to continue considering the thoughts and feelings our characters possess while also thinking about how that specific time in history also affected the characters. There are things going on in the world that influence the way we act. It's important for us to consider the power a culture has over the ways we act."</p> <p>"People in real life, and the characters in our books, act in certain ways for reasons. There are tons of things that influence the ways we behave. If you think about it, you behave in certain ways because of the influence of your parents. They've taught you some lessons about how they want you to act, and sometimes if you don't act the way they want you to, you know the consequences that will be present. We also think about the laws before we do some things, or what other people will think of us. However, think about our relatives that grew up during a different time period. Specifically in my family, my grandparents acted very differently, due to the oppressive time period that they grew up during and my grandfather specifically fighting in World War II, experiencing death every day."</p> <p>"In this unit, as we learn through historical fiction, things were very different in the past in every time period. The laws were different, the ways people treated each other were different, and the ways people thought were different. Whenever we read, we have to consider what was going on in the time period to try and figure out why our characters act in certain ways."</p> <p>"Let me show you how I do some of this thinking. I want to re-read part of <i>Freedom Summer</i> to</p>

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think about why the characters are doing some of the things they do. (*Make sure the students have already accessed this book, prior to using it in the mini lesson.*) To figure out why the characters behave in certain ways, I'm really going to have to remember what life was like during this time period."

"On this page, I remember that Joe is going into the store to buy two ice pops; one for him and one for John Henry. John Henry has to wait outside while Joe goes in to buy the pops."

*John Henry doesn't come with me through the front door of Mr. Mason's General Store. He's not allowed.*

*"How you doin', Young Joe?" asks Mr. Mason. He winks and says, "You gonna eat these all by yourself?"*

*My heart does a quick-beat.*

*"I got one for a friend," I say, and scoot out the door.*

*"Yessir, it's mighty hot out there!" Mr. Mason calls after me.*

*"I love ice pops," says John Henry.*

*"Me, too," I say.*

"Hmmm, it seems to me like Joe was real nervous when he was buying those ice pops. His heart started beating faster and he scooted out of the store really quickly. But why?? If I went into the store to buy something for me and my friend, I wouldn't feel nervous! But then again, back then during the civil rights movement, and especially in the South, people got really mad at Whites who had Black friends. I think he was nervous because he is White, and his friend is Black. So Joe must be a little afraid Mr. Mason might find out he bought the ice pops for John Henry, his Black friend, and he's nervous that Mr. Mason is going to get mad at him. That makes sense when I think about what life was like back during this time period."

*In this next part, I am really wondering why John Henry's older brother acted the way he did...*

***County dump trucks are here.***



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	<p><i>They grind and back up to the empty pool. Workers rake steaming asphalt into the hole where sparkling clean water used to be. One of them is John Henry's big brother, Will Rogers.</i></p> <p>"WHY would John Henry's older brother be a part of this?? He's Black, and yet he is helping fill in a pool that Black people are now allowed to swim in! Why would he work to fill it in when he's just earned the right to use it himself?? I better think about the time period to help me understand <i>why</i> he would do that. Well, Black people back then couldn't always get the best jobs, even if they went to college because of discrimination. So I bet Will Rogers had to work really hard in order to get the job he had. I bet he wanted to tell his boss "No! I won't fill in that pool," but then he definitely would have been fired. Then he'd have no job, and he'd have a really hard time finding another one. He would also be in a whole lot of trouble if he told his White boss, "No." So I guess, even though he didn't want to, he had to fill in the pool to keep his job. That must have been really hard for him to keep his cool and not lose his temper! I think if I were him, I'd feel really mad, horrible, hurt and disgusted for doing what I had to do. I can't even imagine what it would be like for him to go home that night and explain to John Henry <i>why</i> he had to do what he did."</p>
<p><b>Active Engagement</b></p>	<p>"Do you remember when we read Freedom on the Menu? I am still wondering about something that happens in this story. Let me re-read this section to you, and maybe you can help me figure this out. This is right after Brother and Sister decide to get involved in the sit-ins."</p> <p><i>Just then the phone rang. I answered it. "Daddy! It's Sister. She got arrested at the lunch counter. She's in jail!"</i></p> <p><i>Sister, who always got A's in school, who hardly ever got in trouble, who was what Mama called "mule-stubborn."</i></p> <p><i>Daddy raced to the police station, but Sister wouldn't let him get her out of jail. He told me how the students kept chanting, "Jail not bail! Jail not bail!"</i></p> <p>"I have to ask that question...<i>Why?</i> Why would she tell her dad to leave her in jail? Turn and talk to your neighbor..."</p>



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	<p>"I heard some of you saying that she is brave. You must have thought about her reasons for staying to figure out that she was brave! You are using what you figured out about the character to help you understand the reasons <i>why</i> the characters do the things they do. I heard some other partnerships talking about how she is standing up for what she believes in. She believes that Blacks should have the same rights as everyone else, and she staying in jail is one way of standing up for what she believes in." (This could be an opportunity to discuss the current state of our country with the new president.</p>
<p><b>Link/Closure</b></p>	<p>"So as you head off to read your historical fiction novel, I know it is hard to understand some of the things that happen because it was a long time ago. But if we consider the character's thoughts and feelings AND if we consider what the time period was like, we can begin to understand WHY the characters acted in certain ways. This is true for historical fiction, but also in any other kind of book! Thinking about why any person does certain things helps us understand them better. This applies to our own lives too. When a peer acts a certain way, stop and think about why your peer may act this specific way; it may make you understand this person better. So today, and every time you read, ask that question... "Why did they do that?" and consider what is going on in the world of the story."</p>
<p><b>Lesson Title (8)</b></p>	<p><b>Interactive Read Aloud: Reading Critically through the Lens of Setting, Character, and Conflict in order to Recognize Issues of Power and Perspective.</b></p>
<p><b>Objective(s)</b></p>	<p>I can pay attention to the literary elements of setting, character, and/or conflict in order to recognize issues of power and perspective.</p>



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Minilesson (Teach)	
	<p>"Readers, you have been doing powerful thinking work as readers of historical fiction! I have heard a lot of smart thinking work in your book club discussions. For example, you have been considering the character's thoughts and feelings <i>and</i> what the time period was like in order to begin to understand why the characters acted in certain ways.</p> <p>"Today, we are going to take this a step further by putting together the literary elements you've been studying to pay attention to setting, character, and conflict in order to recognize what seems fair or not fair - or another way to say it might be who has power or doesn't have power and what is the character's perspective.</p> <p><b>Students will engage in a critical read aloud, reflecting on the American Indian experience of the time period. During the read aloud, the teacher will stop at key places in the text for students to jot observations on the <u>handout</u>. (Example below uses <i>Cheyenne Again</i> by Eve Bunting.)</b></p> <p>"Readers today we're also broadening our understanding of what it means to be American, thinking about one episode in the American Indian experience, an episode that should make us pause and wonder about how American Indians have been treated in our nation's history. Today as I read, try to be alert to parts of the story that make you feel uneasy or even sad. We'll think about how these feelings connect to the narrator's experience."</p> <p><b>Provide brief book introduction. Ask students what they might know about American Indian boarding schools in the late 1800s.</b></p> <p>"Readers, <i>Cheyenne Again</i> by Eve Bunting centers on the tragic episode in our history around the late 19th century through the early part of the 20th century when the federal government forcibly removed American Indian children from their homes to send them to boarding schools</p>



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to learn English and be assimilated into the mainstream group or the white culture and ways. A few American Indians thought this would be beneficial since teaching their children English could help them not be taken advantage of (as they so often had with regard to various land treaties), but most American Indians knew, rightly so, that the boarding schools' methods were harsh and forced students to reject their own language, traditions, and way of life.

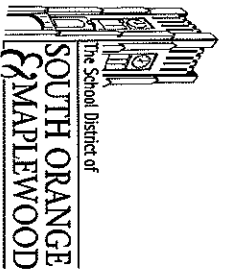
"Today I want to teach you that readers of historical fiction pay attention to setting, character, and conflict in order to recognize what seems fair or not fair - or to notice who has power and who doesn't and what is the character's perspective."

**Divide class into pods (groups of 3). Assign each student one literary element (setting, conflict, character) to track on the handout during the interactive read aloud based on your knowledge of the students and text. Allow for multi-modal responses.**

"During the read aloud, I'm going to stop and provide you with an opportunity to jot ideas and/or sketch symbols or illustrations to represent your ideas. You can use the prompts as a guide, but feel free to respond based on your own understanding of what seems fair or unfair or what makes you feel uneasy or even sad.

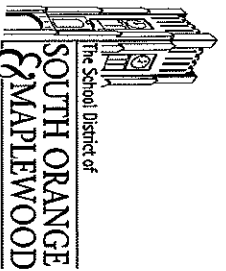
**Show the cover, saying,** "For example, in terms of setting, you will notice a boy on the cover seated amidst the grassy plains. He looks happy and peaceful, holding a bird on the tip of his finger. Because of this, I'm thinking this is his home and it's what he knows and loves. The colors, his expression, and the title also suggest that this place is safe and where he feels a sense of belonging.

**Explain other possible responses, showing the visual (handout):** "If you are responsible for character(s), you might ask yourself the following questions:



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	<ul style="list-style-type: none"> <li>• <i>Who is telling the story?</i></li> <li>• <i>Who has power?</i></li> <li>• <i>What is the main character's response to trouble?</i></li> </ul> <p>"If you are responsible for setting, you might ask yourself the following questions:</p> <ul style="list-style-type: none"> <li>• What kind of place is this?</li> <li>• Is this place safe/not safe?</li> <li>• Who seems welcome/unwelcome?</li> <li>• Based on the details in the text (clothing, language, etc.), where and when is this occurring?</li> </ul> <p>"If you are responsible for conflict, you might ask yourself the following questions:</p> <ul style="list-style-type: none"> <li>• Are people being hurt or excluded?</li> <li>• Are feelings and emotions being affected?</li> <li>• Are there signs of trouble and change?</li> <li>• Are there signs of resistance?</li> </ul>
<b>Active Engagement</b>	<p><b>Begin the read aloud, stopping at key places for students to jot ideas. Provide opportunities within the read aloud for individual students within groups to begin to share notes/observations.</b></p> <p>"During the read aloud, I will stop to provide you space to jot and/or sketch your ideas. I will provide you with opportunities then or at other points to turn and talk based on your assigned job. In other words, I might say, 'If you're responsible for setting, it's your turn only to share your ideas within your group.'"</p>
<b>Link/Closure</b>	<p><b>Provide an opportunity for students to share their ideas in groups at the end of the read</b></p>



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	<p><b>aloud.</b></p> <p>"Right now if you who haven't had a chance to share something you wanted to share, you may do so now.</p> <p>"Readers, I heard some really powerful thinking work today. I heard you talk about issues of fairness and about the perspective of the main character as well as how even though he suffered injustice, he still showed resilience and hope.</p> <p>"Today and other days when you're reading historical fiction, it's important to consider issues of fairness, or issues of power and perspective, and you can do this by looking through the lens of character, setting, and/or conflict. Use the prompts on your <u>handout</u> or <u>this visual</u> as you continue reading to remind you to reflect and jot ideas that you might bring to your book club discussion. In this way, you will be reading critically and working to generate powerful ideas that question the way things were in history.</p> <p><b>Teaching Tips:</b></p> <ul style="list-style-type: none"><li>• To keep pace brisk, minimize full discussion until after read aloud.</li><li>• As needed, provide students with a range of sentence starters to support academic language during discussion: <i>I agree/disagree with the idea that .... I see it slightly differently because .... On the other hand, .... To add on ....</i></li><li>• Circulate, jotting patterns of ideas; share main themes noticed during observations.</li><li>• As an extension, provide <u>critical questions</u> that extend students' thinking and teach <u>vocabulary</u> from a social justice perspective.</li><li>• For further reading, click <u>here</u> for an excerpt from <i>For a Better World: Reading and Writing for Social Action</i>, R. Bomer and K. Bomer (2001).</li></ul>
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Lesson Title (9)	Identifying Themes
Objective(s)	<p>Students - I can discover themes that are based in the narrative story as well as themes that transcend the story into history - across time.</p> <p>Students - I can also develop my thinking around story-based themes being themes reflected in our own lives.</p>
Minilesson (Teach)	<p>"Students, I know you have have traced themes before, and you have probably already talked about themes in your historical fiction book club discussions. However, often, you begin thematic work by talking about issues— that is, you say a theme as one word. You also tend to talk about themes that are character based—issues that characters struggle with. Therefore, today I want to push you as readers to look for how the events of the historical narrative, and the historical events, suggest themes—and push you as readers to say the theme as a longer sentence. Sometimes it is helpful to describe the theme by first naming an issue, then clarifying "What the author suggests about this issue. When reading historical fiction, readers should use all they know about interpreting for theme in order to tease out themes that are based in the story, as well as themes that transcend the story into history— across time."</p> <p>"Undoubtedly, some of the themes and issues that you will be exploring in your clubs will also play out in your own lives—after all, we read, in part, to illuminate our own experiences. Therefore, as powerful readers today and every day, gain some insight into your own lives, and the themes that shape your lives, through their reading.</p>
Active Engagement	<p>Today, I want to invite you to share your best thinking centered around your book's message/character's learning/theme within your book club. Please place your ideas on a chart paper (anchor chart), with the main theme in the center and the ideas that helped support this interpretation (thinking), surrounding the theme.</p>



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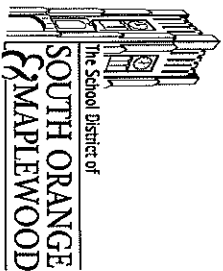
	<p>I want to also invite you to investigate themes that occur in more than one of your novels, and perhaps across history—themes such as “kids growing up rapidly in time of war,” or “a world where Black lives are no longer systematically and intentionally targeted for demise.” This is where you really want to make sure that kids are moving across texts—insert some picture books or short stories if needed, so kids get more cross-text experience.</p> <p>Invite students to write briefly or to timeline moments in their own lives when they’ve struggled with an issue a character faced, or when they see themes emerging that are in their historical novels. Then in clubs they can share the lessons characters learn and teach, that are relevant to the lives they live. Alfred Tatum, a professor at the University of Illinois - Chicago, often writes about how we read to learn how to live, and that kids can go weeks and weeks in school without seeing any social relevance to their own lives in the books they read. Today, you’ll deepen that sense of social relevance.</p> <p>One way, that this work can become more concrete for some is, graphic organizers, such as a two-column chart, Venn diagram, or double timeline. You could facilitate a simple role play where students imagine different scenarios of the roles the themes play in contemporary lives versus similar themes in the past.</p>
<b>Link/Closure</b>	<p>As you head off into your book clubs today, please write down some of the themes in your own clubs, and then our book clubs will trade and investigate the themes another club found which play out in their own books. Some of these themes might turn out to be universal themes, that we are faced in our very own lives or the world at large. Others play out slightly differently in texts—and it’s in analyzing the differences that the close reading work will matter.</p>
<b>Lesson Title (10)</b>	<b>Making a Mark on History: Historical Fiction Impacts Its Readers and the World</b>

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Objective(s)	I can reflect on my reading experience and articulate its significance and impact on my life.
<b>Minilesson (Teach)</b>	<p>“Salman Rushdie, a well-known British Indian author, who received death threats and failed assassination attempts on his life because of his writing, once said, ‘Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart.’</p> <p><b>Invite students to think more largely about the meaning these tales bear for their own lives—and for the world at large.</b></p> <p>“Readers, over the course of this unit, you’ve done some brilliant thinking! You have studied, discussed, and even respectfully argued over the ideas you’ve generated within book clubs. But as it so often happens, readers finish a book and tend to just stick it back on the bookshelf. Today you’re going to do something different. You’re going to step back and explore, in Rushdie’s words, which ‘truth of the tale’ most impacts you, which thought-provoking idea you’re left with after your reading experience and that you’d like to share with others?</p> <p>“When characters face critical moments of choice, when a character must decide how he or she wants to respond, we need to remember that it’s not just the people around that person who are affected by the choices the character makes. We can be as well. We can learn from characters in books, just as we learn from people in our lives, and we can especially learn from the moments of choice that characters face.</p> <p>“In anticipation of today, please take out what you’ve prepared for today’s reading celebration day by having responded last night to one of the following questions:</p> <ul style="list-style-type: none"> <li>• ‘How has the characters’ decisions affected me?’</li> <li>• ‘What lessons from the reading do I walk away with?’</li> <li>• ‘How might I live my life a little differently because of my reading experience?’</li> <li>• ‘How does the reading connect to an issue or something I notice going on in the world</li> </ul>

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	<p>today?"</p> <p>"Today in our reading celebration you will share what you've learned with others and, in turn, you might be planting seeds of ideas, ideas that others may never have considered and that will, at the very least, give them pause to see through your eyes how you made meaning from the text and therefore build on what they know and understand about the reading experience and life.</p>
<b>Active Engagement</b>	<p><b>Circulate, listening in to conversations and scaffolding students' discussions as needed.</b></p> <p><b>Possible coaching moves from least to most scaffolded may include the following:</b></p> <ul style="list-style-type: none"> <li>• <b>Stealth Move:</b> Drop a post-it that has a topic/tip that would help the book club discussion.</li> <li>• <b>Whisper In:</b> Whisper in or coach a member(s), not joining in yourself.</li> <li>• <b>Proficient Partner:</b> Join the club as the <i>best</i> member, <i>not</i> as the teacher (bringing in your own prepared response).</li> <li>• <b>Tag Team:</b> Tag in and out with tips or teaching throughout club time.</li> <li>• <b>Stop &amp; Teach:</b> Stop the club and teach them something based on your observation(s).</li> </ul>
<b>Link/Closure</b>	<p><b>Provide students with the opportunity to share today's experience and make any final comments that help bring this unit to a meaningful and enjoyable close.</b></p> <p>"Readers, as we walk away from today's experience, please take the time to reflect on some of the thinking you heard today, something that you might not have considered, or something that was interesting - or maybe just simply enjoyable. Maybe you might even want to compliment another member you've worked with or even share something overall that you learned from our time reading historical fiction together.</p> <p>"Let's reflect and then in a few minutes share these thoughts with the whole class."</p> <p><b>Teaching Tips:</b></p> <ul style="list-style-type: none"> <li>• As needed, provide teacher or sample student reading responses prior to day's final reading celebration to demonstrate examples of "take-aways."</li> </ul>



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	<ul style="list-style-type: none"> <li>• Other options for student response might be to create a poster or slideshare presentation or to allow choice via a <a href="#">Pick 4 Menu</a>.</li> <li>• Consider providing a <u>book club reflection tool</u> that allows club members to set future reading goals.</li> <li>• Teach <i>allusion</i> as a technique students can use, referencing a beautiful detail, significant theme, or lasting image from a shared story as another way to express their ideas.</li> <li>• To build the sense of celebration, consider the idea of a literary salon, rearranging the classroom environment and bringing refreshments for students to share!</li> </ul>
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**WRITING HISTORICAL FICTION NARRATIVES**

<b>BEND 1: COLLECTING IDEAS FOR HISTORICAL FICTION: FINDING STORIES THAT ARE BOTH PERSONAL AND HISTORICAL</b>	
<b>Lesson Title (1)</b>	<b>Finding Fictional Stories Hidden in History</b>
<b>Objective(s)</b>	Students - I can brainstorm ideas for my historical fiction piece using a "what if" strategy and prior knowledge of the time period.
<b>Minilesson (Teach)</b>	<p>Have students brainstorm different ideas about time periods they've studied or are familiar with, providing students with a two-column organizer that contains a list of time periods/eras in one column and key information/events in the other column. (Ideally, this initial activity could be completed in students' social studies classrooms.)</p> <p>"Powerful historical fiction writers research and know the time period they're centering their</p>

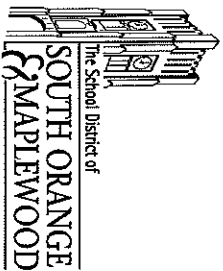


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	<p>narrative on. Right now in partnerships use your knowledge to brainstorm to revisit what you know about the time periods you've studied/explored in social studies or that you're familiar with. Make sure you not only jot key information about central issues and major events, but also about daily life."</p> <p><b>Share ideas, allowing students to fill in other parts of their two-column organizer as they hear peers' ideas.</b></p> <p><b>Teach students ways to brainstorm ideas for hidden stories.</b></p> <p>"I want to teach you that historical fiction writers become researchers and learn as much as they can about a time period that interests them, all the while asking themselves, 'What stories are hidden here?' One way to do this is by using a strategy a famous author named Stephen King uses when he's brainstorming ideas for his many novels.</p> <p>"Stephen King asks a 'What if' question that includes a character, the setting, and a problem, and the answer to <u>his</u> question becomes the story. Using our prior knowledge of the historical time period, we can do that too!</p> <p><b>Teach through example and explanation, providing a visual that includes a brainstorming organizer.</b></p> <p>"Let me show you how I tried generating my "what if" question by thinking about what I know about the time period and stories that are hidden within it."</p> <p><b>Provide teacher examples:</b></p> <ul style="list-style-type: none"><li>• What if Sharp Eyes, a 12-year-old boy from the Lakota tribe in 1889 at Pine Ridge, South Dakota, is forcibly removed from his family by the U.S. government?</li><li>• What if an African American landowner in Southern Mississippi, during the Great</li></ul>
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	<p>Depression, befriends the local sheriff and persuades him to fight against the KKK?</p> <ul style="list-style-type: none"> <li>What if a young African American girl who dreamed of flying in Jacksonville, Florida, snuck on Bessie Coleman's plane in 1924 during one of her aerial routines?</li> </ul> <p><i>Show organizer and one way my story could go based on the "what if" question, providing students with the opportunity to brainstorm ideas with you.</i></p> <p>"Now based on the historical time period and what seems true to the time, maybe I could have my character .... Or maybe in my story my character ...."</p> <p><b>Write a third version "in the air," using storytelling techniques students have explored.</b></p> <p>"Now what might be another way my story could go?"</p> <p><b>Debrief. Add strategy to anchor chart, "Strategies for Generating Historical Fiction Topics."</b></p> <p><u><i>Strategies for Generating Historical Fiction Story Ideas</i></u></p> <ul style="list-style-type: none"> <li>List key information (events, issues, etc.) about historical time periods and select the one you are most familiar with. Then think about the hidden stories found within.</li> <li>Generate "What if" questions that include a character, setting, and a problem. Imagine different ways your story could go based on your question.</li> </ul>
<b>Active Engagement</b>	<p><b>Set students up for the work at hand.</b></p> <p>"Today you will begin brainstorming your own ideas for the historical fiction story you want to tell. Using the two-column sheet from the beginning of class, generate a few 'What if' questions based on historical time periods you're interested in centering your narrative on. Remember to include a character, setting, and problem in your 'What if' question.</p> <p><b>Circulate and coach students as they begin generating their own "What if" questions,</b></p>



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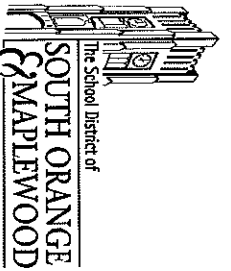
	<p><b>reminding them to include the character, setting, and problem. Support partnership work.</b></p> <p>"I'm hearing some great ideas. Turn and share your 'What If' questions with partners and say how your story might go. Right away practice storytelling a part of your historical narrative.</p> <p>"Partners make sure you hear the three essential parts of a 'What If' question: protagonist, setting (time/place) and problem/conflict/issue. Listen as your partner storytells a part of their narrative, giving them a thumbs-up at parts where they're storytelling. Then switch."</p>
<p><b>Link/Closure</b></p>	<p>"Today and every day that you're writing historical fiction make sure you search for the hidden stories in history, and these stories can come not only from central issues or events in history, but also from ordinary life during the time period.</p> <p>"Continue your partnership work if you need to, working on storytelling parts of your story. Use the organizer if it helps you rehearse two versions of how your 'What If' question could go.</p> <p><b>Teacher tips:</b></p> <ul style="list-style-type: none"> <li>• Make sure students select a time period they are knowledgeable about and can describe well.</li> <li>• Provide graphic organizers (webs, list of story ideas) as needed.</li> <li>• Have students <u>sketch details about setting</u>, using historic photographs.</li> <li>• Encourage students to continue to research the historical time period.</li> <li>• Provide mentor texts, including nonfiction texts with lots of photos and primary sources.</li> </ul>
<p><b>Lesson Title (2)</b></p>	<p><b>Using Mentor Texts to Plan Story Arcs</b></p>
<p><b>Objective(s)</b></p>	<p><b>Students</b> - I can rehearse in my writer's notebook by using the blurbs of mentor texts as a model.</p>

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<p><b>Minilesson (Teach)</b></p>	<p><b>Using the classroom library selection of historical fiction novels, teach students to plan story arcs as ideas for their own historical fiction narratives.</b></p> <p>"Writers, we talked about generating 'What If' questions as a way to generate ideas for a historical fiction story. We also considered different ways our story could go based on this question. Today I want to teach that fiction writers plan the story arc of their historical fiction narratives and then rehearse different ideas by writing out scenes from their plan."</p> <p><b>Read the blurb, showing students how it can serve as a mentor text for what a writer might do to envision a story.</b></p> <p>"I'm going to read the blurb on the back of a mentor text. As you can see, the blurb is really a map of how the story will go. It includes how the story might begin, provides the problem or trouble and hints at the resolution.</p> <p><b>Using the mentor text, show students how it helps me plan the story arc of my narrative, providing a template as a shorthand for thinking through a story idea.</b></p> <p>"I can use this mentor text as a reminder for how to plan a possible story arc of my historical fiction narrative. And I could use the template ('Someone) wanted ... but ... and so ... Finally ...' to help me as I write my own blurb, which becomes the story arc for my historical fiction narrative.</p> <p>"Help me as you hear my blurb by giving me a thumbs-up when you hear each of the parts: how the story might begin, the problem or trouble, and the resolution."</p> <p><b>Debrief the steps in the strategy.</b></p> <p><b>Provide students with mentor texts and set them up to try the strategy.</b></p>
<p><b>Active Engagement</b></p>	

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	<p>"Writers, in partnerships I want you to plan the story arc(s) to serve as ideas for how your stories might go. Use the template I left as a visual to help you. Listening partners give your peers feedback, like a thumbs-up, when you hear the different parts of the blurbs: how the story might begin, the problem or trouble, and the resolution. If there's time, you can each try two different blurbs."</p>
<p><b>Link/Closure</b></p>	<p>"Today and every time you're writing historical fiction narratives or any fiction for that matter, use the blurb from a mentor text as a reminder of how to plan the story arc. If you want to try one more blurb with your partner, you can do so, but soon you'll try out various ideas by writing just a scene from one, then another, to see which story idea feels especially right.</p> <p>"By the end of tomorrow you should have generated four or five half-page-long story blurbs as well as two to three small scenes. When choosing which story idea to develop, it's often helpful for writers to tell a couple of story contenders to others and for the writer and listener to think about whether the story draws in the listener, whether there is a clear problem, and whether there is rising tension.</p> <p>"I'm going to add this strategy to our chart. Use this chart to help you as you continue to develop potential story ideas."</p> <p><b>Add strategy to anchor chart, "Strategies for Generating Historical Fiction Topics."</b></p> <p><u>Strategies for Generating Historical Fiction Story Ideas</u></p> <ul style="list-style-type: none"> <li>List key information (events, issues, etc.) about historical time periods and select the one you are most familiar with. Then think about the hidden stories found within.</li> <li>Generate "What If" questions that include a character, setting, and a problem. Imagine different ways your story could go based on your question.</li> <li>Use the blurbs from historical fiction mentor texts to help plan your story arc. Pick one scene from your plan and write long, writing bit-by-bit and including small action details.</li> </ul>



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	<p><b>Teacher tips:</b></p> <ul style="list-style-type: none"> <li>• Provide graphic organizers (webs, list of story ideas) as needed.</li> <li>• Have students <u>sketch details about setting</u>, using historic photographs.</li> <li>• Encourage students to continue to research the historical time period.</li> <li>• Provide mentor texts, including nonfiction texts with lots of photos and primary sources.</li> <li>• <b>As needed allow students to collect realistic fiction-like blurbs and then go back and revise it to match the time period.</b></li> <li>• <b>In this same vein, encourage students to consider historical details from the start, such as using time-appropriate names and thinking about period-based motivations.</b></li> <li>• Encourage students to reread their entries and ask, "Does this make sense for the time period? Does it ring true?"</li> </ul>
<p><b>Lesson Title (3)</b></p>	<p><b>Developing Believable Characters with Traits that Intersect the Time Period and Plot</b></p>
<p><b>Objective(s)</b></p>	<p><b>Students - I can develop believable characters with traits that intersect the time period and plot.</b></p>
<p><b>Minilesson (Teach)</b></p>	<p><b>Build enthusiasm about the importance of developing believable characters. (Excerpt from <i>Spilling Ink: A Young Writer's Handbook</i>, 2010)</b></p> <p>"Right now do you have a mind-blowingly brilliant idea for a story but no ideas for a main character? Sometimes when you have a great story idea, it's tempting to not pay as much attention to creating great characters for the story. The truth is that what makes for a great story is not so much that you have to have a storyline that no one has ever thought of, but actually that you create believable, multidimensional characters.</p> <p><b>Demonstrate how to develop a believable character, thinking about internal and external traits and other key character details, using a <u>character questionnaire</u> to prompt thinking.</b></p>



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	<p>"Today I want to teach you that historical fiction writers work hard on creating believable characters with internal and external traits that intersect the time period and plot. One strategy is to begin jotting ideas about your character's likes/dislikes, personality, fears and/or dreams while keeping in mind that historical fiction writers often craft their characters by considering what issues existed during the time period and then asking themselves, 'What kinds of traits could add tension during this time period?'"</p> <p>"For example, during the late 19th century and early part of the 20th century, many Native American tribes were forcibly removed from their lands and their children were forcibly taken to boarding schools. So I ask myself, 'What kinds of traits could add tension during this time period?' My character, Sharp Eyes, is a 12-year-old boy from the Lakota tribe, and he's headstrong and determined, yet devoted to his family's values. Maybe a character like him would run into challenges because he would resist federal marshals and do whatever it takes to keep his family safe and united."</p> <p><b>Provide students with an opportunity to evaluate your efforts toward developing a believable character.</b></p> <p>"As I respond to other questions about my character, think about whether my answers build a believable character that seems true to the time period and the plot. When you notice anything that does not seem to ring true, stop me."</p> <p><b>Debrief strategy, adding it to the anchor chart.</b></p> <p><u><i>Strategies for Generating Historical Fiction Story Ideas</i></u></p> <ul style="list-style-type: none"> <li>• List key information (events, issues, etc.) about historical time periods and select the one you are most familiar with. Then think about the hidden stories found within.</li> <li>• Generate "What if" questions that include a character, setting, and a problem. Imagine different ways your story could go based on your question.</li> <li>• Use the blurbs from historical fiction mentor texts to help plan your story arc. Pick one</li> </ul>
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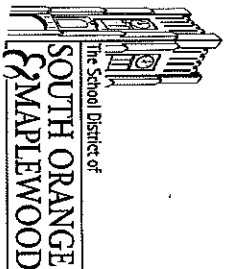
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	<p>scene from your plan and write long, writing bit by bit and including small action details.</p> <ul style="list-style-type: none"> <li>Develop believable characters by asking, 'What kinds of (character) traits could add tension during this time period?'</li> </ul>
Active Engagement	<p>Ask students to think/ink/pair toward developing a believable character that intersects the time period and plot.</p> <p>"Right now take a moment to get to know your character, thinking about your character's likes/dislikes, personality, fears and/or dreams. Then jot your answer to the question: 'What kinds of traits could add tension during this time period?'</p> <p>"Share your response with a partner. Listening partners, make sure you think about whether your partner's answers build a believable character that seems true to the time period and the plot. When you notice anything that does not seem to ring true, stop your partner, like you helped me, and give him/her feedback."</p>
Link/Closure	<p>"Writers, you need to know your character's deep, dark secrets too, in order to convince your characters that they are alive. You may continue to ask your characters these questions and jot the answers; they will answer you, I promise. Also, feel free to find an <u>image of your character</u> (and of the setting) to guide your thinking.</p> <p>"Also, you can create character T-charts, with a list of the main character's traits on one side and a list of traits common to those living in the time period on the other side. Then you could do some jotting to explore the ways the main character's traits fit in with or are in conflict with the prevailing characteristics of the time.</p> <p>"By tonight you should have generated four or five half-page-long story blurbs as well as two to three small scenes. Remember that when choosing which story idea to develop, it's often helpful for writers to tell a couple of story contenders to others and for the writer and listener to think about whether the story draws in the listener, whether there is a clear problem, and whether there is rising tension.</p>



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	<p>"And tomorrow you will settle upon an idea for your story that includes a main character and a developing plotline that involves something the character wants as well as the obstacles he/she faces when trying to attain that want."</p> <p><b>Teacher tips:</b></p> <ul style="list-style-type: none"> <li>• Provide graphic organizers (webs, list of story ideas) as needed.</li> <li>• Have students <u>sketch details about setting</u>, using historic photographs.</li> <li>• Encourage students to continue to research the historical time period.</li> <li>• Provide mentor texts, including nonfiction texts with lots of photos and primary sources.</li> <li>• As needed, allow students to collect realistic fiction-like blurbs and then go back and revise it to match the time period.</li> <li>• In this same vein, encourage students to consider historical details from the start, such as using time-appropriate names and thinking about period-based motivations.</li> <li>• Encourage students to reread their entries and ask, "Does this make sense for the time period? Does it ring true?"</li> <li>• Suggest to students that as they jot, they should mark things that they need to go back to later and fact-check.</li> <li>• Consider "writing in the air" for your students, starting right before the moment of trouble because it crystallizes what a story is really about. In <i>On Writing</i>, Stephen King (2001) writes that the easiest way for writers to get a plot is to put their character in a "situation."</li> <li>• Remind students that short stories work best when told within two or three major scenes or small moments, at the most, each involving not more than approximately an hour of time.</li> </ul>
<b>BEND II: DEVELOPING THE STORY: SHAPING HISTORICALLY TRUE CHARACTERS AND PLOTS</b>	
<b>Lesson Title (4)</b>	<b>Flash-drafting the "Problem Scene(s)," showing the Character's Struggles and Motivations</b>
<b>Objective(s)</b>	<b>Students - I can flash-draft the "problem scene," emphasizing the character's struggles and</b>



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	motivations.
<b>Minilesson:</b> <b>Teach/Active Engagement</b>	<p><b>Share an anecdote that connects to the work at hand.</b></p> <p>"Writers, you've been capturing story blurbs and small scenes from those story ideas. Today you will settle upon an idea for your story that includes a main character and a developing plotline that involves something the character wants as well as the obstacles he/she faces when trying to attain that want.</p> <p>"I want to share a story that connects to the work you'll be doing today. When I was your age, I used to have a track coach that I thought was really tough. At first I dreaded going to practice because as soon as we got there we immediately did sprints. She barely even gave us a break for water for the first half hour of practice. I was annoyed at first because I was a long distance runner, and I felt I didn't need this kind of speed work. So one day I complained to her, and you know what she did? She made me sprint around the entire track.</p> <p>"After that I never complained, and I realized over time that I was actually shortening my competition time by several seconds. At the end of the season I finally had the guts to ask her why she worked us so hard the second we got to practice. Her answer: By making you work on the hardest drills right away when you had the most energy, you did much better. The rest of practice was manageable, and this gave your confidence a boost.</p> <p><b>Teach students to draft their "problem scene" first, emphasizing the character's struggles and motivations.</b></p> <p>"Today I want to teach you that writers develop a sense of when they're reading to start drafting parts of a story. As important scenes crystallize in their imaginations, they are eager to get them on paper - and if they start with the 'problem scene' or the one where the character faces the central problem, chances are good that they'll do their best writing, just like I did my best running. One way to begin is by putting your characters into everyday scenes - having supper</p>

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	<p>with family or traveling to school in the morning - that begins to show the central problem or the character's struggles and motivations.</p> <p>"So I begin by imagining in my mind's eye the scene where the character finally acts on his motivation to be reunited with his/her family, and storytell it using dialogue and small actions. As I begin my flash-draft, I keep these points in mind and set the character in motion, beginning to place the character in the midst of action. Give me a thumbs-up when you hear some of storytelling techniques we've learning and that you're familiar with."</p> <p><i>"Wake up; wake up," I whisper, nudging Rain Cloud's shoulder. I collect what little we have in a cloth bag made from the wool uniforms we wore day in, day out.</i></p> <p><i>If we had gathered these items earlier it would have raised Captain Pratt's eyebrows.</i></p> <p><i>"Quickly," I mutter quietly. "It won't be long before White Eyes, the guard, checks this wing of the school."</i></p> <p><i>Rain Cloud gives me a nod, signaling it's time to go. Before I steal away, I bow over Jerome, my little friend, placing an intention of protection over him to The Great Spirit. Even though I wanted to, I couldn't bring him with me. He was too small and sickly.</i></p> <p><b>Share and debrief, adding strategy to the anchor chart.</b></p> <p><u>Powerful Historical Fiction Writers ...</u></p> <ul style="list-style-type: none"> <li>Flash-draft first the "Problem Scene" or scene(s) showing the character's struggles and motivations</li> </ul>
<p><b>Link/Closure</b></p>	<p><b>Provide tips for today's work as the main objective is allotting time for students to complete their flash-draft</b></p> <p>"Today you are flash-drafting your 'problem scene,' using all you already know about writing powerfully to storytell this scene on clean sheets of paper (or a Google document). Your goal is to write fast and furiously, filling two to three sheets of paper. And remember that whenever</p>



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you are flash-drafting, it helps to begin with the 'problem scene' or scenes that show the character's struggles and motivations so that you'll have enough writing energy to get the job done!

"Remember, too, the following tips:

- Try to get it all down in one sitting, writing fast.
- Remember to imagine your story in a way that makes it unfold in the reader's mind.
- You may quietly refer to any resources or reminders around the room. (anchor charts).
- Try your best with spelling, punctuation, and grammar, but do not obsess with editing for now.

"Reread your entry if you need to; otherwise, you know your story and you can begin imagining it on paper/document right away. Give me a thumbs-up when you're ready to write!"

**Circulate as students are drafting, complimenting students' energy and providing brief, specific feedback based on over-the-shoulder observations of the work.**

"Wow, I'm noticing that half of you are already halfway down the page. Keep going! . . . You're adding dialogue that matches time-period language! Excellent! . . ."

**Teacher tips:**

- Provide graphic organizers (webs, list of story ideas) as needed.
- Have students sketch details about setting, using historic photographs.
- Encourage students to continue to research the historical time period.
- Provide mentor texts, including nonfiction texts with lots of photos and primary sources.
- As needed, allow students to collect realistic fiction-like blurbs and then go back and revise it to match the time period.
- In this same vein, encourage students to consider historical details from the start, such as using time-appropriate names and thinking about period-based motivations.
- Encourage students to reread their entries and ask, "Does this make sense for the time



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	<p>period? Does it ring true?"</p> <ul style="list-style-type: none"> <li>Suggest to students that as they jot, they should mark things that they need to go back to later and fact-check.</li> <li>Consider "writing in the air" for your students, starting right before the moment of trouble because it crystallizes what a story is really about. In <i>On Writing</i>, Stephen King (2001) writes that the easiest way for writers to get a plot is to put their character in a "situation."</li> <li>Remind students that short stories work best when told within two or three major scenes or small moments, at the most, each involving not more than approximately an hour of time.</li> </ul>
<b>Lesson (5)</b>	<b>Reading Mentor Texts with an Eye toward Writing Historically Accurate Settings</b>
<b>Objective(s)</b>	<b>Students - I can develop clear and historically accurate settings for my stories.</b>
<b>Minilesson (Teach)</b>	<p><b>Provide a quote that ties in with the work at hand.</b></p> <p>"Stephen King, a famous author whose many books have been best sellers and have become screenplays, once said, 'If you want to be a writer, you must do two things above all others: read a lot and write a lot.'"</p> <p><b>Reread an excerpt from a familiar mentor text that serves as an example of embedding historical setting clues, referring to prior <u>reading work</u>.</b></p> <p>"Writers, you recall from our prior work in this unit that authors of historical fiction plant setting clues, especially at the beginning, to help readers get a sense of the time and place. With this knowledge, powerful historical fiction stories pay close attention to details that provide clues to the time and place in order to arrive at a deeper understanding of the time period."</p>



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	<p>"Today I want to teach you that writers spend time studying texts that resemble the kind of thing they aim to write. Writers notice and jot lists of the moves these other writers have made, and then they try out similar moves in his/her own writing.</p> <p><b>Model highlighting craft moves the author makes, naming specifically what the author does. Emphasize the author's purpose in using the craft move.</b></p> <p>"Writers, think with me as I read aloud from Evelyn Coleman's <i>White Socks Only</i>, paying attention to details that provide clues to the time and place. Recall this story begins with the grandmother telling her granddaughter a story from when she was a child. I'll reread this part.</p> <p style="padding-left: 40px;"><i>"You know . . . when I was a little girl, like yourself, I sneaked into town once. Yep, all by myself. Wasn't planning on doing no good. Had been waiting for a scorching hot day. I had two eggs hid in my pockets. Not to eat, mind you. But to see if what folk said was true."</i></p> <p>"Hmm . . . there are details the author provides the reader to clue them into the time and place. Let me highlight the ones I notice.</p> <p style="padding-left: 40px;"><i>"You know . . . when I was a little girl, like yourself, I sneaked into town once. Yep, all by myself. Wasn't planning on doing no good. Had been waiting for a scorching hot day. I had two eggs hid in my pockets. Not to eat, mind you. But to see if what folk said was true."</i></p> <p>"Well, I'm thinking that this is probably a time when African American families would have cautioned their children from going into a town alone; otherwise she wouldn't have said 'sneaked into town once.' Also, she says, 'scorching hot day,' so I'm getting the sense that this is probably somewhere in the south.</p> <p>"What other details do you notice that clue you into the time and place? Hmm . . . Are you</p>
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	<p>thinking about the two eggs she has in her pocket, too? How many of you go outside with eggs in your pockets? Nowadays you might have a cell phone in your pocket. Sometimes a reader can get a lot of information not only from what's included, but also from what's not included.</p> <p><b>Debrief.</b></p> <p>"Writers, did you notice how Coleman puts the character right in the scene, making sure to provide details that provide the reader of where and when this is happening, or the historical setting clues? To provide readers with an understanding of the time and place, historical fiction writers make choices about the dialogue a character uses, descriptions of the weather or surroundings, or objects or things mentioned in the story.</p>
<b>Active Engagement</b>	<p><b>Provide students with the opportunity to continue reading another part of the story with a partner, noticing and highlighting the author's craft moves.</b></p> <p>"Right now continue rereading to the end of the page with a partner and highlight words or phrases the author uses that provide you with a sense of the time and place. You might even begin by saying, 'The author could have said ... , but instead she said ... . This adds to my understanding of the time and place because ... .'</p> <p>"Be ready to share your noticings of the craft moves Coleman makes with the class."</p>
<b>Link/Closure</b>	<p><b>Connect today's strategy to students' ongoing writing work.</b></p> <p>"Writers, as Stephen King once said, 'good writers must read a lot,' and remember that whenever you're writing narratives, you can turn to a mentor text to study the author's craft moves. Today we studied how the author plants key details that gives the reader a sense of the time and place. We can try this too.</p> <p>"Today reread the "problem scene(s)" you drafted, noticing places where you feel you could incorporate details that provide the reader with a sense of the time and place, just like Coleman</p>

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did. Some craft moves we noticed in Coleman's work that provide historical setting clues that you could also think about, might be the dialogue a character uses, descriptions of the weather or surroundings, or objects or things mentioned in the story.

"Also, I'll add this strategy to our anchor chart, so continue using your resources to make your writing the best it can be. Off you go!"

Powerful Historical Fiction Writers ...

- Flash-draft first the "Problem Scene" or scene(s) showing the character's struggles and motivations.
- **Read mentor texts, highlighting the craft moves an author uses to provide readers with a sense of the time and place of the story. Then they try out similar moves in their own writing.**

**Teacher tips:**

- Provide graphic organizers (webs, list of story ideas) as needed.
- Have students sketch details about setting, using historic photographs.
- Encourage students to continue to research the historical time period.
- Provide mentor texts, including nonfiction texts with lots of photos and primary sources.
- As needed, allow students to collect realistic fiction-like blurbs and then go back and revise it to match the time period.
- In this same vein, encourage students to consider historical details from the start, such as using time-appropriate names and thinking about period-based motivations.
- Encourage students to reread their entries and ask, "Does this make sense for the time period? Does it ring true?"
- Suggest to students that as they jot, they should mark things that they need to go back to later and fact-check.
- Consider "writing in the air" for your students, starting right before the moment of trouble because it crystallizes what a story is really about. In *On Writing*, Stephen King



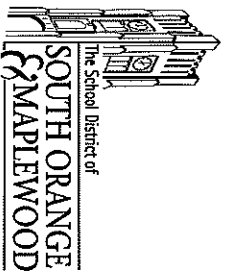
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	<p>(2001) writes that the easiest way for writers to get a plot is to put their character in a "situation."</p> <ul style="list-style-type: none"> <li>Remind students that short stories work best when told within two or three major scenes or small moments, at the most, each involving not more than approximately an hour of time.</li> <li>Encourage students to gather photos of the setting to write and imagine how their characters might act within them or the story might go differently in each.</li> </ul>
Lesson Title (6)	Drafting Multiple Plans, Noticing the Intersection of both the Historical and the Fictional Aspects of the Story.
Objective(s)	Students - I can draft multiple plans, noticing the intersection of both the historical and the fictional aspects of my story.
Minilesson (Teach)	<p>Share quote on writing to garner enthusiasm and inspire students.</p> <p>"Stephen King once said 'stories are relics, part of an undiscovered pre-existing world. The writer's job is to use the tools in his or her toolbox to get as much of each one out of the ground intact as possible.' King was talking about the importance of drafting and redrafting scenes or parts of your story, lingering as much as possible to 'see' if anything previously undiscovered comes into focus.</p> <p><b>Model planning with my own writing, laying two timelines side by side to emphasize the intersection of both the historical and the fictional aspects of my story.</b></p> <p>"Historical fiction writers can draw from a variety of familiar techniques to plot out the stories. They often draft multiple plans, perhaps using story mountains, booklets, or storyboards. Another way he/she might try this is by laying two timelines side by side that show the intersection of both the historical and the fictional aspects of the story. This is helpful because</p>



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<p>then you can notice places in your story where embedding historical truths or other time-period details might make the most sense." "Let me show you how I do this. I might jot the parts of plot across the timeline at the top, which could be one way my story might go."</p>	<p>As you explain the parts of your story's plot, jot across <u>the timeline</u> at the top. "So I'm thinking that my story begins with my main character, Sharp Eyes, being taken away by Standing Bear and Colonel Pratt. In the rising action scene, Sharp Eyes, is in front of the boarding school when another Lakota boy throws a rock through the school's window. Then the climax scene might be when Sharp Eyes and his best friend run away."</p>
<p>"Now across the bottom timeline I might jot historical truths, facts, or other time-period details that are important to embed within my story."</p>	<p>As you explain the historical truths or other time-period details, jot across <u>the timeline</u> at the bottom. "So I'm thinking I want readers to know that General Pratt is a real person who is ordered by the U.S. federal government to recruit Lakota children, (as well as children from other tribes), oftentimes forcibly, to the Carlisle Industrial Boarding School in Pennsylvania. Also, Lakota children were forced to wear uncomfortable uniforms, cut their hair, and were banned from speaking in their native tongue."</p>
<p>"Hmm . . . I'm thinking that explaining who Colonel Pratt is should be at the beginning of my story because that's when Sharp Eyes is taken away by him. The facts about Lakota children being forced to assimilate into the dominant group's culture might work well in the rising action scene when the children are gathered in front of the school because I could include these facts as part of a speech Pratt gives the Lakota children regarding the rules of the boarding school."</p>	<p><b>Provide students with an opportunity to share thinking.</b> "Another historical truth I'd like to include is a quote from a speech Colonel Pratt gave that</p>



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	<p>emphasized his racist beliefs in which he said, 'Kill the Indian in him, and save the man.' Looking at the parts of the plot at the timeline at the top, where do you think I could embed this historical truth? Turn and talk to your neighbor."</p> <p><b>Debrief.</b></p> <p>"Writers, I heard you say that maybe this could be something Pratt says in the rising action, (that is translated by Standing Bear for the children), or maybe this could be something Sharp Eyes hears right before he decides to run away. Either way we noticed that laying two timelines side by side can help us notice the intersection between the historical and fictional aspects of our story and make decisions about places where embedding historical truths or other time-period details might make the most sense.</p>
<p><b>Active Engagement</b></p>	<p><b>Have students try the strategy in partnerships, preparing individually first.</b></p> <p>"Writers, in a moment you're going to work with a partner to consider the historical and fictional aspects of your story. Let's prepare quietly by jotting three different historical truths or time-period details on separate post-its. Look up to let me know you're done.</p> <p>"Let's begin with Partner A telling Partner B your story across the fingers of one hand. Once you've done that, go back and look at your post-its, which provide some historical truths or other time period details, and together decide where they might make the most sense in your story. If there's time remaining, switch roles."</p>
<p><b>Link/Closure</b></p>	<p><b>Connect the strategy to students' ongoing work, providing choices during independent writing time.</b></p> <p>"Writers, Stephen King emphasized the importance of using your writing toolbox to help you truly discover the story you want to tell. Today's strategy is just one way to do that.</p> <p>"If it helped you, you can quickly complete the partnership work you started, and then today</p>



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continue to work on drafting or rewriting scenes toward the best version of your historical fiction narrative.

"I'll add this strategy to our anchor chart; continue using your resources to make your writing the best it can be. Off you go!"

Powerful Historical Fiction Writers ...

- Flash-draft first the "Problem Scene" or scene(s) showing the character's struggles and motivations.
- Read mentor texts, highlighting the craft moves an author uses to provide readers with a sense of the time and place of the story. Then they try out similar moves in their own writing.
- Notice the intersection of both the historical and the fictional aspects of your story using timelines or other visuals to help you. Then draft/redraft scenes or research remaining questions about the time period.

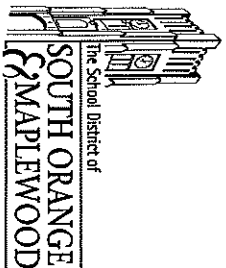
**Teacher tips:**

- Provide graphic organizers (webs, list of story ideas) as needed.
- Have students sketch details about setting, using historic photographs.
- Encourage students to continue to research the historical time period.
- Provide mentor texts, including nonfiction texts with lots of photos and primary sources.
- As needed, allow students to collect realistic fiction-like blurbs and then go back and revise it to match the time period.
- In this same vein, encourage students to consider historical details from the start, such as using time-appropriate names and thinking about period-based motivations.
- Encourage students to reread their entries and ask, "Does this make sense for the time period? Does it ring true?"
- Suggest to students that as they jot, they should mark things that they need to go back to later and fact-check.
- Consider "writing in the air" for your students, starting right before the moment of



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	<p>trouble because it crystallizes what a story is really about. In <i>On Writing</i>, Stephen King (2001) writes that the easiest way for writers to get a plot is to put their character in a "situation."</p> <ul style="list-style-type: none"> <li>• Remind students that short stories work best when told within two or three major scenes or small moments, at the most, each involving not more than approximately an hour of time.</li> <li>• Encourage students to gather photos of the setting to write and imagine how their characters might act within them or the story might go differently in each.</li> <li>• <b>Encourage questioning as a technique to propel further research about the time period, particularly if students are having trouble writing beyond realistic fiction.</b></li> </ul>
<b>Lesson Title (7)</b>	<b>Checking Plans for Historical Accuracy by Writing Mini-Informational Texts</b>
<b>Objective(s)</b>	<b>Students</b> - I can write summaries of the time period using information writing structures to hold onto key events, people, and ideas.
<b>Minilesson (Teach)</b>	<p><b>Share a quote that connects to the work at hand.</b></p> <p>"Writers, someone was said, 'Historical novels are, without question, the best way of teaching history, for they offer the human stories behind the events and leave the reader with a desire to know more.' So readers not only want superb writing, but they also want to feel immersed in the time and place.</p> <p>"Your job as historical fiction writers is to provide readers with a strong sense of the time and place, and to do this, historical fiction writers keep facts of the time period at the forefront of their minds."</p> <p><b>Model writing mini-informational texts using an informational text structure, such as a</b></p>



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**chronological text structure or a boxes-and-bullets text structure. (The teacher model below is an example of the latter.)**

"Historical fiction writers aim to keep their drafting well within the time period they are studying. One way to keep this information fresh in your minds is to compose summaries of the time period - quick paragraphs, using information writing structures - to hold onto the key events, people, and ideas one needs to know. Then look at your entire draft plan and ask questions like, 'Does this feel true to the time period? Do I know a more specific way to describe this time period object or idea?'

"As you recall, my piece is centered on how in the late 19th century the federal government recruited or oftentimes forcibly removed American Indian children from their homes and sent them to boarding schools. In these new schools, children were forced to cut their hair, wear uniforms, and speak in English only. However, American Indian children made strong ties, even with children from other tribes, and demonstrated courage and resilience. Some even ran away.

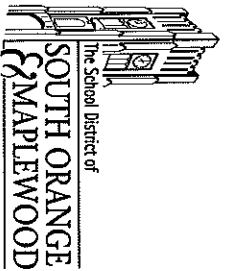
"So I might begin by thinking about one big idea and think about the facts I know about this big idea. Hmm ... if I think about what I said above I might start with the following big idea: 'One truth about this time period that I want to emphasize is that the US federal government forced American Indians to adopt the white or the dominant group's culture and belief system.'

"Facts I know about this are that American Indian children from several tribes were sent to boarding schools in order to adopt the white or dominant group's language, dress, religion, and even name. And one of those first schools was the Carlisle Industrial School in Pennsylvania founded in 1879 by Captain Richard Henry Pratt. Pratt began recruiting school-age children, oftentimes forcibly, from American Indian families living in the Dakota Territory, which today consists of North and South Dakota. The federal government wanted to begin recruiting children from tribes that were the most resistant to the US government, particularly after the Lakota victory at the Battle of the Greasy Grass in 1876, (also known as the Battle of the Little Bighorn). Pratt along with other people at the time believed that the American Indians needed



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	<p>to be 'civilized' by cutting their hair; by wearing scratchy, uncomfortable uniforms and painful shoes; and by only speaking in English.</p> <p><b>Debrief, showing a visual of the teacher mini-informational piece and providing next steps.</b></p> <p>"Did you notice how I thought about the big ideas I want to emphasize and that serve as a backdrop to my story, and then I wrote a brief summary of the facts based on one of those ideas, using an informational text structure that we've learned?</p> <p>"My next step would be to reread my plans and other scenes I've drafted, keeping this informational piece accessible, so I can check for historical accuracy. I want to ask myself questions, like "Does what I've written feel true to the time period? Do I know a more specific way to describe this (event, object, time-period detail, etc.)?"</p> <p>"I will look for places where I can insert more time-period details or information to provide my readers with a strong sense of the time and place."</p>
<b>Active Engagement</b>	<p><b>Provide students with the opportunity to start their mini-informational texts, asking them to first reflect and then quietly write.</b></p> <p>"Writers, right now can you think across two or three fingers the big ideas or essential events that you want readers to learn?"</p> <p>"Now can you list those two to three ideas? Pick one and make sure it reads like a topic sentence. Then, like I did, write as much as you know about that event or idea of the time period. Try to write fast and furiously, not looking up until you've written everything you know. If there's time, keep going with your second and even third big idea.</p> <p>"I'll keep my <u>visual</u> up as a model."</p>
<b>Link/Closure</b>	<p><b>Rally students to continue to work hard, reminding them of the resources available to them.</b></p>



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"Writers, over the past several days, you have drafted different small moment scenes to develop your characters and plots, as well as your settings. Prior to that you were looking for fictional stories hidden in history, generating possible story ideas, developing characters, and trying out different plotlines. Remember the following Stephen King quote I shared with you: 'If you want to be a writer, you must do two things above all others: read a lot and write a lot.' Well, you should be proud of all the brainstorming, research, planning, drafting, and redrafting you have done thus far because writing is as much about the process as it is about the product. In other words, keep working as hard as you did at the beginning because that is the hallmark of a true writer!

"Today use the mini-informational piece you started writing to fine-tune your plans for accuracy. Keep it at your side as you're drafting and/or rewriting any scenes or plans. Later on we'll discuss how these mini-informational pieces can be revised to become a preface or afterword to your narratives. I'll add this strategy to our anchor chart.

"Also, do not forget to use the mentor texts, anchor charts, peer feedback, and historical fiction checklist to support you in your work."

Powerful Historical Fiction Writers...

- Flash-draft first the "Problem Scene" or scene(s) showing the character's struggles and motivations.
- Read mentor texts, highlighting the craft moves an author uses to provide readers with a sense of the time and place of the story. Then they try out similar moves in their own writing.
- Notice the intersection of both the historical and the fictional aspects of their story using timelines or other visuals to help them. Then they draft/redraft scenes or research remaining questions about the time period.
- **Write summaries of the time period to hold onto the key events, people, and ideas. Then they use it while drafting to keep the facts of the period in mind.**



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	<p><b>Teacher tips:</b></p> <ul style="list-style-type: none"><li>● Provide graphic organizers (webs, list of story ideas) as needed.</li><li>● Have students <u>sketch details about setting</u>, using historic photographs.</li><li>● Encourage students to continue to research the historical time period.</li><li>● Provide mentor texts, including nonfiction texts with lots of photos and primary sources.</li><li>● As needed, allow students to collect realistic fiction-like blurbs and then go back and revise it to match the time period.</li><li>● In this same vein, encourage students to consider historical details from the start, such as using time-appropriate names and thinking about period-based motivations.</li><li>● Encourage students to reread their entries and ask, "Does this make sense for the time period? Does it ring true?"</li><li>● Suggest to students that as they jot, they should mark things that they need to go back to later and fact-check.</li><li>● Consider "writing in the air" for your students, starting right before the moment of trouble because it crystallizes what a story is really about. In <i>On Writing</i>, Stephen King (2001) writes that the easiest way for writers to get a plot is to put their character in a "situation."</li><li>● Remind students that short stories work best when told within two or three major scenes or small moments, at the most, each involving not more than approximately an hour of time.</li><li>● Encourage students to gather photos of the setting to write and imagine how their characters might act within them or the story might go differently in each.</li><li>● Encourage questioning as a technique to propel further research about the time period, particularly if students are having trouble writing beyond realistic fiction.</li><li>● <b>As needed, help students consider a timeline of historical events (chronological structure) or reflect on the essential events or concepts of the time period, treating each as a section or topic sentence. These mini-informational pieces can be revised later to become a preface or afterword to students' narratives (see Session 14:</b></li></ul>
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	<p>Contextualizing Stories with Prefaces and Endnotes).</p> <ul style="list-style-type: none"><li>Remind or reteach students how to effectively use the (historical fiction) <u>checklist</u>, such as by highlighting or color-coding evidence in their piece of having accomplished each strand.</li></ul>
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**BEND III: DRAFTING AND REVISING: CRAFTING A COMPELLING HISTORICAL FICTION STORY**

Lesson Title (s)	Drafting from Inside the World of the Story
Objective(s)	<p><b>Students</b> - I can draft small moment scenes, storytelling in a way that brings the audience inside the world of the story.</p>
Minilesson (Teach)	<p><b>Encourage students to bring to mind prior learning about narrative craft techniques.</b></p> <p>"Writers, what makes a good story? What is it about the writing that keeps you on the edge of the seat, or that causes you to bring your book to the dinner table? Turn and talk to your neighbor about those craft techniques authors use to engage their readers."</p> <p><b>Provide students with an opportunity to share ideas, which may be added at the end of the lesson to the anchor chart, "<u>Storyteller's Craft and Process</u>."</b></p> <p>"Writers, I'm going to list your ideas, and this will become the anchor chart, '<u>Storyteller's Craft and Process</u>,' which can serve as a reminder of the varied techniques you can try in your own writing."</p> <p><b>Model drafting a small moment scene, thinking aloud about how you want the story to unfold and then about where the character is as well as what the character is feeling, thinking, and doing.</b></p>

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	<p>"Historical fiction writers look back over artifacts they have collected and plans they have drafted, trying to live the time period in their minds and experience the event of each scene, and then they draft while walking in the character's shoes. As they write, they consider ways to use period language to describe small, unique details.</p> <p>"So I'll start by rereading <u>my plan</u> first to get a sense of how I want the story to go, keeping in mind historical time period details. I know that the protagonist, Sharp Eyes, will be taken away forcibly by Colonel Pratt and Standing Bear when his parents are away and unaware - his father is hunting buffalo and his mother is tanning hides near the river.</p> <p>"As I 'write in the air,' think about what craft techniques I use to bring the reader into the world of the story. Hmm ... Maybe I might begin with him resting against a tree after completing chores and almost fall asleep before he's ambushed:</p> <p style="padding-left: 40px;">'I sink back against the great Valley Oak tree, my toes digging into the moss growing at its base. I let my hands fall into my lap and feel the breeze gently cool my neck. <i>Finally, I can rest</i>, I think.</p> <p style="padding-left: 40px;">It had been a long day of working on the hides with my mother, Dark Eyes. Sensing my struggle after several hours of hard work, she let me go back to our tent to eat bread and soup. She also asked me to tell Sacheen, my grandmother, to come back with the materials to help prepare the hides. Sacheen had let me go to my favorite spot with Stonie, my baby sister, under the great Valley Oak tree not far from our tent.'</p> <p><b>Pause to think aloud again about how to slow down the moment or how to bring in more small, historical details.</b></p> <p>"Hmm ... using my notes at my side to help me, let me revise to include details that make this scene more historically accurate:</p>
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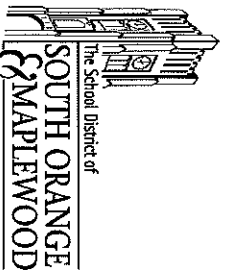
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	<p>'It had been a long day of scraping and dehairing the hides with my mother, Dark Eyes. Sensing my struggle after several hours of hard work, she let me go back to <b>our tipi to eat some pemmican and drink black tea</b>. She also asked me to tell Sacheen, my grandmother, to come back with the <b>prepared brain paste to begin tanning</b>. Sacheen had let me go to my favorite spot with Stonie, my baby sister, under the great Valley Oak tree not far from our <b>watering hole</b>.</p> <p>Looking over at Stonie, who was still tightly wrapped in her cradleboard, I felt a sense of warmth and peace. Ribbons of orange, purple and blue stretched overhead for miles. The sun was low and soon the earth would swallow it whole. <i>Mother Earth and I are one, I think. Nothing now or ever could change that.'</i></p> <p><b>Debrief, listing students' ideas to the anchor chart, '<u>Storyteller's Craft and Process</u>.'</b></p> <p>"What craft techniques did I use to bring the reader into the world of the story? What process techniques did you notice that I used to help me storytell? What other techniques have you used or that you've identified in the mentor texts we've studied?"</p> <p>"Let me add these to the anchor chart we started, '<u>Storyteller's Craft and Process</u>.'"</p>
<b>Active Engagement</b>	<p><b>Provide students with an opportunity to try out the strategy with a partner, emphasizing the importance of storytelling rather than summarizing.</b></p> <p>"Writers, right now can you 'write in the air' a small moment scene, storytelling it in a way that brings your partner inside the world of the story? Partner A, use the anchor chart to remind you of the craft techniques you might try. Begin by closing your eyes to take yourself back in time. Then think aloud about where you are, what you are wearing, feeling, doing in this exact</p>



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	<p>moment.</p> <p>"Partner B, give Partner A a thumbs-up when you begin to feel like you're inside the world of Partner A's story. If your partner gets stuck, ask questions to prompt storytelling, such as 'Where are you?' or 'What do you see/hear/feel?' Make sure to switch roles before the timer is up."</p>
<p><b>Link/Closure</b></p>	<p><b>Emphasize high writing volume over perfection, as students need a substantial draft to take through revision.</b></p> <p>"Powerful historical fiction writers look back over artifacts they have collected and plans they have drafted, and then they draft while walking in the character's shoes. As they write, they consider ways to use period language to describe small, unique details.</p> <p>"Today and tonight finish your draft, keeping this knowledge in mind and using the resources, such as mentor texts, anchor charts, peer feedback, and the <u>historical fiction checklist</u> to support you in your work. I'll add this strategy to our anchor chart."</p> <p><u>Powerful Historical Fiction Writers ...</u></p> <ul style="list-style-type: none"> <li>● Flash-draft first the "Problem Scene" or scene(s) showing the character's struggles and motivations.</li> <li>● Read mentor texts, highlighting the craft moves an author uses to provide readers with a sense of the time and place of the story. Then they try out similar moves in their own writing.</li> <li>● Notice the intersection of both the historical and the fictional aspects of their story using timelines or other visuals to help them. Then they draft/redraft scenes or research remaining questions about the time period.</li> <li>● Write summaries of the time period to hold onto the key events, people, and ideas. Then they use it while drafting to keep the facts of the period in mind.</li> <li>● <b>Envision how they want the story to unfold, thinking about what they are wearing,</b></li> </ul>



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	<p style="text-align: center;"><b>feeling, doing in the exact moment. Then they storytell in a way that brings the audience inside the world of the story.</b></p> <p><b>Teacher Tips:</b></p> <ul style="list-style-type: none"> <li>• Today keep conferences short and writing volume high, providing over-the-shoulder compliments and encouragement.</li> <li>• Pull small groups with students showing readiness, using the <u>narrative techniques and narrative goal</u> handout (double-sided) as a visual resource.</li> </ul> <p>(See Lesson 7 for teacher tips through Bend II.)</p>
<b>Lesson Title (9)</b>	<b>Inserting Back Stories and Flashbacks to Provide Extra Information</b>
<b>Objective(s)</b>	<b>Students</b> - I can insert back stories or flashbacks as a craft technique(s) to provide extra information.
<b>Minilesson (Teach)</b>	<p><b>Provide a brief explanation of the craft techniques, informally assessing where students might need support.</b></p> <p>"Writers, our challenge with historical fiction is that stories often require more background information than what can be told in sequential order. One way to solve this problem is through the craft techniques of back stories and <u>flashbacks</u> to convey events that have already happened.</p> <p>"In a back story, the character often describes something that already happened: 'I had a brother named John, but he fell down a well ...' However a flashback brings the reader right to the earlier time: 'When my mother handed baby Thomas to me, I remembered the night, six</p>



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	<p>months earlier, when I had been trying to get to sleep, and I heard a sharp, unfamiliar cry. I knew right away something was wrong with baby Thomas.”</p> <p>“Right now can you just think about whether there might be a part in your story where the reader might need more information and give me a thumbs-up when you know?”</p> <p><b>Show students an excerpt of your pre-revised writing to model the strategy.</b></p> <p>“Writers, today I want to teach you that when writers want to refer to historical events that happened before the central moments of the story, they don’t have to write a long novel! Writers insert a flashback or a back story, often by having one character ask a question and another character tell a little story or simply by having the character give a little history that will help your reader understand more of the background of the story.</p> <p><b>Showing students your pre-revised writing,</b> say “If you recall, my story is about Sharp Eyes being taken away from his family, but more than that, it’s about the importance of identity and culture – something the character really hadn’t considered before, maybe even took for granted – so I think I need to hint at this early on. One way I could do this is through a back story where I tell a bit about my upbringing.</p> <p>“Here’s what I have from before:</p> <p><i>Looking over at Stonie, who was still tightly wrapped in her cradleboard, I felt a sense of warmth and peace. Ribbons of orange, purple and blue stretched overhead for miles. The sun was low and soon the earth would swallow it whole. ‘Mother Earth and I are one,’ I think. ‘Nothing now or ever could change that.’</i></p>
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	<p>"Hmm . . . I need to bring out more about my identity and culture here because this is what is robbed from me when I am later taken away and forced to abandon everything I'm familiar with. Maybe I can provide some history of my upbringing through a back story."</p> <p><b>Composing out loud say,</b> "I can add onto what I've written telling about how my grandmother passed on stories, which is true to the American Indian tradition of oral storytelling: <i>'Mother Earth and Father Sky watch over me,' I think, recalling Lakota stories. Socheen had told me when I had awoken from bad dreams. And she said that no matter where I was all I had to do was offer an intention and a pinch of tobacco to these gods, together known by the Lakota as The Great Spirit. As my eyelids droop, I think, 'Nothing now or ever could take the knowledge of their protection away from me.'</i></p> <p>"Do you see how I am bringing out what the story is really about through a back story? Specifically, I do that through my inner thinking, where I hint at the deeper meaning of valuing oneself and the beliefs one holds over all else.</p> <p><b>Show students another excerpt from the middle of my story, pre-revised.</b></p> <p>"Let me try in another place. Give me a thumbs-up when you notice the deeper meaning I'm trying to convey and whether I'm using a back story or a flashback to do so.</p> <p>"Here's what I have from before: <i>'Wake up; wake up,' I whisper, nudging Rain Cloud's shoulder. I collect what little we have in a cloth bag made from the wool uniforms we wore day in, day out. If we had gathered these items earlier it would have raised Captain Pratt's eyebrows. 'Quickly,' I mutter quietly. 'It won't be long before White Eyes, the guard, checks this wing of the school.'</i></p>
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	<p><i>Rain Cloud gives me a nod, signaling it's time to go. Before I steal away, I bow over Jerome, my little friend, placing an intention of protection over him to The Great Spirit. Even though I wanted to, I couldn't bring him with me. He was too small and sickly.</i></p> <p>"Hmm . . . let me rehearse this part again:</p> <p><i>'Wake up; wake up,' I whisper, nudging Rain Cloud's shoulder. I collect what little we have in a cloth bag made from the wool uniforms we wore day in, day out. My mind wanders to the first day they made us wear them. The buttons to the neck that kept us in a choke hold all day, the scratchy wool shirts and pants that left my skin red and raw, and worst of all, the too-small boots that left my feet with open, pus-filled sores.</i></p> <p><i>But as horrible as wearing the white man's clothes were, it was nothing compared to the pain that filled my heart when White Eyes, the guard, cut the feathers woven into my braids on that first dreadful day, the eagle feathers given to me by Sacheen at my naming ceremony.</i></p> <p><i>Floorboards creaking above me snap me out of this painful memory. I spit on the ground where White Eyes stood.</i></p> <p><b>Debrief, emphasizing the purpose of using back stories and flashbacks.</b></p> <p>"I saw your thumbs-up while I was rehearsing this part out loud. Turn and talk to your neighbor about what you noticed.</p> <p><b>After circulating say,</b> "I heard you say that I used a flashback while rehearsing this part. Using this craft technique helped me not only provide extra information, but it also helped me bring out the deeper meaning that I want readers to understand."</p>
<b>Active Engagement</b>	<b>Help students decide places in their stories where they can use a back story or flashback.</b>

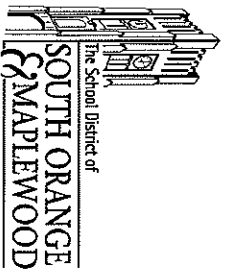
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	<p>"Writers, right now can you reread a portion of your writing where you believe you need to insert extra information for the readers to better understand your story. When you find a place, give me a thumbs-up and think about whether a back story or a flashback would work best.</p> <p>"Then you will work in partnerships to rehearse that part, adding in extra information through either a back story or a flashback. Partner A share your thinking about that part with Partner B and then begin to compose out loud, inserting a back story or a flashback. Partner B, provide Partner A with feedback, telling them whether their story becomes clearer."</p>
<p><b>Link/Closure</b></p>	<p><b>Restate the teaching point.</b></p> <p>"Today and other days you want to add extra information or background information in your historical fiction narrative, consider using a back story or a flashback as craft techniques strong narrative writers use to help them accomplish this goal. I want you to apply this work toward a new version of your first draft. Additionally, you might be taking out parts that don't work, adding in parts that do, and/or elaborating on certain parts. You may begin earlier than your original draft or later, and you'll be adding in details, like inner thinking, dialogue, and description, that show the reader what the story is <i>really</i> about.</p> <p>"Also, you should continue to use resources, like the anchor charts, the checklist sheet, and mentor texts to help you with this important work. Make sure, too, that the listening partner had a turn to try the technique before you begin rewriting your draft. Let's get to it!"</p> <p><b>Teacher Tips:</b></p> <ul style="list-style-type: none"> <li>• Pull small groups with students showing readiness, using the <u>narrative techniques</u> and <u>narrative goal</u> handout (double-sided) as a visual resource.</li> <li>• *Alternate "Teach" component of the above <u>minilesson</u>: Use a mentor text, such as <i>Dreaming of America: An Ellis Island Story</i> by Eve Bunting, to teach through example and explanation the craft techniques of back story and flashback. Then have students</li> </ul>



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work in partnerships to discuss how the author uses the back story and flashback to provide background or extra information.	
Lesson Title (10)	Crafting Meaningful Endings
Objective(s)	Students - I can draft conclusion(s) that follow from and reflect on the narrated experiences or events.
Minilesson (Teach)	<p><b>Explain the importance of crafting endings that resolve conflicts in realistic ways and that connect to the deeper meaning.</b></p> <p>"Writers, peering over your shoulders and conferring with some of you this past week, I can tell you have worked hard in bringing your characters to life, storytelling key scenes in a way that brings the audience inside the world of the story. Also, you have considered places in your narrative that needed background information in order to help your readers understand the larger story.</p> <p>"This leads us to how authors resolve their stories. Endings help to resolve conflicts, but strong endings also help your reader understand the bigger meaning you're trying to get across.</p> <p><b>Reread the ending of a familiar mentor text that contains such an ending.</b></p> <p>"Historical fiction writers are careful to revise their endings, making certain they write the kinds of endings their stories deserve. There are different ways a character's story can end, but the historical context needs to remain true - meaning that usually the historical issue is not fully resolved.</p> <p>"Let me reread <i>The Butterfly</i> by Patricia Polacco, which contains such an ending."</p>



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**Pausing to allow students to reflect, say,** "What are your thoughts on this ending? Powerful, huh? When I reread this I see that Polacco doesn't magically make the character's friend reappear as we might all like, but she does provide the importance of maintaining hope in the face of the difficult truths of life during the war.

"So sometimes at the end of a historical fiction story we see how characters are affected, or affect, the struggle. They might be a silent witness - or perhaps they take some sort of small action. Or they might be a victim and learn something about themselves through their struggle.

"Today I want to teach you that historical fiction writers consider various endings. They know that the historical issue is not solved perfectly. Instead, they ask, 'How might this actually have turned out in light of the historical context?' and 'What is the bigger meaning I want my readers to learn?'"

**Demonstrate reflecting on and rehearsing different endings based on these questions.**

"When I think about my ending, I realize that seems 'too easy' in that I want my character and his young friend, Rain Cloud, to escape and make it home. If I ask myself the question, 'How might this actually have turned out in light of the historical context?' I realize that because of their age and the unfamiliar terrain, they are probably captured and brought back to the school to suffer punishment.

"So maybe I can have them making camp in a cave they found at the base of a steep cliff and have the 'taking men' ambush them in the dead of night. Or maybe I can have them outrun the scouts for a short time, only to have Sharp Eyes lose his younger friend Rain Cloud to the White Man's disease or die along the dangerous trek.

"I have different choices, but I also want to ask myself, 'What is the bigger meaning I want my readers to learn? So I need to think about which choice would best bring forth what I want readers to understand: the importance of staying true to oneself and the beliefs one holds over all else, especially in the face of injustice. Think with me about which ending might best help me



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	<p>do this.</p> <p>"Since I want Sharp Eyes to remain true to himself within the historical context, I might have him take some sort of small action. Maybe in my ending Sharp Eyes does lose his best friend, but in a final scene also makes him a promise, a promise to bring back his friend's cherished eagle feather to his family."</p> <p><b>Debrief.</b></p> <p>"Writers, you see that asking myself those two questions helped me to arrive at an idea for my ending that is not only true within its historical context, but also brings forth the deeper meaning. As a resource, I'll add the pointers I've discussed to the anchor chart titled, <u>Crafting Meaningful Endings.</u>"</p>
<p><b>Active Engagement</b></p>	<p><b>Ask students to revise their endings the same way.</b></p> <p>"I want you to try now. Think about the ending you have and ask yourself the question, 'How might this actually have turned out in light of the historical context?' and 'What is the bigger meaning I want my readers to learn?'"</p> <p>"When you're ready, turn and talk to your partner about how you might revise your ending in a way that maintains historical accuracy while also bringing forth the bigger meaning - in other words, writing the kind of ending your story deserves."</p>
<p><b>Link/Closure</b></p>	<p><b>Recall the teaching point, then remind writers of the repertoire of choices they can draw upon.</b></p> <p>"Writers, Whenever you're revising your stories, consider how your ending is the last thing your audience walks away with; as such, you need to write an ending that resolves the conflict in a historically accurate way and that leaves your readers with a bigger meaning or message."</p>

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	<p>"Today you need to make some decisions about your priorities as a writer. The revision work you saw me do and that you began to work on with your partner might at the top of your list. Whatever you decide, use your strongest storytelling based on your writing goals, and use your resources, such as the checklist, anchor charts, mentor texts, and peer/teacher suggestions or feedback to help support your efforts.</p> <p>"Before you begin tell your partner two or three things you might do to revise today."</p>
<p><b>Bend III (continued):</b></p> <p><b>Suggested Minilessons:</b></p> <ul style="list-style-type: none"> <li>● <b>Session 11: Using Symbolism to Convey Meaning</b> <ul style="list-style-type: none"> <li>○ <b>Teaching Point:</b> "Today I want to teach you that narrative writers use symbolism as a technique to bring forth the deeper meaning or theme that is woven in their story. We can read our mentor texts, revisiting places where a symbol appears, and notice how the author inserts and builds meaning around that symbol. Then we try similar moves in our own writing."</li> </ul> </li> <li>● <b>Session 12: Layering Essential Details about Time and Place in <u>Opening Scenes</u></b> <ul style="list-style-type: none"> <li>○ <b>Teaching Point:</b> "Today I want to teach you that writers look closely at how other writers give clues about when and where their stories take place. Some writers, for instance, give headings: 'Boston, 1776.' Others include details that help the reader picture the place, such as details about transportation, housing, clothing and so on. Or sometimes the writer simply has the narrator tell the setting, saying, for example, that she lives in a small town in France when kitchens were bare due to food rationing during the war."</li> </ul> </li> <li>● <b>Session 13: Creating Settings with Emotional Atmospheres, or Moods</b> <ul style="list-style-type: none"> <li>○ <b>Teaching Point:</b> "Today I want to teach you that story writers often use physical setting details to create an emotional atmosphere, so that even when scenes occur in the same location, they might convey a very different mood. One of the easiest ways to alter an emotional atmosphere is to use the weather."</li> </ul> </li> <li>● <b>Session 14: Contextualizing Stories with Prefaces and Endnotes (*See Lesson 7: Checking Plans for Historical Accuracy by Writing Mini-Informational Texts)</b> <ul style="list-style-type: none"> <li>○ <b>Teaching Point:</b> "Historical fiction writers sometimes supply their readers with a preface or endnote. They decide the <i>purpose</i> they would like these to fulfill. Will they help readers understand what is true and what is fabricated in the narrative? Will they emphasize the human struggle? Will they provide the back story or after-events that the narrative did not? It helps to study how other authors have used prefaces and endnotes and then to try out a few forms ourselves, perhaps even revising</li> </ul> </li> </ul>	



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entries we've already written about the time period."

**Bend IV: EDITING AND PUBLISHING: PREPARING A HISTORICAL FICTION STORY FOR READERS**

**GOALS:** Writers will put finishing touches on their stories before sharing and celebrating their final products. Remind students that they already know a great deal from about ways to edit their pieces and to use all the resources, including the narrative checklist and other editing checklists and charts, to finalize their work.

**Suggested Mini-Lessons**

- Title of Mini lesson (page in UOS) and synopsis of what the mini lesson is teaching
- **Session 1: Editing for Voice: Giving Characters Their Own Sound**
  - **Teaching Point:** "Historical fiction writers often read their writing aloud, noting how words, punctuation, and other structures help to set the mood, tone, and content of their pieces. One way to do this is to pay close attention to the ways characters talk, giving each their own rhythm and style, and using punctuation to help create this sound."
- **Session 2: Scrutinizing Word Choice for Historical Accuracy**
  - **Teaching Point:** "Historical fiction writers carefully reread their writing, looking for the words they chose to describe objects, places, or people, and then looking back to their research to see if there are more historically specific ways to name them."
- **Session 3: Bringing Stories to Life: A Final Celebration**
  - Provide students with the opportunity to share their accomplishment with a wider audience and through multiple modes of representation. Maybe students can dramatize a scene from their story, or maybe students can create a digital book via FlipSnack or another online book making site. Perhaps students can gather historical artifacts or images that represent objects from their stories, or they might create hyperlinks in a synopsis of their story that provides the history that inspired their work. Maybe they could even be inspired to create an art piece or sketch alongside their narratives that represents the theme of their story.

**\* Note – (if any)**

**Writing lessons are adapted/excerpted from *If . . . Then . . . Curriculum: Assessment-Based Instruction* (Calkins et al., 2014)**