School District of South Orange-Maplewood
English Language Arts Curriculum – Grade 8



South Orange Maplewood
School District
Department of Curriculum &
Instruction
2017-2018

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South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

The School District of
SOUTH ORANGE & MAPLEWOOD
525 Academy Street • Maplewood, NJ 07040

Literary Theory & Analysis/ House on Mango Street

English Language Arts, Grade 8

Unit Description: This unit introduces students to literary theory and literary analysis. Students read Sandra Cisneros' *The House on Mango Street* as a mentor text, focusing on analyzing theme, characters, and author's craft. Students will demonstrate analysis through increasingly sophisticated discussions and close reading summative responses. Students will practice applying various literary theories to the texts in order to uncover the author's messages. Students will read independently in class and at home, focusing on strategies and concepts discussed in class with the mentor text. Additionally, students will create their own vignette(s) with a clear theme that mimics the Cisneros' techniques. Finally, students will develop one formative compare and contrast analytical essay (theme, author's devices/elements, literary theory) to be revised and edited for publication.

This unit includes lesson plans and writing assignments. All resources can be accessed on: https://drive.google.com/open?id=0B_p2ElVSrNzkOHZjcEZBMDYyRUk *All resources are labeled with the lesson number. In using this unit, it is important to consider the variability of learners in your class and make adaptations as necessary.*

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Unit	
Big Ideas: • Author develops theme(s) throughout the course of a major work. • Using literary theory to examine a text deepens a reader's understanding of the literary work. • Themes can be unpacked by analyzing character development and various literary techniques. • Writers utilize direct and indirect characterization to evolve characters.	
Timeline: September - October	**Duration of Unit: 29 Lessons**
Unit Questions	**Enduring Understandings** *What will students understand about the big ideas?*
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity? **Essential questions:** • How does a reader determine and analyze literary elements and techniques over the course of the text? • What are the benefits of being able to examine a text through multiple lenses? • How do writers develop character(s) and theme?	Students will understand that... • Active readers of literature use inference to find insights into themes and characters. • Meaningful conversations promote inquiry and deepen understanding by referring to the text and following established norms and processes. • Discussion can enrich an understanding of a text and allow students to combine many ideas to create analytical essays. • Elements of literature, characterization, and specific author techniques are used for signaling important events, character traits, changes, or themes. • Analyzing characters and authors' techniques helps the reader gain a better understanding of the purpose of a work. • Figurative language creates a vivid picture for readers and helps them to conceptualize the text • Analysis writing requires the reader to infer character and theme, look for connections across texts, and to communicate effectively with strong textual evidence and analysis. • Reading a text through multiple lenses: such as, Post-Colonial, Feminist, Race, and Social Class help to broaden interpretations and uncover biases.

NEW JERSEY STUDENT LEARNING STANDARDS

Progress Indicators for Reading Literature

Key Ideas and Details

RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Craft and Structure

RL.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

RL.8.5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

RL.8.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Range of Reading and Level of Text Complexity

RL.8.10. By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.

Progress Indicators for Writing

Text Types and Purposes

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

A. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
B. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
C. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
D. Establish and maintain a formal style.
E. Provide a concluding statement or section that follows from and supports the argument presented.

Production and Distribution of Writing

W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Range of Writing

W.8.10. 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.

Progress Indicators for Speaking and Listening

SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

A. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
B. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
C. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
D. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

Progress Indicators for Language

Conventions of Standard English

L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

A. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
C. Spell correctly.

Vocabulary Acquisition and Use

L.8.4. Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on *grade 8 reading and content*, choosing flexibly from a range of strategies.

A. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
D. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

A. Interpret figures of speech (e.g. verbal irony, puns) in context.
B. Use the relationship between particular words to better understand each of the words.
C. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded, willful, firm, persistent, resolute*).

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

TECHNOLOGY STANDARDS AND 21ST CENTURY SKILLS

1. Content Knowledge and 21st Century Themes

- English, Reading or Language Arts
- Arts

2. 21st Century Interdisciplinary Themes

- Global Awareness

3. Learning and Innovation Skills

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration

4. Information, Media and Technology Skills

- Information Literacy
- Media Literacy

5. Life and Career Skills

- Flexibility & Adaptability
- Initiative & Self Direction
- Social & Cross-Cultural Skills
- Productivity & Accountability

Assessments

Summative Assessments:

- Paragraph Close Reading Written/Oral Responses
  - Lesson 3: Explain a theme about names that is developed in "My Name" and "Names/Nombres." Support your response with a quote from each text.
  - Lesson 4: In today's lesson, we read "Gil's Furniture Bought and Sold," "Meme Ortiz," and "Louie, His Cousin and His Other Cousin" and discussed how Sandra Cisneros combines both poetry and prose in her writing. Why would she blend both writing styles?
  - Lesson 5: Read the sample text and explain which literary theory can best be applied to the selection.
  - Lesson 6: What theme is developed in "A Rice Sandwich"?
  - Lesson 7: If Sandra Cisneros' and *The House on Mango Street* main characters were male what symbol would have been provided by a male writer for a male's "coming of age" vignette. Justify your response.
  - Lesson 8: Which vignettes have recurring themes. Can you infer the message that Cisneros wants readers to "take away" from the novella?
  - Lesson 10: How can *House on Mango Street* be considered a Bildungsroman? What themes about growing up are developed in the novel? Include 1 quote in your response from one of the vignettes discussed in class.
  - Lesson 12: After utilizing a Postcolonial lens to examine these texts, what possible themes about "otherness" are developed in both "Geraldo No Last Name" and "9/11 Disappeareds"?
  - Lesson 13:
    - Some of the themes in the two vignettes from today overlap, what do you think that Cisneros wanted readers to learn?
    - If you had written "The Earl of Tennessee," what bias (based on the literary theories) would readers notice?
  - Lesson 14:What themes about women are developed through Cisneros' characterization of Rafaela and Sally? Explain your answer.
  - Lesson 15: Tone, mood, and setting are important when it comes to finding themes in a text. What is the difference between tone and mood? Why is the setting of a story important?
  - Lesson 16: Cisneros makes an apparent connection in "The Monkey" Garden by alluding to "The Garden of Eden." What theme do both of these stories share? How might allusions provide a deeper understanding?
  - Lesson 17: Today we examined examples of Machismo in "Red Clowns" and "Linoleum Roses." Explain one theme about gender that is developed. Include a quote from both the article and *House on Mango Street.*
- Double-Journal Entries
- Class Discussions
- Close Reading Annotations
- Teacher Conferences

- Teacher Observations and Small Group Notes
- Essay Graphic Organizer
- Essay Rough Draft
- Peer Review

Formative Assessments (Tiers are ordered in level of complexity)

- Thematic Vignette and Literary Theory Project: https://docs.google.com/document/d/1fSzcSqlYccolKag25MxbSYctf2PvPGaNNre4mw2i81A/edit
- Tiered Published Writing Assessment
    - **ACADEMIC:** There are many themes developed in the book *The House on Mango Street,* choose one theme and explain how it is developed in two vignettes. Your paper should compare/contrast literary elements and/or devices used to develop this theme. Provide textual evidence.
    - **SCHOLAR:** Write an essay that analyzes how one theme is developed over multiple vignettes in the book *The House on Mango Street*. Compare/contrast the literary elements and/or devices that are utilized by Cisneros. How do the literary theories (Gender, Race, Postcolonial, Feminism, or Social Class) contribute to the theme? Provide multiple pieces of textual evidence.
    - **CHALLENGER:** Analyze how the author, Sandra Cisneros, develops a theme in the book. Your paper must compare/contrast literary elements and devices that she uses to develop that theme throughout the novella. This theme must tie into one of the literary theories that we covered throughout this unit (Gender, Race, Postcolonial, Feminist, or Social Class). In addition, compare your literary theory to one of the articles that we read throughout this unit ("Names/Nombres," "For Most Women and Girls It's Still a Man's World," or "The 9/11 Disappeareds"). Feel free to provide additional outside sources. Provide multiple pieces evidence from the novella and outside source(s).

Grammar and Conventions

Sentence Structure

- Editing run on sentences and fragments.
- Distinguish between: simple sentences, compound sentence, complex sentences, and compound-complex sentences.

Parts of Speech

- Identifying parts of speech in order to aid in understanding a text.

Tense

- Write in a consistent tense.

Paragraphing

- Indenting between paragraphs.
- Paragraphs should follow the basic structure of topic sentence, background information, evidence, analysis, and "wrap-up" sentence.

Capitalization

- Starting each sentence with a capital letter.
- Capitalizing at the start of sentence when using textual evidence.
- Capitalizing proper nouns.

Punctuation

- Correct use of a semi-colon.
- Correct use of commas.

Spelling

- Proofread writing for spelling errors.

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 additional 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.

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Accommodate Based on Students Individual Needs: Strategies

Time/General	Processing	Comprehension	Recall
• Tiered/Multi Level Activities • Projects completed individual or with Partners • Adaption of Material and Requirements • 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 • Scaffolded or elevated Text Complexity • Independent Book Studies • Open-ended activities	• Teacher-made checklist • Use visual graphic organizers • Reference resources to promote independence • Visual and verbal reminders • Graphic organizers

Assistive Technology	Tests/Quizzes/Grading	Behavior/Attention	Organization
• Computer/whiteboard • Tape recorder/CD player • Spell-checker • Audio-taped books	• Extended time • Study guides • Shortened tests • Read directions aloud • Rubrics • Peer and self assessment	• Consistent daily structured routine • Simple and clear classroom rules • Frequent feedback	• Individual daily planner • Task checklist • Note-taking assistance • Color code materials • Annotation strategies

		• Independent Student Options • Tactile learning (example: learning centers, gallery walks, etc.)	• Graphic organizers for writing

Instructional Strategies

Interdisciplinary Connections

Correlates to routine units in math, rules and community units in social studies

☐ Social Studies

- Immigration
- Positive and negative impacts of poverty-stricken neighborhoods
- Postcolonialism
- Mexican-American life in Chicago in the 1980's

Professional Resources:

- Adapted from Branchburg Township Schools District Curriculum Guides (or other district)

Teacher Notes

Mentor Text:

- *The House on Mango Stree:* https://www.gvsd.org/cms/lib/PA01001045/Centricity/Domain/765/HouseonMangoPDF.pdf

Supplemental Texts:

- Sandra Cisneros Biography: https://docs.google.com/document/d/1BHXPCfAPFRim31xOooeD_9KPUWp9f2pcOFIEb-d_-Uo/edit
- Excerpt from "Machismo and how the Family is Molded into Form: Analysis of Gender Roles" by Jered Pigeon: https://docs.google.com/document/d/1DOL9BIbYoAVmE9SkEl8oc1RRlYbrSKh0L84_H4ssHGQ/edit
- "For Most Women and Girls It's Still a Man's World": https://newsela.com/articles/worldwomen-rights/id/7917/
- "Name/Nombres": http://msvandclass.weebly.com/uploads/2/4/9/0/24908977/names-nombres-reading.pdf
- "The 9/11 Disappeareds": https://drive.google.com/drive/u/0/folders/0B_p2ElVSrNzkOHZjcEZBMDYyRUk
- "The Garden of Eden" summarized version: https://docs.google.com/document/d/1GyQ9_0DJLtqeCB6yc4gR7YYuLGhDk5Ihz80hTgRI7Gs/edit

Student Misconceptions and Teacher Suggestions:

- Students may have trouble understanding the various types of figurative language; consider creating an anchor chart to support them with this.
- Students may have trouble making inferences about some of the actions of the characters; consider showing videos (about inferences/drawing conclusions) for support.
- Since this is a vignette, the sequence of events may confuse students; consider creating a timeline.
- Students may struggle with understanding the writing style; constantly remind students that poetry may not always follow traditional grammar rules.

Resources, Handouts, Presentations

- https://drive.google.com/open?id=0B_p2ElVSrNzkOHZjcEZBMDYyRUk

Anchor Charts

***Note to teachers: It is helpful to have these anchor charts posted during week 1 of school**

1. Notice and Note Signposts: https://s-media-cache-ak0.pinimg.com/736x/09/c8/20/09c8204790205b41a4d5db5353de205b--best-questions-teaching-reading.jpg and http://gbkavengers.wikispaces.com/file/view/notice-and-note-signposts.png/496694090/notice-and-note-signposts.png and https://drive.google.com/file/d/0B6I0zEKHf1rrTDI1ZEZ3UkZ1NnM/view?ts=5966cf37
2. Figurative language: http://4.bp.blogspot.com/-9nV_Ja3mUSY/UyY5-xyycTI/AAAAAAAACwc/G9SRrA9Inag/s1600/Figurative+Language+Anchor+Chart.jpg

and https://s-media-cache-ak0.pinimg.com/236x/a5/b7/e4/a5b7e4e8ed6dbfc8dacb862123394826--language-lessons-language-activities.jpg

3. Theme
    a. https://s-media-cache-ak0.pinimg.com/736x/a3/6e/d4/a36ed4429b1d800d73e69b008221d766--theme-anchor-charts-theme-anchor-chart-middle-school.jpg
    b. https://www.google.com/search?q=theme+anchor+chart&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjZ64CNzKzVAhVMdz4KHTBOBP0Q_AUICigB&biw=1280&bih=621#imgrc=sLRUdjCYGMDNmM:
4. MINTS - Acronym for capitalization: https://www.google.com/search?q=mints+acronym+for+capitalization&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjbn-z5vqzVAhVIwj4KHShzCRUQ_AUICigB&biw=1280&bih=621#imgrc=02lVpIave2V6BM:
5. Writing a literary analysis: Link for video https://www.youtube.com/watch?v=pr4BjZkQ5Nc
6. Summary: https://s-media-cache-ak0.pinimg.com/236x/5a/60/91/5a60910929ce813dcaef8177d321ccb4--school-kids-school-stuff.jpg
7. Literary elements and devices:
    a. http://www.reallygoodstuff.com/images/art/157773.pdf
    b. https://drive.google.com/file/d/0B_p2ElVSrNzkQlBfSHdzelNlNVU/view?usp=sharing
    c. https://docs.google.com/document/d/1r_x__K8sMsJwp0tax9H1qGfsuYfY3goyYp4BXuE6hqE/edit?usp=sharing

Student Examples:

- Final Essay Example: https://docs.google.com/document/d/19UU-kxon68eawEcJxs3s-9ABG7IAki4oJZQ2cpaQIgE/edit
- Thematic Vignette Project Example: **https://docs.google.com/document/d/192r9Gz1XQdiC2RYxjYQlqP4hTnLCH98aztT7vDpMuR0/edit**

Unit Overview

*****Note to teachers: You will notice in the overview that not every vignette is list. Some vignettes will be read at home or for the do now. The ones explained in the overview will be the focus of that lesson.**

- **Lesson 1:** Introduction to the text, information about the author, and historical context of Mexican American Life in Chicago in the 1980's.
    - Discussion, videos, and gallery walk.

- **Lesson 2:** Introduction to structures notes and finding: theme, setting, characters, symbols, making connections to self/text/world, and figurative language.
    - "House on Mango Street"
    - "Hairs"
    - "Boys & Girls"
- **Lesson 3:** Compare "My Name" with "Names/Nombres" by Julia Alvarez to analyze personal and cultural identity of the main character.
- **Lesson 4:** Distinguish between sentences structures: simple, compound, complex, and compound-complex sentences and understanding the author's writing style.
    - "Gil's Furniture Bought & Sold"
    - "Meme Ortiz"
    - "Louie, His Cousin & His Other Cousin"
- **Lesson 5:** Understanding and applying literary theory.
- **Lesson 6:** Silent Discussion about themes and author's techniques for the following vignettes
    - "Marin"
    - "Those Who Don't"
    - "There was an Old Woman and She Had So Many Children She Didn't Know What to Do"
    - "Alicia Who Sees Mice"
    - "Darius and the Clouds"
    - "And Some More"
    - "The Family of Little Feet"
- **Lesson 7:** Symbolism in "Chanclas" and "Hips" and Roll-out of Vignette Project (components & rubric)
- **Lesson 8:** Class discussion about "Papa Who Wakes Up Tired in the Dark" and speed-learning activity with themes, theories, etc
- **Lesson 9:** Independent work time for project
- **Lesson 10:** Applying the Bildungsroman genre to "Born Bad" "Elenita, Cards, Palm, Water"
- **Lesson 11:** Independent work time for project
- **Lesson 12:** Analyzing "Geraldo Last Name" and "The 9/11 Disappeareds" through a Postcolonial lens
- **Lesson 13:** Analyzing theme and applying different theories to "Edna's Ruthie" and "The Earl of Tennessee"
- **Lesson 14:** Static/Dynamic Characterization and Indirect/Direct Characterization in "Rafaela Who Drinks Coconut..." "Sally" "Minerva..."

- **Lesson 15:** Analyzing tone, mood, and setting in the following vignettes
  - "Bums in Attic"
  - "Beautiful and Cruel"
  - "A Smart Cookie"
  - "What Sally Said"
- **Lesson 16:** Biblical Allusions and "Monkey Allusions"
- **Lesson 17:** Gender Theory and the concept of Machismo in "Red Clowns" and "Linoleum Roses"
- **Lesson 18:** Culminating class discussion about essential questions
- **Lesson 19-20:** Independent work time for project
- **Lesson 21:** Final tiered essay roll-out, distribution of rubric and outline, developing a thesis
- **Lesson 22:** Introduction paragraph
- **Lesson 23-26:**
  - Graphic Organizer
  - Body Paragraphs
  - Conclusion
  - First draft with teacher check ins
- **Lesson 27:**
  - Peer review
  - Self-edit and review
- **Lesson 28-29:**
  - Teacher conferences
  - Make final edits and revisions
  - Submit/publish final copy

Lesson #
1
Lesson duration
50 minutes
Subject, Grade, and Unit

South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing

Essential Questions

Year-Long Overarching Question:

- ***What are the sources, symptoms, consequences, and cures of prejudice?***

Topical Questions

- What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and a theme?

Objective	**New Jersey Student Learning Standards**
• SWBAT: Build background knowledge about Latin Americans in preparation to read *House on Mango Street* by watching a video and analyzing murals.	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

Key Understanding

- Through viewing the videos and images, students should be able to infer that the main character of *HOMS* struggles as a Mexican-American with navigating the lines between ethnicity and identity.

Annotation Focus (applies to homework for this particular lesson)

SYMBOL	MEANING
*	Seems important...Answers a question
↻	Connections between parts of text/self/world
!	Is new, interesting, or surprising

Do Now (5 min)	• Anticipation Guide https://docs.google.com/document/d/1GZMyNq5UYM5Yw6sCy17ovrl7rclSGuZmLjfboEZrYaU/edit • ******Note to teacher: Hold onto the anticipation guides; students will need them for lesson 29.***
Launch/Intro (2 min) *Introduction of text*	• Teacher will (TW) introduce the literary work, *The House of on Mango Street.*
Guided Practice (15 min) *Video and discussion*	• Students will (SW) look at the cover and read the back of book. • TW show the video https://www.youtube.com/watch?v=WXrvQWUWJBA and students should be able to answer the following: (*There is space for student responses on the back of the anticipation guide.*) ○ What are some advantages of being able to speak two languages? ○ What did you learn about the Mexican-American culture? ○ Why is identity important for Mexican Americans? • After video, SW share out answers. • ***TW ask higher-order thinking questions to promote learning/discussion:** ○ **Imagine a time when you had to adapt to a foreign situation, how did you adjust? Compare this to a person in the video.**
Independent Practice (20 min) *Mural viewing and discussion*	• SW view murals that depict Mexican American life. The images can be viewed on chromebooks, classroom projector, or through a gallery walk: ○ Image 1: https://s-media-cache-ak0.pinimg.com/originals/dc/0b/c7/dc0bc7f7441743bb4f23dd4b5cfb4ee6.jpg ○ Image 2: http://b.citypass.com/blog/post/20120712-1-nepalmural.jpg ○ Image 3: https://res.cloudinary.com/simpleview/image/fetch/c_fill,f_auto,h_333,q_75,w_500/https://res.cloudinary.com/simpleview/image/upload/v1492099021/clients/choosechicago/PILSENMUR_756544ae-e5d5-426c-883a-947bf4671412.jpg ○ Image 4: https://upp101fall2014.files.wordpress.com/2014/08/dscn07631edited.jpg ○ Image 5: http://sparcinla.org/wp-content/uploads/2013/06/14_MCLC_FINAL_FLAT_forWEB.jpg ○ Image 6: http://philadelphiaencyclopedia.org/wp-content/uploads/2016/08/Aqui-y-Alla-mural-condensed.jpg ○ Image 7:

	https://s-media-cache-ak0.pinimg.com/236x/38/63/a4/3863a441561bbfd660040713d5a83ffd--pilsen-chicago-art.jpg ○ Image 8: http://blogs.luc.edu/chrc/files/2015/10/dsc_0645.jpg • As students view the images, they should think about the following: ○ What does the image depict about Mexican-American life? ○ What is the message behind the image? • After students have viewed images, students should discuss responses through a whole-class discussion. ○ ***TW ask higher-order thinking questions to promote learning/discussion: What is the relationship between the video and the murals?**
Closing/Exit Ticket	• TW have students answer the following question: ○ Based on what you learned about Mexican-American life, what are two things you can infer about the main character of the novella that we will read? Justify your response.
Possible Homework	• Sandra Cisneros Biography ○ https://docs.google.com/document/d/1BHXPCfAPFRim31xOooeD_9KPUWp9f2pcOFIEb-d_-Uo/edit
Differentiation	
• Multi-sensory learning • Kinesthetic learning • Teacher check ins • Step-by-step directions • Checking for understanding and higher order thinking questions	
Teacher's Notes	

Lesson # 2
2
Lesson duration

50 minutes

Subject, Grade, and Unit

8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing

Essential Questions

Year-Long Overarching Question:

- ***What are the sources, symptoms, consequences, and cures of prejudice?***

Topical Questions

- What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

Objective	New Jersey Student Learning Standards
• SWBAT: identify setting, characters, symbols, and make connections to self/world/text by completing structured notes. • SWBAT: Identify and analyze figurative language through structured notes assignment.	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. • RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. • RL.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative

	meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
Key Understanding	
• Through reading the first three vignettes, students should be able to understand possible theme topics (language, names, identity, foreignness, dreams, beauty, gender, sexuality). • Through reading the first three vignettes, students should understand how figurative language such as: metaphors, similes, symbolism, personification, etc create imagery.	
Annotation Focus (applies to homework for this particular lesson)	
• Connections • Unknown words or phrases • Contrasts and contradictions Link to annotation guide: https://docs.google.com/document/d/1_J-L8FCJ9fUiVT_5kOUPAKf05S5aY2U3TUxTvpMXwQI/edit	
Do Now (5 min)	• Students will do an independent cold read of the first vignette "The House on Mango Street."
Launch/Intro (2 min) *Observation and comprehension*	• Teacher will ask students to reflect on what they read and share observations about the writing style. The teacher should also encourage students to provide a basic comprehension about what is taking place in the vignette. ○ ***TW ask higher-order thinking questions to promote learning/discussion:** ■ **Who is the narrator talking to? How do you know?** ■ **Why do you think that the vignette begins this way?** • TW explain the following explanation from the following website about the organization of the novella: https://english9hock2013.files.wordpress.com/2013/10/thehouseonmangostreetcommoncorealignedliteratureguide.pdf

	Instead of chapters, *House on Mango Street* includes vignettes (vin-YETS), brief descriptive writing pieces. In her vignettes, Sandra Cisneros describes the narrator, Esperanza, and her dreams, her family members and neighbors, and the neighborhood around Esperanza's home. Each vignette is like a photograph, full of sensory details to help readers feel and understand the message the author is trying to convey. The vignettes seem disconnected at first, but careful readers will notice a plot emerge as Esperanza relates her life and the lives of those around her.

Guided Practice (25 min) *Figurative language and structured notes*	• TW create/refer to anchor chart for figurative language and show students the various types of figurative language. (see examples below)
	  ○ https://www.pinderful.net/uploads/pins/2015/07/medium/6545d08a58ba385cc2570f1426d4e3b4.jpeg and /or https://s-media-cache-ak0.pinimg.com/236x/a5/b7/e4/a5b7e4e8ed6dbfc8dacb862123394826--language-lessons-language-activities.jpg
	• TW reread the first vignette with students and TW point out 1-2 examples of figurative language.
	• SW turn and talk to their partners and find more examples of figurative language.
	• SW discuss the importance of figurative language and consider its purpose.
	• TW read the second vignette "Hairs," with students.
	• TW model how to complete the structured note-taking guide: https://docs.google.com/document/d/1fyI6YfMCTU1y7Xz7Wz9Gxw_zg-s77uv8bu38pTvuGa8/edit
	• **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>**
	  ○ **What is the significance of this figurative language?**
	  ○ **Why did the author include this figurative language?**

Independent Practice (15 min) *Reading and structured notes*	• SW read "Boys and Girls" and complete structured notes: https://docs.google.com/document/d/1fyI6YfMCTU1y7Xz7Wz9Gxw_zg-s77uv8bu38pTvuGa8/edit • TW assess throughout.
Closing/Exit Ticket	• TW have students turn and talk to their partner and share three parts of their structured notes. • TW encourage students to add notes to their sheet as they discover new ideas from their classmate.

Homework	Read pages 10-18 ("My Name," "Cathy Queen of Cats," "Our Good Day," and "Laughter), and look for answers to the following responses as you read : 1. How does the narrator feel about her mother? Support your answer. 2. Does the narrator feel as though boys and girls can be friends? What experience does she have to support her opinion? 3. What does the narrator's name mean? 4. Who is Cathy and why does her family have to move so soon? ***Note to teacher: It is up to the teacher's discretion whether he/she wishes to tell students that there will be a "homework check tomorrow." The "look fors" mentioned above will be on the homework check. Also, teachers may feel free to encourage students to complete structured notes for some of the vignettes as they read.**

Differentiation

- Multi-sensory learning: figurative language visual: https://www.youtube.com/watch?v=rW4DtZGxjq0
- Annotation guide
- Audio of the text: http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
3
Lesson duration
50 minutes
Subject, Grade, and Unit

8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing

Essential Questions

Year-Long Overarching Question:

- ***What are the sources, symptoms, consequences, and cures of prejudice?***

Topical Questions

- What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

Objective	New Jersey Student Learning Standards
• SWBAT complete a comparative analysis on "My Name" and "Names/Nombres" by Julia Alvarez in order to analyze themes surrounding personal and cultural identity of the main character.	• RL.8.5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

Key Understanding

- Through comparing and contrasting both texts, students should understand the following possible themes:
  - Names are crucial because they represent personal identity and heritage.
  - People may feel conflicted emotions about their name.
- Both Esperanza In "My Name" and the speaker of "Name/Nombres" experience tension surrounding their names. Esperanza's name makes her feel different from others, but also makes her feel connected to her relatives, specifically her great-grandmother. Esperanza desires to change her name, so that she does not experience the same oppressive gender-roles as her grandmother. In the same respect, the speaker of the second text is first proud of her Domincan name and heritage, but then it becomes a source of shame.

Annotation Focus

- Similarities (S) and Differences (D)
- Notice and Note Signpost: Aha Moment

Do Now (5 min)	• SW answer the following questions to demonstrate their understanding of last night's homework. Teacher can choose to copy and paste these questions on a handout or display on projector and have students jot down answers on a piece of looseleaf paper. Teacher should collect and grade.

	○ How does the narrator feel about her mother? Support your answer. ○ Does the narrator feel as though boys and girls can be friends? What experience does she have to support her opinion? ○ What does the narrator's name mean? ○ Who is Cathy and why does her family have to move so soon? • **NOTE TO TEACHERS: It is important for students to understand question #3 because students need to know how Esperanza feels about her name. Make to sure to clarify this before moving on with the lesson.**
Launch/Intro (2 min) *Introduction of secondary text*	• TW explain that students will read another text about the topic of names and personal identity, "Names/Nombres" by Julia Alvarez. ○ http://msvandclass.weebly.com/uploads/2/4/9/0/24908977/names-nombres-reading.pdf • Students should take notes of Aha Moments (see annotation guide) as they read. Students should make an S when they notice a similarity between the two texts and a D when they notice a difference.
Independent Practice (15-20 min depending on students' reading abilities) *Reading Names/ Nombres*	• SW read and annotate the text. • TW monitor student annotations. • If students struggle: ○ Read aloud the first few paragraphs as a class identifying the similarities and differences. ○ Prompt students to focus on similarities and differences in how the narrators feel about their names and identity.
Group Discussion and Share out (10 min) *Venn Diagram and Class Discussion*	• TW place students in groups and have students develop a group Venn diagram that captures the major similarities and differences of the two texts. This can be done on chart paper or white boards. • Each group will share out their findings. • **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** ○ **Compare how Esperanza and Julia Alvarez feel about their identity as linked to their names. How are their experiences similar? Different? What key evidence proves this?** ○ **How does the Latino culture play into shaping these speakers' personal identities?** ○ **How does reading the secondary text give insight into the primary text?** ○ **Why does Alvarez name her text, "Names/Nombres?"** • As students share out answers, Teacher may choose to develop a chart on the whiteboard or smartboard to track the class consensus.

Exit Ticket (13 min) *Close Reading* *Paragraph Response*	• SW write/type a paragraph to the following prompt in a Google Document: Explain a theme centered around names that is developed in "My Name" and "Names/Nombres." Support your response with a quote from each text.
Homework	None
Differentiation	
• Annotations strategies • Provide annotated copy of reading with key lines underlined and difficulty vocabulary identified • Audio of "Names/Nombres" https://www.youtube.com/watch?v=aLA1APpe2HI • Teacher check ins • Step-by-step directions • Checking for understanding and higher order thinking questions	
Teacher's Notes	

Lesson #
4
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question:

- ***What are the sources, symptoms, consequences, and cures of prejudice?***

Topical Questions

- What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

Objective	**New Jersey Student Learning Standards**
• SWBAT distinguish between simple, compound, complex, and compound-complex sentences and revise paragraphs using varied sentence structures by completing the prezi activity. • SWBAT analyze how sentence structure and writing styles within a text can combine two genres: poetry and short story through close reading.	• L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. • RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Key Understandings

- Author's may use short simple sentences to create tension and urgency, whereas longer sentences (compound or complex) are slower and often are found in more formal texts.
- Cisneros blends both poetry and prose in her writing which makes her writing style unique.

Annotation Focus

- Signposts: Again and again (with a focus on sentence structure: simple, compund, compound-complex, and complex) : https://docs.google.com/document/d/1_J-L8FCJ9fUjVT_5kOUPAKf05S5aY2U3TUxTvpMXwQI/edit

Do Now (5 min)	• Using the plotline handout, try to put the events in the order that you have read so far. https://s-media-cache-ak0.pinimg.com/originals/12/c0/e4/12c0e494858182fd5806aa12dff99e9f.jpg • **NOTE TO TEACHERS: SW most likely may have difficulty with this activity because the novella does not showcase the traditional story plotline. Use this as a teachable moment to explain to students that this is a novella and does not conform to the traditional plot line that they are used to seeing.** ***Novella definition: A novella is a text of written, fictional, narrative prose normally longer than a short story but shorter than a novel.*** • **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u> Why do you believe that Cisneros choose to structure her novella in this way?**
Launch/Intro (10 min) *Sentence Structure Prezi*	• TW explain that the students will focus on sentence structure in *HOMS.* • TW go through the prezi with the class: https://prezi.com/hz-6j8eou7fg/sentence-structure-and-the-house-on-mango-street/?webgl=0

Guided Practice and independent practice (15 min depending on students' reading abilities)
Sentence structure
	• TW distribute post-its and explain that the students will read vignettes and identify which sentence structure is the most prominent, and will discuss the purpose.
	• Class will read "Gil's Furniture Bought and Sold" and practice this activity.
	• TW will ask students to identify the sentence structure that is most repeated.
	• **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>**
	  ○ **Why do you believe that Cisneros chose this sentence structure?**
	  ○ **How would you classify this type of writing?**
	***Note to teacher: Responses may vary, but students should understand that Cisneros blends both poetry and prose in her writing; which makes her writing style unique. Teacher may need to define prose for students.*
	• SW discuss ideas and TW jot down class consensus on white board (optional).
	• SW jot down class ideas on post-its.

Group Discussion and Share out (15 min) *Venn Diagram and Class Discussion*	• SW will work with a partner and read "Meme Ortiz." They should continue to practice identifying the sentence structure(s) as they read. SW also continue to write why they think that Cisneros chose that type of sentence structure.. • SW share responses with the class. TW use same higher-order thinking questions from above. • SW work independently and read "Louie, His Cousin, & His Other Cousin." SW repeat the same process.

	• SW share responses with the class. TW use same higher-order thinking questions from above.
Exit Ticket (5 min) *Close Reading Paragraph Response*	• In today's lesson, we discussed how Sandra Cisneros combines both poetry and prose in her writing. Why would she blend both writing styles? • SW respond to this question and TW collect at end of class.
Homework	• SW will read the following vignettes and complete structured notes for the bolded vignettes. • Students will have two days to complete the homework. ****It is up to the teacher's discretion if he/she wishes to have students complete structured notes for vignettes other than the ones that are in bold.* ○ **"Marin"** ○ "Those Who Don't" ○ **"There was an Old Woman and She Had So Many Children She Didn't Know What to Do"** ○ **"Alicia Who Sees Mice"** ○ "Darius and the Clouds" ○ "And Some More" ○ "The Family of Little Feet"

Differentiation

- Annotation strategies
- Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html
- Partner/small group reading
- Multi-sensory learning (Prezi)
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

Lesson #
5
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity? **Essential questions:** • How does a reader determine and analyze literary elements and techniques over the course of the text? • What are the benefits of being able to examine a text through multiple lenses? • How do writers develop character(s) and theme?

Objective	**New Jersey Student Learning Standards**
• SWBAT define various literary theories. • SWBAT analyze different mediums of fairytales and determine which literary theory can best be applied.	• RL.8.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. • RL.8.10. By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.
Key **Understandings**	

- Feminist/Gender
  - Consider the gender of the author or the characters: What **role** does gender or sexuality play in this work?
  - Specifically, observe how **sexual stereotypes** might be reinforced or undermined. Try to see how the work reflects or distorts the place of women (and men) in society.
  - Look at the effects of **power drawn from gender** within the plot or form.
- Postcolonial
  - Colonialism is a powerful, **destructive historical force** that shapes not only the political futures of the countries involved but also the **identities** of colonized and colonizing people. Successful colonialism treats colonized people as **"others."** The colonized people are seen as **dramatically different** from and **lesser than** the colonizers.
  - Because of this, literature written by colonized people often attempts to articulate more **empowered identities** and **reclaim cultures** in the face of colonization.
- Critical Race Theory
  - Attempts to understand how **victims of systematic racism are affected by cultural perceptions** or race and **how they are able to represent themselves to counter prejudice.**
  - This theory emphasizes the importance of **finding a new way for diverse individuals to share their experiences.**
  - Consider cultural forces that shape how we and others perceive, experience, and respond to racism.
  - Focus on evidence and origins of racism.
  - Consider how race interacts with other identities like gender and class.
  - Consider those who are unaffected by racism.
- Social Class/Marxist
  - Explore the way different groups of people are represented. What are wealthy people like? What are working class people like?
  - Evaluate the **level of social realism** and how society is portrayed.
  - Consider how the text itself is a **commodity** that reproduces certain social beliefs and practices.
  - Look at the effects of **power drawn from economic or social class.**

Annotation Focus

- As students read, encourage them to use the margins to note the literary theory that they feel is the most prominent and underline evidence to support theory

Do Now (5 min)	• TW show students slide 2 on the PowerPoint called "Why should we care?": https://docs.google.com/presentation/d/12kKyDY8f-GyigkMVwMRccG225Lkf1U6VZzFvv1kLY1w/edit?usp=sharing . **The intent of this slide is to encourage students to make a connection to literary theories and to realize that they've been critiquing literature and movies all along.
Launch/Intro (15 min) *Powerpoint*	• TW show Literary Theory PowerPoint: https://docs.google.com/presentation/d/12kKyDY8f-GyigkMVwMRccG225Lkf1U6VZzFvv1kLY1w/edit#slide=id.g249b624273_0_68
Guided Practice (10 min) *Disney clips*	• ****Note to teachers: Before playing the clips, TW should provide a disclaimer about how some of the clips may make students uncomfortable or upset especially when it comes to Race and Postcolonialism. The purpose of showing students these examples is to make them aware of biases and various ways that a text can be examined. You may also want to remind students to exhibit professional behavior during the lesson.*** • TW play first clip from *Pocahontas* and stop at 1:20: https://www.youtube.com/watch?v=3oEWA7UglB4 • TW ask students to identify which literary theory should be applied to the clip. • ****Note to teachers: This video is being used as both an example for Critical Race and Postcolonial theory. Students must be able to distinguish how both can be applied*** ◦ **<u>*TW ask higher-order thinking question to promote learning/discussion:</u>** ■ **How can a Postcolonial lens be applied to this text? Support your response with examples.** ■ **How can Race theory be applied to a video? Support your response with examples.** ■ **Distinguish the difference between Race and Postcolonial Theories.** • TW show second video: https://www.youtube.com/watch?v=7jyiBR2JUHA • TW ask students to identify which literary theory should be applied to the clip. ****Note to teachers: Feminism can also be applied to this video, but for this clip, we want students to focus on how Alladin explains how he can only marry Jazmine if he is a prince. Also, the clip does not present social mobility in an unrealistic manner. Aladdin is able to instantly rise in social class without hard work and effort.*** ◦ **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** ■ **How can Social Class theory be applied to this video? Support your response with**

	examples from the video? ■ **What theme(s) about social class are developed?**
Independent Practice and Class Discussion (15 min) *Reading excerpts and applying literary theories*	• TW distribute passage for students to read. • https://docs.google.com/document/d/1Q8s6A_S_4HQF1MqULA2WppeWqrJSHgfLi-WsSUy8wvw/edit# • TW explain to students that this song is from the movie *Beauty and the Beast* and that Belle is that main female character in the movie. • As students read, they should use the margins to note the literary theory that they feel is the most prominent and underline evidence to support theory. • TW monitor student annotations. ****Note to teachers: Students should note that Gaston only points out Belle's physical beauty. Also, LeFou says the quote:* "No beast alive stands a chance against you. Ha ha ha! And no girl, for that matter," which compares women to animals that are being hunted. • After students read the first passage, SW stop and discuss. • TW ask students which theory can be applied to this story. • **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** ■ **How can Feminist theory be applied to this text? Support your response with evidence.** ■ **What theme(s) about gender are developed?**
Exit Ticket (5 min) Literary Theory Application	• SW read the sample text and decide which literary theory can best be applied to the selection. SW explain their answer. https://docs.google.com/document/d/1mCwJMFKrk9RozJ3siQTgxgQYZpyt5ELhhxsDsK_BYt0/edit
Homework	• Same homework as previous lesson • Remind students about reading check tomorrow.
Differentiation	
• Annotation strategies • Partner/small group reading • Multi-sensory learning (Videoclips) • Powerpoint resource	

- Teacher check ins
- Step-by-step directions (verbal and written)
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
6
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions

Year-Long Overarching Question:

- ***What are the sources, symptoms, consequences, and cures of prejudice?***

Topical Questions

- What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

Objective	New Jersey Student Learning Standards
• SWBAT analyze and gather evidence about themes and author's techniques in various vignettes through silent discussion.	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. • RL.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. o A. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

Key Understandings

- Theme is a full-sentence statement that explains a lesson/moral that is developed in the text. A theme should not include names of specific people and places, rather it should be a universal message.
- Possible themes for "A Rice Sandwich":

o Spoken and written language have different interpretations. o People strive to belong when they feel isolated or different. o People may distance themselves from their community in order to find themselves.	
Annotation Focus • * (Theme)	
Do Now (10 min)	• SW complete reading check to assess understanding of the following vignettes: o **"Marin"** o "Those Who Don't" o **"There was an Old Woman and She Had So Many Children She Didn't Know What to Do"** o **"Alicia Who Sees Mice"** o "Darius and the Clouds" o "And Some More" o "The Family of Little Feet" • SW answer the following questions in their notebook and then trade and grade with partner. o **What are Marin's plans for her future?** o **What is Marin's nightly ritual?** o **How do other people in the community react to the Vargas children?** o **What are Alicia's responsibilities at home?** o **How does Alicia's father react when she mentions mice?** • TW address any whole-class misunderstandings.
Launch/Intro (5 min) *Silent Discussion* *Roll-out*	• TW divide students into 5 groups depending on class size and give each group markers and chart paper. • Groups should be dispersed throughout the room. • TW assign each group a different vignette from the previous night's readings. TW have one student in each group write the name of the vignette in the middle of the chart paper and circle it. ****Note to teachers: You may choose any of the 5 vignettes below, but make sure that you include the bolded vignettes. Also, you can choose to have the chart papers prepared beforehand with the vignettes already labeled on them. Another option would be to paste hard copies of each vignette on chart paper, so that students can interact with the text on the paper.*

	○ **"Marin"** ○ "Those Who Don't" ○ **"There was an Old Woman and She Had So Many Children She Didn't Know What to Do"** ○ **"Alicia Who Sees Mice"** ○ "Darius and the Clouds" ○ "And Some More" ○ "The Family of Little Feet" • TW explain that each group will visit each paper and engage in a silent discussion via the chart paper about the vignette. Students can choose to do any of the following on the chart paper. Students should interact with each vignette as much as time allows. ○ Theme ○ Quote that connects to theme ○ Author's techniques ○ Quote that demonstrates author techniques (ex: figurative language) ○ Ask a question ○ Draw an important image that you think connects to the vignette ○ Build, agree, respond to another peer's comment • TW stress to students that they need to be silent while visiting each paper. If they want to build, agree, or disagree with another student's' response, they should do so through writing on the chart paper. Explain to students that they will have time to speak at the end of the activity. • TW call student to repeat the directions and TW take any clarifying questions from students.
Independent Practice and Whole Class Discussion (25 min) *Group Silent Discussion*	• SW spend 3-4 minutes at each vignette and then rotate clockwise. • TW remind students to be silent and encourage students to respond to others' ideas on the chart paper. • TW praise students who are incorporating direct evidence and TW encourage students to add quotes to their next chart paper. • After students have visited each vignette, TW have students go back to their original chart paper to examine the silent discussion results. • SW engage in a whole-class discussion about their findings.

	• TW encourage peer to peer tracking, professional posture, and accountable talk stems: https://docs.google.com/document/d/1RITWHvBSHDRzq5KId_06GTty47j5JPBIa4cidglz0BQ/edit
	• ***TW ask higher-order thinking questions to promote learning/discussion:**
	  ▪ **What relationships did you notice between these vignettes?**
	  ▪ **For example, what common themes are developed?**
	  ▪ **What common literary devices does Cisnero implement?**

Guided Practice (10 min)
Analyzing "Rice Sandwich"
	• TW read aloud "A Rice Sandwich" or can call on students to read aloud.
	  ○ SW have students turn and talk about the following questions:
	  ▪ Why does Esperanza want to eat in the canteen?
	  ▪ Which reasons does Esperanza use to convince her mother to write a note for her?
	  ▪ What was Esperanza's experience in the canteen?
	• TW have students (on a sticky-note) put an * near the evidence that they think best supports the theme, then (on the sticky-note) SW explain why he/she thinks that this a theme(on the same sticky-note).
	• SW share their responses.

Exit Ticket (10 min) *Close Reading Paragraph Response*	• SW respond to the following exit ticket question. This can be done on paper or on a Google Document. ○ TW ask students to consider the responses shared by their classmates; and write about which theme is best developed and why? If a student still thinks that his/her theme is the strongest or best developed theme, they must explain why....
Homework	• None
Differentiation	
• Annotation strategies • Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html • Partner/small group reading • Scaffolded options for interacting with chart paper • Movement during silent discussion • Teacher check ins • Step-by-step directions • Checking for understanding and higher order thinking questions	
Teacher's Notes	

South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

Lesson #
7
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity? **Essential questions:** • How does a reader determine and analyze literary elements and techniques over the course of the text? • What are the benefits of being able to examine a text through multiple lenses? • How do writers develop character(s) and theme?

Objective	**New Jersey Student Learning Standards**
• SWBAT identify symbolism and literary theories in vignettes by completing a close reading of the text. • SWBAT distinguish between the four literary theories and criticize the bias of the narrator by creating a vignette-based project and reflection.	• RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

• SWBAT create vignettes based on themes and literary theories by creating a vignette-based project and reflection.	• L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. • L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. • W.8.10. 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.

Key Understandings

- Symbols are used in literature when an object is meant to represent a larger concept or idea. Symbolism is intended to create meaning and emotion in the story.
  - Possible symbol in "Chanclas" : The shoes can represent Esperanza's "coming of age" or "womanhood." She wishes that a boy would dance with her; she appears to be in a transitional state between childhood and young adulthood.
  - Possible symbol in "Hips": The hips represent womanhood and the transition from childhood to womanhood. They also represent a woman's expected role to bear children.
- Sometimes an author's bias is projected onto the narrator in the story. It is important to recognize that literature can sometimes have a bias. Being able to identify and critique the particular prejudice helps us to deepen our understanding of the text.
  - "Hips" challenges us to explore the bias of the author. The fact that she is a woman and is using "Hips" as a symbol of womanhood is important for students to understand.
  - Students should be able to critique stereotypes, power, and inequality through the close reading of "Hips."

Annotation Focus

- Again and again
  - Students should use the * symbol when they see possible symbols or literary theories being applied.

Annotation guide: https://docs.google.com/document/d/1_J-L8FCJ9fUjVT_5kOUPAKf05S5aY2U3TUxTvpMXwQI/edit

Do Now (8 min) *Practice identifying symbolism in "Rice Sandwich"*	• SW be reminded of the definition of symbolism. (refer to the anchor chart: https://docs.google.com/document/d/1r_x__K8sMsJwp0tax9H1qGfsuYfY3goyYp4BXuE6hqE/edit) • TW project an example of symbolism: https://image.slidesharecdn.com/cinderellafairytalestoryanalysis-140423214720-phpapp02/95/cinderella-fairytale-short-story-analysis-8-638.jpg?cb=1398289745 • SW be asked to think about some possible symbols from "A Rice Sandwich" and place them on sticky-notes in their books. SW be asked to explain what the symbol represents. ○ *Acceptable responses: The canteen and Esperanza's letter to her mom are both symbols that represent Esperanza's need to belong. **Other responses are acceptable.* • SW be asked to share their responses with the class.
Launch/Intro (10 min) *Finding symbolism in Snow White*	• TW have students practice finding symbolism by reading *Snow White*: http://www.dltk-teach.com/p.asp?p=http://www.dltk-teach.com/rhymes/snowwhite/pstory.asp • SW work with a partner to read the story and put an * next to any symbols that are present. • TW check in with the students and help them to find the symbol(s). ○ *Acceptable answer: The mirror can symbolize society and how women/men sometimes rely on others to validate their beauty. Also, the mirror is directly connected to vanity. Please note that students may find additional symbols and explanations.*
Guided Practice (12 min depending on students' reading abilities) *Symbolism and literary theory in HOMS*	• SW read "Chanclas." • SW be asked to place an * whenever they see something that they think may be a possible symbol for this vignette. • SW share their responses with the class. • SW read "Hips." SW be asked to identify symbolism and one of the following literary theories: Postcolonialism, Race, Gender, or Social Class (Marxist). ○ TW check for acceptable responses: : The hips are a symbol because they represent womanhood and the transition from childhood to womanhood. They also represent a woman's expected role to bear children. ○ Gender: "Hips" challenges us to explore the bias of the author. The fact that she is a woman and is using "Hips" as a symbol of womanhood is important for students to understand. ○ Students should be able to critique stereotypes, power, and inequality from "Hips." • ***TW ask higher-order thinking questions to promote learning/discussion:**

	○ In "Hips," the girls compare growing up to blooming roses. What is another comparison that you can make? ○ In "Hips," contrast Nenny's response with the other girls' responses. What does this tell us about Nenny?
Exit Ticket (5 min) *Close Reading Paragraph Response*	• SW think-pair-and share responses to the question below: ○ If Sandra Cisneros' and *The House on Mango Street's* main characters were male, what symbol would have been provided by a male writer for a male's "coming of age" vignette. Justify your response.
Independent practice (15 min) *Thematic Vignettes and Literary Theory project*	• TW review the project prompt, points, and due date with students: https://docs.google.com/document/d/1fSzcSqlYccolKag25MxbSYctf2PvPGaNNre4mw2i81A/edit • SW have time to brainstorm and begin the project. ****Note to teacher: In case students need assistance, here are asome examples of student vignettes: https://docs.google.com/document/d/192r9Gz1XQdiC2RYxjYQlqP4hTnLCH98aztT7vDpMuR0/edit*
Exit Ticket (5 min) *Close Reading Paragraph Response*	• SW think-pair-and share response to the question below: ○ If Sandra Cisneros' *were* male what symbol would have been provided by a male writer for a male's "coming of age" vignette. Justify your response.
Homework	• Students should read "The First Job" and "Papa Who Wakes Up Tired in the Dark." Students should look for the following as they read: "The First Job" ○ What are some moments during Esperanza's first day of work that are awkward or uncomfortable for her? ○ Why does Esperanza need to get a job? "Papa Who Wakes up Tired in the Dark" ○ Who has passed away in this vignette? ○ Why is Esperanza shocked at her father's reaction? ○ What are Esperanza's responsibilities for the day? *****Note to teachers:**

	It is up to the teacher's discretion whether he/she wishes to tell students that there will be a "homework check tomorrow." The "look fors" mentioned above will be on the homework check. Also, teachers may feel free to encourage students to complete structured notes for some of the vignettes as they read.

Differentiation

- Annotation strategies
- Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html
- Partner/small group reading
- Think-pair-share
- Student examples: https://docs.google.com/document/d/192r9Gz1XQdiC2RYxjYQlqP4hTnLCH98aztT7vDpMuR0/edit
  https://docs.google.com/document/d/192r9Gz1XQdiC2RYxjYQlqP4hTnLCH98aztT7vDpMuR0/edit
- Tiered project
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Tomorrow's lesson includes desk rearrangement. See example:
https://summathmadness.files.wordpress.com/2013/04/20130416-221648.jpg

Lesson #
8-9

South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

Lesson duration	
100 minutes	
Subject, Grade, and Unit	
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing	
Essential Questions	
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity? **Essential questions:** • How does a reader determine and analyze literary elements and techniques over the course of the text? • What are the benefits of being able to examine a text through multiple lenses? • How do writers develop character(s) and theme?	
Objective	**New Jersey Student Learning Standards**

• SWBAT distinguish between the four literary theories and criticize an author's bias by completing a "speed-learning" activity. • SWBAT identify and analyze themes from the text by completing a "speed-learning" activity. • SWBAT distinguish between the four literary theories and criticize the bias of the narrator by creating a vignette-based project and reflection. • SWBAT create vignettes based on themes and literary theories by creating a vignette-based project and reflection.	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • L.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. • L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. • L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. • W.8.10. 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.
Key Understandings	
• Sometimes an author's bias is projected onto the narrator in the story. It is important to recognize that literature can sometimes have	

<table>
<tr><td colspan="2">a bias. Being able to identify and critique the particular prejudice helps us to deepen our understanding of the text.
• Understanding the theme of a text can help to deepen the reader's understanding of a literary work.
o Possible theme topics in this novella include: (language, names, identity, foreignness, dreams, beauty, gender, and sexuality).</td></tr>
<tr><td colspan="2">Annotation Focus</td></tr>
<tr><td colspan="2">• N/A</td></tr>
<tr><td>Do Now (8 min)</td><td>• TW administer the homework check:
"The First Job"
o What are some moments during Esperanza's first day of work that are awkward or uncomfortable for her?
o Why does Esperanza need to get a job?
"Papa Who Wakes up Tired in the Dark"
o Who has passed away in this vignette?
o Why is Esperanza shocked at her father's reaction?
o What are Esperanza's responsibilities for the day?
• TW have a discussion with students about "Papa Who Wakes up Tired in the Dark."</td></tr>
<tr><td>Launch/Intro (17 min)
Groups for "speed learning " activity.</td><td>• TW have students count off by 1's and 2's.
• TW have students sit directly across from one another (see example: https://summathmadness.files.wordpress.com/2013/04/20130416-221648.jpg)
• SW be informed that they are going to complete a speed learning activity, (this is similar to speed dating), where they will have to discuss literary theories and themes from the text.
• TW encourage students to make up new names , professions, and identities--as if they were at a real event. Have students create name-tags.
• SW be given multiple copies of the speed learning form; each time that they meet with a new person, they must complete a new form.
https://docs.google.com/document/d/1X1FQbqNqp7Shr6gCts6qU2BAsP7glpgStwLfbyBDqnU/edit
• Students on the right side will be assigned ONE of the following vignettes to review and are expected to become an expert on the themes and possible theories:
o The House on Mango Street
o Hairs</td></tr>
</table>

	○ *Boys & Girls* ○ *My Name* ○ *Cathy Queen of Cats* ○ *Our Good Day* ○ *Laughter* ○ *Girl's Furniture Bought & Sold* ○ *Meme Ortiz* ○ *Louie, His Cousin & His Other Cousin* ○ *Marin* • Students on the left side will be assigned one of the following vignettes to review and are expected to become an expert on the themes and possible theories: ○ *Those Who Don't* ○ *There Was an Old Woman She Had SO Many Children She Didn't Know What to DO* ○ *Alicia Who Sees Mice* ○ *Darius & The Clouds* ○ *And Some More* ○ *The Family of Little Feet* ○ *A Rice Sandwich* ○ *Chanclas* ○ *Hips* ○ *The First Job* ○ *Papa Who Wakes up Tired in the Dark* ****Note to teacher: Be sure that the number of students on both sides are even. If for any reason, there is an odd number, the student with the odd number can pair up with another student.* • SW be allotted time to review their vignettes and take notes before beginning the activity.
Whole Class activity (32 min)	• SW begin the speed dating activity. ○ SW sit across from each other.

Speed learning	○ SW introduce themselves and their professions. ○ Each pair will have 8 minutes in total to talk. Ex: *Person A* gets 4 minutes to talk about his/her vignette. (While *Person A* is speaking/teaching, *Person B* should be completing his/her own form). Then, *Person B* will have 4 minutes to talk. (While *Person B* is teaching/talking, *Person A* should be completing his/her own form). ****Note to teacher: Students can write in note/bulleted answers.* ○ Once the timer buzzes, TW instruct students on the right side to remain seated; students on the left side will move down one seat. ○ The activity will continue until students have completed a minimum of 3-4 rotations. ○ TW facilitate during the activity. • ***TW ask higher-order thinking questions to promote learning/discussion:*** ○ ***Compare your vignette to your partner's. What pattern do you notice with Cisneros' writing?*** ○ ***Are there literary theories that are repeated? What insight does that give us about Cisneros and her biases?***
Independent practice (38 min) *Project time*	• TW provide students with time to work on their projects: Thematic vignette and literary theory project https://docs.google.com/document/d/1fSzcSqlYccolKag25MxbSYctf2PvPGaNNre4mw2i81A/edit
Exit Ticket (5 min) *Close Reading Paragraph Response*	• TW pose the question below to the class for a discussion: ○ Which vignettes have recurring themes? Can you infer the overall message(s) that Cisneros wants readers to "take away" from the novella?
Homework	• Work on your project

Differentiation

- Annotation strategies
- Multi-sensory learning
- Tiered project
- Partner/small group reading
- Scaffolded options for interacting with chart paper
- Movement during speed learning activity.
- Teacher check ins

• Step-by-step directions • Checking for understanding and higher order thinking questions .
Teacher's Notes

Lesson #
10-11
Lesson duration
100 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity? **Essential questions:** • How does a reader determine and analyze literary elements and techniques over the course of the text? • What are the benefits of being able to examine a text through multiple lenses? • How do writers develop character(s) and theme?

Objective	**New Jersey Student Learning Standards**
• SWBAT define bildungsroman and explain how *House on Mango Street* fits into this genre.	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what

• SWBAT gather evidence from "Born Bad" and "Elenita, Cards, Palm, Water," and analyze key moments in Esperanza's life and how they develop themes surrounding identity. • SWBAT create vignettes based on themes and literary theories. • SWBAT distinguish between the four literary theories and criticize the bias of the narrator by creating a vignette-based project and reflection.	the text says explicitly as well as inferences drawn from the text. • RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. • RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. • L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. • L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. • W.8.10. 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.
Key Understandings	

- A bildungsroman is a novel depicting someone's growth from childhood to maturity. The protagonist grows, learns, and changes in order to take his or her place in the world
- Bildungsroman is a German word that literally means "a novel of formation." -It is sometimes referred to as a coming of age story.
- *House on Mango Street* fits the Bildungsroman genre since Esperanza undergoes significant changes throughout the work that shape her identity as a young woman. Her experiences impact her understanding of herself, her culture, and her community.
    - In "Born Bad," Esperanza experiences the death of her aunt and learns that she needs to keep writing to achieve freedom.
    - In "Elenita, Cards, Palm, Water," Elenita foretells Esperanza's future and learns that she will find her home in her heart.
- Possible themes about identity:
    - To find answers, it often helpful to look within oneself rather than to the outside world.
    - Developing a sense of selfhood and belonging, allows you to withstand the challenges of the outside world.
    - Traumatic experiences, such as death, shape one's identity and make one see the world differently.
    - Writing allows a person to explore his/her identity and find freedom.
    - It is important for students to know what makes this novella unique. The blend between prose and poetry, the figurative language, and the themes in this text contributes to its exclusivity.

Annotation Focus

- Students will examine Aha Moments and identify evidence where Esperanza is growing up or changing

Do Now (5 min)	• TW distrbibute the handout that will be used for the Do Now, Classwork, and Exit Ticket: https://docs.google.com/document/d/1rL05GZhWqqw-T9wp802QpmDD1g473YCocvYpviD4FoU/edit • SW answer the following question: When you were growing up, what were the different ways that you learned about the world? • If many students struggle, TW give the following examples: Asking questions, trial and error, watching others, etc • TW have students turn and talk about their ideas. • SW engage in a discussion. • TW explain that the most common ways that people learn can be divided into two main categories: experience and observation

Launch/Intro (5 min)
Bildungsroman definition
	• TW have students read the focus.
	• TW choose to give the definition of Bildungsroman or play the following video and have students gather the key information: https://www.youtube.com/watch?v=9bpdzkPn5rc
	• TW ask the students the following questions to check their understanding:
	  ○ What major change does Esperanza experience in the beginning of the novel? (Her family moves to a new environment.)
	  ○ What other changes has Esperanza experienced? (various answers)

Guided Practice (10 min) *Reading vignettes and annotating on post-its*	• SW read "Born Bad" and "Elenita, Cards, Palm, Water," and annotate for Aha Moments on post-its where Esperanza is growing or changing. • When students are done reading, TW have students turn and share post-its with peers.

Group and Independent Practice (15 min)
Analyzing "Rice Sandwich"
	• TW have students complete the organizer on the worksheet.
	• SW work in groups to complete the row for "Born Bad" and then complete the row for "Elenita, Cards, Palm, Water" independently.
	• TW monitor students' organizers.
	• Thereafter, the class will engage in a discussion to share out charts.
	• ***TW ask higher-order thinking questions to promote learning/discussion:**
	  ■ **Provide a piece of evidence from each vignette that demonstrates a significant moment in Esperanza's life.**
	  ■ **How is Esperanza impacted by these moments and what does she learn?**

Exit Ticket (15 min) *Close Reading Paragraph Response*	• SW respond to the following exit ticket question on the handout. However, teachers can choose to have students type response on a Google Document. ○ How can *The House on Mango Street* be considered a Bildungsroman? What themes about growing up are developed in the novel? Include 1 quote in your response from one of the vignettes discussed in class.
Independent Practice (50 min) *Work time for project*	• SW have time to work independently on their vignette project. • TW monitor student progress and assist struggling students
Homework	• Work on project
Differentiation	

• Annotation strategies • Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html • Multi-media learning (youtube clip) • Graphic organization • Partner/small group reading • Teacher check ins • Step-by-step directions • Checking for understanding and higher order thinking questions
Teacher's Notes

Lesson #
12
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions**

- What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

Objective	New Jersey Student Learning Standards
• SWBAT identify stereotypes by reading and discussing "Geraldo No Last Name." • SWBAT apply *Postcolonial* and *Critical Race* theories to analyze the portrayal of immigrants and themes about "otherness," as well as inter racial prejudice while reading. This will be done in conjunction with tracking evidence, and discussing "Geraldo No Last Name" and "9/11 Disappeareds."	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. • RL.8.5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. o A. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

Key Understandings	
• Possible themes about "otherness" that are developed in "Geraldo No Last Name" and "9/11 Disappeareds" o Outsiders sometimes may make assumptions about a person's identity from cultural stereotypes. o Immigrants are "othered" from society and may experience limited rights and opportunities. o Natural born citizens may look down upon immigrants and consider them inferior. o Racism can sometimes be internal and occur from people within the same racial group. Esperanza refers to Geraldo as a "wetback," despite them being the same race.	
Annotation Focus	
• <u>Again and again:</u> Students should highlight or mark signs for examples of "otherness." • Students should also note similarities and differences to "Geraldo no Last Name" when they read "9/11 Disappeareds."	
Do Now and Class Discussion (10 min)	• SW read "Geraldo no Last Name." • TW have students answer the following questions on the handout that the will be used for the lesson: https://docs.google.com/document/d/1wDtFmlDGO4e0GPW8eTZtlD53G-7U-zQgYDTijtI0DFw/edit o 1. Why didn't the surgeon *know who to notify and where*? o 2. How is Geraldo stereotyped? ■ *If students struggle with this question, have them examine the paragraph that begins with, "But what difference does it make?" This will help students recognize how the woman is negatively stereotyping Geraldo. • TW review "Do Now" questions with students. • **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** ■ Evaluate whether Geraldo has an identity or is he just associated with the stereotype of his culture. ■ How does the title of this vignette work into our understanding of Geraldo?
Intro/Launch (3 min) *Review of Postcolonial lens*	• TW explain that we will focus on applying a Postcolonial lens to "Geraldo No Last Name" and a nonfiction article entitled "9/11 Disappeareds," in order to analyze themes about "otherness" in both texts. o TW ask students: What does it mean to use a Postcolonial lens to examine a text?
Guided Practice (7 min) *Gathering evidence from Geraldo No Last Name*	• TW have students jot down quotes that demonstrate how Geraldo is affected by cultural perspectives or systematic racism. Students should specifically note how Esperanza refers to Geraldo as a "wetback." • SW discuss quotes in groups and as a whole class. • **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>**

	■ **Consider how Esperanza refers to Geraldo. What does this reveal about her?** • TW gather quotes about how Geraldo is treated as "other." • **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** ■ **What do these quotes reveal about how society views immigrants?** ****Note to teacher: TW may find it helpful to chart students' quotes/responses on whiteboard/smart board.*
Independent Practice (20 min) *Reading and gathering evidence from "9/11 Disappeareds"*	• TW have students read "9/11 Disappeareds" and underline/highlight evidence that relates to otherness and code it with a ***S*** if it is similar to how Geraldo is treated or a ***D*** if it is different from how Geraldo is treated. ○ https://docs.google.com/document/d/1LYmY6ja5aiL21qs26Ab_4B35DH6qagL-BrFpuOdgcFg/edit • When students are done reading, they should record key quotes in the box on the handout. Teachers may prefer to quantify the number of quotes that students need to record. • **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** ■ **How are undocumented people treated as "others" in American society?** ■ **What do these quotes reveal about how society views Hispanics?** ■ **Compare and contrast this to "Geraldo No Last Name."**
Exit Ticket (10 min) *Themes about "otherness"*	• SW complete the following question for the exit ticket. Teachers can choose to have students jot their theme on a post its and place it on the board, so that students and teachers can view each others' theme statements. ○ **After utilizing a Postcolonial lens to examine these texts, what possible themes about "otherness" are developed in both "Geraldo No Last Name" and "9/11 Disappeareds"?** • TW have students turn and talk to their partner about their answer. • Class will engage in a whole-class discussion about the themes.
Homework	• Work on project

Differentiation

- Annotation strategies
- Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html
- Group evidence collection
- Turn and talks
- Teacher check ins
- Step-by-step directions

• Checking for understanding and higher order thinking questions
Teacher's Notes

Lesson #
13
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity? **Essential questions:** • How does a reader determine and analyze literary elements and techniques over the course of the text? • What are the benefits of being able to examine a text through multiple lenses? • How do writers develop character(s) and theme?

Objective	**New Jersey Student Learning Standards**

• SWBAT identify and analyze themes and literary theories by reading two vignettes and engaging in a collaborative discussion with classmates. • SWBAT critique the theory and bias of the author by gathering evidence and engaging in a collaborative discussion with classmates. • SWBAT distinguish between the four literary theories and criticize the bias of the narrator by creating a vignette-based project and reflection. • SWBAT create vignettes based on themes and literary theories by producing a vignette-based project and reflection.	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. • L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. • L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. • W.8.10. 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.

Key Understandings

- Theme Topics from "Edna's Ruthie" include :
  - The beauty of words and poetry : The poem that Esperanza reads to Ruthie is beautiful and moves her to tears.
  - Gender and the entrapment of women: Ruthie is another trapped woman on Mango Street.
  - Language and the importance of words: Once Esperanza finishes the poem to Ruthie, she appears unable to express her thoughts about the poem, and instead she changes the subject.
- Literary theory and critique from "Edna's Ruthie":
  - A Feminist theory can be applied to this vignette.
    - Possible critiques:

<table>
<tr><td colspan="2">

The idea that a man has to "save" a woman.
The underlying message that Cisneros' has multiple women trapped on Mango Street.
Although Ruthie has a nice home, she is still waiting for a man to save her.
Exploring why Cisneros' continues to write about women that need to be rescued.

Themes from "The Earl of Tennessee":

Gender roles sometimes have a double standard: Earl is not judged for having multiple women enter and exit his residence.

Literary theories and critiques from "The Earl of Tennessee":

A Feminist and Social/Marxist theory can be applied to this vignette. (see below)

Conforming to gender stereotypes (Feminist).
The portrayal of the working class; Earl living in the basement and his line of work.

</td></tr>
<tr><td colspan="2">Annotation Focus</td></tr>
<tr><td colspan="2">

Notice and Note Signposts: Contrasts and contradictions

Annotation guide: https://docs.google.com/document/d/1_J-L8FCJ9fUjVT_5kOUPAKf05S5aY2U3TUxTvpMXwQI/edit
</td></tr>
<tr><td>Do Now and Class Discussion (8 min)
Edna's Ruthie</td><td>

TW ask students to read "Edna's Ruthie."
TW tell students that today they are looking for themes and a theory in this vignette.

TW ask students to find one theory and provide a critique (What does this show us about Cisneros? Why is it written this way?)
TW ask students to try to find a theme and to provide evidence from the text to support their response.

</td></tr>
<tr><td>Intro/Launch (2min)
Earl of Tennessee</td><td>

TW provide students with the handout : https://docs.google.com/document/d/11sf4LAF_fO-Syd7YsZE8E5Pb1Kbb5EeSvb7rtQEOblM/edit
TW have students pair off into small groups to read "The Earl of Tennessee."
SW independently choose two literary theories that can best be applied to this vignette on the handout.
TW have students move to the group discussion questions.

</td></tr>
<tr><td>Guided Practice (20 min)
Themes and theories discussion handout</td><td>

SW work on the handout.
TW facilitate and check-in with students.

<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>

How does this vignette compare to "Edna's Ruthie?" Do you think that Cisneros was intentional with making these connections?
How would the people in the neighborhood view Earl if he were a woman?

</td></tr>
</table>

	• SW complete the handout with their groups, and share responses with the class. • TW ask groups to share some of their responses.
Independent Practice (15 min) *Project time*	• SW work on their thematic vignette project: https://docs.google.com/document/d/1fSzcSqlYccolKag25MxbSYctf2PvPGaNNre4mw2i81A/edit
Exit Ticket (5 min) *Themes and literary theories*	• TW pose the following questions to the class for discussion: ○ **Some of the themes in the two vignettes from today overlap. What do you think that Cisneros wanted readers to learn?** ○ **If you had written "The Earl of Tennessee," what bias, (based on the literary theories), would readers notice?**
Homework	• SW read "Four Skinny Trees" and "No Speak English." (Teacher can decide which vignette he/she wants students to complete the structured notes for as they read). • Work on project.

Differentiation

- Annotation strategies
- Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html
- Group evidence collection
- Group discussions
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #

14

Lesson duration

50 minutes

Subject, Grade, and Unit

8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing

Essential Questions

Year-Long Overarching Question:

- ***What are the sources, symptoms, consequences, and cures of prejudice?***

Topical Questions

- What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

Objective	New Jersey Student Learning Standards
• SWBAT define static and dynamic characters and identify which characters in *The House on Mango Street* fit these descriptions. • SWBAT define direct and indirect characterization and analyze how Cisneros develops characters through both types of characterization. • SWBAT analyze themes about women that are developed through Cisneros' characterization of Rafaela and Sally. • SWBAT create vignettes based on themes and literary theories by producing a vignette-based project and reflection.	• RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. • RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. • L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

	• L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. • W.8.10. 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.

Key Understandings

- Static or flat characters are uncomplicated and do not undergo major changes during the story, whereas round or dynamic characters have a complex personality and dramatically change and grow throughout the story.
- Direct characterization is when the author tells readers about a character and indirect characterization is when an author shows the audience about a character through the character's speech, thoughts, effect on others, actions, and others (STEAL acronym).
- In "Rafaela Who Drinks Coconut & Papaya Juice on Tuesdays," Rafaela is characterized as a trapped woman who desires to escape her oppressive marriage. She is also an imaginative daydreamer.
- In "Sally," the character of Sally can be considered dynamic because her demeanor changes when she comes home from school. In school she dresses sexually and wears makeup, but Sally makes herself modest before going home in order to appease her abusive, controlling father.
- Possible themes that are developed through Cisneros' characterization of Sally and Rafaela:
  - Being beautiful causes trouble for women.
  - Women who exhibit their sexuality may face dire consequences.
  - Women are trapped and controlled by men.
  - Women cannot be independent and are the property of men.

Annotation Focus

- Notice and Note Signposts: Contrast and Contradictions

Do Now and Class Discussion (5 min)	• TW display the second slide of the PowerPoint: https://drive.google.com/open?id=15ty1MgG2djR8odK6hnnJhZ4Nk11g8T_63W0ywExF0Z0 • SW answer the following questions on their handout: https://docs.google.com/document/d/1Y5Nwnpik-TFqJ2snidTcYoxs-uc3cG0W1Et5LDXuldg/edit ○ How is Esperanza characterized in the novella? Has she changed from the beginning of the story?

	Why or why not? • TW have students turn and talk about their answers.
Intro/Launch (10 min) *Characterization Mini Lesson*	• TW go through the PowerPoint with students. There are questions dispersed throughout the PowerPoint to check students' understanding of static, dynamic, indirect characterization, and direct characterization
Guided Practice (10 min) *Reading Rafaela Who Drinks Coconut & Papaya Juice on Tuesday and analyzing characterization*	• Together the class will read aloud "Rafaela Who Drinks Coconut & Papaya Juice on Fridays." • Together the class will complete the direct characterization example as a class. The class should identify that Esperanza is "beautiful" and "young, but getting old." • TW have students continue to track examples of indirect characterization in groups/partners. • When students are finished, TW have each group share out a quote and explanation. • **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** ■ **Based on this evidence, how would you characterize Rafaela?**
Independent Practice (7 min) *Reading Sally and analyzing Characterization*	• SW independently read "Sally," and consider whether Sally is a dynamic or static character. SW use post its to make notes about Contrast/Contradictions signposts in order to determine if Sally is changing as a character. • SW fill in the chart on the handout. ○ **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** ■ **Based on this evidence, how does Sally evolve throughout the vignette? What evidence proves this?**
Exit Ticket (3 min) *Theme and Characterization*	• SW answer the following exit ticket: What themes about women are developed through Cisneros' characterization of Rafaela and Sally? Explain your answer.
Independent Practice (15 min) *Project work time*	• SW have the remainder of class to work on their projects.
Homework	• Read "Minerva Writes Poems" and fill in characterization chart.
Differentiation	

• Annotation strategies • Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html • Graphic organizer • Multimedia learning (powerpoint) • STEAL acronym • Group evidence collection • Turn and talks • Teacher check ins • Step-by-step directions • Checking for understanding and higher order thinking questions
Teacher's Notes

Lesson #
15
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity? **Essential questions:**

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

Objective	New Jersey Student Learning Standards
• SWBAT differentiate between tone, mood, and setting and analyze how each contribute to the themes in the novella.	• RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Key Understandings

- Literary elements often contribute to the theme of a text. Authors have many ways of conveying a theme: In the HOMS the tone, mood, and setting develop the following themes:
  - Gender: Not conforming to typical female stereotypes and breaking down "gender role" stereotypes.
  - Identity: Finding your own voice and way of doing things.
  - Autonomy and independence: Education can lead to independence and "self-discovery."
  - Dreams: Following your dreams is important.
- Tone is the attitude of the writer toward the subject they are writing about, character, or audience. Tone is conveyed through the choice of words, or the viewpoint of a writer about what they are writing about. Tone can be comical, serious, formal, cheerful, informal, humorous, sarcastic, etc.
  - In "Bums in the Attic," the tone is best described as: honest and/or empathetic. Cisneros uses vivid imagery, figurative language, and character descriptions to reveal the tone.
  - In "Beautiful & Cruel," the tone is depressing and/or regretful. The figurative language and imagery reveals readers the mood in this vignette.
  - In "A Smart Cookie," the tone is sorrowful and regretful. This is primarily shown through the dialogue in this vignette. Esperanza's mother uses short choppy sentences and plenty of commas to emphasize certain points. There is also repetition in this vignette, which reinforces the tone.
  - In "What Sally Said," the tone is naive, somber, and/or depressing. This is portrayed through repetition and figurative

language.

- Mood is a literary element that evokes certain feelings or senses. Mood can be found through words and descriptions. The mood is the feeling that you get while reading the story. To determine the mood consider the setting, atmosphere, and characters.
  - In "Bums in the Attic," the mood is one of liberation, bravery, and empowerment.
  - In "Beautiful and Cruel," the mood is one of longing and hopefulness, transitioning to a feeling of empowerment.
  - In "A Smart Cookie," the mood is positive and welcoming.
  - In " What Sally Said," although the mood is a somber one, readers can see that Esperanza appears innocent with her perception of what is happening to Sally.
- Setting is important because it can sometimes show us the mood within a story.
  - All four of these vignettes occur on Mango Street.

Annotation Focus	
• * Seems important https://docs.google.com/presentation/d/101slN8mKffxKfX6qg3UVEItp52ijH2tM0kw_H4FGlIU/edit#slide=id.p4	

Do Now (8 min)	• SW read "Bums in the Attic."
	  ○ SW be asked to talk to a partner and discuss, what emotions/feelings were evoked while reading this vignette?
	  ○ SW be asked to talk to their partner and discuss if they think that the author meant for them to feel this way?
	  ○ SW be asked to share (with their partner and then to the class): what specific words/phrases from this vignette made them feel this way?

Intro/Launch (12 min) *Google slide presentation: Tone, Mood, and Setting*	• TW show the following Google Slide Presentation that explains tone, mood, and setting: https://docs.google.com/presentation/d/101slN8mKffxKfX6qg3UVEItp52ijH2tM0kw_H4FGlIU/edit#slide=id.p4 ****Note to teacher: Some of the slides are for practice; if students demonstrate an understanding of tone, mood, and setting within a story, then you do not have to show all of the slides.*
Guided Practice (18 min) *Reading "Beautiful and*	• TW read "Beautiful and Cruel" with the class. • TW model, (with student help), how to find tone, mood, and setting by drawing the chart below, or by projecting it on the board.

Cruel" and identifying tone, mood, and setting.

****Note to teacher: You may wish to project a blank copy of this document and have the whole class work together on a Google document to complete it as a class. Below is a detailed key, but it may be helpful to use bulleted quotes/explanations for timing.*

"Beautiful and Cruel"				
	Tone	**Mood**	**Setting**	**Possible theme(s)**
	Possible answers: honest, matter-of-fact, empathetic, or critical /negative.	*Possible answers: hopeful, liberated, audacious/brave, or empowered.*	*Mango Street*	Gender: not conforming to typical female stereotypes. Identity: Finding your own voice and way of doing things.
Evidence and explanation	*Possible answers:* • "I am the ugly daughter." • "My mother says when I get older, my dusty hair will settle and my blouse will learn to stay clean..." • "...But I have decided not	• "I have began my own quiet war." **The quiet war is taking place on Mango Street all throughout the novella.** • "Sure, I am one who leaves the table like a		

			to grow up tame like the others who lay on their necks on the threshold waiting for the ball and chain." **The personification and idioms in this passage show that Esperanza will change the narrative about herself and the way women are viewed.** • Her power is her own; she will not give it away." **Figurative language and word**	man, without putting back the chair or picking up the plate." **This provides a visual of the kitchen; consider the atmosphere and setting. Readers can almost visualize the table with the plate on it, and the misplaced chair.**		

			choice make the tone clear because Esperanza refuses to give her power to men. • "In the movies, there is always one with red red lips, who is beautiful and cruel. She is the one laughs them all away." **Repetition is used here to show the tone.**			

- TW check-in with students during the guided practice.

***TW ask higher-order thinking questions to promote learning/discussion:**

- ***What is the relationship between mood and setting?***

- ***How might identifying tone, mood, and setting help to make identifying the theme within a text easier or more apparent?***
- TW have students work with a partner and read "A Smart Cookie."
- SW complete the same activity with a partner.

***Note to teacher: Below is an answer key, for your reference. Students should complete the form with their partners:* https://docs.google.com/document/d/1SlBp1pRMelq9pbKtJL5Y9P4oXPhcfMKfzz_05Zp4Y-s/edit

"A Smart Cookie"				
	Tone	**Mood**	**Setting**	**Possible theme(s)**
Evidence and explanation	*Possible responses:* "I could've been somebody, you know?" **Sorrowful and regretful, this is primarily shown through the dialogue in this vignette.; Esperanza's mother uses short choppy sentences and plenty of commas to emphasize certain points .**	*Possible responses:*the mood positive and welcoming.fly until until she sighs and points the wooden spoon at me." "Today while cooking oatmeal she is Madame Butter **The setting contributes this mood because her mother is in the kitchen cooking oatmeal. She points the spoon at her and leaves her with a positive**	Mango Street (kitchen).	Gender: breaking down "gender role" stereotypes. Autonomy and independence: Education can lead to independence and "self-discovery." Dreams: Following your dreams is important.

<table>
<tr><td></td><td></td><td></td><td>There is also repetition in this vignette, which clearly shows the tone.</td><td>message. Esperanza mentions the tulips, rosebuds, and her mom going to the ballet, which makes this vignette feel welcoming and paints a picture of warmth/positivity between mother and daughter.</td><td></td><td></td></tr>
<tr><td>Independent Practice (9 min)
Reading"What Sally Said" and identifying tone, mood, setting, and how they contribute to the theme.</td><td colspan="6">• SW read "What Sally Said" and independently complete the chart.

<table><tr><th colspan="5">"What Sally Said"</th></tr><tr><td></td><td>Tone</td><td>Mood</td><td>Setting</td><td>Possible theme(s)</td></tr><tr><td>Evidence and explanation</td><td></td><td></td><td></td><td></td></tr></table>
• TW check student responses.</td></tr>
<tr><td>Exit ticket (3 minutes)</td><td colspan="6">• TW ask students to discuss the following question: Tone, mood, and setting are important when it comes to finding themes in a text. What is the difference between tone and mood? Why is the setting of a story important?</td></tr>
<tr><td>Homework</td><td colspan="6">• Read "The Monkey Garden."</td></tr>
</table>

	****Note to teacher: it is up to the teacher's discretion whether he/she wishes to have students complete structured notes for this vignette. However, this vignette will be closely read as a class in tomorrow's lesson, so it is important to for students to individually read it for homework.* • Work on project.
Differentiation	
• Annotation strategies • Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html • Turn and talks • Teacher check ins • Step-by-step directions • Multi sensory learning (Google Slide presentation) • Checking for understanding and higher order thinking questions	
Teacher's Notes	

Lesson #
16
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions

South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

Year-Long Overarching Question:

- ***What are the sources, symptoms, consequences, and cures of prejudice?***

Topical Questions

- What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

Objective	**New Jersey Student Learning Standards**
• SWBAT point out allusions within a literary work and explain the impact of allusions in a text by completing symbolism charts that focus on "The Monkey Garden" and "The Garden of Eden."	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RL.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. • RL.8.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Key Understandings

- Allusions are brief and indirect references to a well-known person, place, or event.

	o Authors sometimes use allusions to make sure that readers are on the same page as them; allusions provide a sense of commonality. Authors can sometimes provoke images or memories in their readers by mentioning things in passing. o Authors also use allusions to provide helpful context within a short period of time. Allusions are brief and authors may not have time to provide thorough explanations, therefore allusions are provided. o Sometimes allusions are used for foreshadowing. o Allusions can provide a deeper meaning of a story by referring to another work which has a similar theme.
Annotation Focus	
• ↻ Connections between text/self/world	
Do Now and Class Discussion (8 min)	• TW point to the anchor chart : http://4.bp.blogspot.com/-9nV_Ja3mUSY/UyY5-xyycTI/AAAAAAAACwc/G9SRrA9Inag/s1600/Figurative+Language+Anchor+Chart.jpg and and explain the definition of allusion. • TW ask students work with a partner and reread "Rafaela Who Drinks Coconut & Papaya Juice on Tuesdays." • TW ask students to see if they can identify the reference to a well-known person, place, or event. • Once students are able to point out the reference, TW ask students why they think the author put that in the vignette. o *Acceptable answer: Rapunzel (the fairy tale character with long hair who waited by the window to be rescued by a handsome young man and no longer be trapped in the tower/apartment)* • SW share responses.
Intro/Launch (8 min) *Understanding the point in allusions and finding real-life examples*	• TW then redefine allusions [allusions are brief and indirect references to a well-known person, place, or event]. TW explain the following to students (students should take notes): o Authors sometimes use allusions to make sure that readers are on the same page as them; allusions provide a sense of commonality. Authors can sometimes provoke images or memories in their readers by mentioning things in passing. o Authors also use allusions to provide helpful context within a short period of time. Allusions are brief and authors may not have time to provide thorough explanations, therefore allusions are provided. o Sometimes allusions are used for foreshadowing. o Allusions can provide a deeper meaning of a story by referring to another work which has a similar theme. • TW show students a video with examples of allusions https://www.youtube.com/watch?v=TlvVDlotCTQ

Guided Practice (15 min)
Finding allusions in the text.

- TW reread "There Was an Old Woman She Had So Many Children She Didn't Know What to do."
- TW complete the following charts with students to find allusions in the vignette. *The classroom teacher can draw this chart on the board, or use a projector to display the blank chart and complete it with the class.

"There Was an Old Woman She Had So Many Children She Didn't Know What to do."				
Allusion in *The House on Mango Street* (direct quote if possible)	**Context of allusion (What's happening when it comes up?)**	**Relevant details about source character or story . Source=the work that is being alluded to...**	**How are the two characters/stories similar?**	**How are the two characters or stories different?**
"There Was an Old Woman She Had So Many Children She Didn't Know What to Do" (vignette title)	Mrs. Vargas's husband left her with lots of kids who run wild because she's overwhelmed.	In the nursery rhyme, woman lived in a shoe. She feeds her kids, whips them & sends them to bed	Both have lots of kids and can't control them. Mrs. Vargas whips her kids. Shoe motif. (A motif is any recurring element that has symbolic significance in a story).	In Mango the kids get hurt, and one even falls out a window & dies b/c they're unsupervised.

Chart via: http://mail.bedford.k12.ma.us/~patti_mes/Mango%20Allusions.pdf

- TW inform students that they will now practice doing this activity with a group of four students. SW have to complete the handout together: https://docs.google.com/document/d/1zgBhs87dgL4lWdDjcKATMJAn88ZYAswwXl6VIx5Gres/edit
- TW assess and check for accuracy.
  -

"The Family of Little Feet"				
Allusion in *The House on Mango Street* (direct quote if possible)	**Context of allusion (What's happening when it comes up?)**	**Relevant details about source character or story . Source=the work that is being alluded to...**	**How are the two characters/stories similar?**	**How are the two characters or stories different?**
Cinderella	The girls are trying on shoes and they are happy that the shoes fit them.	In Cinderella, she transforms into a princess. However, the clock strikes and she must return home. She leaves her shoe, which essentially, her prince charming finds and he rescues her from her situation.	Just like Cinderella, the girls are transformed and the shoes are symbol. The girls are afraid of the attention and similar to Cinderella, they run.	The girls reject the shoes; they realize that they are not yet ready for that role. In contrast, Cinderella accepts her fate and is rescued by a man.

"Sally"				
Allusion in *The House on Mango Street* (direct quote if possible)	**Context of allusion (What's happening when it comes up?)**	**Relevant details about source character or story . Source=the work that is being**	**How are the two characters/stories similar?**	**How are the two characters or stories different?**

			alluded to...		
	Cleopatra	Sally is putting on makeup.	A (a female "pharaoh" of Egypt who wore excessive makeup and had a tendency to manipulate boys/men to get what she wants).	Both wore excessive makeup, were beautiful, and seemed to get male attention.	Sally's father is abusive and won't let her out of the house. Cleopatra ruled with her father.

Independent Practice (15 min) *Allusions in "The Monkey Garden." Analyzing "The Monkey Garden" and "The Garden of Eden."*	• TW ask students to complete this handout; https://docs.google.com/document/d/1GyQ9_0DJLtqeCB6yc4gR7YYuLGhDk5Ihz80hTgRI7Gs/edit • SW read both stories and answer the questions in the handout. ○ ***TW ask higher order thinking question to promote learning/discussion:*** ■ ***What is the nature of Sally's and Esperanza's friendship? Can Esperanza ever recover what she lost in the monkey garden? Compare this to Adam and Eve's relationship.*** ■ ***Does the allusion to "The Garden of Eden" foreshadow any events to come in "The Monkey Garden?" Explain.***
Exit ticket (4 min)	• TW ask the following question : Cisneros makes an apparent connection in "The Monkey" Garden by alluding to "The Garden of Eden." What theme do both of these stories share? How might allusions provide a deeper understanding?
Homework	• Work on projects
Differentiation	
• Annotation strategies • Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html	

- Group evidence collection
- Multi-sensory learning: videos
- Graphic organizers
- Anchor chart
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
17
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

Objective	**New Jersey Student Learning Standards**
• SWBAT analyze how Esperanza views other women in her life and how that has impacted her personal identity through a close reading discussion of "Red Clowns" and "Linoleum Roses."	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. • RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Key Understandings

- Machismo is strong or aggressive masculine pride. This concept can be applied to both "Red Clowns" and "Linoleum Roses."
- In the first vignette a group of men exert their sexual dominance over Esperanza by raping her. She is objectified and her control is completely taken away.
- Similarly, Sally's husband treats her as his possession; he physically abuses her and strictly controls her routine.
- Both examples reveal a double standard between men and women. The men are allowed to be sexually promiscuous, whereas females must be sexually submissive.
- By examining these vignettes through a Gender Lens and identifying examples of machismo, the following themes are developed:
    - Women are treated as sexual objects that are dominated by men.
    - Men are the head of the household and marriage, and aim to control their wives through any means necessary.
    - Sexuality makes a man "macho" but a woman must remain modest and demure.

Annotation Focus

SYMBOL	MEANING
Underline or highlight	Central Idea/main idea
*	Seems important/Answers a question
↻	Connections between text/self/world

Do Now (0 min)	• N/A because the class will be reading the two vignettes together because of the serious subject matter.
Intro/Launch (3 min)	• TW provide students with this handout: https://docs.google.com/document/d/1DOL9BIbYoAVmE9SkEI8oc1RRlYbrSKh0L84_H4ssHGQ/edit • TW have a student read the focus from handout: We will read "Red Clowns and "Linoleum Roses" and critique the vignettes through a Gender lens and consider what themes are being developed. Both of today's vignettes contain graphic and mature subject matter. You may be uncomfortable or upset while reading what occurs. You will have a time to share your feelings after reading.

Guided Practice (12 min)
Reading Red Clowns and Linoleum Roses and class comprehension questions.
	• Together the class will read aloud "Red Clowns."
	• TW have students turn and talk about their initial reactions after reading.
	• Together the class will share out.
	• TW ask the following questions to gage students' comprehension:
	  ○ Why is Esperanza mad at Sally?
	  ○ What happened to Esperanza when Sally left her?
	  ○ Who does she blame? Why?
	• TW have students read "Linoleum Roses."

<table>
<tr><td></td><td>

TW have students turn and talk about their initial reactions after reading.
TW have students share out.
TW ask the following question to gage students' comprehension:

Describe the relationship between Sally and her husband.

</td></tr>
<tr><td>Group and Class Discussion (23 min)
Discussing Machismo in "Red Clowns" and "Linoleum Roses"</td><td>

SW read and annotate the mini article in groups.
SW complete chart in groups. (See possible answers below)

<table>
<tr><th>Evidence from HOMS</th><th>Evidence from article</th><th>Explain connection</th></tr>
<tr><td>"Where he touched me. I didn't want it, Sally" (99)
"The one who grabbed me by the arm, he wouldn't let me go" (100)

"He said I love you, Spanish girl. I love you, and pressed his sour mouth to mine" (100)

"Sally, make him stop, I couldn't make them go away" (100)

"Only his dirty finger against my skin, only his sour smell again" (100)</td><td>"In terms of its sexual implications, machismo emphasizes viewing women as sex objects"</td><td>These quotes demonstrate how men in HOMST exert sexual dominance over females and treat them as sexual objects.</td></tr>
<tr><td>Same quotes as above</td><td>"Machismo sexuality encourages many sexual partners, and for the machismo male, this is often careless sexual relations."</td><td>The group of men that rape Esperanza are reckless in their behavior. The rape is form of power for them over females.</td></tr>
</table>
</td></tr>
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<tr><td></td><td>
<table>
<tr><td>"She is happy, except sometimes her husband gets angry and once he broke the door his foot went through" (100)</td><td>"Negative machismo includes aspects of violence to women"</td><td>These quotes reveal how Sally's husband is physically abuse to her which is a negative example of machismo.</td></tr>
<tr><td>"She is afraid to go outside without his permission" (102)</td><td>"However, female sexuality is highly forbidden"</td><td>Sally's husband keeps her locked up because he is afraid that she will be a target for other men.</td></tr>
</table>

TW circulate and monitor students' progress.
TW have students engage in a whole-class discussion
<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>

How does the concept of Machismo connect to the "Red Clowns"? Provide evidence from both the article and the vignette?
How does the concept of Machismo connect to the "Linoleum Roses"? Provide evidence from both the article and the vignette?
How do these vignettes reveal a double standard when it comes to women and men?

</td></tr>
<tr><td>Exit Ticket (12 min)
Paragraph Response</td><td>

SW complete the follow paragraph response in a Google Document:

Today we examined examples of Machismo in "Red Clowns" and "Linoleum Roses." Explain one theme about gender that is developed. Include a quote from both the article and House on Mango Street.

</td></tr>
<tr><td>Homework</td><td>

Read the remainder of the novella.
SW complete structured notes on the following vignettes:

"Alicia and I Talking on Edna's Steps"
"Mango Says Goodbye Sometimes"

***Note to teacher: It is up to the teacher if he/she wishes to have students complete the structured notes for the vignettes above.
</td></tr>
<tr><td colspan="2">Differentiation</td></tr>
</table>

• Annotation strategies • Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html • Group evidence collection • Turn and talks • Teacher check ins • Step-by-step directions • Checking for understanding and higher order thinking questions
Teacher's Notes

Lesson #
18, 19, 20
Lesson duration
150 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity?

South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

Objective	New Jersey Student Learning Standards
• SWBAT prepare for cumulative discussion about *The House on Mango Street* by developing arguments and identifying supporting evidence in groups. • SWBAT engage in cumulative discussion about essential questions of the novel using accountable talk sentence stems and professional behavior. • SWBAT self-assess during a discussion using an accountable talk checklist. • SWBAT create vignettes based on themes and literary theories.	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. • RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. o A. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

	• L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. • L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. • W.8.10. 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.

Key Understandings

- Accountable Talk Habits:
  - Speak so that all can hear you.
  - Listen closely by showing eye contact and have professional posture.
  - Speak without raising hands.
  - Speak to each other, not the teachers.
  - Address one another respectfully.
  - Monitor "air time." Participate; don't dominate.
  - Use sensitivity to take turns and not interrupt others.
  - Invite and allow others to speak. Assist those trying to enter the conversation.
  - Refer to the text. Use direct quotations. Cite act, scene, and line or page numbers prior to quoting.
  - Ask for clarification. Don't stay confused.

Annotation Focus

- SW identify evidence that relates to the essential questions

Do Now (5 min)	• TW distribute the Cumulative Discussion Packet: https://docs.google.com/document/d/1XJQWp0dcUoXLZV_Esn36uYAgM073XNCuM2aBBH4FHXA/edit • SW have 5 minutes to read through and familiarize themselves with the rules, expectations, tasks, etc.
Launch/Intro (5 min) *Cumulative Discussion Roll-out*	• Student should jot down any questions they have on a post-it. • TW go over packet and TW take questions from students. • TW divide class into groups and assign students group 1 or group 2.
Guided Practice (20 min) *Discussion Prep Chart*	• SW work in their assigned groups and complete the chart. • TW monitor and assist
Whole Class Discussion (25 min) Whole group discussion	• Together the class will read through accountable talk habits. • Optional: TW choose to distribute cards and have students use different colors depending on the type of response they would like to add to the discussion. • TW distribute "Accountable Talk" Sentence Stems and TW have students star 3 sentence starters that they plan on using during today's discussion: https://docs.google.com/document/d/1RITWHvBSHDRzg5KId_06GTty47j5JPBIa4cidglz0BQ/edit • TW explain the self assessment. • Together the class will engage in a whole-group discussion about all the essential questions. • If teacher desires, they can designate two students to facilitate the discussion from each group. These students can be responsible for calling on students if two students speak at the same time. Also, they can ask the essential questions to the whole group.
Independent Practice (95 min) *Project Work Time*	• SW have two class periods to work on their vignette project
Homework	• SW read the article, "For most women and girls, it's still a man's world" from Newsela: https://newsela.com/articles/worldwomen-rights/id/7917/ • Students should make the annotation code for connections and make at least 3 margin notes.
Differentiation	

• Annotation strategies • Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html • Graphic organization • Partner/small group reading • NEWSELA article is varied based on Lexile. • Teacher check ins • Step-by-step directions • Checking for understanding and higher order thinking questions
Teacher's Notes

Lesson #
21
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?
- How do writers develop character(s) and theme?

Objective	**New Jersey Student Learning Standards**
• SWBAT dissect tiered final essay prompts and determine what each question is asking by implementing strategies that are used for prompt dissection. • SWBAT distinguish between strong and weak thesis statements by evaluating thesis statements with peers. • SWBAT use criteria for strong thesis statement to draft the thesis statement, assess his/her partner's thesis, and revise his/her own thesis statement.	• W.8.1. Write arguments to support claims with clear reasons and relevant evidence. • W.8.10. 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.

Key Understandings

- Dissecting a prompt means identifying key words (verbs and format) and determining what the question is asking you to do in your own words. This helps to focus your attention when identifying evidence and ensures that you are correctly answering the prompt.
- Criteria for strong thesis statement:
  - Specific
  - States a claim that can be debated, rather than a summary
  - Does not use first person
  - Addresses prompt
  - Outlines topics for essay

Annotation Focus

- N/A Students will be planning for their essay

Do Now (0 min)	• N/A students will come in and write their name on the tiered packet handout

Launch/Intro (10 min)
Essay tiers roll-out
	• TW distribute handout: https://docs.google.com/document/d/1G64gmAG3KWwsqb8sYnzaRWNH96bbmfFrU-cVzYfuGaM/edit
	• TW provide students with the overview: *When you write a major essay for 8th grade, there are three tiers of prompts that you can choose from. The choices are called Academic, Scholar, and Challenger. Each tier gets more and more challenging. You will choose the tier that you believe you can be the most successful on.*
	• TW explain that we will work on dissecting each prompt which means that we will determine what the prompt is asking us to do.
	• **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>**
	  ○ **Explain the benefits of dissecting prompts in middle school and beyond.**
	  ○ *Possible answers: Ensures that you answer the question correctly, helps you find relevant evidence, makes your thesis strong, helps you stay on topic, makes prompt easier to understand, etc.*
	• TW chart class responses on board and SW add them to their handout.
	• TW call on students to read aloud the strategies for dissecting prompts on the handout:
	  ○ **1. Read the prompt to get the gist.**
	  ○ **2. Read it again and box/highlight key words that help you figure out what the prompt is mainly asking you to do. Pay attentions to verbs, required texts, and concepts that should be addressed in thesis.**
	  ○ **3. Jot down what the prompt is asking you to do in your own words. (Remember don't write down every single thing that the prompt is asking you to do!)**
	  ○ ****Note to teachers: It would be helpful to create an anchor chart with these steps on them to be displayed in the class.*

Guided Practice (25 min) *Dissecting prompts, distributing essay materials, and evaluating thesis statements*	• TW complete the first prompt dissection as a class. • TW ask: What keywords should we highlight? (see answer below) ○ **ACADEMIC:** There are many themes developed in the book *The House on Mango Street.* Choose one theme and explain how it is developed in two vignettes. Your paper should compare/contrast literary elements and/or devices used to develop this theme. Provide textual evidence. • TW ask: What is this prompt asking us to do in our own words? (See answer below)

	○ *Academic prompt: Choose one message from the novella and find two vignettes that best develop that theme. Include literary elements and/or devices.* • TW ask students for possible body paragraph topics. (See possible answers below). ○ Academic prompt possible answers: ■ Body paragraph 1 can talk about a similar theme in both vignettes. ■ Body paragraph 2 can talk about similar or different devices or elements used in both vignettes. ■ Body paragraph 3 can talk about similar or different devices or elements used in both vignettes. • SW complete the scholar prompt and challenger prompt in partnerships. • TW circulate and monitor that students are highlighting/boxing keywords and then writing prompts in their own words. (see answers below) ○ **SCHOLAR:** Write an essay that analyzes how one theme is developed over multiple vignettes in the book *The House on Mango Street*. Compare/contrast the literary elements and/or devices that are utilized by Cisneros. How do the literary theories (Gender, Race, Postcolonial, Feminism, or Social Class) contribute to the theme? Provide multiple pieces of textual evidence. ■ *Possible answers: Explain how one message is demonstrated over many vignettes. Explain literary elements and/or devices that are used and how one literary theory applies to the theme.* • TW ask students for possible body paragraph topics. (See possible answers below). ○ Scholar prompt possible answers: ■ Body paragraph 1 can talk about a similar themes in multiple vignettes. ■ Body paragraph 2 can talk about similar or different devices or elements used in multiple vignettes to convey the theme. ■ Body paragraph 3 can talk about literary theories that contribute to the theme. ***Note to teacher: These are possible answers. Each body paragraph could be about a different vignette and students can include the devices/elements and theories that are used in that vignette.* A second example may include:

	■ Body paragraph 1, vignette 1 and the devices/elements that are used to show the theme and theories used in the vignette to develop the theme. ■ Body paragraph 2, vignette 2 and the devices/elements that are used to show the theme and theories used in the vignette to develop the theme. ■ Body paragraph 3, vignette 3 and the devices/elements that are used to show the theme and theories used in the vignette to develop the theme. ○ **CHALLENGER:** Analyze how the author, Sandra Cisneros, develops a theme in the book. Your paper must compare/contrast literary elements and devices that she uses to develop that theme throughout the novella. This theme must tie into one of the literary theories that we covered throughout this unit (Gender, Race, Postcolonial, Feminist, or Social Class). In addition, compare your literary theory to one of the articles that we read throughout this unit ("Names/Nombres," "For Most Women and Girls It's Still a Man's World," or "The 9/11 Disappeareds"). Feel free to provide additional outside sources. Provide multiple pieces of evidence from the novella and outside source(s). ■ *Possible answers: Analyze theme and the literary device and/or elements that are used to develop theme. Connect theme to theory and connect to one of the articles.* ■ TW ask students for possible body paragraph topics. (See possible answers below). • Challenger prompt possible answers: ○ Body paragraph 1 can talk about a similar theme in the novella using the literary elements/devices. ○ Body paragraph 2 can talk about similar or different devices /elements used in multiple vignettes to convey the theme, as well as the literary theory applied. ○ Body paragraph 3 can talk about the comparison of the literary theory in the text and the article. • TW address any whole-class misconceptions about what the prompts are asking.

	• TW have students take 1-2 minutes to review the prompts and then SW determine which prompt they are choosing. • TW distribute rubric and essay outline and/or can upload Google Document to Edmodo/Google Classroom: ○ https://docs.google.com/document/d/1hCvZXbGY_ToHqiLac9UEsWTevQEJ_0LTNoGEs49fQp0/edit ○ https://docs.google.com/document/d/15uRvSpcNo0K_PQtxXldfd1pQaL4g2ep11FXyCQRE_KM/edit • Together the class will turn to page 4 of the handout that was given out in the beginning of class. • TW call on students to read the criteria for a strong thesis. • TW have students read the thesis statements in partners and evaluate them. • **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** • **How would you improve thesis 1? (Possible answers:** *It needs to be on topic and address the prompt topic of thesis and contrast.*) • **Evaluate thesis 2 - strong or weak, why? (Possible answers:** *It is strong because it addresses the prompt, it is specific argument, outlines the topics for essay, and does not use the first person.)* ○ **How would you improve thesis 2? (Possible answers:** *Remove first person and it needs to be more specific by explaining the theme.)*
Independent Practice (10 min) *Developing a thesis*	• TW have students independently develop a thesis for the chosen prompt. • TW monitor and assist struggling students. • SW switch with partner. • Partner will evaluate with checklist and provide positive and constructive feedback to partner.
Exit Ticket (5 min) *Partner review on thesis checklist*	• Together the class will revise their thesis statements. Students will add this thesis statement to the end of their introduction that they will write in class tomorrow.
Homework	• Finish thesis statement revision
Differentiation	
• Essay rubric • Essay outline that includes sentence starters and examples • Strong criteria for thesis checklist • Strong and weak thesis examples	

- Partner evaluation
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
22
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions

Year-Long Overarching Question:

- ***What are the sources, symptoms, consequences, and cures of prejudice?***

Topical Questions

- What shapes personal identity?

Essential questions:

- How does a reader determine and analyze literary elements and techniques over the course of the text?
- What are the benefits of being able to examine a text through multiple lenses?

<table>
<tr><td colspan="2">• How do writers develop character(s) and theme?</td></tr>
<tr><td>Objective</td><td>New Jersey Student Learning Standards</td></tr>
<tr><td>• SWBAT write an introduction body paragraph by evaluating various introductory paragraphs and extracting key components and strengths .</td><td>• W.8.1. Write arguments to support claims with clear reasons and relevant evidence.
• W.8.10. 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.</td></tr>
<tr><td colspan="2">Key Understandings</td></tr>
<tr><td colspan="2">• Writing is a recursive process:
o Introduction paragraphs should have:
▪ A hook that grabs the audience's attention
▪ Introduce the genre, title of the literary work, and the author's name
▪ Provide a summary of the work(s)
▪ Include a thesis statement</td></tr>
<tr><td colspan="2">Annotation Focus</td></tr>
<tr><td colspan="2">• N/A</td></tr>
<tr><td>Do Now (4 min)</td><td>• TW explain to students that hooks are often at the opening of paragraphs to grab the attention of your readers. A hook should be catchy and make people eager to continue reading the work.
• TW write or project the following, so that students can see the various types of hooks.
o Hooks can include:
■ Onomonomedia
■ A strong question
■ A quote
■ A statistic
■ Poetry or song lyrics
■ Anecdote
■ A bold statement
■ A contradiction</td></tr>
</table>

	■ A definition ■ Humor ■ A personal experience ■ A rhetorical question ■ Figurative language ■ A dilemma **All of these should relate to your topic. • SW be asked to view the guided practice sheet. (Only give students the first page) and underline the catchy hook. https://docs.google.com/document/d/1F5CM-VFS0sokKTv7DjuagsiStqUtE3Jn387_D8DP230/edit • TW ask students what kind of hook was used by the student. (*Possible answer: The students use an interesting quote that is relevant to the topic of the essay.)* ○ SW be asked to share responses.
Launch/Intro (7 min) *Introductory paragraphs Roll-out*	• TW explain to students that for most literary analysis essays, introductions should begin with the following (Teacher should put this on a projector; students will need it for the upcoming activity) : ○ Introduction paragraphs should have: ■ **A hook** • Onomonomedia • A strong question • A quote • A statistic • Poetry or song lyrics • Anecdote • A bold statement • A contradiction • A definition • Humor • A personal experience • A rhetorical question • Figurative language • A dilemma

	■ **Introduce the genre, title of the literary work, and the author's name** ■ **Provide a summary of the work(s)** ■ **Include a thesis statement** • TW explain to students that today they will look at some student examples of introductory paragraphs and that they must identify the parts of the introduction, and then evaluate the quality of the introductory paragraphs. • TW review the guided practice example with the class (page 1 only): https://docs.google.com/document/d/1FURlv4g4Q1MfKeNtCEdMq-C39ygZEN8Z8Qg7COgEnDY/edit ○ TW work with students to highlight/identify the components of this particular introduction: ■ Hook ■ Introduction of the genre, title of the literary work, and the author's name ■ A summary of the work(s) ■ A thesis statement
Guided Practice (25 min) *Viewing introductory paragraphs*	****Note to teacher: The example introduction paragraphs should be printed on large paper and posted around the classroom.* • TW provide students with handout: https://docs.google.com/document/d/1FURlv4g4Q1MfKeNtCEdMq-C39ygZEN8Z8Qg7COgEnDY/edit • TW review the handout, so that they can complete it as they do their gallery walk, and take any questions. • TW have students complete a gallery walk around the room. Student will view 6 examples of essays from former students: the essays range from poor, fair, and great. ○ SW use their handout and complete it for each introduction that they view. Students should spend about 4 minutes at each paragraph. ○ https://docs.google.com/document/d/1FURlv4g4Q1MfKeNtCEdMq-C39ygZEN8Z8Qg7COgEnDY/edit ○ SW be encouraged to talk to one another while completing this activity. ***TW ask higher-order thinking questions to promote learning/discussion:** ■ ***Referring to the examples of hooks that we covered today, how would you begin your introduction? (Make it original)***

	■ ***Why are hooks so important?*** ■ ***Why is it important to provide background information in your introduction?*** ○ Teacher Answer Key: ○ Student example 1: missing a catchy hook ○ Student example 2: thesis statement is missing ○ Student example 3: Missing background information/summary ○ Student example 4: excellent (not missing anything). ○ Student example 5: did not mention the author's name of "Warriors Don't Cry." Also, thesis statement is missing. ○ Student example 6: Excellent (not missing anything). • TW listen for response and do check-ins. • SW share responses at the end of the activity.
Independent Practice (10 min) Introduction paragraph	• SW create introduction paragraphs for their essays on a Google Document. ○ Remind students to refer to their packet from the day before for their thesis statements.
Exit Ticket (4 min) *Partner check*	• SW evaluate the introductions of their classmates to ensure that all components are included. ****Note to teachers: It may be helpful for students to switch computers and give each other 1 glow and 1 grow through comments on the Google Document.*
Homework	• Work on essay draft.

Differentiation

- Annotation strategies
- Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html
- Multi-sensory learning: kinesthetic
- Partner/small collaboration and discussions
- Teacher check ins
- Providing examples
- Step-by-step directions
- Checking for understanding and higher order thinking questions

South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

Teacher's Notes

Lesson #
23-29
Lesson duration
350 minutes
Subject, Grade, and Unit
8th Language Arts - *House on Mango Street:* Introduction to Literary Theory and Analytical Writing
Essential Questions
Year-Long Overarching Question: • ***What are the sources, symptoms, consequences, and cures of prejudice?*** **Topical Questions** • What shapes personal identity? **Essential questions:** • How does a reader determine and analyze literary elements and techniques over the course of the text? • What are the benefits of being able to examine a text through multiple lenses? • How do writers develop character(s) and theme?

Objective	**New Jersey Student Learning Standards**

• SWBAT write a compare/contrast literary analysis essay by completing the following steps throughout the writing process: ○ Organizing your thoughts ○ Referring back to the text to gather evidence ○ Completing drafts ○ Peer edits ○ Revisions ○ Self check and edits ○ Teacher conferences ○ Revisions ○ Self check and edits ○ Submitting final version	• RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • W.8.1. Write arguments to support claims with clear reasons and relevant evidence. • W.8.10. 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. • W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) • W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. • W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

	• NJSLSA.L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. • NJSLSA.L2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. • L.8.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. • L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. • L.8.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Key Understandings	
• In order to write analytically, students must organize their thoughts, refer back to the text to gather evidence, complete drafts, peer review, self check work, and conference with the teacher.	
Annotation Focus	
• N/A	
Do Now (10 min)	• TW provide students with the link or handout: https://docs.google.com/document/d/1dxaiNbBB7nE6Si78s1kRqvekbkJNcGZLj-eGojFhB4c/edit • SW begin to complete the first two boxes: SW have to list their topic sentence and provide evidence. • TW ask class to share their answers.

Launch/Intro (2min)
The writing process
	• TW inform students that over the next few days they will work on drafting their essay to prepare it for final submission.
	  ○ TW tell students that since writing is a recursive process, there will be a lot of planning, revising, conferences, reviewing, and editing.
	  ○ TW tell students that most of today will be focused around organizing your thoughts and gathering evidence but over the next few days, the following will occur:
	  ■ Completing drafts
	  ■ Peer edits
	  ■ Revisions
	  ■ Self check and edits
	  ■ Teacher conferences
	  ■ Revisions
	  ■ Self check and edits
	  ■ Submitting final version

Guided Practice and Independent practice (303 min) *Writing essays*	• SW complete the remainder of the organizer. https://docs.google.com/document/d/1dxaiNbBB7nE6Si78s1kRqvekbkJNcGZLj-eGojFhB4c/edit • TW assess throughout. • TW have students begin to write/type first drafts. • TW assess throughout. ***Note to teacher: If students struggle, you may want to provide the class with a student example: https://docs.google.com/document/d/19UU-kxon68eawEcJxs3s-9ABG7IAki4oJZQ2cpaQIgE/edit* ***Note to teacher: Asking students to highlight or label (with comments) certain parts of their writing is very helpful to both students and teachers. Getting students into the habit of this ensures that they are able to identify key parts of their own work, helps to expedite peer reviews, and assists the teacher when it is time for grading. Consider asking students to do the following while drafting their essay.* 1. Thesis: Bold your thesis statement 2. Topic sentence: Highlight your topic sentences with the color blue.

	3. Evidence: Highlight your evidence with the color red. ****Note to teacher: If a student really struggles with his/her writing, provide them with this graphic organizer. Somtimes completing this and submitting it as their draft can really help a struggling student feel more confidernt before submitting the final piece of work:* https://docs.google.com/document/d/1F4oCDwxJUawV_5Hl6gPfoDQAU4pycChddfmJRK-gx4s/edit • Upon the completion of drafts, TW have students complete peer reviews using the following document: https://docs.google.com/document/d/1dNDk273TLDHC39TN-JzzIz7WRixQZ8HpSJtVCMYtT8o/edit ****Suggestion: It is sometimes helpful to ask students to refrain from "resolving" comments left by their peers once corrections are made. Instead, ask the students to hit the "reply" button and respond back to their classmate once they've made edits. Leaving the comments is helpful when the teacher conferences with the students since he/she can see if the students were receptive to the suggestions made by their peers; also, this keeps a dialogue going between students about their work.* • TW provide students with time to make revisions once peer edits are complete. • TW ask students to self-check their work using the rubric: https://docs.google.com/document/d/1hCvZXbGY_ToHqiLac9UEsWTevQEJ_0LTNoGEs49fQp0/edit • TW conduct one-on-one conferences with students using the rubric: ○ https://docs.google.com/document/d/1hCvZXbGY_ToHqiLac9UEsWTevQEJ_0LTNoGEs49fQp0/edit ****Suggestion: Since conferences may take a while, teachers may want to sent a timer so that each student receives the same amount of time. If students need more time, encourage them to come after school. Also, some teachers may grade conferences as quiz grades.* • Once all conferences are complete; TW provide students with additional time make revisions and self-check using the rubric. • Optional: Teacher can choose to give students the following resources to strengthen their writing as they make final revisions

	○ Strong Verbs: https://docs.google.com/document/d/1H-npECP-BsmALZdxNRtSDMencldmr8DjIzy5kxWP9aM/edit ○ Compare/contrast transitions: https://docs.google.com/a/somsd.k12.nj.us/document/d/1gOt6XtoESV1ev7PVFmRMrq5TE0RvJ0EFVjDnXU9HueQ/edit?usp=drive_web • SW submit final papers.
Exit Ticket (10 min) *Reflection on the unit*	• TW provide students with a reflection form : https://docs.google.com/document/d/1H9rMuaVNfhkdKzJShWJ8xcVLWsDRSvONRZRCBVzZ_sE/edit • SW complete the form independently. • TW distribute anticipation guides that students completed on the first day of the lesson. • SW be asked to compare today's responses to the first day of the lesson. • SW be asked to note if their thinking/opinion has changed. • TW encourage students to share their responses with the class and reflect on WHY they think things may have changed since day one.
Homework	

Differentiation

- Annotation strategies
- Audio of House on Mango Street http://esl-bits.net/ESL.English.Learning.Audiobooks/Mango_Street/01/default.html
- Graphic organizers
- Tiered writing assignment
- Peer reviews and teacher conferences
- Small collaboration and discussions
- Teacher check ins
- Providing examples
- Step-by-step directions

Teacher's Notes

South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

The School District of SOUTH ORANGE & MAPLEWOOD
525 Academy Street • Maplewood, NJ 07040

Investigative Journalism/ Social Issues Book Clubs

English Language Arts, Grade 8

Unit Description: This unit introduces students to investigative journalism and allows them to write their own investigative piece that is connected to a book that they will read in small-group book clubs. Students will learn how journalists gather information to investigate a topic by analyzing journalism articles. Students will utilize journalism techniques to develop their own news reports and investigative pieces that stem from a social issue related to their book club books. During book club discussions and weekly assignments, students will learn the importance of perspective and how to question and gather information similar to a real journalist. Each week, book club meetings will have a different foci that challenges students to learn and practice various skills necessary to become journalists so that they can develop their own investigative journalism pieces. After learning about various journalist techniques, students will decide on a topic, gather primary and secondary sources, and write and publish a journalism article. Finally, students will complete a social action research project that requires a call-to-action within their school or community.

This unit includes lesson plans and writing assignments. All resources can be accessed on: https://drive.google.com/drive/folders/0B_p2EIVSrNzkb2VxWURjdDFULTg?usp=sharing *All resources are labeled with the lesson number. While teaching this unit, it is important to consider the variability of learners in your class and make adaptations as necessary.*

Unit

Big Ideas:

- **Reputable reporters observe the world around them by and gathering and organizing information. Reporters often concentrate on the who, what, where, when, why, and how.**
- **Journalists often employ techniques such as: questioning; establishing point of views; ethos, pathos, and/or logos; and imagery to leave an impression on their audience.**
- **Journalists often investigate by collecting and researching primary and secondary sources to ensure validity and accuracy.**
- **Journalists look over their writing and edit and revise their work before publishing to ensure that it is detailed, engaging, and accurate.**
- **Accountable talk promotes collaboration and deepens a reader's understanding of the text and connections to the world.**
- **An action research project, not only allows students to research and become experts on a topic, but it promotes action and initiative to bring about change or awareness within a community.**

Timeline: November-January	**Duration of Unit: 36 lessons**
Unit Questions	**Enduring Understandings** *What will students understand about the big ideas?*

Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Students will understand that...

- Reporters carefully observe the world around them; they note patterns and things that are unusual.
- Reports often focus on the who, what, when, and where of an event and then as they write their articles they include these important details in ways that will interest the reader. *The why is reserved for the investigative portion of journalism.*
- Each observer, in effect, always has a particular lens through which they view the events they witness, and their notes reflect that focus.
- Writers have distinct styles and voices depending on the type of writing they are creating: Journalists and memoirists tell events in two very different ways.
- Journalists don't just record and report on what happens, they stop and think about larger issues and ponder questions to investigate: They jot and write their thinking to help them dig and explore provocative and intriguing ideas from news reports.
- Journalists seek out stories to investigate, thinking about different places to get information. Not only do they think of people and the location to investigate, they also look up information to better understand the full picture and complexities of the issues.
- Investigative reporters think of different people to interview, then list thoughtful, open-ended questions and prepare for follow-up questions. During the interviews they prepare to ask for examples and listen for interesting ideas that come up.
- Journalists who are learning their craft, like in other professions, study and practice the ways of mentors through different lenses, trying to hone the art of their practice.
- Journalists have to step back and analyze their work, asking themselves if information that's turning up is provocative, is it leading the research in a new direction, or is it falling flat.

	• Journalists organize and group their information in different ways in an attempt to best support the ideas that they are trying to subtly prove; they think about which information they need to add, and which information they need to remove completely. • Journalists create vivid images that let the reader picture a scene through details and sparkling language. • Journalists often check for accuracy before they submit their work to an editor. • Accountable talk allows students to build on each other's ideas, respectfully disagree, clarify confusion, generate higher-order thinking questions, summarize ideas, and deepen overall understanding of a text. • Being an investigative journalist will give my voice more power. • By picking issues that matter to me, revising to make my writing memorable and powerful, and relentlessly pursuing the truth, my voice can have an impact on the issues that matter to me. **Teachers College Reading and Writing Project 8th Grade, Unit Six - Investigative Journalism, 2013-2014*

NEW JERSEY STUDENT LEARNING STANDARDS

Progress Indicators for Reading Informational

Key Ideas and Details

RI.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

Craft and Structure

RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

RI.8.5. Analyze the structure an author uses to organize a specific paragraph in a text, including the role of particular sentences, to develop and to refine a key concept.

RI.8.6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

Integration of Knowledge and Ideas

RI.8.8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

Range of Reading and Level of Text Complexity

RI.8.10. By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Progress Indicators for Writing

Text Types and Purposes

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

A. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.

B. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

C. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.

D. Establish and maintain a formal style.

E. Provide a concluding statement or section that follows from and supports the argument presented.

W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

A. Introduce a topic and organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia).

B. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

C. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

D. Use precise language and domain-specific vocabulary to inform about or explain the topic.

E. Establish and maintain a formal style/academic style, approach, and form.

F. Provide a concluding statement or section that follows from and supports the information or explanation presented.

Production and Distribution of Writing

W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Research to Build and Present Knowledge

W.8.7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

W.8.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

A. Apply *grade 8 Reading standards* to literature (e.g., "Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new").

B. Apply *grade 8 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced").

Range of Writing

W.8.10. 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.

Progress Indicators for Speaking and Listening

SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

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

B. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

C. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

D. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

SL.8.2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

Presentation of Knowledge and Ideas

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

Progress Indicators for Language

Conventions of Standard English

L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

A. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.

B. Use an ellipsis to indicate an omission.

C. Spell correctly.

Knowledge of Language

L.8.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

A. Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).

Vocabulary Acquisition and Use

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

TECHNOLOGY STANDARDS AND 21ST CENTURY SKILLS

1. Content Knowledge

- English, reading or language arts
- History
- Government and Civics

2. 21st Century Themes

- Global awareness
- Civic literacy

2. Learning and Innovation Skills

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration

3. Information, Media and Technology Skills:

- Information Literacy
- Media Literacy
- ICT Literacy

4. Life and Career Skills:

- Flexibility & Adaptability
- Initiative & Self Direction
- Social & Cross-Cultural Skills
- Productivity & Accountability

- Leadership & Responsibility

Assessments

Summative Assessments:

- Weekly focus, close reading, and written/oral responses
  - Lesson 1: What are the benefits of previewing a book before you read it?
  - Lesson 3: Write a news report about an event that explains the who, what, when, and where. Include important details in ways that will interest the reader.
  - Lesson 4: Engage in a collaborative discussion to identify the who, what, where, and why within a text.
  - Lessons 5-7: Engage in a collaborative discussion to answer the following question: What are the major social justice issues in your book? How can you relate this issue to today's society?
  - Lesson 8: Write a news article that uses both objective and subjective point of views. Then, list the benefits of including subjective and objective point of views in your writing.
  - Lessons 9-12: Engage in a collaborative discussion to answer the following question: Is your book written more objectively or subjectively? Explain why you think that the author decided to write in this particular POV. How may your book differ if the POV changed?
  - Lesson 13: How did asking open and higher order thinking questions impact your discussion?
  - Lessons 14-17: Refer back to your questions, which question would you say was the "weakest" question? How would you rewrite that question to make it stronger?
  - Lesson 18: What subtopic do you plan on investigating for your journalism article? Why did you pick that topic?
  - Lesson 20-22: Based on what you know, how would you explain the benefits of using the CRAPP test to evaluate a source?
  - Lesson 23-25: Considering the three examples that we viewed, how would you rate them in terms of "best" to "needs improvement" ? Explain your reasoning.
  - Lesson 26: Peer review and feedback for examples of Ethos, Pathos, and Logos.
  - Lesson 27: What did you learn from reviewing your peers' articles?
  - Lesson 28: Why it is important to have strong verbs in your writing? Why is it better to use active voice?
  - Lesson 29-34: What are some ways that you can determine/evaluate the success of your project's impact?
  - Lesson 35-36: Reflection questions to wrap up social action project and book clubs.

Formative Assessments (Tiers are ordered in level of complexity)

- Tiered Writing Assignment (Rubric: https://drive.google.com/open?id=14khfv4a2P24M1p6NR7orrTcVLnljEW8FW89pW956uug)
  - **ACADEMIC:** Write an investigative journalism piece that is connected to your book club book and based on a real issue that matters in the community/world. The piece must capture the 5 W's (and the how), be written in third-person subjective and/or objective, and use journalist craft to engage the reader's interest, and incorporate Ethos, Pathos, and Logos. Please be sure to research and include outside (one primary and one secondary) nonfiction sources (related to your topic), and write a conclusion that argues a call to action. Please be sure to cite references appropriately. The piece should be no more than 500 words. All sources should be cited by using hyperlinks in your piece.
  - **SCHOLAR:** Write an investigative journalism piece that is connected to your book club book and based on a real issue that matters in the community/world. The piece must capture the 5 W's (and the how), be written in third-person subjective and/or objective, use journalist craft to engage the reader's interest, and incorporate Ethos, Pathos, and Logos. **Your piece must include an informational background or a timeline of milestones that demonstrate the progression of the issue and how it impacts society today.** Please be sure to research and include outside (**one primary and two secondary**) nonfiction sources (related to your topic), and write a conclusion that argues a call to action. Please be sure to cite references appropriately. The piece should be no more than 500 words. All sources should be cited by using hyperlinks in your piece.
  - **CHALLENGER:** Write an investigative journalism piece that is connected to your book club book and based on a real issue that matters in the community/world. The piece must capture the 5 W's (and the how), be written in third-person subjective and/or objective, use journalist craft to engage the reader's interest, and and incorporate Ethos, Pathos, and Logos. **Your piece must include an informational background or a timeline of milestones that demonstrate the progression of the issue and how it impacts society today.** Please be sure to research and include outside (**two primary and two secondary**) nonfiction sources (related to your topic). **One primary source must be a survey (created by you) that targets the population that you are appealing to in your article. You must create, collect, review, and analyze your survey data, and include it in your article.** Lastly, be sure to write a conclusion that **includes rhetorical questions** and argues a call to action. Please be sure to cite references appropriately. The piece should be no more than 500 words. All sources should be cited by using hyperlinks in your piece.
- Tiered Action Research Project (Rubric: https://drive.google.com/open?id=1M-AInP_PPX6rRCzBm77vioWQY4rwfWPLyzyrP9gEe8s)
  - **Academic:** Now that you've identified and researched various issues from your text, it is time to focus on a "call for action." Work with your book club group to identify a common issue (related to your book) that you all feel is important. Using your primary and secondary sources from your investigative journalism pieces, collaborate to analyze the data in order to design and implement a social action project that addresses the issue that you all agreed upon. Potential ways to "Call for action":
    - You may raise awareness to issues that you feel need attention
    - Participate actively
    - Serve
    - Advocate for solutions that you think are important

    Finally, your group must educate the **teacher** about your social action project by sharing evidence of your project.

- **Scholar:** Now that you've identified and researched various issues from your text, it is time to focus on a "call for action." Work with your group to identify a common issue (related to your book) that you all feel is important. Using your primary and secondary sources from your investigative journalism pieces , collaborate to analyze the data in order to design and implement a social action project that addresses the issue that you all agreed upon. As a group, you must collect **an additional primary source and incorporate it into your project.** Potential ways to "Call for action":
  - You may raise awareness to issues that you feel need attention
  - Participate actively
  - Serve
  - Advocate for solutions that you think are important

  Finally, your group must **educate others** about your social action project by presenting a presentation in any medium **to the class** that shares your plan and results.
- **Challenger:** Now that you've identified and researched various issues from your text, it is time to focus on a "call for action." Your group must work together to identify a common issue (related to your book) that you all feel is important. . Using your primary and secondary sources from your investigative journalism pieces , collaborate to analyze the data in order to design and implement a social action project that addresses the issue that you all agreed upon. Potential ways to "Call for action":
  - You may raise awareness to issues that you feel need attention
  - Participate actively
  - Serve
  - Advocate for solutions that you think are important

  After completing your project, your group must **educate others** about your social action project by presenting a presentation in any medium that shares your plan and results. **Your group must bring in your own primary source of someone that has experience with the issue to educate others. At the conclusion of the presentation, your group must distribute surveys to the audience members. Finally, your group will write a reflection that includes the following:**
  - **Evaluate the strengths and weaknesses from your "call of action."**
  - **Analyze and reflect on the survey results from audience.**
  - **Reflect on how completing the project has extended your knowledge and understanding of the matter.**

Grammar and Conventions

Sentence Structure

- Write with varied sentence structure: simple sentences, compound sentence, complex sentences, and compound-complex sentences.
- Word count to have students use the most effective words.

Verbs

- Avoiding passive voice.
- Using specific verbs.

Paragraphing
- Indenting between paragraphs.

Capitalization
- Starting each sentence with a capital letter.
- Capitalizing at the start of sentence when using textual evidence.
- Capitalizing proper nouns.

Punctuation
- Correct use periods and question marks.
- Correct use of commas.
- Correct use of ellipsis.

Spelling
- Proofread writing for spelling errors.

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

additional 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.

Accommodate Based on Students Individual Needs: Strategies

Time/General	Processing	Comprehension	Recall
• Tiered/Multi Level Activities • Projects completed individual or with Partners • Adaption of Material and Requirements • 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 • Scaffolded or elevated Text Complexity • Independent Book Studies • Open-ended activities	• Teacher-made checklist • Use visual graphic organizers • Reference resources to promote independence • Visual and verbal reminders • Graphic organizers

Assistive Technology	Tests/Quizzes/Grading	Behavior/Attention	Organization
• Computer/whiteboard • Tape recorder/CD player • Spell-checker • Audio-taped books	• Extended time • Study guides • Shortened tests • Read directions aloud • Rubrics • Peer and self assessment	• Consistent daily structured routine • Simple and clear classroom rules • Frequent feedback • Independent Student Options • Tactile learning (example: learning	• Individual daily planner • Task checklist • Note-taking assistance • Color code materials • Annotation strategies • Graphic organizers for writing

		centers, gallery walks, etc.)	

Instructional Strategies

Interdisciplinary Connections

Correlates to routine units in math, rules and community units in social studies

- ☐ Social Studies
- Historical timeline of events
- Community Research and Action
- Social awareness

Professional Resources:

- Adapted from Branchburg Township Schools District Curriculum Guides (or other district)
- Adapted from Teacher's College Reading and Writing Project, Grade 8: Investigative Journalism

Teacher Notes

Mentor Texts:

****Note to teachers: Book club group sizes may range from 3-6 students. Therefore, choose the number of books accordingly. The selections should either be historical fiction or nonfiction books that deal with social issues. Please keep in mind that the books should reflect different Lexile levels. Examples may include the following:*

- *A Long Way Gone*
- *Kaffir Boy*
- *Warriors Don't Cry*
- *Under the Persimmon Tree*
- *Night*
- *Farewell to Manzanar*
- *The Diary of a Young Girl: Anne Frank*
- *Chew on This*
- *Secret Life of Bees*
- *The Cage*

- *The Narrative of Frederick Douglass*
- *Fever 1793*

Supplemental Texts:

- "Who Killed the Dinosaurs?" https://www.sciencenewsforstudents.org/article/dinosaurs-extinction-asteroid-eruptions-doom
- "Google Earth Finds Woman Trapped on Deserted Island for 7 Years" https://web.archive.org/web/20140319215602/http://news-hound.org/google-earth-finds-woman-trapped-on-deserted-island-for-7-years/
- "Google Earth Discovers Man Trapped on Desert Island for 9 Years?" http://www.snopes.com/inboxer/hoaxes/googleearth.asp
- "Kentucky Students Arrested After Climbing Through Ceiling Duct to Steal Exam Papers"
- "The Landmark Loving Interracial Marriage Case Began In This County, 50 Years Ago" http://www.pbs.org/newshour/updates/landmark-loving-interracial-marriage-case-began-town/
- "Beyond Flint: Excessive lead levels found in almost 2,000 water systems across all 50 states" https://www.usatoday.com/story/news/2016/03/11/nearly-2000-water-systems-fail-lead-tests/81220466/
- "Rap Lyrics on Trial" https://docs.google.com/document/d/1UC7xUFKMeHSHrW8bw820EM3M_h_8fgYfrMpWM-L8GL8/edit#heading=h.jzj8q47ytifb

Student Misconceptions and Teacher Suggestions:

- Students may struggle with facilitating their own discussions and collaborating with peers. Some ways to address this are by showing students real-live models or video models of successful book club meetings/discussions.
- Students may struggle with book clubs and the social action project because they must be autonomous when planning, organizing, and completing weekly tasks. Teachers are encouraged to provide additional check ins with groups.
- Students may be unfamiliar with the format of an investigative article. Examples of this genre will be shown and analyzed throughout the unit.
- Students may hit a roadblock when creating and implementing their social action projects. It may be helpful for the teacher to offer suggestions and/or show students additional examples.

Resources, Handouts, Presentations

- **https://drive.google.com/drive/folders/0B_p2ElVSrNzkb2VxWURjdDFULTg?usp=sharing**

Anchor Charts

1. Five W's and One H: https://chartchums.files.wordpress.com/2014/10/question-words.jpg
2. Making Short Writing Powerful: http://writing.cajonvalley.net/grade8/resources/G8B1_CH_MakeShortWritP
3. What Writers Ask Themselves: http://writing.cajonvalley.net/grade8/resources/G8B1_CH_WritersAskThemselves.pdf

4. Question that Journalists Ask: http://writing.cajonvalley.net/grade8/resources/G8B1_CH_WowQuestions.pdf
5. How Journalists and Tell Stories: http://writing.cajonvalley.net/grade8/resources/G8B1_CH_JournalistsSeekTell.pdf
6. Journalism Transitions: http://writing.cajonvalley.net/grade8/resources/G8B1_CH_TransitionsJournalists.pdf
7. Primary and secondary sources: http://hudson4ela.weebly.com/uploads/2/5/2/1/25216923/664972_orig.jpg
8. Active and Passive Voice: https://www.google.com/search?q=active+vs+passive+voice+chart&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjv64TGvLbVAhXFgj4KHR96Dg4Q_AUICigB&biw=1280&bih=621#imgrc=dUiu_1Sr5TJrLM
9. Objective and Subjective point of view: http://image.slidesharecdn.com/8178b3a5-3b0b-481b-8c99-8042f43f2f51-150210174907-conversion-gate02/95/en2120-news-writing-and-reporting-16-638.jpg?cb=1423612224
10. CRAAP test: https://sites.google.com/a/jeffcoschools.us/ehs-library/_/rsrc/1468755815321/faster-research/craap-test/CRAAP.jpg
11. Pathos, Ethos, Logos: https://s-media-cache-ak0.pinimg.com/originals/ff/ae/88/ffae886a7c3a0ebda020f75edb885bec.jpg

Student Examples:

- Investigative Journalism Student Examples:
  - http://writing.cajonvalley.net/grade8/resources/G8B1S16_SW_FIG16-2.pdf
  - http://writing.cajonvalley.net/grade8/resources/G8B1S16_SW_FIG16-4.pdf
- Social Action Project Student Examples:
  - https://www.youtube.com/watch?v=kXFjGAHkWc4
  - http://09bcdseng10.wikispaces.com/Students+Doing+Something+Social+Action+Project+Examples
  - https://takeactionmanitoba.org/category/action-project-examples/

Unit Overview

- **Lesson 1: Blind date with each book club book and choosing book club book.**
- **Lesson 2: Assign books and groups, getting to know your group, distribute tiered final assignments, calendar, rubrics, and expectations**
- **Lesson 3: Roll out news report and who, what, where, when & distribute book club guide.**
- **Lesson 4: First book club discussion and roll out out grading materials and procedures.**
- **Lesson 5-7: Students read and discuss book clubs and make annotations about social issues and who, what, where, when, why**
- **Lesson 8: Differences in point of view and writing a news report using journalistic techniques.**
- **Lesson 9-12: Read, discuss, and make annotations about social issues and point of view.**
- **Lesson 13: Looking at how journalists create questions and developing open-ended higher-order questions while reading and discussing book clubs books.**

- **Lesson 14-17: Reading and creating and discussing higher-order thinking questions.**
- **Lesson 18-19: Finishing book club books and narrowing topic for investigative journalism piece**
- **Lesson 20-22: Identifying primary and secondary sources, analyzing reputable sources, and gathering primary and secondary sources for investigative journalism pieces.**
- **Lesson 23-25: Historical background/timelines and progression of social issues and impact on society today. Analyzing investigative journalism examples and drafting.**
- **Lesson 26: Incorporating Ethos, Pathos, Logos into articles.**
- **Lesson 27: Speed revision activity.**
- **Lesson 28 : Revising verbs and making final edits on articles.**
- **Lesson 29-34: Review of project guidelines and deciding on a common issue. Completing group Social Action Project guide.**
- **Lesson 35-36: Presentations and final reflections.**

Lesson #
1
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions

Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?

• How can I adjust my choice of words to make my writing more powerful? • How can I create questions to uncover the facts that I am looking for?	
Objective	**New Jersey Student Learning Standards**
• SWBAT identify strong habits of book club discussions through viewing a model video. • SWBAT implement various strategies to choose book club books.	• SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
Key Understandings	
• Book club discussions are successful when participants support responses with evidence, build and/or debate each other's ideas, use eye contact, and respect group members. • Reflecting on the strengths and weaknesses post-discussion, allows the participants to improve in the future. • While choosing a book, you need to consider the following: o Lexile o The level of difficulty o Connections to the book o The content of book	
Annotation Focus	
• Connections	
Do Now (4 min)	• TW ask students to activate prior-knowledge of book clubs and respond to questions on the do-now section of the sheet: https://docs.google.com/document/d/1_MRXRvJ4Dq_DlBc3MLXYh839cOW_z6LSMEoFcw405FM/edit
Launch/Intro (9 min) *Viewing a model book club discussion*	• TW show students a video of students having a book club discussion and ask students to note the following "look fors" on their sheet (in section 2). • Link for video: https://www.youtube.com/watch?v=t5MIRQ5c0Ws • TW start video at 4:32 and stop at 6:22. TW start video again at 8:10 and stop at 9:18 • After both clips, TW provide time for students to jot down thoughts for the video questions. • Together the class will discuss responses. • ***TW ask higher-order thinking questions to promote learning/discussion:*** o ***Why it is important to reflect on book club performance at the end of the discussion?***
Guided Practice (26 min) *A Date with a Book*	• TW have 5 copies of each book club book at station. • SW be broken up into groups of 4-6 (depending on class size). • TW inform students that they will complete an activity called "A Date with a Book" in which they have 5 minutes at each table to get acquainted with multiple books. SW be informed that book club selection is

	based on a few key factors: Lexile, the level of difficulty, connections to the book, and the content of the book. SW be asked to complete section 3 of their sheet as they rotate through each table with their groups. • Students will be asked to read the back cover of each book, and the first 2-3 pages from the first chapter of the text. Then, the students will be asked to consider the answer(s) to the following questions: STUDENTS SHOULD RESPOND TO THESE QUESTIONS IN SECTION 3 OF THEIR SHEET. ○ 1. Write the title of the book ○ 2. Does the book seem too easy or too hard for me? Why or why not? ■ (Think about the number of pages, the font size, vocabulary, chapter length) ○ 3. Do I connect with the book? ■ (Do I identify with the main character? Do I know something about the setting/historical time period? Have I read something like this before?) ○ Does this book appeal to me? ■ (Is there content I'd like to learn? Do the themes and morals interest me? Does the plot look exciting?) • SW have 5 minutes to do their "blind date" with each book. • When the timer rings, SW rotate to the next station. • After 25-30 minutes, SW return to their original station.
Independent Practice (8 min)	• TW make a Google form similar to the example: https://docs.google.com/document/d/12BeIYuKkXoBrnmowtrX-qIKnlIBH8yQvfOWCJToVfo0/edit • SW be asked to read the directions and complete the form, so that they can receive one of their book club choices. ****Note to teacher: Book club groups will need to be assigned before you begin lesson 2.*
Closing/Exit Ticket (3 min)	• Together the class will discuss the following question: What are the benefits of previewing a book before you read it?
Possible Homework	• N/A

Differentiation

- Multi-sensory learning
- Kinesthetic learning
- Teacher check ins
- Step-by-step directions
- Graphic organizer
- Student Choice

• Checking for understanding and higher order thinking questions
Teacher's Notes

Lesson #
2
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions
Year-Long Overarching Question: • **What are the sources, symptoms, consequences, and cures of prejudice?** **Topical Questions** • How does discussing and connecting a book to self/text/world bring about awareness or fuel change? **Essential questions:** • What type of information do journalists gather? How do they collect this information? • What techniques do journalists employ to objectively engage and convey ideas to an audience? • How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical? • How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues? • How can I adjust my choice of words to make my writing more powerful? • How can I create questions to uncover the facts that I am looking for?

Objective	**New Jersey Student Learning Standards**

• SWBAT to analyze their role/function in a group by completing an activity that asks them to evaluate their participation level in groups. • SWBAT discuss how to take on positive roles in groups in order to build, maintain, and complete assignments. • SWBAT collaborate with peers by creating a club oath and using their calendars to organize and plan their group assignments.	• SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
Key Understandings	
• Groups typically have three types of peoples: task completers, builders, maintainers, and self-centered group members. o It is important to understand the various group roles, so that students can reflect on the type of person that they are in a group. Students should try to take on roles of task completers, builders, and maintainers, so that the group can successfully function and collaborate to complete their work. • Using calendars and reminders helps us to stay on task and to adhere to hard deadlines. Remaining organized and using a checklist assists us with accomplishing our goals.	
Annotation Focus	
• **N/A**	
Do Now (8 min)	• TW have assigned book club groups posted and SW sit with their new book club group members. • TW have students spend a few minutes completing an ice breaker activity to get to know their book club members better. Icebreaker suggestions: o Two truths and a lie o Asking students to find 5 things that they have in common *These things should not relate to their physical appearance.* o Lost on a deserted island: https://sites.google.com/a/boisestate.edu/virtual-icebreaker-4172/k12_icebreaker_homepage/lost-on-a-deserted-island-1 o Personal Scavenger Hunt: Use your cell phone to scroll through your gallery, or use the Internet to find pictures of the something... 1. You've had a long time... 2. You're proud of... 3. That reveals a lot about you... 4. That reminds you of a fun time... 5. That concerns or worries you... ***Each member from the group should share his/her findings.

	o Would you rather... https://www.pinterest.com/pin/314126142736217050/
Launch/Intro (5 min)	• TW distribute books to students. • TW tell students that it is important to understand the various group role, so that students can reflect on the type of person that they are in a group. • TW ask students to take a minute and reflect on the kind of contributions that they make to group projects and the type of person that they are while working in groups.
Guided Practice (25 min) *Group roles and summative assignments*	• SW complete this sheet independently. https://docs.google.com/document/d/1gN3HNpF1ghYdrAJh-bzyY6frgt384Ga7tofd-ZTNsCo/edit#heading=h.hblvnkihkts3 • SW discuss their roles with from section 1, 2, and 3 with their new group members. ****Note to teacher: If anyone shares from section 3, they must provide suggestions, as stated on the form.* • TW provide students with the link below: https://docs.google.com/document/d/1wLgNBcaNZS-TK8NUe4_CiGHPr0qMJ3G48VHwtdtIwDA/edit TW focus on reviewing sections 1 and 2 with the class (pages 1 and 2). ****Note to teacher: Sections 3 and 4 will be reviewed in tomorrow's class.* • TW focus on the summative assignments (sections 1 and 2). TW review the prompt for the paper, the rubric for the paper, the prompt for the project, and the rubric for the project along with deadlines (refer to the calendar example).
Independent Practice (10 min) *Planning and establishing norms*	• TW explain to students that book clubs are student-led and the teacher facilitates. Therefore, students are provided with autonomy to plan their reading schedule, and the teacher will complete check-ins with each group to look for items from the checklist and group discussions (which we will review tomorrow). TW provide students with a calendar: https://docs.google.com/spreadsheets/d/1KCvsHLRkcY1OWePNQ4i-W3UU4m-mb_jflePR9LIbzwg/edit#gid=4 ****Note to teacher: Please click on the month of November-January to see the full example. The calendar provided is an example. Therefore, these dates may not reflect the dates for your timeframe; you are encouraged to make a copy of the calendar and adjust it accordingly.* • SW use the calendar to create a reading schedule for class/home. Inform students that during this unit, they will plan out how much they will read in class and at home. *Ex: Students may decide to read two chapters during class time, and one chapter for homework each night.*

	****Note to teacher. On the calendar, certain dates are blocked off for teacher meetings/check-ins with certain groups to look for items on the checklist and to listen to their discussions. Students should note their meeting days.* • Once students finish planning their reading days, TW ask students to create 5 club norms for their book club groups. Teacher may wish to guide students to these responses if their group struggles. https://usergeneratededucation.files.wordpress.com/2011/10/2011-10-17_1003.png and https://www.uvm.edu/~wfox/COLLSKILLS.gif • ***TW ask higher-order thinking questions to promote learning/discussion:*** ○ ***How does knowing the end result of an assignment benefit learners?***

Closing/Exit Ticket (2 minutes)	• TW pose the following questions to the class for discussion:
	  ○ How did you and your group members come to a consensus about the reading schedule?
	  ○ How did will you prioritize your outside of school activities with your school work to ensure that the reading is complete?

Possible Homework	• N/A
Differentiation	
• Providing notification of long-term assignments • Time to plan and organize • Rubrics • Tiered assignments • Group discussions • Teacher check ins • Step-by-step directions • Checking for understanding and higher order thinking questions	
Teacher's Notes	

Lesson #	
3	
Lesson duration	
50 minutes	
Subject, Grade, and Unit	
8th Language Arts - Book Clubs: Investigative Journalism	
Essential Questions	
Year-Long Overarching Question: • **What are the sources, symptoms, consequences, and cures of prejudice?** **Topical Questions** • How does discussing and connecting a book to self/text/world bring about awareness or fuel change? **Essential questions:** • What type of information do journalists gather? How do they collect this information? • What techniques do journalists employ to objectively engage and convey ideas to an audience? • How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?	
Objective	**New Jersey Student Learning Standards**

<table>
<tr><td colspan="2">

- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

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- SWBAT practice journalism writing techniques by writing a guided and independent news report that captures the who, what, where, when, and why of an observable event.
- SWBAT make their language more concise and succinct by revising the word choice in their own news reports.

</td><td>

- W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- W.8.10. 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.

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<tr><td colspan="2">Key Understandings</td></tr>
<tr><td colspan="2">

- Journalists notice small life dramas and try to capture the who, what , where when, and why. Their job is to gather and report accurate and objective information.
- A news report contains the who, what, where, when, and why. It is succinct and teaches the audience about the most important information from an event.

</td></tr>
<tr><td colspan="2">Annotation Focus</td></tr>
<tr><td colspan="2">N/A students will be viewing clips in the lesson</td></tr>
<tr><td>Do Now (5 min)
Journalist hook video and discussion</td><td>

- TW distribute sheet: https://docs.google.com/document/d/1gxowaBHMkUPLjAoQbCKbDmVOwbh6pQY0DKMcYR_0awk/edit
- TW call on a student to read aloud directions.
- TW tell students to take notes about what it means to be a journalist as they watch the video: https://www.youtube.com/watch?v=88Midc38AUU
***Note to teacher: If needed, TW play the video twice.*
- TW have students turn and talk about their ideas with their partners/ group members. (see possible student responses below)
  - *Get information fast*
  - *Research facts*
  - *Find knowledgeable sources*
  - *Tell stories*
  - *Seek the truth*
- SW discuss their answers as a class.

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	• **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** 1. ***Why it is important for journalist to gather and report accurate and unbiased information in today's society?***
Launch/Intro (8 min) *Simulation/role play event*	• TW call on a student to read aloud the focus (from part 2 of the sheet). • TW perform/model simulation/role play for the class that is enacted by one or two teachers in order to create an observable event that students can eventually write a news report about. (see examples below) ○ Teacher becomes frightened when she sees a rat run down the hallway. ○ Teacher has a colleague come in and announce that a snake has gotten loose in the school. ○ Teacher has the principal come in and seize the book clubs and declare that they have been banned. ****Note to teacher: The key is to create something that is obvious enough for students to notice, extended enough for the class to write about, but fast enough for you to return to orderly teaching after your staged ordeal is over.* • After the simulation/role play is over, TW have students turn to their partner and discuss what just occurred. Teacher will remind students to address the following questions: Who? What? When? Where? Why? • TW monitor student discussions.
Guided Practice (12 min) *Modeling how to write a news report with student assistance.*	• TW explain that we will put these ideas together and write a news report (part 2 number 1 of the sheet) about the event that just occurred. • TW model writing an example news cast with students' assistance. ***Note to teacher:* If class struggles, the teacher may choose to give a sentence starter such as, "Today at 8:55 am, students in room 123 were startled to witness..." ○ TW asks students about the who, what, where, when, and why of the event and include their responses in the class news report. ○ The class news report paragraph should be no more than 100 words, since it is important that the journalist gets right to the point. ****Note to teachers: You can type on a projected Google Doc or write on chart paper/board* • **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** ■ ***What is strong about the class news report? How does it relay the information to the audience?***

Independent Practice (10 min) *Creating a news report independently*	• TW explain to the students that they will now develop their own news report based on an event that they will watch on a video. As they view the video, students should fill in the graphic organizer (part 2 number 2) and take notes on the who, what, where, when, and why? They should imagine they are an eye witness observing the event. ****Note to teachers: The "when" is already provided for students on the graphic organizer since it is hard to discern the date from the video. However, students can add the time of the day in this section.* • TW play video: https://www.youtube.com/watch?v=BryvhAXJrcI • TW have students independently write/type a news report paragraph (part 2 number 3 of the sheet. It should be no more than 100 words. ○ If students struggle, the teacher may choose to provide them with the following sentence starter, "The sky was perfectly clear during the unforgettable afternoon of the long-awaited total eclipse in at the Air Zoo in Portage, Michigan..." • TW circulate and assist students. • TW check that students are including the Five W's.
Exit Ticket (8 min) *Revising news report*	• When students are done, TW tell students to imagine that a newspaper is going to publish their report, but it should only be 25 words. They need to make sure that their language is specific and to the point. • TW give students 4-5 minutes to rewrite their news report in only 25 words (part 3 of the sheet).

Closing (7 min)	• TW distribute the following sheets:
	  ○ Book Club Meeting Checklist: https://docs.google.com/document/d/1wLgNBcaNZS-TK8NUe4_CiGHPr0qMJ3G48VHwtdtIwDA/edit
	  ○ Social Issue Questions: https://docs.google.com/document/d/16fYhjG0MuxFejV-IjyAAy9fSJGb1ZkStNytZFOAEux8/edit
	• TW explain that each book club meeting has a different focus and aligned tasks. The purpose of the assignments are to help you identify and discuss social issues in your book, so that you can ultimately write your own investigative journalism article and complete a social action project as a group about an issue that you feel is important.
	• TW explain the focus for meeting #1 (page 3 of the book club meeting checklist guide).
	• TW explain that the social issues question sheet provides questions that relate to major social issues. Students do not need to discuss every question on the sheet, since it will depend on the book. Also, students can feel free to add their own questions.

Homework	• None
Differentiation	

- Multi-sensory learning
- Graphic organizer
- Teacher writing model
- Writing sentence starters
- Task checklist
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
4
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions

Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?

- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT identify and discuss main events and social issues in book club books while collaboratively participating in book club meetings. • SWBAT employ various accountable talk habits by discussing book club books in groups.	• RI.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. • RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). • RI.8.10. By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Key Understandings

- Accountable Talk Habits:
  - Pay attention to the statements of others, maintain eye contact, use appropriate tone & volume.
  - Direct attention to the importance of another's statement or invite someone into the conversation.
  - Add to previous statements.
  - Check your understanding of previous statements & knowledge.
  - Demonstrate an understanding of the text.
  - Explain how you arrived at your answer.

	○ Give examples & evidence to support your answer. ○ Point out the relationships among previous statements & knowledge. ○ Ask follow-up questions or relevant questions to enhance or move the conversation forward. ○ Review the checklist for the week and complete all items.
Annotation Focus	
• Social issues • Who? What? Where? When? Why?	
Do Now (0 min)	• N/A
Launch/Intro (10 min) *Roll out of book club meeting assignments and grading procedure*	• TW have students sit in book club groups and take out calendar and book club guide (Students can reference these items via paper or electronically) • TW review meeting #1 assignments that were distributed at the end of yesterday's class. • TW suggest that students stop every few pages and discuss their post its as well as the social issue questions. • TW distribute the following materials: ○ Accountable Talk Rubric: https://docs.google.com/document/d/1Id1E4VD_mOuwjf5hgBPEjsPLVkIxfqDO_i5g7lcSZaQ/edit ○ Accountable Talk Sentence Starters: https://docs.google.com/document/d/1GvzAiQ_92Uwvx_TUFOjE8GvKueMFp3uQJ7OfGV4JU68/edit • TW explain each section of the rubric and take any questions from students. • TW also explain that the accountable talk sentence stems sheet shows examples of discussion language. • ***TW ask higher-order thinking questions to promote learning/discussion:** ■ ***Explain the benefit of using different sentence starters in your discussions.*** • TW explain that during the first round of meetings different groups will be graded. ○ The calendar shows which day your group will be conferenced with and assessed (graded), by the teacher. ○ On the day you are assessed, the teacher will first check your weekly tasks (such as the post-its). ○ The teacher will observe your group discussion about your book (using the accountable talk rubric) for about 15 minutes. During the discussion, the group should discuss their post its and relevant discussion questions for that week. ○ Once the discussion has concluded, the group will reflect on the strengths and weaknesses of their discussion. Then, the teacher will provide feedback and share the group's score.

	○ Lastly, group members will complete a self-assessment and a peer review for someone in their group (at the end of each teacher meeting). ****Note to teacher: In past years, teachers have found it helpful to average the peer feedback grade and the group's grade for each student. This provides teachers and students with an authentic representation of their performance since this captures how students perform before and during the discussion. If students provide their peers with negative feedback, please ensure that they have notes and evidence supporting their claims. Also, encourage group members to resolve any conflicts. Since book clubs are primarily student-led, it is important that students are grading each other for the week's work.* *<u>Example of a grading:</u> Group members Maria, John, Alex, and Cheryl receive a discussion grade of 36/40 by the teacher using the accountable talk rubric . While doing the peer feedback, the teacher may notice that for meeting one's peer feedback, Maria evaluated John and gave him a score of 19/21 and she left notes explaining that he was often off-task and playing on the computer during the week's work. Meanwhile, all other members in the group gave the peer that they assessed a score of 21/21. Therefore, everyone else's grade would average to a 28.5/30 and John's grade would be a 27.5/30.*
Guided and Independent Practice (35 min) *Book club meetings*	• SW read in their book clubs and work on completing the meeting one tasks. • TW circulate and ensure that students are reading and creating post-its as well as engaging in thoughtful discussions about the social issue questions. • Since today is the first day of book club conferences, TW informally check in with every group to ensure they are understanding the tasks.
Closing/Exit Ticket (5 min) *Whole class share out*	• TW call on 1 student from each group to share out the Who? What? Where? When? Why? of their book to the whole class.
Possible Homework	• This varies based on the group's assigned readings.

Differentiation
• Accountable talk rubric • Accountable talk sentence starters • Group collaboration • Meeting checklist

- Student book choice
- Post-its for annotations
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
5-7
Lesson duration
150 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions

Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT identify and discuss main events and social issues in book club books while collaboratively participating in book club meetings. • SWBAT employ various accountable talk habits while discussing book club books in groups.	• RI.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. • RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). • RI.8.10. By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Key Understandings

- Accountable Talk Habits:
  - Pay attention to the statements of others, maintain eye contact, use appropriate tone & volume.
  - Direct attention to the importance of another's statement or invite someone into the conversation.
  - Add to the previous statement
  - Check your understanding of previous statements & knowledge.
  - Show understanding of the story
  - Explain how you arrived at your answer.
  - Give examples & evidence to support your answer.
  - Point out the relationships among previous statements & knowledge.

o Ask follow-up questions or relevant questions to enhance or move the conversation forward. o Review the checklist for the week and completes all items.	
Annotation Focus • Social issues • Who? What? Where? When? Why?	
Do Now (0 min)	• N/A
Launch/Intro (5 min) *Review of meeting task and whole class discussion feedback*	• TW have students sit in book club groups and take out calendar and book club guide (Students can reference these items via paper or electronically) • TW review meeting #1 assignments. • TW suggest that students stop every few pages and discuss their post its as well as the social issue questions. • TW share out the glows and grows from the previous day's book club discussions: o *Example: The majority of groups received a 4/4 for the requirements section of the accountable talk rubric. However, we are struggling to get proficiency on the link and build sections. Today, try incorporating sentence starters that allow you to respond to peers and connect the ideas together.* ****Note to teachers: It may be helpful to display to common grows and glows on a T-chart on the board, so that students can reference them during their discussions. It reminds students what they are doing well and what they need to improve upon.*
Guided and Independent Practice (Approximately 140 min) *Book club meetings*	******Note to teachers: Repeat this for lesson 5-7.*** • SW read in their book clubs and work on completing the meeting one tasks. • TW circulate and ensure that students are reading and creating post-its as well as engaging in thoughtful discussions about the social issue questions. • TW assess/conference with 1-2 groups per lesson. ****Note to teachers: TW follow the book club calendar (as an example) to determine which group(s) will be assessed/conferenced with each day. To ensure that feedback is authentic, teacher should assess/conference with no more than two groups per day. TW continue this process until he/she has met with every group. While students are being assessed/conferenced with,, other students will work on the the checklist requirements for upcoming meetings. TW use accountable talk rubrics for assessment.* o TW first check the group's weekly tasks: the post-its. If all group members have their post-its, then the group should get a 4/4 on the last section of the rubric.

	○ The teacher will observe group discussions from the book using the accountable talk rubric for about 15 minutes. During the discussion, the group should discuss their post-its and relevant discussion topics/questions for that week. ○ To ensure that the group receives specific feedback, TW take notes as students are discussing. ■ *Optional - Teacher observation note-taking chart*: https://docs.google.com/document/d/11WQAVNeUslbNyF7iC_Man1TJjmK_0r24ah3AJLSbI00/edit ○ After, the group will reflect on the strengths and weaknesses of their discussion. ○ Then, the teacher will share the rubric feedback and score. ○ Lastly, students should complete a self-assessment and a peer review for someone within their group. ****Note to teachers: You can choose to assign each student someone to peer review or each group can determine who they will assess. The key is to avoid assessing the same person.*
Closing/Exit Ticket (5 min) *Whole class share out*	• TW have each group share out their answer to the following question: ○ What are the major social justice issues that live within your book? How can you relate this issue to today's society?
Possible Homework	• This varies based on the group's assigned readings.

Differentiation

- Accountable talk rubric
- Accountable talk sentence starters
- Group collaboration
- Meeting checklist
- Student book choice
- Post-its for annotations
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
8
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions
Year-Long Overarching Question: • **What are the sources, symptoms, consequences, and cures of prejudice?** **Topical Questions** • How does discussing and connecting a book to self/text/world bring about awareness or fuel change? **Essential questions:** • What type of information do journalists gather? How do they collect this information? • What techniques do journalists employ to objectively engage and convey ideas to an audience? • How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical? • How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues? • How can I adjust my choice of words to make my writing more powerful? • How can I create questions to uncover the facts that I am looking for?

Objective	**New Jersey Student Learning Standards**
• SWBAT examine differences in both point of view and subjective and objective perspective by writing a news report based on a topic/event from their book club reading.	• W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. • W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

	• W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. • W.8.10. 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. • L.8.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Key Understandings

- Journalists usually write in a specific style and voice. Sometimes journalists shift between writing in third person subjective and objective point of views.
- Writing in subjective and objective perspectives allows journalists to remain impartial while inspiring a "Call for action" or change.
  - Sometimes, proficient and experienced journalists allow subjectivity to seep into their impartial reporting. This allows them to evoke certain emotions from their audience. Subjective writing typically has a viewpoint and a bias which helps journalists argue for social change.
  - Journalists write objectively when they want to stick solely to the facts and not evoke any particular emotions. This is helpful when relaying the facts and details of an event to the reader.
- Writing in third person uses pronouns such as: he, she, it they, his, her, its, him, herself, itself, them, their, and themselves. It differs from the first person, which uses pronouns such as "I" and "me", and from the second person, which uses pronouns such as "you" and "yours".
- Journalists usually write from a third person point of view because it allows them to tell the story from the outside, and it prevents personal bias.

Annotation Focus

- Highlight examples of subjective and objective point of view.

Do Now (8 min)	****Note to teacher: At the start of the lesson, it would be helpful if an anchor chart is created that defines the meaning of subjective and objective point of view.* *http://image.slidesharecdn.com/8178b3a5-3b0b-481b-8c99-8042f43f2f51-150210174907-conversion-gate02/95/en2120-news-writing-and-reporting-16-638.jpg?cb=1423612224*

	• TW tell students that today's focus is to determine the difference between objective and subjective perspective and apply it to news reports. TW refer to the anchor chart and define subjective and objective. • SW work with a partner to complete section one of the sheet. https://docs.google.com/document/d/10ZALOjTkZWgNatryOzvRRCaoOPyAx9Rt6ozMvSPHaks/edit) o TW ask students to circle the subjective sentences and to underline the objective sentences. *Acceptable answers:* 1. *47% of Americans pay no federal income tax.* ***Objective.*** 2. *Most Americans would never vote for another party.* ***Subjective*** 3. *The company does not care about openness of their platform.* ***Subjective*** 4. *Apple only allows apps that the company has approved to be installed on iOS devices.* ***Objective.*** 5. *Most people love the rain.* ***Subjective.*** 6. *Today, at 3:15 pm, it was raining outside.* ***Objective.*** 7. *The Tyrannosaurus Rex was a prehistoric carnivorous dinosaur. It walked on two legs, and had a massive skull balanced by a long, heavy tail.* ***Objective.*** 8. *The Tyrannosaurus Rex was the coolest of all dinosaurs. Other dinosaurs would run in fear if they saw the T-Rex nearby.* ***Subjective.*** • SW share responses.
Launch/Intro (8 min) *Distinguishing between objective and subjective writing. Understanding third person.*	• TW will review Google Slideshow with class with definition and examples of subjective and objective writing: https://docs.google.com/presentation/d/1uEpdJxMvG3XDvueS73yp34wN3utxO-rMk5RZy9Il1eM/edit#slide=id.p3 • ***TW ask higher-order thinking questions to promote learning/discussion:*** ▪ ***Explain why an author may choose to write subjectively as opposed to objectively.*** ▪ ***Why is it helpful for journalists to use third person point of view in their articles?***
Guided Practice (15 min) *Recognizing objective and subjective writing*	• TW direct students to turn to section of the sheet. • TW will work with class to complete excerpt 1 and questions. SW complete excerpt 2 in partnerships and then complete the last example independently. (see possible answers below) https://docs.google.com/document/d/10ZALOjTkZWgNatryOzvRRCaoOPyAx9Rt6ozMvSPHaks/edit o *Excerpt one: First person, subjective* o *Excerpt 2: Third person, objective* o *Excerpt 3: Third person - both subjective and objective combined*

Independent Practice (17 min) *Developing an article using objective and subjective writing*	• SW independently practice writing a news report based on a topic/event from their book club books. SW be asked to combine subjective and objective writing in their news report. In addition, the news report should be written in third person. The article should be approximately 200 words. SW be asked to use the word count tool.. SW be asked to highlight the subjective parts of their article in the color yellow, and to highlight the objective parts of their writing in green.
Closing/Exit Ticket (2 minutes)	• TW pose the following question to the class for discussion: What are the benefits of including subjective and objective point of views in your writing? Provide possible answers. ○ *Possible answers: Writing both subjectively and objectively allows journalists to remain impartial while still inspiring a "Call for action" or change.*
Possible Homework	• N/A

Differentiation

- Multi-sensory learning: visual representation
- Anchor chart
- Examples
- Kinesthetic learning
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
9-12
Lesson duration
200 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions
Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT identify the social issues and point of view (third person and subjective and objective), in the book club books by collaboratively participating in book club meetings. • SWBAT employ various accountable talk habits while discussing book club books in groups.	• RI.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). • RI.8.6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. • RI.8.10. By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with

	diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Key Understandings

- Accountable Talk Habits:
  - Pay attention to the statements of others, maintain eye contact, use appropriate tone & volume.
  - Direct attention to the importance of another's statement or invite someone into the conversation.
  - Add to the previous statements.
  - Check your understanding of previous statements & knowledge.
  - Show understanding of the text.
  - Explain how you arrived at your answer.
  - Give examples & evidence to support your answer.
  - Point out the relationships among previous statements & knowledge.
  - Ask follow-up questions or relevant questions to enhance or move the conversation forward.
  - Review the checklist for the week and complete all items.
- Point of view such as third person and objective and subjective are often used by authors and they impact the way that we view the text. Writers may try to evoke certain emotions (subjective writing), while still sticking to the facts (objective writing).

Annotation Focus

- Post-its to identify social issues: race, class, gender, power, and/or fairness.
- Post-its to label point of view and explain its impact within the text.

Do Now (0 min)	• N/A
Launch/Intro (5 min) *Review of meeting task and whole class discussion feedback*	• TW have students sit in book club groups and take out calendar and book club guide (Students can reference these items via paper or electronically) • TW review meeting #2 assignments. • TW suggest that students stop every few pages and discuss their post its as well as the social issue questions. TW suggest that students pause near the end of each chapter to complete their post-its, to identify the point of view and complete the post-it requirements for the week. • TW share out the glows and grows from the previous day's book club discussions: ○ *Example: The majority of groups received a 4/4 for the requirements section of the accountable talk rubric. However, we are struggling to get proficiency on the link and build sections. Today, try incorporating sentence starters that allow you to respond to peers and connect the ideas together.*

	****Note to teachers: It may be helpful to display to common grows and glows on T-chart on the board, so that students can reference them during their discussions. It reminds students of what they are doing well and what they need to improve on.*

Guided and Independent Practice (approximately 190 minutes)
Book club meetings
	******Note to teacher: Repeat this for lessons 10-12.***
	
	• SW read in their book clubs and work on completing the meeting two's task.
	• TW circulate and ensure that students are reading and creating post-its as well as engaging in thoughtful discussions about the social issue questions.
	• TW follow the calendar for book (as an example) for book club assessment/conferencing. TW meet with two groups on day one, then continue to meet with two groups the following day. TW continue this process until he/she has met with every student. While students are being assessed/conferenced with, other students will work on the the checklist requirements for upcoming meetings. TW use accountable talk rubrics for assessment.
	• TW first check the group's weekly tasks (including the post-its). If all group members have their post-its, then the group should get a 4/4 on the last section of the rubric.
	  ○ The teacher will observe group discussions about the book using the accountable talk rubric for about 15 minutes. During the discussion, the group should discuss their post-its and relevant discussion topics/questions for that week.
	  ○ To ensure that the group receives specific feedback, TW takes note as students are discussing
	  ■ *Optional - Teacher observation note-taking chart*: https://docs.google.com/document/d/11WQAVNeUslbNyF7iC_Man1TJjmK_0r24ah3AJLSbl00/edit
	  ○ In order to be able to provide the group with specific feedback, TW take notes.
	  ○ After, the group will reflect on the strengths and weaknesses of their discussion.
	
	****Note to teacher: The procedures in this lesson are the similar to the previous lesson. However, the objective is different because this week's task (as per the guide) is asking students to identify and analyze the point of view in their book clubs books.*

Closing/Exit Ticket (5 minutes) *Whole class share out*	• TW pose the following question to the class for discussion: Is your book written more objectively or subjectively? Explain why you think that the author decided to write in this particular POV. How may your book differ if the POV changed?
Possible Homework	• This varies based on the group's assigned readings.
Differentiation	

- Accountable talk rubric
- Accountable talk sentence starters
- Group collaboration
- Meeting checklist
- Student book choice
- Post-its for annotations
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
13
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions

Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?

- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT examine the qualities of investigative journalism questions and distinguish between open-ended and close ended questions by developing and evaluating their own higher-order thinking questions.	• RI.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). • RI.8.10. By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Key Understandings

- Journalists dig deeper into an event by considering the following:
  - How did it happen?
  - Why does it matter?
- Open ended questions are questions that lead to a further discussion. They are questions that do not have a simple answer like yes or no or a number, such as closed questions.
- Journalists plan thoughtful and relevant open-ended questions that invite the speaker to tell a story.
- Rather than offer potential answers, journalists plan and ask follow up questions to gather a more detailed response. They listen to interesting ideas that come up.

• Finally, journalists use wait time to provide their audience with time to think deeply about their answer.	
Annotation Focus	
• Post-its to identify social issues: race, class, gender, power, and/or fairness. • Post-its notes to jot down open-ended questions that will spark discussion.	

Do Now (5 min)
Question discovery
	• TW project powerpoint and display slide 2: https://docs.google.com/presentation/d/1m9LcfnK_KLcsWVTGpBOgLCNBbJ9p0ULha8oATJKJbs8/edit#slide=id.p12
	• TW have students discuss the following questions with partners or in groups:
	  ◦ What did you eat for breakfast this morning?
	  ◦ Do you hang out with friends after school?
	  ◦ How do you spend your time on the weekends?
	  ◦ Describe your ideal weekend.
	• ***TW ask higher-order thinking questions to promote learning/discussion:**
	  ▪ ***Evaluate which questions are open-ended and which are close-ended.***
	  ▪ ***What kind of answers did you get from asking the open-ended questions?***
	  ▪ ***How did those answers compare to the answers to the close-ended questions?***

Launch/Intro (10 min)
Powerpoint about creating open-ended questions.
	• TW tell class to consider the following while viewing the PowerPoint:
	  ◦ Notice the differences between open-ended and close-ended questions.
	  ◦ What are some techniques that journalists use to ask questions?
	• TW go through PowerPoint with students.
	• ***TW ask higher-order thinking questions to promote learning/discussion:**
	  ▪ ***Why is it better to ask a follow-up question rather than provide an answer?***
	  ▪ ***Why is it helpful to use wait time?***
	• TW provide students with the following sheet that provides question stems for open-ended questions: https://docs.google.com/document/d/1nSVSCClE3f5pQwJ55cBBGVNFqR0OTrOpAviS70d6ZpQ/edit#heading=h.g9ylm3l3rb0p

Independent & Guided Practice #1 (10 min)
Developing higher-order thinking questions.
	• TW have students practice developing 2 higher-order questions about their book on post its independently. (slide number 7 from the Powerpoint).
	• TW direct students to each choose their most thought-provoking question and share it with their group members.
	• SW evaluate which group member had the most thought-provoking question.
	• Class will do a whip around and each group will share their strongest question.
	  ◦ ***TW ask higher-order thinking question to promote learning/discussion:**
	  • ***Evaluate what makes these questions strong.***

Guided and Independent Practice #2 (20 min) *Reading and creating higher-order thinking questions.*	• SW read in their book club groups and work on completing the meeting's three tasks. • TW circulate and ensure that students are reading and creating post-its as well as engaging in thoughtful discussions about the social issue questions.
Closing/Exit Ticket (5 min)	• TW ask students the following question: How did asking open-ended and higher order thinking questions impact your discussion?
Possible Homework	• This varies based on the group's assigned readings.

Differentiation

- Multi-sensory learning (Powerpoint)
- Higher order questions resource
- Post-its for annotations
- Group collaboration
- Meeting checklist
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
14-17
Lesson duration
200 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism

Essential Questions

Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT develop and discuss their own higher-ordered open-ended questions in book club. • SWBAT identify and discuss social issues that appear throughout their book club books by engaging in collaborative discussions. • SWBAT employ various accountable talk habits while discussing book club books in groups.	• RI.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). • RI.8.10. By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Key Understandings

- Accountable Talk Habits:
  - Pay attention to the statements of others, maintain eye contact, use appropriate tone & volume.
  - Direct attention to the importance of another's statement or invite someone into the conversation.
  - Add to previous statements.
  - Check your understanding of previous statements & knowledge.
  - Show understanding of the story.
  - Explain how you arrived at your answer.
  - Give examples & evidence to support your answer.
  - Point out the relationships among previous statements & knowledge.
  - Ask follow-up questions or relevant questions to enhance or move the conversation forward.
  - Review the checklist for the week and complete all items.
- Open ended questions are questions that lead to a further discussion. They are questions that do not have a simple answer like yes or no.
- Journalists plan thoughtful and relevant open-ended questions that invite the speaker to tell a story.
- Rather than offer potential answers, journalists plan and ask follow up questions to gather a more detailed response. They listen to interesting ideas that come up.
- Finally, journalists use wait time to provide their audience with time to think deeply about their answer.

Annotation Focus

- Post-its to identify social issues: race, class, gender, power, and/or fairness.
- Post-its to jot down open-ended questions that will spark discussion.

Do Now (0 min)	• N/A
Launch/Intro (5 min) *Review of meeting task and whole class discussion feedback*	• TW have students sit in book club groups and take out calendar and book club guide. (Students can reference these items via paper or electronically). • TW review meeting #3 assignments. • TW suggest that students stop every few pages and discuss the open-ended questions that they have created on post-its as well social issues that are appearing in the text. • TW share out the glows and grows from the previous day's book club discussions: ○ *Example: The majority of groups received a 4/4 for the requirements section of the accountable talk rubric. However, we are struggling to get proficiency on the link and build sections. Today, try incorporating sentence starters that allow you to respond to peers and connect the ideas together.*

	****Note to teachers: It may be helpful to display two common grows and glows on a T-chart on the board, so that students can reference them during their discussions. It reminds students of what they are doing well and what they need to improve on.*

Guided and Independent Practice (approximately 190 min)
Book club meetings
	******Note to teacher: Repeat this for lessons 14-17.***
	• SW read within their book clubs and work on completing the meeting three tasks in the book club guide:https://docs.google.com/document/d/1wLgNBcaNZS-TK8NUe4_CiGHPr0qMJ3G48VHwtdtIwDA/edit
	• TW circulate and ensure that students are reading and creating post-its as well as engaging in thoughtful discussions about the social issue questions.
	• TW follow the calendar for book (as an example) for book club assessment. TW meet with two groups on day one, then continue to meet with two groups the following day. TW continue this process until he/she has met with every student. While students are being assessed, other students will work on the the checklist requirements for upcoming meetings. TW use accountable talk rubrics for assessment.
	• TW first check the group's weekly tasks such the post-its. If all group members have their post-its, then the group should get a 4/4 on the last section of the rubric.
	  ○ The teacher will observe the book club group discussion with the accountable talk rubric for about 15 minutes. During the discussion, the group should discuss their post-its and relevant discussion topics/questions for that week.
	  ○ To ensure that the group receives specific feedback, TW take notes as students are discussing.
	  ■ *Optional - Teacher observation note-taking chart*: https://docs.google.com/document/d/11WQAVNeUslbNyF7iC_Man1TJjmK_0r24ah3AJLSbl00/edit
	  ○ After, the group will reflect on the strengths and weaknesses of their discussion.

Closing/Exit Ticket (5 minutes) *Whole class share out*	• TW pose the following question to the class for discussion: Refer back to your questions. Which question would you say was the "weakest" question? How would you rewrite that question to make it stronger?
Possible Homework	• This varies based on the group's assigned readings.
Differentiation	
• Accountable talk rubric • Accountable talk sentence starters • Group collaboration	

- Meeting checklist
- Student book choice
- Post-its for annotations
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
18-19
Lesson duration
100 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions

Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?

- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT employ various accountable talk habits by discussing book club books in groups. • SWBAT narrow topic for investigative journalism article and gather possible sources by completing a graphic organizer with step-by-step directions.	• W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) • W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. • W.8.7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. • RI.8.10. By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Key Understandings

- Accountable Talk Habits:
  - Pay attention to the statements of others, maintain eye contact, use appropriate tone & volume.
  - Direct attention to the importance of another's statement or invite someone into the conversation.
  - Add to the previous statements.

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Check your understanding of previous statements & knowledge.
Show understanding of the story.
Explain how you arrived at your answer.
Give examples & evidence to support your answer.
Point out the relationships among previous statements & knowledge.
Ask follow-up questions or relevant questions to enhance or move the conversation forward.
Review the checklist for the week and complete all items.

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<tr><td colspan="2">Annotation Focus</td></tr>
<tr><td colspan="2">• Post-its to identify social issues: race, class, gender, power, and/or fairness.</td></tr>
<tr><td>Do Now (0 min)</td><td>• N/A</td></tr>
<tr><td>Launch/Intro (5 min)
Explanation of final book club meetings</td><td>• TW have students sit in book club groups and take out calendar and book club guide. (Students can reference these items via paper or electronically.)
• TW explain that the goal for the next two days is to finish reading the book club books. No groups will be formally assessed, but TW check in with groups to see their progress.
• TW distribute and explain the following sheet: https://docs.google.com/document/d/1OGmK3XPW6sjgxo8oWwAHzFB_IHTwRXn5vh8ifughstc/edit

***Note to teachers: This sheet is optional. Students should focus on completely finishing their book club books. If students do not need the two class periods to finish, allow them to move on to this sheet. It will help prepare for them for their investigative journalism piece.</td></tr>
<tr><td>Guided and Independent Practice (approximately 90 minutes)
Book club meetings and preparing for investigative journalism piece.</td><td>***Note to teacher: Repeat this for lessons 19.

• SW read in their book clubs.
• When groups finish their books, TW direct students to indepedently complete the sheet https://docs.google.com/document/d/1OGmK3XPW6sjgxo8oWwAHzFB_IHTwRXn5vh8ifughstc/edit
• TW circulate and check in with students.</td></tr>
<tr><td>Closing/Exit Ticket (5 minutes)</td><td>• TW ask students the following questions:
○ What subtopic do you plan on investigating for your journalism article?</td></tr>
</table>

Whole class share out	○ Why did you pick that topic?
Possible Homework	• This varies based on the group's assigned readings.

Differentiation

- Group collaboration
- Journalism planning organizer
- Student book choice
- Post-its for annotations
- Teacher check ins
- Step-by-step directions
- Graphic organizer
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
20-22
Lesson duration
150 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions
Year-Long Overarching Question: • **What are the sources, symptoms, consequences, and cures of prejudice?** **Topical Questions** • How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT distinguish the difference between primary and secondary sources by viewing an anchor chart and answering questions that asks students to identify the source. • SWBAT evaluate reputable sources by implementing the CRAAP test in order to determine the reliability and credibility of a source.	• RI.8.8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. • W.8.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

Key Understandings

- Primary and secondary sources are both important to incorporate into your work.
  - Primary sources are important because they provide a reliable unfiltered account of a particular event. Primary sources are considered "raw materials" or "first hand evidence" that serve as actual accounts from the past and can help to make articles more credible. Primary sources may include: journals, interviews, autobiographies, speeches, letters, public records, eyewitness accounts, photographs, artifacts, recordings, etc.
  - Secondary sources are essential because these sources consist of research conducted by parties that were not present when the event occurred. Secondary sources illustrate the state of scholarship to any given issue. Secondary sources may include: textbooks, articles, biographies, recreations/films, encyclopedias, websites, scholarly articles/essays, second-hand written accounts, etc.
- With access to the Internet, assessing the credibility of a source may be difficult. Therefore, conducting a quick CRAAP test will help researchers to ensure that a source is accurate.

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o Current
o Relevance
o Authority
o Accuracy
o Purpose

Journalists have a "beat" or a lens which they view the world and look for news. Journalists seek out stories to investigate and thin about about different places to get information. Not only do they think of people and locations to investigate, but they also look up information to better understand the full picture and complexities of certain issues.

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<tr><td colspan="2">Annotation Focus</td></tr>
<tr><td colspan="2">SW complete the graphic organizer to identify primary and secondary sources as they read.</td></tr>
<tr><td>Do Now (8 min)</td><td>TW provide students with the "Do Now sheet." SW be asked to complete section one of the sheet: https://docs.google.com/document/d/1-xZzsCoQzpNZDKFMn3TtjXdcmRqFrLByWWE_HPs7Yok/edit
***Note to teacher: The purpose of this activity is to have students see how much "fake news" is accessible to the public. For the purpose of the "Do Now," do not tell students that the article is fake. We will cover that in section 2.</td></tr>
<tr><td>Launch/Intro (5 min)
Credible & reliable sources</td><td>TW ask students to share their responses.
TW explain to students that not all things that we read are credible and/or reliable.
TW inform students that the article was based on fake reports and is indeed "fake news."</td></tr>
<tr><td>Guided Practice (30 min)
CRAAP test and primary and secondary sources</td><td>TW ask students to click on the link in section 2, so that they read from a source that disproves the article that they read in section 1 of their "Do Now" activity.
SW discuss responses from section 2.
TW explain that the CRAAP test can be used to determine if a source is reliable and credible.
TW review the anchor chart with the class: https://sites.google.com/a/jeffcoschools.us/ehs-library/_/rsrc/1468755815321/faster-research/craap-test/CRAAP.jpg
To generate students' previous knowledge and to connect to social socials, TW ask students the following:
What are the two types of sources that you have learned about in history?
TW explain that there are two major types of sources, Primary and Secondary. When you develop DBQ essays in social studies, you most likely needed to include a combination of both of these sources. Similarly, we will do this when we develop our investigative journalism articles.
TW review secondary and primary sources using the anchor chart: http://hudson4ela.weebly.com/uploads/2/5/2/1/25216923/664972_orig.jpg
TW TW model the steps necessary to check a website's credibility source by doing a quick CRAAP test</td></tr>
</table>

	using the website and completing the CRAAP cheklist. : https://www.sciencenewsforstudents.org/article/dinosaurs-extinction-asteroid-eruptions-doom • SW complete section 3 of their sheets while teacher models with student assistance. ****Note to teacher: Students should be able to see that the source is credible. It has an author, a date, provides information for further reading, is free of errors, comes from a reputable website, and provides factual information. This is a secondary source.* • SW work with a partner to complete section 4 of the sheet. TW check in with students to assess throughout. ****Note to teacher: If students need additional practice with primary and secondary sources, this website provides a practice worksheet with a teacher answer key. Have students complete the first page of this* sheet *and review answers:* *http://www.commoncoresheets.com/Social%20Studies/Primary%20&%20Secondary%20Sources/Identifying%20Sources/English/4.pdf* • ***TW ask higher-order thinking questions to promote learning/discussion:** ○ ***What is the importance of incorporating both primary and secondary sources in your investigative journalism piece?*** ○ ***Why is it important to include credible sources in your writing?***
Independent Practice (102 min) *Gathering and reviewing sources*	• SW gather primary and secondary sources for their paper. SW use section 5 of the sheet to track the reliability of their sources. • TW explain to students that journalists have a "beat" or a lens which is how they view the world and look for news. They will need to take their "beat" and investigate, holding their questions and wonderings alongside them as they investigate and record their observations. Journalists seek out stories to investigate and think about different places to get information. Not only do they think of people and locations to investigate, but they also look up information to better understand the full picture and complexities of certain issues. • TW explain to students that similar to a journalist, they have to gather information from various sources. • SW use this time to research sources from websites, scholarly articles (recommend Google Scholar), create surveys, create interview questions, refer to their text for evidence, find photographs, etc. ****Note to teacher: Teacher may want to ask students to refer to their links from their* sheet *from lessons 18-19 titled, "Preparing for investigative journalism piece" to use for section 5 of their* sheet *today.* ****Note to teacher: Students may need time to prepare for interviews, create interview questions, or make*

	surveys. The teacher may also decide to use this opportunity to have a speaker come in, so that students can have a primary source. On the contrary, students may decide to conduct their own interviews using their own sources. If students decide to conduct interviews, these resources are beneficial with helping them to create interview questions and conduct interviews professionally • *https://www.youtube.com/watch?v=hZSY0PssqH0 Video 1 --Start at the 7:22 mark and end at the 10:54 mark.* • *https://www.youtube.com/watch?v=4eOynrI2eTM Video 2 --watch in its entirety* • *https://www.scholastic.com/teachers/articles/teaching-content/how-conduct-journalistic-interview/*
Closing/Exit Ticket (5 minutes)	• TW pose this question to the class for discussion: Based on what you know, how would you explain the benefits of using the CRAPP test to evaluate a source?
Possible Homework	• Continue to gather primary and secondary sources.
Differentiation	
• Multi-sensory learning: videos • Partner/group evidence collection • Anchor charts • Teacher check ins • Step-by-step directions • Organizers • Checking for understanding and higher order thinking questions	
Teacher's Notes	

Lesson #
23-25
Lesson duration
150 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions
Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT assess the progression of social issues and their impact on society today by creating informational backgrounds and/or timelines related to social issues that stem from their book club books. • SWBAT read and evaluate investigative journalism articles. • SWBAT apply strengths of investigative journalism articles to their own investigative journalism drafts.	• W.8.7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. • RI.8.8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. • RI.8.10. By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed. • W.8.1. Write arguments to support claims with clear reasons and relevant evidence. • W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

	• W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) • W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. • W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. • W.8.7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. • W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research. • W.8.10. 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. • L.8.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Key Understandings	

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- Creating timelines helps researchers to understand the exact order in which events occurred; they demonstrate the significance of each event as well as the cause and effect on society. Researchers are provided with the "big picture," and they are able to note the relationships between each event. In addition, background information identifies and describes the history and nature of a problem. The background information provides insight to the root of the problem. Successful background information provides readers with a basic understanding of the problem that is being investigated, previous research done on this issue, and the significance of the problem. Historical background information includes the time in which something takes place or was created and how that influences how you (or your readers) interpret it.
- Analyzing examples of investigative journalism pieces allows students to see how authors include both objective and subjective perspectives in their writing. It is important to look at the work of mentor journalists to see how they've structured their text, began their piece, how different sections build on an idea, and how the author ends their piece.
- Incorporating facts and appealing to a reader's emotions are tools that are used by journalists'.
- Writing is a recursive process and drafting will allow students to apply what they've learned into their own articles: drafts should include a hook, explanations of the problem or challenge, background information, detailed angles or elaboration (including information from sources), and a concludes with a call to action.

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<tr><td colspan="2">Annotation Focus</td></tr>
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- SW make annotations on the journalism examples by highlighting hooks, underlining explanations of problems, circling background information or timelines, putting an * near detailed angles or elaboration or evidence/facts, and highlighting concluding sections.

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<tr><td>Do Now (8 min)</td><td>

- TW tell students that timelines are important because they help us to see the progression of events. They also show us relationships between events and they help us visually see the "bigger picture."
- SW complete the "Do Now" activity where they will look at the timeline of cell phones and answer the question that follows.
  https://docs.google.com/document/d/1UoxqtbzckzRqBsgLoXKaQN7kigdoouWLNjJCLM4A6h8/edit
  - *Answers: 1934--Federal Communications committee is established. 1945--The first mobile phone is established. 1983-The cell phone goes public. 2002-The smartphone is invented and text messaging is developed. 2007-The Iphone is released.*

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<tr><td>Launch/Intro (10 min)</td><td>

- TW show students the PowerPoint that explains and provides examples of timelines and background information.
  https://docs.google.com/presentation/d/14-DCb8HilQz2aygnBtmv4zb9YRCEmMSfr2dya30AyzM/edit#slide=id.g24d33916f0_0_23
- ***TW ask higher-order thinking questions to promote learning/discussion:***
  - ***What is the difference between timelines and background information?***
  - ***What are the benefits of including historical context about your issue in your investigative journalism piece?***

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<tr><td>Guided Practice</td><td>

- Together as a class, TW work with students to complete example number one.. Students should refer to

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(40 min) *Evaluate investigative journalism examples*	section 2 of their sheet from today: https://docs.google.com/document/d/1UoxqtbzckzRqBsgLoXKaQN7kigdoouWLNjJCLM4A6h8/edit ○ *Possible answers:* ■ ***Hook**--The premed student sleeps with mittens on each night. Mittens, to protect herself from her phone. To render her fingers unable to send those unconscious messages that are as embarrassing as they are senseless. Yup: She's a sleep texter.* ■ ***Timeline or background information:** There is no timeline, the author provides minimal background information in paragraph 2: Indeed, young adults are so attached to their phones that many respond to texts while they're sleeping. When the phone beeps they answer, either in words or, often, gibberish. And the next morning, they have no memory of their activity—until they check their message history. Sleep texters commonly recount their behavior using hashtags like #sleeptexting on Twitter and Instagram.* ■ ***Listed problems and explanations of problems:*** ● *Dowdell initially learned about sleep texting when one of her students described her nighttime activities. After growing more intrigued, she surveyed 300 students, and learned that 25 to 35 percent had sent text messages while they were snoozing. And more than 50 percent admitted that their phone or other technology interfered with their sleep in some way…* ● *The romantic texter now makes sure her iPhone is out of reach when she snoozes. And that's exactly the kind of adaptive behavior that's necessary, experts say. If you're worried about texting while you're snoozing, take steps to establish the bedroom as a sanctuary. "It shouldn't be a workplace," Werber says. "It shouldn't be a place where we're multitasking. We feel strongly that people need to prepare for sleep, and now that these devices are so small and transportable, they're easy to bring into the bedroom. But that's unfortunately creating an issue in terms of sleep habits." Try setting your phone out of reach when you go to bed, whether it's at your feet or on top of your dresser. Turn it off, or at least silence it. Set boundaries for yourself: Schedule a time to step away from your electronics each night, and realize that you don't have to reply instantaneously. It's OK to disconnect .* ■ ***Does the author persuade you of his/her position?** The author uses words like "worrisome" and phrases like "Still, it's perhaps unsurprising that we remain attached to our smartphones even during sleep." In addition, she mentions the long term effect that it has on our sleep.*

	■ ***Evidence/facts:*** *Answers may vary, but the author includes multiple facts/pieces of evidence in her article.* ■ ***Concluding section:*** *The concluding section is incomplete.* • TW ask students to work with a partner to view and complete examples 2. **Note to teacher: it would be best to provide students with hard copies of the examples, since they will need to make annotations:* ○ Example 1: http://writing.cajonvalley.net/grade8/resources/G8B1_Article_SleepTexting.pdf ○ Example 2: http://www.pbs.org/newshour/updates/landmark-loving-interracial-marriage-case-began-town/ ○ Example 3: https://www.usatoday.com/story/news/2016/03/11/nearly-2000-water-systems-fail-lead-tests/81220466/ • SW share their responses. • TW instruct students to work independently to complete example 3. • SW share their responses.
Independent Practice (87 min) *Create investigative journalism drafts*	• SW work on creating timelines or informational background for their investigative journalism articles. ****Note to teacher: Only students that are doing Scholar and Challenger should begin to work on their timelines or informational background. Students that opt for academic, may begin to work on their drafts.* • SW draft their investigative journalism piece: • TW provide students with this outline as they work *This outline also includes a reference for how to rename hyperlinks on the last page* https://docs.google.com/document/d/1DriYeiwy7Ck6UhRr4ZW8aMQcopid_nq3D8b3fFeMnFs/edit
Closing/Exit Ticket	• TW pose this question to the class for discussion: Considering the three journalism article examples that we viewed, how would you rate them in terms of "best" to "needs improvement" ? Explain your reasoning.
Possible Homework	• Lesson 23: Research and gather primary and secondary sources. • Lesson 24: FInish background information section of investigative journalism piece. • Lesson 25: Complete call to action section of investigative journalism piece.

Differentiation

- Multi-sensory learning: Powerpoint
- Partner/group evidence collection
- Outline
- Journalism Mentor Texts
- Teacher check ins

• Step-by-step directions • Checking for understanding and higher order thinking questions
Teacher's Notes

Lesson #	
26	
Lesson duration	
50 minutes	
Subject, Grade, and Unit	
8th Language Arts - Book Clubs: Investigative Journalism	
Essential Questions	
Year-Long Overarching Question: • **What are the sources, symptoms, consequences, and cures of prejudice?** **Topical Questions** • How does discussing and connecting a book to self/text/world bring about awareness or fuel change? **Essential questions:** • What type of information do journalists gather? How do they collect this information? • What techniques do journalists employ to objectively engage and convey ideas to an audience? • How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical? • How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues? • How can I adjust my choice of words to make my writing more powerful? • How can I create questions to uncover the facts that I am looking for?	
Objective	**New Jersey Student Learning Standards**

• SWBAT identify examples of persuasive appeals and analyze their impact on the audience by drafting journalism pieces. • SWBAT write strong investigative journalism drafts by incorporating examples of persuasive appeals: Pathos, Logos, and Ethos.	• RI.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). • RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. • RI.8.5. Analyze the structure an author uses to organize a specific paragraph in a text, including the role of particular sentences, to develop and to refine a key concept. • W.8.1. Write arguments to support claims with clear reasons and relevant evidence. • W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. • W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) • W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new

	approach, focusing on how well purpose and audience have been addressed. • W.8.10. 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.

Key Understandings

- Pathos, Ethos, Logos definitions: http://examples.yourdictionary.com/examples-of-ethos-logos-and-pathos.html#YKDdTTXyHJW7XGJD.99
  - Ethos is an appeal to ethics, and it is a means of convincing someone of the character or credibility of the persuader.
  - Pathos is an appeal to emotion, and is a way of convincing an audience of an argument by creating an emotional response.
  - Logos is an appeal to logic, and is a way of persuading an audience by reason.
- Journalists, like all writers, study the craft of their mentors through different lenses. They ensure the techniques they include are purposeful.

Annotation Focus

- Journalism techniques:
  - Pathos
  - Ethos
  - Logos

Do Now (6 min) *Persuasive speech example*	• TW distribute the following sheet and SW complete "Do-Now" questions: https://docs.google.com/document/d/1A6QMwdmommEBqaLWXi7wCtjdL1TwpvTDzbrGtKZvQVs/edit# • SW read Obama's speech and answer the two questions. • TW have students share out their answers. (see possible answers below) o 1. What technique does Obama utilize in paragraph 3? *Obama uses vivid language/imagery in paragraph 3.* o 2. How does this technique impact his audience? *This language creates brutal and grotesque images in the audience's mind, which makes the audience sympathize for the Syrian people.*
Launch/Intro (6 min) *Learning definitions of Pathos, Ethos, and Logos*	• TW have the class turn to page 2. • TW call on a student to read aloud the overview. • TW play the following video and SW jot down the definitions of pathos, logos, and ethos: https://www.youtube.com/watch?v=-oUfOh_CgHQ • TW review the definitions (see key understandings above).

	• **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>** ▪ ***Why is it important to balance the use of the persuasive appeals in our investigative journalism pieces?***

Guided Practice (13 min)
Studying the craft of journalists
	• TW have students access the following document on their chromebooks: https://docs.google.com/document/d/1UC7xUFKMeHSHrW8bw820EM3M_h_8fgYfrMpWM-L8GL8/edit#heading=h.jzj8g47ytifb
	• TW have students read the following article, "Rap Lyrics on Trial" in partnerships or small groups. When students see an example of a persuasive technique, they need to color code it (see below) and then write a comment that explains what technique the author is using to create that appeal.
	  ○ Pathos: Red
	  ○ Ethos: Green
	  ○ Blue: Logos
	• TW circulate and assist struggling groups.
	• TW refer to the teacher answer key that provides possible examples of persuasive appeals in article: https://docs.google.com/document/d/17orebRz03kR9GDfl338Zuwqb9z_Vt9s5jzfLtVZ6ltY/edit
	• At the end of the activity, class will engage in a discussion about the techniques in the article.
	• **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>**
	  ▪ ***How did the persuasive appeals impact you as a reader?***
	  ▪ ***How does examining journalism examples benefit you as a writer?***

Independent Practice (20 min) *Revising investigative journalism articles*	• SW revise their investigative journalism pieces and incorporate at least one example of Ethos, Pathos, and Logos. As students add in the examples, they should color code them and make a comment about what technique they used to achieve that appeal. • Teacher may choose to display the following anchor chart: https://s-media-cache-ak0.pinimg.com/originals/ff/ae/88/ffae886a7c3a0ebda020f75edb885bec.jpg : • If there is additional time, SW add in additional examples.
Closing/Exit Ticket (5 min) *Peer review and feedback*	• SW check that their peers have included examples of Ethos, Pathos, and Logos. • SW give each other a verbal glow and grow. • If there is time remaining, TW have students share out strong examples of the techniques that they discovered in their peer's investigative journalism piece.
Homework	• Continue to revise articles.
Differentiation	
• Multi-sensory learning (video) • Pathos, ethos, logos definition and example organizer • Color coding annotation	

- Group collaboration while reading and annotation article
- Peer review and feedback
- Anchor chart
- Teacher check ins
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #
27
Lesson duration
50 minutes
Subject, Grade, and Unit
8th Language Arts - Book Clubs: Investigative Journalism
Essential Questions

Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?

- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT engage in speed revision activity in order to review and provide feedback on various writing components of their peers' investigative journalism pieces.	• RI.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). • RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. • RI.8.5. Analyze the structure an author uses to organize a specific paragraph in a text, including the role of particular sentences, to develop and to refine a key concept. • W.8.1. Write arguments to support claims with clear reasons and relevant evidence. • W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. • W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate

	to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) • W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. • W.8.10. 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.
Key Understandings	
• Peer writing feedback builds normalcy around receiving constructive feedback and allows students to learn from one another in order to strengthen their own work.	
Annotation Focus	
• Not applicable since students are peer editing and revising	
Do Now (5 min)	• TW share a Google Sheet or Google Doc with students via Edmodo or Google Classroom (see example below) o https://docs.google.com/spreadsheets/d/1HF4ffPTy5Fv8UFOFY7IfSrhsNj-nC6P53ZLCl1Rk2-s/edit#gid=0 • SW type name and copy and paste the link to their investigative journalism piece into the document. ****Note to teachers: Another option would be to upload a Google Sheet/Document that already has students' names on it. Also, you can have students submit their draft to a Google Form and then share the results with students.*
Launch/Intro (5 min) *Preparing for speed learning activity*	• TW have students count off by 1's and 2's. • TW have students sit directly across from one another (see example: https://summathmadness.files.wordpress.com/2013/04/20130416-221648.jpg) • SW be informed that they are going to complete a speed revision activity, (this is similar to speed dating), where they will be giving writing feedback to different students on different components.

	• **<u>*TW ask higher-order thinking questions to promote learning/discussion:</u>**
	  ○ ***Explain the benefits of receiving feedback from multiple peers.***
	  ○ ***Why it is helpful to have a specific focus when giving a peer feedback?***
	• TW explain the logistics of the activity:
	  ○ One row of students will be moving and the other row of students will stay seated.
	  ○ Each time you are seated in front of a new student, you will each click on each other's rough draft on the Google Sheet to access it.
	  ○ TW display the focus for each round of feedback. For example, during one round, you may just be reviewing a peer's hyperlinks to see if they work and if the sources are reputable.
	
	****Note to teacher: Be sure that the number of students on both sides are even. If for any reason, there is an odd number, the student with the odd number can pair up with another student.*

Whole Class Activity (35 min) *Speed learning to peer review*	• TW display the Google Slideshow that displays the different peer review foci: https://docs.google.com/presentation/d/1QWM25Vp7VrJ7XrtT5l6Q-7DjPT2cc2aDgKNfWmdMVEs/edit#slide=id.g235efbb7c7_0_51 • TW give students 4 minutes to complete each focus. • Once the timer buzzes, TW instruct students on the right side to remain seated; students on the left side will move down one seat. • TW facilitate activity and assist struggling students. • The activity will continue until students have gone through all 8 revision foci. (see below)
Closing/Exit Ticket (5 min)	• TW ask students the following question: ○ Think about someone's work that you viewed today that was impressive. What made his/her article strong? What did they do that you would like to incorporate in your own writing?
Homework	• Begin revising article based on peer feedback.

Differentiation

- Multi-sensory learning (powerpoint)
- Kinesthetic learning (movement during speed learning)
- Focused revisions
- Peer review and feedback
- Teacher check ins

• Step-by-step directions • Checking for understanding and higher order thinking questions
Teacher's Notes

Lesson #	
28	
Lesson duration	
50 minutes	
Subject, Grade, and Unit	
8th Language Arts - Book Clubs: Investigative Journalism	
Essential Questions	
Year-Long Overarching Question: • **What are the sources, symptoms, consequences, and cures of prejudice?** **Topical Questions** • How does discussing and connecting a book to self/text/world bring about awareness or fuel change? **Essential questions:** • What type of information do journalists gather? How do they collect this information? • What techniques do journalists employ to objectively engage and convey ideas to an audience?	
Objective	**New Jersey Student Learning Standards**

- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

• SWBAT strengthen investigative journalism pieces by self editing and revising.	• RI.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. • RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). • RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. • RI.8.5. Analyze the structure an author uses to organize a specific paragraph in a text, including the role of particular sentences, to develop and to refine a key concept. • W.8.1. Write arguments to support claims with clear reasons and relevant evidence. • W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. • W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) • W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by

	planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. • W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. • W.8.10. 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. • L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. • L.8.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. • L.8.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Key Understandings	
• The verbs you use should have the right connotation. Together, these verbs help create the mood within your investigative journalism piece. (Connotation = feelings suggested by a word) • A verb is in the active voice if the subject is doing the action.	
Annotation Focus	
N/A students are editing and revising	
Do Now (0 min)	• N/A
Launch/Intro (6 min) *Strong verbs Google Slide*	• TW explain that the goal of today's class is to make final edits and revisions. You will use your feedback from your peers and also focus on improving your verbs in your investigative journalism piece. • TW go through the Google Slide presentation with the class:

	https://docs.google.com/presentation/d/15sARY4mGNovJJmhdGdzhs38vf4Z1tBYNiyuNVuqyCgs/edit#slide=id.p3
Independent Practice (40 min) *Revising verbs in article and making final edits/revisions*	• SW revise verbs and address comments they received from their peers during the speed revision activity. • TW ask students to self-check their work using the rubric: https://drive.google.com/open?id=14khfv4a2P24M1p6NR7orrTcVLnljEW8FW89pW956uug • If needed, TW conduct one-on-one conferences with students using the rubric: ****Note to teachers: If you want to publish your students' articles on the internet, use this permission slip template: https://docs.google.com/document/d/1cV6aKVihHGmd0uyGEf08io9BIN6qz7CU0K8tItMBQYw/edit# Some websites that offer free publishing are https://www.weebly.com/ and https://edublogs.org/*

Closing/Exit Ticket (4 min)	• TW ask students the following questions:
	  ○ Why it is important to have strong verbs in your writing?
	  ○ Why is it better to use active voice?

Homework	• Self check essay with rubric and make final edits and revisions: https://drive.google.com/open?id=14khfv4a2P24M1p6NR7orrTcVLnljEW8FW89pW956uug

Differentiation
• Multi-sensory learning (Powerpoint) • Rubric • Teacher check ins • Step-by-step directions • Checking for understanding
Teacher's Notes

Lesson #
29-34
Lesson duration
300 minutes

Subject, Grade, and Unit

8th Language Arts - Book Clubs: Investigative Journalism

Essential Questions

Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT decide on a social issue and create a detailed "call for action" by brainstorming and completing a project outline. • SWBAT design and implement a social action project that addresses that issue by completing the steps outlined in the social action project guide.	• W.8.7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. • SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Key Understandings

- Collaborating with peers to come to a consensus about a social issue requires students to be able to work together to make decisions while listening to and respecting the opinions of others.
- A social "call for action" project should positively impact the school, community, or society.
- Students must demonstrate excellent research skills to analyze primary and secondary sources to include in their social action project.
- Completing a social action guide will help students to recognize the steps that it takes to plan and implement a social action project

that calls for action.	
Annotation Focus	
N/A	
Do Now (8 min)	• TW ask students to meet with their book club group. • TW ask students to generate a list of their social issue topics (that they used for their investigative journalism piece). • TW ask students to complete Section 1 as the "Do Now" and record responses to the statements/questions https://docs.google.com/document/d/1aj6BnenlYIDVItUliadsQxct5V358lZjxlUpF4TbEe8/edit ****Note to teachers: Groups will work together, but teachers should provide all students with copies of the Google form to record their own individual responses.* • Using the form, SW take turns o discussing their topics from their investigative journalism pieces o discussing the research that they collected for their topics. o sharing what they *want* others to know/learn about this issue. o sharing their call to action/solutions. • TW have groups share out their responses.
Launch/Intro (5 min) *Reviewing expectations and guidelines*	• SW be asked to revisit the prompt and rubric for the social action project: https://docs.google.com/document/d/1wLgNBcaNZS-TK8NUe4_CiGHPr0qMJ3G48VHwtdtlwDA/edit • TW explain the project, guidelines, and expectations to students.
Guided Practice (60 min) *Brainstorming, gathering sources, and planning*	• SW be asked to review their notes from the "Do Now" and come to a consensus about which social action project they wish to implement for their group. TW monitor each group. • TW ask students to turn to section 2 of their sheet from today: https://docs.google.com/document/d/1aj6BnenlYIDVItUliadsQxct5V358lZjxlUpF4TbEe8/edit o Each group should decide on one issue that they would like to focus on for their social action project. o Next, each group will decide on a tier for their project. o Students will be responsible for sharing primary and secondary sources for their project (these sources can come from their investigative journalism pieces). **Based on their tier, they may need to gather additional sources.*

	○ Then, they have to analyze the impact that their issue has on the community. ○ Finally, they have to focus on the end goal (call to action) that they will have to complete for their assignment. • TW monitor each group as they work together to complete their task. • ***TW ask higher-order thinking questions to promote learning/discussion:*** ○ ***How could your group change or modify your plan so that it could impact a larger audience?*** ○ ***Can you propose an alternative for your group's plan in case of rain date or cancellations?*** • TW ask students to share out their responses once each group has completed section 2. • TW ask students to move to section 3 of their sheet. SW focus on planning. • TW monitor groups throughout.
Independent Practice (222 min) *Working on social action projects.*	• SW work on social action projects. SW complete section 4 of the sheet each day that they meet. Students should copy and paste a new grid each day to review their peers. • TW monitor student progress throughout.
Closing/Exit Ticket (5 minutes)	• TW pose the question to the class for discussion: What are some ways that you can determine/evaluate the success of your project's impact?
Possible Homework	• Work on social action project.

Differentiation

- Multi-sensory learning
- Group evidence collection
- Teacher check ins
- Rubric and project expectations
- Organizers
- Step-by-step directions
- Checking for understanding and higher order thinking questions

Teacher's Notes

Lesson #

35-36

Lesson duration

100 minutes

Subject, Grade, and Unit

8th Language Arts - Book Clubs: Investigative Journalism

Essential Questions

Year-Long Overarching Question:

- **What are the sources, symptoms, consequences, and cures of prejudice?**

Topical Questions

- How does discussing and connecting a book to self/text/world bring about awareness or fuel change?

Essential questions:

- What type of information do journalists gather? How do they collect this information?
- What techniques do journalists employ to objectively engage and convey ideas to an audience?
- How can we learn to research and write in the footsteps of journalists, stirring up our readers to care about a subject, while being careful to be accurate and ethical?
- How do we closely observe events and issues in the world around us, harnessing writing craft to persuade others of the significance of these events and issues?
- How can I adjust my choice of words to make my writing more powerful?
- How can I create questions to uncover the facts that I am looking for?

Objective	New Jersey Student Learning Standards
• SWBAT present their social action projects to their peers and reflect on the overall unit by answering reflection questions. • SWBAT actively listen and evaluate their peers' presentations by taking notes during presentations.	• SL.8.5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest. • SL.8.2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

Key Understandings

- Presenting a project to your peers allows you to share your hard work and deepens their understanding about social issues.
- In order to evaluate the work of others, one must master the material himself/herself. The highest demonstration of mastery is the

ability to be able to evaluate/judge others.	
Annotation Focus	
N/A Students are viewing/listening to presentations.	
Do Now (5 min)	• SW have 5 minutes to convene with their groups to make any final preparations for their presentations.
Launch/Intro (5 min) *Explanation of presentation viewing form*	• TW distribute presentation form and explain the form: https://docs.google.com/document/d/1hc11aLT4r70bjZ6osslxtrLElRDCnC_wx5yd5_Ji4BE/edit ****Note to teachers: There are enough boxes for students to view 6 presentation. Please adjust the handout based on the number of presentations in your classes.*
Guided Practice (80 min) *Presentations*	• Each group will present their project for 5-7 minutes to the class. • Afterwards, groups will have 4-5 minutes to take questions/comments from their peers. • The class will repeat this process until all groups have presented.
Closing/Exit Ticket (10 min) *Final reflections*	• SW complete the reflection on the last page of the presentation viewing guide. ****Note to teachers: It may be helpful to create a Google Form for students to type their answers to the individual reflection questions.*
Homework	• None
Differentiation	
• Multi-sensory learning • Project Rubric • Presentation viewing organizer and reflection • Time to ask questions • Teacher check ins • Step-by-step directions • Checking for understanding and higher order thinking questions	
Teacher's Notes	

South Orange Maplewood School District
English Language Arts Department
8th Grade Language Curriculum

The School District of
SOUTH ORANGE & MAPLEWOOD
525 Academy Street • Maplewood, NJ 07040

Mythology/The Odyssey

English Language Arts, Grade 8

Students read Homer's *The Odyssey*, first focusing on analyzing theme and character and then on interpreting selected scenes from an actor's perspective. After reading and analyzing each book, students will demonstrate comprehension of this epic poem through various activities. As a culminating project, students will re-write scene from The Odyssey from a different point-of-view in narrative form.

This unit includes outlines of lessons, embedded Performance Assessments, and resources. In using this unit, it is important to consider the variability of learners in your class and make adaptations as necessary.

Desired Results

ESTABLISHED GOALS G

NJSLS.ELA-Literacy.RL.8.1: Cite the textual evidence and make relevant connections that most strongly support an analysis of what the text says explicitly as well as inferences drawn from the text.

NJSLS.ELA-Literacy.RL.8.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

NJSLS.ELA-Literacy.RL.8.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

NJSLS.ELA-LITERACY.RL.8.5

Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

NJSLS.ELA-LITERACY.RL.8.6

Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

NJSLS.ELA-LITERACY.W.8.3

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

NJSLS.ELA-LITERACY.W.8.3.A

Engage and orient the reader by establishing a

Transfer

Students will be able to independently use their learning to... T

Understand the power of words and images to transform lives and provide insight into the experiences of others and understanding of cultures and historical periods.

Read and comprehend a range of increasingly complex texts and media written for various audiences and purposes.

Meaning

UNDERSTANDINGS U

Students will understand that...

U1. A character's ethics and values shape their actions

U2. A hero is a person who is ethical, yet has flaws as well as strengths.

U3. Good stories must be crafted, using various literary devices, tone, and correct conventions.

U4. Meaningful book conversations promote inquiry and deepen understanding by referring to the text.

ESSENTIAL QUESTIONS Q

Q1: What elements of a story make it a good story?

Q2: What is a hero?

Q3: How does a story changes when a different character tells the story?

Q4: How can working together deepen a one's understanding of a text?

Acquisition

KNOWLEDGE K

Students will know...

K1. The characteristics of epic literature and epic heroes.

K2. The plot and characters of The Odyssey in order to be able to write from another character's point of view.

K3. Various literary devices and figurative language to be able to craft a story

SKILLS S

Students will be skilled at...

S1. Write an effective story that transforms a scene from The Odyssey to another point of view.

S2. Recognize the elements that contribute to a story's point of view.

S3. Finding and using clues in the text to analyze and interpret themes and characters' traits, emotions, and motivations.

context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. **NJSLS.ELA-LITERACY.W.8.3.B** Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. **NJSLS.ELA-LITERACY.W.8.3.C** Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. **NJSLS.ELA-LITERACY.W.8.3.D** Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. **NJSLS.ELA-LITERACY.W.8.3.E** Provide a conclusion that follows from and reflects on the narrated experiences or events.		**S4.** Discussing and writing about plot and characters; that is, how characters change in response to events in the story and how the characters influence the events.

Evidence	
Evaluative Criteria	**Assessment Evidence**
See Rubric: https://docs.google.com/document/d/1Z8WvZgXrAfNA6DERbbhWWIBai4pXWzwZvWXBusSiR70/edit	**PERFORMANCE ASSESSMENT (PERFORMANCE TASKS)** **PT** Throughout the school year, 8th grades will be exploring texts and writing using different *Points of View* (POVs). For this unit, students will write develop a narrative story that retells part of the *Odyssey* from a different POV. Students will rewrite an episode from *The Odyssey* told from another character's point of view and include the elements of an effective story, including setting, characterizations, dialogue, etc. **Academic:** You will write a journal entry using the plot of one of the episodes *The Odyssey*, but from a different character's point of view. Your story will need to demonstrate an awareness of

	effective storytelling – character, setting, theme, dialogue – as well as an understanding of point of view. **Label or highlight the parts of the story. *Include at least 2 of the following: epithets, similes, metaphors, or Homeric similes.*** Include at least **two pieces** of textual evidence. Paper should be 2 pages double spaced, Times New Roman or Arial with a work cited page attached (citing the textbook). **Scholar:** You will write a short story using the plot of one of the episodes in *The Odyssey*, but from a different character's point of view. Your story will need to demonstrate an awareness of effective storytelling – details, characterization, setting, theme, dialogue – as well as an understanding of point of view and language choices. Your story must be adapted from an actual event from the original story, but you are not limited to the events as they are recounted by Odysseus: you can add, delete, or modify as determined by your character's point of view. You must manipulate the traditional story structure by starting in the middle of action or including a flashback. **Label or highlight the parts of the story. Include at least 3 of the following: epithets, similes, metaphors, and Homeric similes.** Include at least **three pieces** of textual evidence. Paper should be 3 pages, Times New Roman or Arial with a work cited page attached (citing the textbook). **Challenger:** You will write a short story using the plot of one of the episodes in *The Odyssey*, but from a different character's point of view. Your story will need to demonstrate an awareness of effective storytelling – details, characterization, setting, theme, dialogue – as well as an understanding of how point of view affects language choices in the storytelling. Your story must be adapted from an actual event from the original story, but you are not limited to the events as they are recounted by Odysseus: you can add, delete, or modify as determined by your character's point of view. You must manipulate the traditional story structure by starting in the middle of action or including a flashback. Please provide a backstory for your character. **In addition to the Scholar requirements, research information about your character or scene using at least two other sources. Work your secondary information seamlessly into the narrative. Include a works cited page. Also, include poetic language (epithets, similes, metaphors, and Homeric similes) to enhance the epic tone of the narrative. Label or highlight the parts of the story.**Include at least **four pieces** of textual evidence. Paper should be 4 pages, Times New Roman or Arial with a work cited page attached (citing the textbook and outside sources).

	OTHER EVIDENCE: **OE** • Working Journal charts • On-demand reflective writing • Participation in various group tasks

Learning Plan

Summary of Key Learning Events and Instruction

In general:

Close reading (supported and then independent) with text-dependent questions to use with individuals and groups

- Read-alouds and summaries
- Discussion in various modes (turn and talk, small group, think/pair/share, whole group, jigsaw)
- Direct instruction in writing narratives

Lessons 1 and 2: Background Information

Lesson 1: Brief history of Troy

Lesson 2: Greek gods and goddesses

Lessons 3, 4, 5 and 6: Epics

Elements of Epics

Reading an epic poem -skills necessary

Heroes – definitions

Introducing *The Odyssey* – modeling close reading skills in class with read aloud.

Resources online and required assignments for group work and reading.

Lessons 7, 8, 9 and 10: Developing the Plot: Students begin finding evidence in text regarding the interventions of the gods and goddesses in the story, and their effect on complicating the plot and building the conflict. They begin to identify the different ways an author can show a character's values through their actions and thoughts.

Students explore different types of conflict, both internal and external, that affect Odysseus as he journeys home.

Lessons 11and 12: Summaries and Illustrations: Students write summaries of one chapter to reinforce close reading. Introduce the use of figurative language used that enhances the story such as similes and Homeric epithets.

Lessons 13, 14, and 15: Figurative Language, Literary Devices, Point of View

Lesson 13: Use variety of facts/descriptive words to paint an image in the mind of reader. What kinds of figurative language are used?
Lesson 14: Dialogue – how does dialogue reveal the thoughts and feelings of a character?
Lesson 15: Establish a situation, point of view, conflict, and setting.

Lessons 16, 17, 18, 19, and 20: Completing the Narrative assessment task

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General Resources and Notes

- Because there are only 100 copies of the books per middle school, reading of *The Odyssey* will actually begin with Book 9 where Odysseus begins to tell his tale. The first eight books will be given to the students in a summary form. Additionally, copies of the some of the books, 9-24, will be made so that students will be able to do reading on their own and mark up the text.
- This unit focuses on reading, speaking, and listening standards from the English Language Arts standards from the New Jersey Student Learning Standards
- The unit includes a narrative assessment that explores point of view.

Estimated Time: One class period per lesson although some may require more based on students' level of understanding.

Texts

- Book and line numbers in the lessons refer to the Robert Fagles edition of *The Odyssey* edition.. The text is available as an ebook, but teachers should be sure that they are using the complete text, since some online versions are abridged. If the play is downloaded, the page numbers in these lessons should be changed in accord with the downloaded version. There is also a CD available for auditory reading.
- Video/movie versions: there are several brief synopses of the Odyssey on line. These are useful for providing background and context, especially for our struggling learners.
    - Brief synopsis - http://www.sparknotes.com/sparknotes/video/odyssey-part-1

Resources for Lessons

- The Odyssey translated by Robert Fagles, Penguin Classics, Deluxe Edition, 1997
- Working Journals for each student (either electronic or paper-based)
- **Websites:** http://www.readwritethink.org/files/resources/interactives/storymap/
- **PowerPoints:**
    - Epic and Myth pp revised for Fagles

- Trojan War
- Conflict

- **Handouts:**
  - Summary of Books 1-8,
  - Books 16, 17, 21 – Characterization
  - List of Major Characters and Places in the Odyssey
  - Intervention of the Gods and Goddesses
  - Developing Voice
  - Figurative Language handout
  - Culminating Assessment: Short Story with a New Point of View (brainstorming, pre-write, process),
  - Rubric for assessment
  - Narrative Writing Student Checklist

Working Journals

- Every student needs a folder or binder (electronic or paper) -- the Working Journal -- to keep track of materials.
- The Working Journal may be used flexibly. For example, a packet of all of the Working Journal pages could be distributed at the beginning of the unit, or distributed as individual pages when assignments are made.
- *Talk time:* Opportunities for discussion aid in comprehension. These lessons provide opportunities for students to express answers with a partner or teacher. Turn and Talks allow students to do this. Some lessons call for group work and sharing.

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.

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 additional 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

Time/General	Processing	Comprehension	Recall
• 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

Assistive Technology	Tests/Quizzes/Grading	Behavior/Attention	Organization
• Computer/whiteboard • Tape recorder/CD player • Spell-checker • Audio-taped books	• Extended time • Study guides • Shortened tests • Read directions aloud	• Consistent daily structured routine • Simple and clear classroom rules	• Individual daily planner • Display a written agenda • Note-taking assistance • Color code materials

		• Frequent feedback	

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/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships

Lessons 1 and 2

Objective: By the end of these lessons, students will have an historical understanding and background knowledge to the Odyssey.

Lesson 1: Journal prompt to introduce this unit: Describe what the term HERO means to you. Name a hero and describe why you consider them a hero. Pair-share their responses and then out to the class.

Next: Quick write: Have students quickly everything they know about Greek culture, gods and goddesses. Have them share in small groups, then make a list on the board.

Based on the journal prompt and the quick write, ask students to make predictions on what this unit will be about. Ask why they make those predictions.

Lesson 2: Teachers will use the PowerPoint titled *Background to the Odyssey – Trojan War*. Students will record at least 3 notices (things they noticed or just discovered) in their journals. They will share these with each other in pair-share, then to the class.

- Tell students that they are about to read an epic story based on an ancient poem, at least 3,000 years old, The Odyssey by Homer. It is a story of hardship, a long journey, betrayals—but much more! There have been many retellings of the Odyssey for centuries. We will be reading a translation by Robert Fagles.
- Tell students that they will be keeping a journal throughout this unit. Their journals will be the place that they keep all their notes organized so that they will be able to use them for the final performance assessment.

Depending on the nature of the journal (paper or electronic file), give instructions on how students can find and organize their journals.

Lessons 3, 4, 5 and 6

Objective: By end of these lessons, students will know the elements of an epic poem and how reading an epic poem differs from reading prose.

Lesson 3: Elements of Epics. Teachers will use the PowerPoint titled, *Epic & Myth pp rev for Fagles,* an intro to reading *the Odyssey.* This PowerPoint may be used in its entirety in one lesson, or teachers may use portions as they see fit.

During the PowerPoint, students will take notes on the elements of an epic. At the end, they will pair-share and then complete an **exit ticket** whereby they will name the 6 elements of an epic.

Lesson 4: Reading an epic poem -skills necessary. Teachers can post these questions as a Do-Now or bell-ringer when students enter the room - What is the difference between reading poetry and reading prose? When is poetry like prose? Based on the PowerPoint we just saw, what are some challenges to reading an epic, what are some positives?

Handout of the overview of the first eight books of *The Odyssey* and the text, students will compare the summary of the first chapter to the actual text version. Use this compare/contrast for a close reading.
Formative assessment: filling out the chart below.

Observations	**Inferences**
Questions	

Follow-up: Homework Assignment (or independent work if class schedule allows). Students will complete reading the first 8 books in the Odyssey overview handout. They will write a synopsis of what has happened to Odysseus so far, and how Book 9 will begin.

Formative assessment: In 8 small groups, students will read and complete an activity where they tell what has happened up to book eight for each chapter. Assign each group a chapter in a jigsaw format. Summarize in one sentence the key point of the chapter (be specific about what
to summarize—i.e., the importance of ---)These sentences will be put up around the room for a gallery walk.

Lesson 5: Begin reading the Fagles translation of The Odyssey, starting with Book 9. Modeling close reading skills with a class with read-aloud: Book 9 (lines 1-22)

> *"Odysseus, the great teller of tales, launched out on his story:*
> *'Alcinous, majesty, shining among your island people, what a fine thing it is to listen to such a bard as we have here-the man sings like a god. The crown of life, I'd say. There's nothing better than when deep joy holds sway throughout the realm and banqueters up and down the palace sits in ranks, enthralled to hear the bard, and before them all, the tables heaped with bread and meats and drawing wine from a mixing-bowl the steward makes his rounds and keeps the winecups flowing. This, to my mind, is the best that life can offer.*
>
> *But now you're set on probing the bitter pains I've borne, so I'm to weep and grieve, it seems, still more. Well, then, what shall I go through first, what shall I save for last? What pains-the gods have given me my share. Now let me begin by telling you my name...so you may*

know it well and I in times to come, if I can escape the fatal day, will be your host. I am Odysseus, son of Laertes, known to the world for every kind of craft – my fame has reached the skies."

Questions for students to respond to in their journals: Describe the scene when he says *"banqueters up and down the palace sits in ranks, enthralled to hear the bard, and before them all, the tables heaped with bread and meats and drawing wine from a mixing-bowl the steward makes his rounds and keeps the winecups flowing."* You may draw it or describe what you visualize. What is a stewart?

Formative assessment to determine level of understanding: response to question- *What do we know about Odysseus so far based on his own description?*

Teacher prompt: Now, notice how I read the book as prose, not pausing at the end of each line, but rather reading full sentences to the period in order to understand the story. Does anyone have examples of this type of reading (Out of the Dust, Shakespeare's plays)?

Afterwards, you can hand out a list of the main characters and places in The Odyssey for students to have as reference.

Students will begin reading the Odyssey in class. Set up due dates and responses.

Lesson 6: Struggles and Successes. After students have begun to read, in small groups (which can be based on reading levels), have students record what they have struggled with and where they have been successful in reading the Odyssey. Have students use evidence from the text.
Teacher should meet with the small groups and use their responses as a **formative assessment** to determine next level of reading instruction (if needed)

Lessons 7, 8 and 9

Objective: By the end of these lessons, students will begin finding evidence in text regarding the interventions of the gods and goddesses in the story, and their effect on complicating the plot and building the conflict. They can begin to identify the different ways an author can show a character's values through their actions and thoughts.

Lesson 7: Conflict.
Do-now- Students respond to the prompts in their journal: What is conflict? Describe a recent conflict you have had.
Resources – PowerPoint on conflict.
Looking at the handout about types of conflict, (or on the SmartBoard or screen)what type was it? How do you know?

Based on what you have read so far, what are some of the conflicts Odysseus has encountered? Use the conflict handout and give specific examples from the text. Be prepared to share.

Assessment: Completed handout

Lesson 8: Responding to Questions. Divide the students into five small groups. Assign to each group one of the text-dependent questions so that each small group of students responds to one question. Each of the questions concerns acts of Odysseus. Each group writes a response to share with the class. Ask each group to be sure all members have contributed and agree with the response. The responses they write can be entered into their journals as evidence **(formative assessment)** about Odysseus' qualities.

1. Book 9 – Lines 322 – 343. How does Odysseus' choice on killing the Cyclops reflect his moral and or ethical judgement?
2. Book 10 – Lines 269-300. Do these lines show that Odysseus is a leader? Why or why not? What would you do?

3. Book 11 – Have students re-read lines 700 through 730. Do these lines prove Odysseus is a hero? Why or why not?
4. Book 12 – Lines 300-330. What do these lines tell us about how Odysseus' crew is feeling? How does he deal with them? What does that say about his character?
5. Book 13 – Lines 284 – 353. How is Odysseus feeling and why? Do Athena's words encourage or discourage him? What do her words say about his character?

Lesson 9 – Plot development
Review plot development in fiction using the handout, *Plot Diagram.*
There are three significant elements of plot that affect the Odyssey. The three elements include the Trojan War, the heroic story of Odysseus, and the interference of the gods. The Odyssey is tied to Homer's the Iliad, which prefaces the journey Odysseus travels on during the Odyssey.
Using the *Handout on the Intervention of the Gods and Goddesses,* students will explore how these intervention cause conflict and affect the story. Explore how the gods and goddesses interactions affect Odysseus' character development.

Follow-up teacher question: Do these interferences let Odysseus show his heroic qualities or do they detract from his heroism? Why or Why not?

Lesson 10 – Characterization
Students will know an author shows character development through their actions, other characters reactions and dialogue. Use the handout - *Books 16, 17, 21 – Characterization* as a way for students to chart their thoughts using evidence from the text.

Additional discussion questions for journaling:

1. Discuss the similarities between the journey of Odysseus and events that have occurred in your own life. Think about the different choices Odysseus is required to make during his journey.
2. How does Odysseus prove that he is an epic hero? What details show that he is different from the other men? [Odysseus is heroically brave; he prepares to meet Scylla by getting "two heavy spears" and moving to the foredeck to see her. The other men, however, are expected "to roll for cover."]
3. Discuss the women in Homer's work. What role do women play in the Odyssey , and how do you think they represent the women of ancient Greece?
4. Explain how the struggles of Odysseus to reach Ithaca are a contest between Poseidon and Athena as well.
5. Select an event from popular culture in which a hero or heroine is placed in a struggle. Examples from movies include Shane, Schindler's List, Indiana Jones and the Last Crusade, Saving Private Ryan , Patch Adams , and Alien . Describe how the director or writer makes you feel toward the hero or heroine and his or her opponents. Compare and contrast this to the characters in the Odyssey.
6. What do you think was Odysseus' most heroic act, the one event which most clearly defines his character and sums up the major themes of The Odyssey?
7. The ancient Greeks truly believed in caring for strangers. Traditional voices in our culture have attempted to continue that tradition by advising all to care for strangers in need and teaching that such assistance is particularly pleasing to God. The media is quick to praise good Samaritans, and civic groups still award medals to humanitarians. But what forces in our time threaten to extinguish this tradition of kindness to and care for strangers? What can we do to care for strangers in need?
8. Revenge as a means of obtaining justice was more acceptable in Homer's society than in our modern society, which has a formidable criminal justice system. Even so, Homer's idea of revenge bears qualification. Define the nature of revenge in the Odyssey that suggests under what conditions it is an acceptable means of justice.

Lessons 11 and 12:

Objective: By the end of these lessons, students will demonstrate their understanding of the theme or central idea of a text and how it is conveyed through particular details.

Lessons 11 and 12: Summaries and Illustrations. Students write summaries of one chapter to reinforce close reading. Students read the Books 14- "The Loyal Swineheard," 15- "The Prince Sets Sail for Home. Students respond to these chapters by writing summaries and drawing illustrations. Teachers should consider the variability of learners in their class and make adaptations as necessary.

- In these lessons, students are divided into groups and assigned a chapter to summarize.

Formative assessment: After reading these books, they draw sequential "cartoon strip" illustrations of their own to depict events in one of the chapters. Have students record the evidence from the book on why/how they depicted the chapter.

- In addition, or as an alternative, ELA teachers could collaborate with an art teacher to help students create illustrations or small sculptures in the style of Greek art.

Lessons 13, 14 & 15

Objective: Students will understand how figurative language and literary devices are used in The Odyssey.

Lesson 13: Exploring the kinds of figurative language in the Odyssey.

Assessment: The completed handout on Figurative Language
Homeric simile: detailed comparison in the form of a simile that is many lines in length.

> ***Example:*** "...its crackling roots blazed and hissed - as a blacksmith plunges a glowing ax or adze in an ice-cold bath and the metal screeches steam and its temper hardens - that's the iron's strength - so the eye of Cyclops sizzled round that stake."
> *Commentary*: Odysseus compares the sizzling sound of the Cyclops' eye to that of sticking fire-hot metal in cold water.

> ***Example:*** "The attackers struck like eagles, crook-clawed, hook-beaked, swooping down from a mountain ridge to harry smaller birds that skim across the flatland cringing under the clouds but the eagles plunge in fury, rip their lives out--hopeless, never a chance of flight or rescue--and people love the sport-- so the attackers routed suitors headlong down the hall, wheeling into the slaughter, slashing left and right and grisly screams broke from skulls cracked open-- the whole floor awash with blood."
> *Commentary:* This epic simile describes the battle between Odysseus and the suitors. Odysseus and Telemachus are the eagles, a symbol of nobility and strength; although the eagles are outnumbered, they "rip their lives out."

Like the smaller birds have no hope of rescue, the suitors are doomed. The description captures Odysseus' anger, the panic of the suitors, and the gore of killing.

Epithets: Are word or phrases of description that are repeated time and again within a work of literature. These words or phrases are a common feature of oral poetry because they help the teller remember the words and they help the reader identify the characters and their main characteristics: like "sparkling-eyed Athena" "sensible" Telemachus, "rosy fingered dawn" and "wise" Penelope.

Epithets include "monster of the gray rock," "dire gorge," and "yawning mouth" to describe the fiends that Odysseus and his crew are struggling to avoid. Descriptions of Scylla and Charybdis emphasize their monstrous strength and rage. Each epithet increases our respect for Odysseus because it emphasizes the terror he overcomes.

Homer often uses metaphors and similes in his work. One that keeps coming up is "*Dawn, with her rose-red fingers...*" *(Book 9- line 488, Book 12,- line 8).*
Teacher question: How are his uses of metaphors similar to and different from what you have read elsewhere? Is this a Homeric simile or an epithet? Give reason from the text to support your decision.

Lesson 14: Tone or Voice.
Suggested activity: *Developing Voice* (handout)

Lesson 15: Point of View.
Do now - What is point of view in literature? Can telling the same story from a different point of view change the story? Why or why not?

***Point of view definition*:** Point of view is the manner in which a story is narrated or depicted and who it is that tells the story. Simply put, the point of view determines the angle and perception of the story unfolding, and thus influences the tone in which the story takes place.

Journal question: When does the point of view in the Odyssey change? (Book 9-12 – Odysseus first person) How do you know? How does that change the story?

How are voice (or tone) and point of view related?

Lessons 16, 17, 18, 19, and 20: Completing the Narrative Assessment Task

Objective: By the end of these lessons, student will have demonstrated how a change in point or view can change the story.

For each of these lessons use the corresponding portion of the handout titled, *Culminating Assessment: Short Story with a New Point of View (brainstorming, pre-write, process).* Give students the narrative rubric and the student checklist.

Lesson 16 - What is a narrative? Assessment task and rubric

Lesson 17 - Brainstorming

Lesson 18 - Craft opening

Lesson 19 - Body and Peer evaluation of opening

Lesson 20 - Revising and peer editing.

English Language Arts curriculum
Updated August 2017
Grade 8 - Mythology/The Odyssey

Unit Resources

- The Odyssey translated by Robert Fagles, Penguin Classics, Deluxe Edition, 1997
- Working Journals for each student (either electronic or paper-based)
- **Websites:** http://www.readwritethink.org/files/resources/interactives/storymap/
- **PowerPoints:**
  - Epic and Myth pp revised for Fagles
  - Trojan War
  - Conflict
- **Handouts:**
  - Summary of Books 1-8,
  - Books 16, 17, 21 – Characterization
  - List of Major Characters and Places in the Odyssey
  - Intervention of the Gods and Goddesses
  - Developing Voice
  - Figurative Language handout
  - Culminating Assessment: Short Story with a New Point of View (brainstorming, pre-write, process),
  - Rubric for assessment
  - Narrative Writing Student Checklist

English Language Arts curriculum
Updated August 2017
Grade 8 - Mythology/The Odyssey

The School District of
SOUTH ORANGE
& MAPLEWOOD
525 Academy Street • Maplewood, NJ 07040

Building Evidence Based Arguments

English Language Arts, Grade 8

This unit develops students' abilities to analyze arguments from a range of perspectives on immigration policy in the United States. Students also learn to develop, write and revise their own evidence-based arguments. Students explore the essential questions: How do strategic thinkers discuss and understand challenging issues or problems? What is the purpose of delineating and analyzing the position, premises, reasoning, evidence and perspective of arguments? What is the importance of establishing one's own position in writing evidence- based argument? The sequence of texts and specific instruction emphasize helping students analyze the way different authors' perspectives and points of view relate to their argumentation. Students will use this unit to develop their skills of close reading, analysis of an issue, claim-making, and argumentation. This unit draws on a variety of strategies for teaching academic vocabulary. By the end of this unit, students will have developed deep conceptual knowledge of key vocabulary that they can transfer to a variety of academic and public contexts.

This unit includes lesson plans, embedded Performance Assessments, and resources. In using this unit, it is important to consider the variability of learners in your class and make adaptations as necessary.

Resources Used in the Unit:

- **Argumentation Unit Text Sets**
- **Model Arguments:**
  - **Baseball Sharks**
  - **Course Scheduling Conflict**
  - **Friending a Teacher - Facebook**
  - **School Conflict**
  - **Tweeting About a Pop Quiz**
- **Delineating Arguments Tool 1 & 2**
- **Forming Evidence Based Claims**
- **Connecting Ideas – Using Transitional Words and Phrases Handout**
- **Evidence Based Argumentation Terms Handout (EBA)**
- **Evidence Based Writing Rubric**
- **Guiding Questions Handout**
- **Evidence Based Claims Criteria Checklist 1 & 2 (EBA)**
- **Text Centered Discussions Checklist (TCD)**

Desired Results

ESTABLISHED GOALS **G**

ELA

NJSLS.ELA-Literacy RI.8.1 Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

NJSLS.ELA-Literacy.RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

NJSLS.ELA-Literacy.RI.8.3 Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

NJSLS.ELA-Literacy.RI.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

NJSLS.ELA-Literacy.RI.8.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

NJSLS.ELA-Literacy.RI.8.8 Delineate and evaluate the argument and specific claims in

Transfer

Students will be able to independently use their learning to... **T**

Apply concepts communicated through terminology such as issue, perspective, position, premise, evidence, and reasoning to communicate arguments around issues to which there are many more than two sides.

Meaning

UNDERSTANDINGS **U**

Students will understand ...

U1 The nature of a challenging issue for which there are various perspectives and positions.

U2 The importance of analyzing and comparing perspectives and arguments on the issue.

U3 How to evaluate arguments and develop a position.

U4 The organization of an evidence based argument.

U5 The importance of strengthening writing through a collaborative, question-based process.

ESSENTIAL QUESTIONS **Q**

Q1: How do strategic thinkers discuss and understand challenging issues or problems?

Q2: What is the purpose of delineating and analyzing the position, premises, reasoning, evidence and perspective of arguments?

Q3: What is the importance of establishing one's own position in writing an evidence-based argument?

Acquisition

KNOWLEDGE **K**

Students will know...

K1 To think about a complex societal issue for which there are many explanations, perspectives, and opinions, not simply two sides of an argument to be debated.

K2 To read and research to better understand the issue and various perspectives on it

SKILLS **S**

Students will be skilled at...

S1 Developing an evidence-based position on the issue.

S2 Developing, sequencing and linking claims as premises in an evidence-based argument for one's position.

a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. **NJSLS.ELA-Literacy.RI.8.9** Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) two or more texts that provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation. **NJSLS.ELA-Literacy.W.8.1** Write arguments to support claims with clear reasons and relevant evidence. **NJSLS.ELA-Literacy.W.8.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. **NJSLS.ELA-Literacy.W.8.4** Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. **NJSLS.ELA-Literacy.W.8.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. **NJSLS.ELA-Literacy.W.8.9** Draw evidence from literary or informational texts to support analysis, reflection, and research. **NJSLS.ELA-Literacy.SL.8.1** Engage effectively in a range of collaborative discussions	before they form a position of their own and develop an argument in support of that position. **K3** To uses a collaborative process to develop and strengthen their writing.	**S3** Supporting one's premises with logical reasoning and relevant evidence. **S4** Developing an argumentative essay through a series of guided editorial processes.

(one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.		

Evidence	
Evaluative Criteria	**Assessment Evidence**
See Evidence-Based Writing Rubric	**PERFORMANCE TASKS:** **PT** As a **formative assessment,** and a building block for their final argument, students draft a written, multi-part claim that: 1. Synthesizes what they have learned about the nature of the unit's issue. 2. Presents their current way of understanding the issue and its components. 3. Cites evidence from multiple sources that explains and substantiates their perspective. 4. Represents their best thinking and clearest writing. Teachers can use an ***Evidence Based Criteria Checklist*** to evaluate student writing as well as each student's initial comprehension of the background texts and understanding of the issue. **PERFORMANCE TASK:** Students **write a short claim-based synopsis** of the text and the information it presents about the nature of the issue or problem, citing specific details and evidence to support their explanatory claim. [**NOTE**: Emphasize that at this point in the process, student claims should focus on interpreting what the text says about the nature of the issue, not on the validity of the text's perspective or position and not on articulating the student's own, still developing position. Those sorts of claims will come later.] As **formative assessments** and building blocks for their final argument, students have now revised their evidence-based claim about the nature of the issue based on their developing perspective. In a paragraph, they have also expressed a position they wish to take on the issue, and they have written two multi-part claims that: 1. Present analyses and evaluations of two arguments related to the unit's issue. 2. Establish the relevance of one argument's position and evidence to their own argument. 3. Respond to a divergent or opposing argument in an appropriate and strategic way. 4. Cite evidence from both texts to support their analyses and evaluations.

	5. Represent their best thinking and clearest writing. These pieces should be evaluated for students' understanding of the issue, the clarity and relevance of the perspective and position, and their analysis of textual evidence. Student evaluations of the various arguments using the *EBA Checklist* should be evaluated for their conceptual understanding and the validity of analysis. **SUMMATIVE ASSESSMENT** *Based on "The Tell-Tale Heart" Mock Trial Question: Guilty of First Degree Murder or Legally Insane? Should the narrator/mentally ill individuals be held responsible for his/her crimes? **Academic:** Write an essay stating and explaining your position on the state of mind of the narrator in *The Tell-Tale Heart*. You need to include information, facts, and details from *The Tell-Tale Heart* and provided sources to support your claim, analysis of the evidence and refute the other side of the argument. 2-3 pages with at least two pieces of textual evidence. **Scholar:** Write an essay stating and explaining your position on the state of mind of the narrator in *The Tell-Tale Heart*. You need to include information, facts, and details from *The Tell-Tale Heart* **and a real life case to support your claim,** analysis of the evidence and refute the other side of the argument. In addition to the provided sources, you must **find an additional** outside source. 3-4 pages with at least 3 pieces of textual evidence. **Challenger:** Write an essay stating and explaining your **position on the prosecution of mentally ill individuals accused of murder**. Include information, facts, and details from at least four sources. Make sure to include *The Tell-Tale Heart*, at least one real life case, and scholarly articles and videos to support your claim, analysis of the evidence and refute the other side of the argument. In addition to the provided sources, you must find **two additional outside source**s. 4-5 pages with at least 4 pieces of textual evidence. **List of provided sources:** **https://docs.google.com/document/d/1LO10j_dzOZW-tgGWa9PaSbsQwo68OlV4SV_V2Tz3cO4/edit?usp=sharing**

	Rubric: https://docs.google.com/document/d/15fLBJYk8_LL-4BmazC6mc9GtIDtwbb76le5u3NDEAZE/edit
	OTHER EVIDENCE: **OE** • Portfolio of student work • Group discussion notes • Written claims about the passages

Learning Plan

Summary of Key Learning Events and Instruction

Lesson 1-5 Understanding the Nature of an Issue

Lesson 1: Students apply their close reading skills to understand a societal issue as a context for various perspectives, positions, and arguments.
Lesson 2: Students read and analyze a background text to develop an initial understanding of the issue.
Lesson 3: Students read and analyze a second background text to expand and deepen their understanding of the issue.
Lesson 4: Students develop text-dependent questions and use them to deepen their analysis.
Lesson 5: Students develop and write an evidence-based claim about the nature of the issue.

Lessons 6-12: Analyzing Arguments

Lesson 6: The teacher introduces the concept of an argumentative position.
Lesson 7: The teacher leads an exploration of the elements of argumentation.
Lesson 8: Student teams read and delineate arguments.
Lesson 9: The teacher leads an exploration of the concept of perspective.
Lesson 10: Students analyze and compare perspectives in argumentative texts.

Lessons 13- 17: Evaluating Arguments and Developing A Position

Lesson 13: Students evaluate arguments using objective criteria and their own developing perspective of the issue.
Lesson 14: Students clarify their own emerging perspective and establish a position on the issue.
Lesson 15: If needed, students conduct further research to help develop and support their position.
Lesson 16: Students identify and write about an argument that supports their position.
Lesson 17: Students identify and write about argument that opposes their position.

Lessons 18-22: Organizing an Evidence-Based Argument
Lesson 18: Students review their notes and analysis to find evidence to develop and support their position.
Lesson 19: The teacher discusses logical models for building an argument for students to consider.
Lesson 20: Students review and write a sequence of claims to use as premises in their argument.
Lesson 21: Students determine evidence to support their premises.
Lesson 22: Students review and revise their plans for writing with their peers.

Lessons 23-30: Developing and Strengthening Writing Through a Collaborative, Question-Based Process
Lesson 23: Students learn and practice a collaborative, question-based approach to developing and improving writing, using criteria from the unit and guiding questions to begin the drafting and revision process.
Lesson 24-30: Students use the collaborative process to revise their writing with a focus on:

- articulating their overall ideas with necessary information;
- the unity of their initial drafts, coherence among their ideas and information, and logic of their organizational sequence;
- their selection, use, and integration of evidence;
- the effectiveness of the connections and transitions they have made, and their use of transitional phrases;
- the quality and variety of their sentences, the clarity of their vocabulary, and the impact of their word choices;
- writing conventions;
    - producing a final quality product.

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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 additional 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.

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.

Differentiated Instruction

Accommodate Based on Students Individual Needs: Strategies

Time/General	Processing	Comprehension	Recall
• 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

Assistive Technology	Tests/Quizzes/Grading	Behavior/Attention	Organization
• Computer/whiteboard	• Extended time		• Individual daily planner

• Tape recorder/CD player • Spell-checker • Audio-taped books	• Study guides • Shortened tests • Read directions aloud	• Consistent daily structured routine • Simple and clear classroom rules • Frequent feedback	• Display a written agenda • Note-taking assistance • Color code materials

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/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships

Lesson 1 -5 Understanding the Nature of an Issue

Brief Overview of Lessons: "Nearly everyone agrees that America's immigration system is broken; what they don't agree on is how to fix it." Students apply their close reading skills to understand a societal issue as a context for various perspectives, positions, and arguments.

Estimated Time: 50 minutes per lesson

Resources for Lessons

Text Set 1

- Historical Overview of Immigration Policy, http://cis.org/ImmigrationHistoryOverview ; Center for Immigration Studies Research Staff
- Immigration by David M. Riemers, The New Book of Knowledge, Grolier Online http://factsfornow.scholastic.com/article?product_id=nbk&type=0ta&uid=10679480&id=a2014380-h
- Timeline of US Immigration Policy, http://www.pbs.org/independentlens/newamericans/foreducators_lesson_plan_03.html

Text Set 2

- The Great Immigration Debate by Patricia Smith, NY Times Upfront Magazine http://teacher.scholastic.com/scholasticnews/indepth/upfront/features/index.asp?article=f090610_Immigration

- Immigration, Illegal by Lawrence H. Fuchs, Grolier Multimedia Encyclopedia, Groiler online, http://www.factsfornow.scholastic.com/article?product_id=gme&type=0ta&uid=10667515&id=0146461-0
- Congress tried to fix immigration back in 1986. Why did it fall? Y Brad Plumer, https://www.washingtonpost.com/news/wonk/wp/2013/01/30/in-1986-congress-tried-to-solve-immigration-why-didnt-it-work/

Additional Texts

- Lessons from the Immigration and Control Act 1986 by Betsy Cooper, Kevin O'Niel, Migration Policy Institute, file:///C:/Users/jhanratt/Downloads/PolicyBrief_No3_Aug05.pdf
- The Fundamentals of Immigration Reform by Demetrios Papademetriou, American Prospect Magazine, http://prospect.org/article/fundamentals-immigration-reform
- Harvard Survey on American Attitudes about Immigration by Harvard's Kennedy School of Government, NPR& the Kaiser Family Foundation, NPR, www.npr.org/news/.../**immigration**/summarychart_slideshow.ppt
- Immigration by Henry S. Commager, Have Fun With History, video http://havefunwithhistory.com/movies/immigration.html

Materials

- Guiding Questions Handout
- Forming Evidence Based Claim Tool **(EBC)**
- TCD Checklist
- Evidence Based Terms **(EBT)**

Lessons 1-5

Standard(to be addressed in these lessons

NJSLS.ELA-Literacy RI.8.1 Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
NJSLS.ELA-Literacy.RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
NJSLS.ELA-Literacy.RI.8.3 Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).
NJSLS.ELA-Literacy.RI.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
NJSLS.ELA-Literacy.W.8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
NJSLS.ELA-Literacy.SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Essential Question(s) addressed in this lesson

EQ 1: How do strategic thinkers discuss and understand challenging issues or problems?

Objectives: Lessons 1-5

- I can understand the nature of a challenging issue for which there are various perspectives and positions.
- I can understand and compare perspectives and arguments on the issue.
- I can develop an evidence-based position on the issue.
- I can develop sequence and link claims as premises in an evidence-based argument for one's position.
- I can support one's premises with logical reasoning and relevant evidence.
- I can develop an argumentative essay through a series of guided editorial processes.

Lesson 1

Objective

- I can apply close reading skills to understand a societal issue as a context for various perspectives, positions, and arguments.

INSTRUCTIONALNOTES
INTRODUCE ARGUMENTATION

Introduce the central purpose of the unit: to develop, practice, and apply the skills of argumentation in the context of a societal issue by:
1) Understanding the nature of a challenging issue for which there are various perspectives and positions.
2) Understanding and comparing perspectives and arguments on the issue.
3) Developing an evidence-based position on the issue.
4) Developing, sequencing and linking claims as premises in an evidence-based argument for one's position.
5) Supporting one's premises with logical reasoning and relevant evidence.
6) Developing an argumentative essay through a series of guided editorial processes.

Emphasize that in this unit, students will learn and think about a complex societal issue for which there are many explanations, perspectives, and opinions, not simply two sides of an argument to be debated. Let them know that they will read and research to better understand the issue and various perspectives on it before they form a position of their own and develop an argument in support of that position. Explain that the unit will culminate in a collaborative process for developing and strengthening an argumentative essay that each student will write on the unit's

- Establish a clear definition of the term issue in general. An issue can be defined as an important aspect of human society for which there are many differing opinions on an appropriate course of action. Brainstorming a list of societal issues might be helpful.

- Using examples from various fields and topical areas, discuss the general question: **"How do strategic thinkers discuss and understand challenging issues or problems?"** Brainstorm a list of approaches and skills used by experts who regularly have to propose and support responses to issues or problems.

IMMIGRATION

The topic area and texts focus on the broad area of Immigration, and more specifically on issues and controversies related to immigration law and policy in the United States, both historically and currently. Immigration, and policy related to both legal and illegal immigration, is a complex topic with many possible perspectives and positions – not a simple "pro and con" arena for debate – which allows the teacher and students to approach and study the issue from many possible angles.

FORMULATE A PROBLEM-BASED QUESTION

Formulate a problem-based question from which students can begin their discussions, reading, and development of an argumentative position. Choose or develop a general, though still focused, question that causes students to think about the problem with many directions for argumentation, and that connects to students' backgrounds and interests. An example/ option for a problem-based question with a historical context is:

E Pluribus Unum ("Out of many, one"): Is this Latin phrase, adopted in 1782, still a fitting motto for the national seal of the United States? In what ways have US immigration laws and policies reflected – or contradicted – this motto?

If this question is selected, or a similar one developed, provide a little background to get students thinking; in this case, showing them the Great Seal and translating the Latin inscription may be enough of a start. Another option is to read and discuss the following quotation from a President Obama speech on immigration reform, delivered at American University on July 1, 2010

"But I believe we can put politics aside and Finally have an immigration system that's accountable. I believe we can appeal not to people's fears but to their hopes, to their highest ideals, because that's who we are as Americans. It's been inscribed on our nation's seal since we declared our independence. "E pluribus unum." Out of many, one. That is what has drawn the persecuted and impoverished to our shores. That's what led the innovators and risk-takers from around the world to take a chance here in the land of opportunity. That's what has led people to endure untold hardships to reach this place called America."

TEXT-BASED QUESTION

The motto on the Great Seal also provides a first opportunity for close reading and analysis, using a text-based question set such as:

What does the word "many" refer to - both historically and currently? The word "one"? How do (or have) "many" become "one" in the United States?

Let students know that they will be returning to these questions often as they read texts related to immigration history and policy in the US. Emphasize that their task in this argumentation unit is not simply to answer them, but rather to use them as a stimulus for reading and discussion. Thinking about these question as they read, analyze, and discuss will eventually lead them to a perspective on immigration in the United States, and finally to a position about current immigration policy from which they can build an evidence-based argument.

KWL

Teachers might choose to use an activity to help students access their prior knowledge of the subject while also making sure to be careful of erroneous prior conceptions of the topic (KWL, class brainstorm, image brainstorm, free write, etc.).

Lesson 2

Objective

- I can read and analyze a background text to develop an initial understanding of an issue.

READING

- Students read the text independently, annotating and making notes on how it relates to the unit's problem-based question.
- The teacher introduces one or more text-based questions to drive a closer reading of the text. Students then follow along as the text is presented to them.
- In reading teams, students discuss the text-based questions and search for relevant details, highlighting and annotating them in their text (and might use a Forming EBC tool to record their thinking).

WRITING CLAIMS

- The teacher models the development and writing of an explanatory claim that addresses something the text has presented about the unit's issue. The claim is explanatory not argumentative at this point.
- Students individually develop explanatory claims about the text's presentation of the issue (a Forming Evidence Based Claim tool can be used).**EBC**
- In reading teams, students compare claims and the evidence they have found to derive and support them.

Performance Task:

Students write a short claim-based synopsis of the text and the information it presents about the nature of the issue or problem, citing specific details and evidence to support their explanatory claim. [**NOTE:** Emphasize that at this point in the process, student claims should focus on interpreting what the text says about the nature of the issue, not on the validity of the text's perspective or position and not on articulating the student's own, still developing position. Those sorts of claims will come later.]

NOTE ON TEXT SETS

Instruction in this unit links to a sequence of text sets. Each text set provides multiple entry points into the issue, giving teachers and students flexibility with respect to the time and depth with which they wish to explore the topic.

Teachers may choose to use the text sets in a variety of ways:

- Select one of the three texts for all students to read, analyze, and discuss. Provide links to the other two so that students can do additional reading if desired.
- Have all students read, analyze, and discuss all three texts (or two of the three) in a more extended instructional time sequence.
- Place students in "expert groups" and have them read and analyze one of the three texts. Then have students "jigsaw' into cross-text discussion groups to share and compare what they have learned from the text each has read. [**Note:** students might be grouped by reading level and assigned texts based on their complexity/difficulty.]

TEXT SET #1: TEXTUAL NOTES

Text Set #1 includes three texts that can be used to provide initial background information about immigration, immigration history, and immigration policy in the United States.

TEXT 1.1: "HISTORICAL OVERVIEW OF IMMIGRATION"

Author/Source/Publisher: Center for Immigration Studies. CIS identifies itself as: "an independent, nonpartisan, non-profit research organization founded in 1985. It is the nation's only think tank devoted exclusively to research and policy analysis of the economic, social, demographic, fiscal, and other impacts of immigration on the United States"; **Date**: NA

Complexity Level: Measures at 1210L, but reads easily due to straightforward language and approach; should be accessible to most middle school students, given instructional support to promote close reading.

Text Notes:

This background article from "an independent, non-partisan, non-profit research organization" is typical of the informational sources students may encounter when doing a Google-based Internet search. It is intended to provide background information for articles and blog posts about immigration written by CIS Fellows, which are also accessible through the CIS website. The text presents a concise but relatively detailed history of immigration and immigration policy in the United States, moving from historical background in the first three paragraphs to a chronological history of US immigration laws from 1965 (a landmark policy shift discussed by Lyndon Johnson in Text #4.4, a 1965 dedication speech) to 2007.

Sample Text-Dependent Questions (to drive closer reading and discussion):

1. What details does the author present (in paragraphs 1-4) about shifts in US immigration patterns and policies from pre-Civil War times until 1965?

2. In paragraph 5, information is presented about the 1986 Immigration Reform and Control Act (IRCA). What specific details in the paragraph suggest reasons why this attempt at immigration reform was not successful and instead lead to what the author refers to as "a lopsided 'grand compromise'"?
3. What evidence does this text provide that influences your understanding of the issue of immigration and immigration policy in the US? In what ways?

TEXT 1.2: "IMMIGRATION"
Author: David M. Riemers; **Source/Publisher**: The New Book of Knowledge. Grolier Online; **Date:** NA

Complexity Level: At 900L, this encyclopedia article is at the lower end of the 8th grade range and should be an accessible information source for all students. Section headings should help students locate and frame the information presented.

Text Notes:
This online encyclopedia article provides a second overview of the concept and history of immigration and of immigration policy in the US. The article begins with helpful definitions of terminology and a brief history of immigration throughout the world, then moves through a short historical summary of immigration in the US, and concludes by discussing current issues related to illegal immigration. Because of its easy readability and basic information, this article may provide the best foundational background source for some (or all) students. Grolier Online also provides a companion article with a similar title, content, and organization at a higher complexity level (also available through a Gale DB search).

Sample Text-Dependent Questions (to drive closer reading and discussion):

1. In the first two paragraphs, the author provides definitions of "migration," "immigration," and "emigration." How are these three terms related, and how are they different?
2. What key details does the article provide about how and why "limiting immigration" and a "quota system" began to happen in the US in the early 20th century? How was the "golden door" re-opened to immigrants in 1965?
3. What details and ideas does the text provide about the more recent problem of illegal "aliens" or immigrants in the US?
4. What evidence does this text provide that influences your understanding of immigration and immigration policy in the US?

TEXT 1.3: "TIMELINE OF U.S. IMMIGRATION POLICY"
Author: NA; **Source/Publisher**: PBS; **Date:** NA

Complexity Level: The text within the timeline measures at 1240L. However, the timeline format chunks text into small sections, making it somewhat more accessible for students, particularly if they only focus on reading a few sections of the timeline closely.

Text Notes:
This PBS timeline, which accompanies a lesson plan on "Immigration Policy:

Past and Present," provides a chronologically organized summary of the major events and legislation that have marked the historical development of US immigration policy from 1790 to 1996. The timeline can be used as a general reference for all students as they read texts about immigration, or students can be assigned eras on the timeline for which they can do close reading and become "experts," then share what they have learned about immigration history and policy with the rest of the class. [Note: the PBS online lesson plan provides a good set of questions to organize this sort of reading/research activity.]

Sample Text-Dependent Questions (to drive closer reading and discussion):

1. In any year or era, what does the timeline's text say happened regarding immigration events, policies, or issues? What might the impact of these events, policies, or issues have been on people who had immigrated, or wanted to immigrate, to the US?
2. What evidence does this text provide that influences your understanding of immigration and immigration policy in the US? In what ways?

Lesson 3

Objective

- I can read and analyze a second background text to expand and deepen my understanding of the issue.

READING

- Students read the text independently, annotating and making notes on how it relates to the unit's problem-based question.

- The teacher introduces one or more text-based questions to drive a closer reading of the text. Students then follow along as the text is presented to them.
- In reading teams, students discuss the text-based questions and search for relevant details, highlighting and annotating them in their text (and might use a Forming EBC tool to record their thinking).

WRITING CLAIMS

- The teacher models the development and writing of an explanatory claim that addresses something the text has presented about the unit's issue. The claim is explanatory not argumentative at this point.
- Students individually develop explanatory claims about the text's presentation of the issue (a Forming EBC tool can be used).
- In reading teams, students compare claims and the evidence they have found to derive and support them.

Performance Task:
Students write a short claim-based synopsis of the text and the information it presents about the nature of the issue or problem, citing specific details and evidence to support their explanatory claim. [**NOTE**: Emphasize that at this point in the process, student claims should focus on interpreting what the text says about the nature of the issue, not on the validity of the text's perspective or position and not on articulating the student's own, still developing position. Those sorts of claims will come later.]

TEXT SET #2: TEXTUAL NOTES

Text Set #2 includes three texts that can be used to provide additional background information about immigration, immigration history, and immigration policy in the United States.

TEXT 2.1: "THE GREAT IMMIGRATION DEBATE"
Author: Patricia Smith; **Source/Publisher**: NY Times Upfront; **Date:** September 6, 2010

Complexity Level: This article, from Upfront, a NY Times "newsmagazine for teens," measures at the upper end of the eighth grade complexity band [at 1310L] but should be readable for most students due to its journalistic and narrative approach.

Text Notes: This article focuses primarily on the controversial issue of illegal immigration and recent laws in response to that problem, notably Arizona's 2010 "tough new immigration law" and various reactions to it. The article moves from an initial focus on current debates into a brief historical overview of immigration and illegal immigration in the US, and concludes by discussing the legislative landscape as of 2010. Because the article was written with a teenage audience in mind, it presents students with a text characteristic of informational materials directed to them, and an opportunity to discuss its perspective relative to their age group. It also provides a second background source that more fully introduces the issues around illegal immigration and laws/policies designed to respond.

Sample Text-Dependent Questions (to drive closer reading and discussion):

1. What does the text tell us are the conflicting perspectives of Erin and Andres regarding Arizona's restrictive immigration law? Why does the author use the examples of Erin and Andres to "represent the sharp divide not only between Arizonans, but also among Americans in general on the subject of immigration"? [paragraph 6]
2. The author concludes her article by quoting a professor of immigration history, who references an "old immigrant saying": "America beckons, but Americans repel." What do the words "beckons" and "repel" mean in this sentence? When read closely in light of what you know about immigration history and policy in the US, what does this saying imply?
3. What evidence does this text provide that influences your understanding of immigration and immigration policy in the US? In what ways?

TEXT 2.2: "IMMIGRATION, ILLEGAL"
Author: Lawrence H. Fuchs; **Source/Publisher**: Grolier Multimedia Encyclopedia - Grolier Online; **Date:** July 2013

Complexity Level: These two parallel online encyclopedia articles are intentionally written at different complexity levels, with the Grolier article measuring at 1200L and the New Book of Knowledge article at 800L. They provide informational sources at either end of the 8th grade text band.

Text Notes: These two, parallel encyclopedia articles expand on the background information provided in Text I.2, the Grolier Multimedia article on "Immigration." They provide students with additional information more specifically related to the issues and controversies connected to illegal immigration in the US. The two articles might be provided as additional references, to be read independently by students as needed. Because they present similar information, at differing complexity levels (both complexity of the information presented and the language/syntax of the writing itself), they might also be used as foundational texts in a differentiated instruction model, wherein students work on close reading and research skills with text that is somewhat matched to their reading levels.

Sample Text-Dependent Questions (to drive closer reading and discussion):

1. In the second and third paragraphs (of either article), what reasons are presented for why the US has a problem with illegal immigration?
2. What do the articles report are more recent "renewed reform efforts" or "new efforts at control" for illegal immigration? Why, in spite of these efforts, do the articles suggest that, "the problem will continue"?
3. What evidence does this text provide that influences your understanding of immigration and immigration policy in the US? In what ways?

TEXT 2.3: "CONGRESS TRIED TO FIX IMMIGRATION BACK IN 1986. WHY DID IT FAIL?"
Author: Brad Plumer; **Source/Publisher:** The Washington Post**; Date:** January 30, 2013

Complexity Level: This text measures at 1100L and presents information in the conversational tone of a blog post, so should be accessible to most eighth grade students.

Text Notes: Because this text is from a blog (published by the Washington Post), it presents students with a different, more contemporary (and potentially less credible?), informational source to read and analyze. It also presents substantial background information and analysis regarding the

Immigration Reform and Control Act of 1986 (IRCA), often cited and critiqued in current debates about US policy/law related to illegal immigration. While the text may not be fully objective in its analysis, it references a number of statistics about illegal immigration since 1986, and also presents two statistical displays that provide students with alternative forms of informational text to read and analyze.

Sample Text-Dependent Questions (to drive closer reading and discussion):

1. In paragraph two, the author states a claim: "There was just one problem – the 1986 reform didn't work." What evidence does he provide in the article to support his claim?
2. The author quotes Doris Meissner about both the "major conceptual Saw" of the 1986 bill and reasons why a new round of legislation may succeed where the 1986 law did not. What specific reasons for a potentially more successful result do Plumer and Meissner note?
3. What evidence does this text provide that influences your understanding of immigration policy in the US?

Lesson 4

Objective

- I can develop text-dependent questions and use them to find additional evidence and further refine my claims.

QUESTIONING TEXTS

Students now apply skills they have developed in a Reading Closely for Textual Details unit to frame their own, more focused questions about the issue and texts. They use these questions to drive a deeper reading of the previous texts, or of additional texts providing background and perspectives on the topic.

- Starting from the unit's problem-based question, students work in reading teams to develop a set of more focused, text-based questions to drive further inquiry into the issue. (Students can use the Reading Closely for Details: Guiding Questions handout to help them develop their questions.)
- Individually, students use these new questions to re-read one of the two background texts, find additional details, and further refine their explanatory claim.
- If additional background information is necessary or desired, students then use their question sets to drive close reading and analysis of one or more additional texts. (Note: Suggested texts are listed in the Instructional Notes or may be identified by the teacher or found by the students. Students might work in teams to become "experts" and develop explanatory claims about one or more of these additional texts, then "jigsaw" into new groups and share what they have learned. In this way, all students can become familiar with a wider range of background texts.)
- Students write or revise one or more explanatory claim(s) based on additional evidence they have found through further or deeper reading.

ADDITIONAL BACKGROUND TEXTS

To expand their understanding of the topic, students might be assigned any of the texts from Text Sets #1 and #2 that have not been read by the class. They might also access other sources found by the teacher (or by students themselves) or the four additional source texts listed in the unit plan. Those four listed source texts provide additional, and different, information about the immigration debate in the US, and can be used to expand students' understanding and/or as independent reading/research assignments. "Lessons from the Immigration and Control Act of 1986" is a policy brief that provides a more sophisticated analysis similar to that found in Text II.3. "The Fundamentals of Immigration Reform" is a thoughtful discussion from the head of the Center for Immigration Studies (CIS is also the source for Text I.1), which can provide deeper reading and insight for more advanced students. The resources that report results from a 2004 Harvard/NPR survey-based study of Americans' attitudes about immigration present interesting (if somewhat dated) statistics. Finally, the Henry Commager Encyclopedia Britannica filmstrip from 1946 provides a video-based historical survey of earlier immigration eras in the US and a delightful example of both how a noted historian talked about the subject and how earlier eras in film production compare to contemporary videos.

Lesson 5

Objective

- I can develop and write an evidence based claim about the nature of the issue.

INSTRUCTIONAL NOTES

Performance Task:

Students now develop a synthesis claim about the nature of the issue that they will expand and revise when drafting their final argument. Before they can take a position and make their case for a response, they must be able to use evidence to explain their understanding of the issue or problem.

- The teacher models the development of an evidence-based claim that synthesizes information from multiple sources and presents the writer's understanding the unit's issue.
- In reading teams, students go back to the background texts to find additional evidence/details that support this synthesis claim. (An Organizing EBC tool can be used).
- In reading teams, students review the explanatory claims they wrote about each text.
- In reading teams, students brainstorm alternative ways of viewing or understanding the problem, based on evidence from the background texts.
- Individually, students develop a multi-part claim that synthesizes how they have come (so far) to view and understand the nature of the issue and its components. (An Organizing EBC tool can be used). In reading teams, students compare their synthesis claims and the evidence that supports them.
- Become familiar with the Evidence-Based Claims Criteria Checklist and the Text-Centered Discussion Checklist.
- Students can use them as criteria for evaluating their claims and reflecting on their discussions and participation in their reading teams.
- As a class, return to the unit's problem-based question to consider revising it based on the emerging understanding of the issue.

Assessment

As a formative assessment, and a building block for their final argument, students draft a written, multi-part claim that:

5. Synthesizes what they have learned about the nature of the unit's issue.
6. Presents their current way of understanding the issue and its components.
7. Cites evidence from multiple sources that explains and substantiates their perspective.
8. Represents their best thinking and clearest writing.

Teachers can use an ***Evidence Based Criteria Checklist*** to evaluate student writing as well as each student's initial comprehension of the background texts and understanding of the issue.

Lessons 6-12: Analyzing Argument

Brief Overview of Lessons: "Immigration reform is our best chance to increase America's economic dynamism." Students delineate and analyze the position, premises, reasoning, evidence and perspective of arguments. Students will be introduced to the concept of an argumentative position through a discussion of the unit's issue. Students will focus on the various controversies, or differences of opinion, that have surrounded the issue historically and/or currently, and have led to various positions and arguments.

Estimated Time: 50 minutes each

Resources for Lessons

Text Set 3

- Historical cartoons, UC Davis History Project, http://historyproject.ucdavis.edu/ic/index.php?region=-1&topic=-1&standard_cal=-1&collection=-1&index=0&per_page=24&query=political%20cartoons%20immigration
- Immigration cartoons, US News, http://www.usnews.com/cartoons/immigration-cartoons

Text Set 4

- The Easy Problem by David Brooks, The New York Times, http://www.nytimes.com/2013/02/01/opinion/brooks-the-easy-problem.html?_r=0
- Immigration Policy Should Be Overhauled to Take National Identity Seriously by Amy Chua, Seattle Times, http://community.seattletimes.nwsource.com/archive/?date=20080203&slug=sundayimmigration03
- Is This Our American Anymore? by Pat Buchanan, Buchanan.org http://buchanan.org/blog/is-this-our-america-anymore-4582
- Remarks at the Signing of the 1964 Immigration Bill by Lyndon B. Johnson, LBJ Presidential Library, http://www.lbjlib.utexas.edu/johnson/archives.hom/speeches.hom/651003.asp
- "Shut the Door" and "An un-American Bill" by Senator Ellison Durant Smith (D) and Representative Robert H. Clancy(R), History Matters, http://historymatters.gmu.edu/d/5080, http://historymatters.gmu.edu/d/5079

Text Set 5

- Brewer's speech after signing SB1070 by Jan Brewer, Tucson Citizen, http://tucsoncitizen.com/mark-evans/2010/04/23/text-of-gov-brewers-speech-after-signing-sb-1070/
- Remarks to the Council on Foreign Relations on Immigration Reform, by NYC Mayor Michael Bloomberg, Mike Bloomberg Online, http://www.mikebloomberg.com/news/mayor-bloomberg-calls-for-immediate-immigration-reform/
- Remarks on Comprehensive Immigration Reform by Barack Obama, The White House Online, https://www.whitehouse.gov/the-press-office/2013/01/29/remarks-president-comprehensive-immigration-reform
- Senate Speech and Letter to Republicans by Marco Rubio, Rubio, Senate, Press Releases, http://www.rubio.senate.gov/public/index.cfm/press-releases?ID=fa619075-cd59-4736-9234-a57165d6b0d6
- Rep. Mark Takano Grades GOP Letter by Mark Takano, Stephen D. Foster Jr., http://www.scpr.org/blogs/politics/2013/07/11/14225/congressman-and-former-teacher-mark-takano-gives-g/

Materials

- Forming Evidence Based Claims Tool **(EBC)**
- Delineating Arguments Tool
- Model Arguments
- Text-Centered Discussions Checklist **(TCD)**
- Evidence Based Argument Terms **(EBA)**

Lessons 6-12:

Standard(s)to be addressed

NJSLS.ELA-Literacy.RI.8.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

NJSLS.ELA-Literacy.RI.8.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

NJSLS.ELA-Literacy.RI.8.9 Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) two or more texts that provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

NJSLS.ELA-Literacy.W.8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Essential Question(s) addressed

EQ2: What is the purpose of delineating and analyzing the position, premises, reasoning, evidence and perspective of arguments?

Objectives: Lessons 6-12

- I can explore the elements of argumentation.
- I can close read and delineate arguments.
- I can explore the concept of perspective.
- I can analyze and compare perspectives in argumentative texts.
- I can write a short essay analyzing an argument.

Lesson 6:

Objective

- I can delineate and analyze the position, premises, reasoning, evidence and perspective of arguments.

INSTRUCTIONAL NOTES

In Lessons 6-12 discussion and instruction shifts from the previous focus on understanding the background and nature of the unit's issue to a focus on the various controversies, or differences of opinion, that have surrounded the issue historically and/or currently, and have led to various positions and arguments.

CLASS BRAINSTORM

- As a class, brainstorm a list of questions that highlight various points of controversy or debate within the issue. If applicable, this can be related to the initial prior-knowledge/KWL activity.
- In the late nineteenth and early twentieth centuries, should the US have enacted laws that restricted immigration, particularly for certain nationalities or ethnic groups? Why or why not?

The questions might address the current realm for debate related to US immigration policy, e.g.:

- *Should illegal immigrants currently residing in the US be offered a path to amnesty and eventual citizenship? If so, under what conditions?*

They can also examine aspects of the topic that are more peripheral to the central debate, but may still be very relevant, e.g.:

- *Should all immigrants to the US be required to learn and speak English?*

INTRODUCE CONCEPT OF POSITION

All questions, however, should be framed in a manner that suggests multiple ways of responding, that prepares students to examine various perspectives from which an answer could come as well as various positions that might be taken in response to the topic and question.

- Discuss with students how each of these questions can be responded to in various ways.
- Introduce the term *position,* which can be defined *as someone's stance on what to do or think about a clearly defined issue based on their perspective and understanding of it. When writing argumentative essays, one's position may be expressed as a thesis.*
- Discuss how the term relates to points of controversy in the issue.

CARTOON ANALYSIS

- Distribute Text Set #3, a set of political cartoons related to the unit's issue. Use one example to model how the cartoon can be seen as expressing a position on the issue.
- As a class discuss the various "positions" expressed in the cartoons. Discuss how argumentative essays develop arguments to support positions. Ask if students see the beginnings of any basic arguments to support the position in the visual details of the cartoons, and discuss the evidence they identify

TEXT SET #3: TEXTUAL NOTES

TEXT SET #3: HISTORICAL CARTOONS; IMMIGRATION CARTOONS Source/Publisher: UC Davis History Project; US News (respectively) Text Notes: Provided are two sites that are repositories of political cartoons, from the UC Davis History Project (for historical cartoons related to immigration) and US News (for more contemporary cartoons). The teacher (and/or students) can browse either or both of these sources and find cartoons that relate to the unit's focus, the problem-based question, and the set of debatable questions generated in Lesson 6. If the unit is examining immigration from a historical perspective (and using Texts IV.3 and IV.4), then it is a good idea to select several cartoons from each of these repositories. **Teachers are encouraged to conduct their own web searches in order to include the most current political cartoons, or cartoons appropriate for the specific classroom context.**

TEXT SET #3: TEXTUAL NOTES

Once cartoons are selected, students should "read" them closely by visually scanning for key details and presentation techniques, considering also any text that may be presented with the cartoon. Ideally a cartoon set will provide examples that come from several different perspectives and take several different positions as they communicate political commentary through their imagery and words. **Model** how one can "read" a cartoon and its details to determine the point or commentary communicated by the cartoon, and thus determine its position (which may or may not be stated). Finally, **model** how a cartoon artist presents visual details as evidence that establishes and supports the cartoon's position.

Following this modeling and some guided practice, students might then work in teams with a cartoon set. The questioning and analysis sequence might begin with a general text question(s) from the **Reading Closely for Details: Guiding Questions handout,** such as:

Which key details stand out to me as I scan the cartoon/text? How are these details keys to understanding the cartoonist's/author's perspective? What does the cartoon/text seem to be saying about the topic – what is its commentary or position?

Lesson 7

Objective:

- I can explore the elements of argumentation in a familiar context.

INTRODUCE ARGUMENT TERMS

Once students have a good understanding of the concept of a position on an issue and the idea that positions are supported with argumentation, instruction can shift to the specific argumentative elements authors use to explain and defend their positions. The objective of this activity is for students to have a solid conceptual understanding of the elements of an argument and to be able to use a set of terms to identify and analyze them. The **terms for elements of argumentation used in this unit** *are issue, relationship to issue, perspective, position, implications, premise, reasoning, evidence, and chain of reasoning.* Teachers may have already worked with students using different nomenclature and might elect to use that terminology instead. For instance, some might call a *position a thesis* or a *premise a supporting claim*. This unit is based on a view that claims used in the context of *argumentation* are called premises. Whatever nomenclature a teacher chooses, it should be used consistently so students develop an understanding and facility with the terminology.

Introduce and describe how authors explain and defend their positions with a series of linked *premises (claims),* developed through a chain of *reasoning,* and supported by *evidence.* When introducing these concepts, it is best to model and practice their use with topics from students' personal experiences and everyday life that do not require background information.

PRATICE USING ARGUMENTATION TERMS

A *Delineating Arguments* tool can be used as an instructional strategy.

For this activity focus on the terms *position, premise, evidence* and *reasoning*.

- Begin by showing students a basic model of the *Delineating Arguments* tool. **NOTE:** If using the *Delineating Arguments* tool, teachers can use one of the included models or develop their own that would work better with their students. Talk about each element and its relationship to the other elements as you read the model aloud.
- Have students identify alternative premises and evidence to defend the same position and the reasoning that would connect them.
- In reading teams have students work with blank tools to develop a different position and argument on the "issue."
- Have reading teams present their positions and arguments explaining each element. As a class, discuss the way the reading teams applied each element.
- Encourage the students to use the vocabulary terms they have learned. Write the new vocabulary on the board so they can use the words as references for discussion.
- Once students have some facility with the elements, explain to students that they will be using the terminology to analyze and compare various arguments related to the unit's issue.

Lesson 8

Objective

- I can close read and delineate arguments.

INSTRUCTIONAL NOTES

Students next read and analyze Text 4.1, an accessible, foundational argument related to the unit's issue. Use text-dependent questions to help students attend to key details related to the argument's position, premises/claims, structure and reasoning, and supporting evidence. Emphasize that at this point students are reading to *delineate* and not yet *evaluate* the argument.

- Students first read the argument independently, considering general guiding questions such as: *"What is the author thinking and saying about the issue or problem?"* [**Guiding Questions Handout**]
- Introduce a set of text-based questions to drive a closer reading and analysis of the text's argument; then have students follow along as the text is read aloud/presented to them.
- In reading teams, students discuss the text-based questions and search for relevant details, highlighting and labeling their text where they identify the various elements of argumentation.
- Teachers/students might also choose to use a blank *Delineating Arguments* tool to structure and capture their delineation.

- Assign each team one or more of the elements of the argument (position, premises, reasoning, evidence) and have them prepare a short presentation for the class about what they have discovered through their analysis of the argument. Emphasize that each team will need to cite specific evidence from the text that supports their analysis.
- As a class delineate the article's argument by identifying its position, premises, reasoning, and evidence.
- **Model** the writing of a claim about *how* the author has presented and developed one element of the argument (e.g., its position). Then have students individually write a claim about the author's use of the element their team studied.

TEXT SET #4: TEXTUAL NOTES
TEXT 4.1: "THE EASY PROBLEM"
Author: David Brooks; **Source/Publisher:** The New York Times; **Date:** January 31, 2013
Complexity Level: This newspaper column measures at 1240L, due mostly to some longer sentences. However, David Brooks' style, particularly in this column, is conversational in nature, and makes for an easier read than the measure might suggest. In addition, this argument is clearly structured to communicate and substantiate a position through a set of linked and supported premises, which should make it an accessible argument to begin with for most students.

TEXT SET #4: TEXTUAL NOTES
Text Notes: This NY Times column by David Brooks is included as the first sample argument in the set because it represents a clear example of a deductively organized argument, where the perspective is clear from the first sentence, the position is communicated early in the text, and the argument is developed through a series of linked claims or premises, each of which is backed by evidence. Thus, the text should provide good initial practice (and modeling) for students as they study how arguments are constructed.

Though Brooks does not directly state his position in a single sentence, he strongly implies it within the first two paragraphs and restates it in the penultimate paragraph (#14) when he says, "immigration reform is our best chance to increase America's economic dynamism." With this as his central point, Brooks also makes evidence-based claims that respond to concerns about immigrants taking jobs, not assimilating, being a social disruption, draining the federal budget, and lowering wages. Students should be able to identify each of these premises of his argument, to discuss the adequacy of the evidence provided by Brooks to support them, and to see how the claims are linked as a series of premises that build his argument to its somewhat cynical conclusion: that "we really are a pathetic basket case of a nation" if we cannot enact meaningful immigration reform.

Sample Text-Dependent Questions (to drive closer reading and discussion):

1. What does Brooks' initial use of the words "punditry" and "pundit" imply about his view of himself relative to his topic? Is he serious or joking?
2. Brooks chooses not to "make the humanitarian case that immigration reform would be a great victory for human dignity." Why do you think he makes this choice in building his argument?
3. Which sentences – taken together – best communicate Brooks' position about immigration?

4. Brooks establishes a series of evidence-based premises in favor of his position. How does one of these premises relate to his overall argument, and what specific evidence does he provide to support the premise?
5. In an argument mostly neutral in tone, Brooks concludes by saying, "if we can't pass a law this year, given the overwhelming strength of the evidence, then we really are a pathetic basket case of a nation." Why might his tone shift to a more cynical one in this final sentence?
6. What argumentative premises and evidence does this text provide that influence your understanding of or perspective on the issue/problem of immigration and immigration policy in the US?

Lesson 9

Objective

- I can explore the concept of perspective.

INSTRUCTIONAL NOTES

- Introduce the terms *relationship to issue* and *perspective* to the class. *Relationship to issue* can be defined in this context as a person's particular personal involvement with an issue, given his or her experience, education, occupation, socio-economic-geographical status, interests, or other characteristics. *Perspective* can be defined as how someone understands and views an issue based on his/her current relationship to it and analysis of the issue. Spend some time to explore the various meanings of perspective and how they might relate to how the term is used here.
- Compare the author's perspective to an iceberg, where the author's particular argument or position is clearly seen, but his or her personal relationship and perspective on the issue may or may not be explicitly revealed in the text. Without this perspective, however, the author's position would not be possible; the author's perspective influences how he or she approaches and ultimately defines an issue and eventually a particular position on it.

Revisit the everyday argumentative contexts that the class explored in Lesson 7. Discuss the various perspectives of the actors in those situations. Discuss how the actors' personal relationship to the issue influences their perspective. And how their perspective influences their understanding of the issue and their position.

NOTE: Teachers might choose to BEGIN the exploration of perspective by having students refer back to this lesson. Teachers could use a Socratic discussion model to lead students to an understanding of perspective by having them explore the various positions and the reasons why the various actors might hold those positions. After students have come to an initial understanding of perspective, teachers could then introduce the terms and their definitions.

Lesson 10

Objective

- I can analyze and compare perspective in argumentative texts.

INSTRUCTIONAL NOTES

Students revisit Text #4.1 after developing an understanding of how perspective helps shape an author's position and argument.

- The **teacher models** a claim that analyzes how an author's position on the issue is directly influenced by his or her relationship to it. The teacher can use the argument from Lesson 7 to model this claim.
- In reading teams, **students write** their own claims on how the perspective of Text #4.1's author influences his or her position on the issue.

The remaining texts in Text Set 4 present students with different perspectives, positions, and arguments for students to read and analyze. Students will use these texts to move from guided to independent practice of the close reading skills associated with analyzing an argument.

- Students first read the argument independently, considering general guiding questions such as: *"What is the author thinking and saying about the issue or problem?" "What do the author's language and approach suggest about his/her relationship to and perspective on the issue or problem?" "How does the author's relationship to the issue help shape his/ her position?"* ***[Guiding Questions Handout]***
- Introduce a set of text-based questions to drive a closer reading and analysis of the text's argument; then have students follow along as the text is read aloud/presented to them.
- In reading teams, students discuss the text-based questions and search for relevant details, highlighting and annotating them.
- Students might use a **Delineating Arguments tool** to delineate the author's argument.
- Discuss as a class the author's position, argument, and perspective.
- **Model** developing an evidence-based claim comparing how the authors have used one of the elements of argumentation differently, as influenced by their perspectives. Then have students individually develop their own comparative EBCs. **Note:** These evidence-based claims can be developed orally, on paper, or using an *Organizing EBC tool.*
- Teachers may also choose to discuss the various ways authors structure the logical reasoning of arguments.

TEXT SET #4: TEXTUAL NOTES

Texts 4.2 and 4.3 are two very different arguments about the issues of immigration and immigration policy reform, which take very different positions and come from very distinct perspectives (based a great deal on each author's personal relationship to the issue). Either, or both, can provide an interesting text for students to use in analyzing and comparing perspectives.

Texts 4.4 and 4.5 present excerpts from three historical speeches, and also take a definite perspective on the issue of immigration and develop a strong position from that perspective.

TEXT 4.2: "IMMIGRATION POLICY SHOULD BE OVERHAULED TO TAKE NATIONAL IDENTITY SERIOUSLY"
Author: Amy Chua; **Source/Publisher**: Seattle Times; **Date:** 2008

Complexity Level: 1190L. This text measures within the eighth grade complexity band, and is written in a direct, accessible style, but it also presents a nuanced and emergent argument, and may therefore prove to be challenging reading for some students.

Text Notes: Amy Chua, herself a member of an immigrant Chinese family and a professor at Yale Law School, presents a complex argument in response to a controversial thesis previously argued by political scientist Samuel Huntington:

> "The persistent inflow of Hispanic immigrants threatens to divide the United States into two peoples, two cultures, and two languages. Unlike past immigrant groups, Mexicans and other Latinos have not assimilated into mainstream U.S. culture, forming instead their own political and linguistic enclaves—from Los Angeles to Miami—and rejecting the Anglo-Protestant values that built the American dream. The United States ignores this challenge at its peril." Samuel Huntington, "The Hispanic Challenge," Foreign Policy

In response, Chua develops an interesting and nuanced position about the assimilation of immigrants, a position that emerges as her text progresses. For this reason, students may need some guidance and modeling to identify the thesis of her argument, the place in the text where she most clearly states her position. Chua's argument is featured in the text set for this reason, and also because the author presents an argument that is neither purely "pro" nor "con" in relationship to the subject of immigration in the US, made more interesting because her perspective is shaped by her own family's history, her gender, and her role as an academic and professor of law. The text should stimulate lively discussion and also model for students that arguments are not always structured as directly as the previous Brooks piece (or the following argument from Pat Buchanan).

The questioning and analysis sequence might begin with a general text question(s) from the ***Reading Closely for Details: Guiding Questions*** **handout**, such as:

What is the author's personal relationship to the topic? How does this influence the author's perspective?

Sample Text-Dependent Questions (to drive closer reading and discussion):

1. In paragraph 5, Chua summarizes her own family's history as Chinese immigrants. What does this information about her personal relationship to the issue suggest is likely to be her perspective on immigration and immigration policy?

2. In the previous paragraph 4, Chua quotes Huntington's alarmist argument about the US becoming "a loose confederation of ethnic, racial, cultural and political groups, with little or nothing in common apart from their location in the territory of what had been the United States of America." Based on her background and personal relationship to the issue, we would expect her perspective to be strongly opposed to Huntington's argument, but Chua instead says, "I think Huntington has a point." What reasons and evidence does she provide to back this surprising claim?
3. Chua, however, also takes issue with the "anti-immigrant camp." What claims does she make about "mistakes" made by anti-immigration arguments, and what evidence does she provide to support her counter-claims?
4. In the middle of her text, Chua most clearly states her position, introducing it by saying, "The right thing for the United States to do..." What is Chua's middle-ground position about immigration? What are her "five suggestions" to respond to the problems of immigration and assimilation in the US? What evidence does she provide to support these suggestions?
5. How is Chua's line of reasoning and development of her argument somewhat different from either the arguments of Brooks (Text IV.1) or Buchanan (Text V.2)?
6. What argumentative claims and evidence does this text provide that influence your understanding of or perspective on the issue/problem of immigration and immigration policy in the US? In what ways?

TEXT 4.3: "IS THIS OUR AMERICA ANYMORE?"
Author: Pat Buchanan; **Source/Publisher**: Buchanan.org; **Date:** December 10, 2010

Complexity Level: The text measures at 1250L, mostly due to some of its language choices. But it is formatted for a general audience in a series of very short paragraphs, which should make it more accessible to most eighth grade students.

Text Notes: Conservative commentator Pat Buchanan takes a fairly incendiary position about the topic of immigration and immigration reform. His argument presents an opposed position to Brooks' column (Text #4.1), but, like Brooks' argument, it is also developed with a straightforward, point-by-point line of reasoning. Regardless of readers' support of Buchanan's thesis, his argument presents a good exercise in analysis for students, because it explains a distinct perspective on immigration and builds its argument through a series of evidence-based claims.

Students might first read, annotate, and analyze the piece looking for the charged language that communicates Buchanan's perspective – which is apparent immediately with his use of such phrases as "social dynamite" and "rage." Then students might look beyond his rhetoric and identify Buchanan's premises, as well as the evidence he cites to support them. In an extended research assignment, students could "fact check" Buchanan's statistics, which might be a good exercise for the Brooks and Chua arguments as well.

Students' questioning and analysis sequence might begin with a general text question(s) from the ***Reading Closely for Details: Guiding Questions*** **handout**, such as: *What is the author's personal relationship to the topic? How does this influence the author's perspective?*

Sample Text-Dependent Questions (to drive closer reading and discussion)
1. What is Buchanan's perspective on the problem of immigration, and how does his language convey that perspective?

2. While Buchanan makes a number of claims in his argument that he supports with statistical evidence, he also makes statements such as "Their parents, almost all are poor or working class, rarely pay any state or federal income tax." How does this unsupported premise compare to some of Buchanan's more supported statements in terms of its convincingness?
3. Which details and evidence that Buchanan cites seem solid and convincing? Which ones seem more questionable?
4. What does Buchanan imply when he says, "The border will disappear, and America will be a geographical expression, not a country anymore"? How does this claim compare with ideas presented by Brooks and Chua?
5. What argumentative claims and evidence does this text provide that influence your understanding of or perspective on the issue/problem of immigration and immigration policy in the US?

TEXT 4.4: "REMARKS AT THE SIGNING OF THE 1965 IMMIGRATION BILL"
Author: President Lyndon Baines Johnson; **Publisher:** LBJ Library; **Dates:** October 3, 1965

TEXTS 4.5: "SHUT THE DOOR" AND "AN UN-AMERICAN BILL"
Authors: Senator Ellison Durant Smith (D) and Representative Robert H. Clancy (R); **Source/Publisher:** History Matters; **Dates:** April 9, 1924; and April 8, 1924 (respectively)

Complexity Level: The Johnson speech measures at 1170L and should be a very accessible text for most students, especially if they have a bit of historical background about the 1965 Immigration Reform Act. The Smith and Clancy speeches are much more complex at 1400L, but provide background regarding the attitudes toward immigration in the US when the restrictive laws were enacted in the 1920's that Johnson references in his speech.

Text Notes: These three relatively short speech texts are included in the set for teachers and students who want to view immigration controversies from a historical perspective. Johnson's landmark 1965 speech, delivered at Liberty Island in New York, served as his dedication of and argument for the law that repealed many restrictions on immigration first enacted in the 1920's. The Smith and Clancy speech excerpts demonstrate what the arguments were at the time those restrictive laws were considered and enacted, with Smith (a southern Democrat) presenting a highly restrictive position summed up by his call to "shut the door" (a position reminiscent of Buchanan's in 2012), and Clancy (a northern Republican) taking a more compassionate and appreciative position about America's immigrant heritage.

Sample Text-Dependent Questions (to drive closer reading and discussion):
1. What is the "simple test" President Johnson refers to in paragraph 6, and why does Johnson suggest it is also a "fair test" that "corrects a cruel and enduring wrong in the conduct of the American Nation"?
2. What claims does Johnson make about why the previously restrictive immigration laws needed to be changed?
3. What claims does Johnson make about how the 1965 Immigration Act is consistent with America's history and traditions?
4. What are the two opposed perspectives and positions that Senator Smith and Representative Clancy took in 1924? Which sentence(s) in the speeches most clearly present those perspectives and positions? What evidence does each speaker cite?

5. How do the Smith and Clancy arguments compare with more contemporary positions taken by President Johnson, David Brooks, Pat Buchanan, and others?
6. What argumentative claims and evidence do these texts provide that influence your understanding of or perspective on immigration and immigration and immigration policy in the US? In what ways?

Lesson 11

Objective

- I can close read and delineate additional arguments related to the unit's issue.

INSTRUCTIONAL NOTES

To more fully understand the issue, students may need to explore additional arguments. Possibilities related to the unit's issue are listed in the text set, but teachers and students are also encouraged to find additional texts themselves. (**NOTE**: this is the point in the unit at which students might embark on further research).

For each argument read, students might complete a ***Delineating Arguments*** tool and **write an evidence-based-claim** about the author's perspective. To broaden the class's access to many arguments, students might work in "expert" teams focused on one or more of the arguments, then "jigsaw" to share their team's findings with students from other teams. As needed, teachers may choose to have students read and delineate additional arguments related to the unit's issue.

TEXT SET #5: TEXTUAL NOTES

TEXT SET 5 – CONTEMPORARY ARGUMENTS:

Students should now be familiar with background information and some seminal arguments about immigration and immigration policy in the US. They should now be prepared to examine the issues surrounding immigration as they are currently being discussed, debated, and responded to. The unit's text set lists five examples of such arguments - current as of spring 2013, including speeches by: Arizona Governor Jan Brewer, NYC Mayor

Michael Bloomberg, President Obama, and Florida Senator Marco Rubio, as well as some recent evidence from the US House of Representatives about how "debate" concerning the issue is currently being carried out.

It is anticipated that as the issues and problems associated with immigration, and US immigration laws/ policies, evolve, the nature of contemporary arguments and speeches will also change. Therefore, teachers and students are encouraged to look beyond the listed examples and search for more current texts that reflect what pundits, columnists, commentators, and the public are saying about immigration in the US at any given moment in current history.

Lesson 12

Objective

- I can write a short essay analyzing an argument.

INSTRUCTIONAL NOTES:

Students use their notes, annotations, and tools to **write short essays** analyzing one of the arguments they have read thus far in the unit.
In their essays, students:

- state the author's position
- identify the elements of the argument (premises, reasoning, evidence, perspective)
- make an evidence-based claim about how the author's perspective shapes the position and/or argumentation
- use evidence from the text to support their analysis. Students write short essays analyzing an argument.

ASSESSMENT OPPORTUNITIES

There are many opportunities for formative assessment. The two most important proficiencies to assess here are a student's:

1. understanding of and facility with the concepts for analyzing arguments; and
2. ability to analyze and write about other authors' arguments

Teachers can use the tools, claims, and conversations from Lesson 7 and 9 to assess emerging proficiency with the analytic concepts without the interference of additional reading comprehension loads. These activities have been designed for development and assessment of these core literacy proficiencies in all students (including ELL and students reading below grade level).

The claims and conversation from Lessons 8, 10, and 11 add the opportunity to assess the proficiency in analyzing and writing about other arguments.

The short essay from Lesson 12 provides a mid-unit formative assessment on both proficiencies and the ability to link and develop analysis across several paragraphs.

As a formative assessment of the text-centered discussions that have led to their claims, students might complete two *TDC Checklists*, one that rates their team's overall performance and one that represents a self-assessment of their own participation.

Lessons 13-17: Evaluating Arguments and Developing A Position

Brief Overview of Lessons: "The time has come when we should shut the door and keep what we have." Students will evaluate arguments, determine which arguments they find most compelling, and synthesize what they have learned so far to establish their own position

Estimated Time: 50 minutes each

Resources for Lessons

Text Set 3

- Historical cartoons, UC Davis History Project, http://historyproject.ucdavis.edu/ic/index.php?region=-1&topic=-1&standard_cal=-1&collection=-1&index=0&per_page=24&query=political%20cartoons%20immigration
- Immigration cartoons, US News, http://www.usnews.com/cartoons/immigration-cartoons

Text Set 4

- The Easy Problem by David Brooks, The New York Times, http://www.nytimes.com/2013/02/01/opinion/brooks-the-easy-problem.html?_r=0
- Immigration Policy Should Be Overhauled to Take National Identity Seriously by Amy Chua, Seattle Times, http://community.seattletimes.nwsource.com/archive/?date=20080203&slug=sundayimmigration03
- Is This Our American Anymore? by Pat Buchanan, Buchanan.org http://buchanan.org/blog/is-this-our-america-anymore-4582
- Remarks at the Signing of the 1964 Immigration Bill by Lyndon B. Johnson, LBJ Presidential Library, http://www.lbjlib.utexas.edu/johnson/archives.hom/speeches.hom/651003.asp
- "Shut the Door" and "An un-American Bill" by Senator Ellison Durant Smith (D) and Representative Robert H. Clancy(R), History Matters, http://historymatters.gmu.edu/d/5080, http://historymatters.gmu.edu/d/5079

Text Set 5

- Brewer's speech after signing SB1070 by Jan Brewer, Tucson Citizen, http://tucsoncitizen.com/mark-evans/2010/04/23/text-of-gov-brewers-speech-after-signing-sb-1070/
- Remarks to the Council on Foreign Relations on Immigration Reform, by NYC Mayor Michael Bloomberg, Mike Bloomberg Online, http://www.mikebloomberg.com/news/mayor-bloomberg-calls-for-immediate-immigration-reform/
- Remarks on Comprehensive Immigration Reform by Barack Obama, The White House Online, https://www.whitehouse.gov/the-press-office/2013/01/29/remarks-president-comprehensive-immigration-reform
- Senate Speech and Letter to Republicans by Marco Rubio, Rubio, Senate, Press Releases, http://www.rubio.senate.gov/public/index.cfm/press-releases?ID=fa619075-cd59-4736-9234-a57165d6b0d6
- Rep. Mark Takano Grades GOP Letter by Mark Takano, Stephen D. Foster Jr., http://www.scpr.org/blogs/politics/2013/07/11/14225/congressman-and-former-teacher-mark-takano-gives-g/

Materials

- Forming Evidence Based Criteria Tool **(EBC)**
- Delineating Arguments Tool
- Evidence Based Assessment Criteria Checklist **(EBA)**
- TCD Checklist
- EBA Terms

Lessons 13-17:

Standard(s)to be addressed

NJSLS.ELA-Literacy.RI.8.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

NJSLS.ELA-Literacy.RI.8.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

NJSLS.ELA-Literacy.RI.8.9 Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) two or more texts that provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

NJSLS.ELA-Literacy.W.8.1 Write arguments to support claims with clear reasons and relevant evidence

NJSLS.ELA-Literacy.W.8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content

Essential Question(s) addressed

EQ3: What is the importance of establishing one's own position in writing an evidence-based argument?

Objectives Lessons 13-17

- I can evaluate arguments, determine which arguments I find most compelling, and synthesize what I have learned so far to establish my own position.
- I can synthesize what I have learned about the issue and related arguments to clarify my own developing perspective and to establish a position for my own argument.
- I can conduct further research to help develop and support my position.
- I can identify an argument that supports my position and write an evidence-based claim about why the argument is compelling and makes sense.

Lesson 13

Objective:

- I can evaluate arguments, determine which arguments I find most compelling, and synthesize what I have learned so far to establish my own position.

INSTRUCTIONAL NOTES

Having analyzed and compared the perspectives, positions, premises, and evidence for various arguments related to the unit's issue, students are ready to evaluate the logic and quality of various positions and arguments in order to determine which ones make sense to them.

MODEL EVALUATION

Introduce the ***Evidence-Based Arguments Checklist*** as a set of criteria for evaluating arguments. Focus on Sections I and II of the checklist for this activity ("Content and Analysis" and "Evidence and Reasoning"). **Model** how to use the checklist to review and evaluate an argument, using an example from Lessons 6-12 of the unit. Think aloud as you explain each of the seven criteria and how it applies to the argument. Model the use of textual evidence in your evaluation.

EVALUATE ARGUMENTS IN READING TEAMS

In reading teams, have students use Sections I and II of the checklist to evaluate another argument they have read thus far in the unit. Have each group share and discuss their evaluation with the class. Ask students to support their evaluations with textual evidence. The teacher may need to model how to lead a text-based discussion where students base their opinions off of the readings to either support or challenge a position.

DETERMINE COMPLELLING ARGUMENTS

Explain to students that evaluating an argument involves both an objective, criteria-based assessment of its strengths and weaknesses, and the consideration of one's own developing position about the issue. Discuss ways in which readers can determine if an argument is compelling.

In reading teams, students review and evaluate another argument previously read in the unit. Students use the criteria from the Evidence-Based Arguments Checklist to objectively rate (as a team) the argument. Students then discuss and compare their opinions about whether the argument is compelling and makes sense to them.

INDIVIDUALLY EVALUATE/SELECT COMPELLING ARGUMENTS

Individually, students review the arguments they have read in the unit and determine which they find most compelling. For these arguments, they also use the *Evidence-Based Arguments Checklist* to be certain that the arguments they favor are ones that meet the criteria for "Content and Analysis" and "Evidence and Reasoning."

A graphical representation strategy might be useful for reviewing, evaluating, and determining compelling arguments. Such strategies could be done at the student level, where graphs might arrange and represent the various arguments based on students' perspectives and positions. The class could do this as a whole, posting arguments on the board or around the room, to represent the range of positions.

Lesson 14

Objective:

- I can synthesize what I have learned about the issue and related arguments to clarify my own developing perspective and to establish a position for my own argument.

INSTRUCTIONAL NOTES

- Return to the unit's problem-based question and the set of debatable questions that students have previously brainstormed and discussed (This could be part of the class KWL). Have students suggest and discuss various ways of responding to those questions, given what they now know about the unit's issue. Ask students to indicate to which perspective they are currently leaning, and how their thinking is leading them to a position.
- Have students review the evidence-based claims they wrote at the end of Lesson 5. Have them revise their initial claims based on their current understanding of the issue. They should include new evidence from arguments they encountered in Lessons 6-12.
- In reading teams, students review and discuss their EBCs.
- Once students have discussed their EBCs about the nature of the problem with their reading teams, have each **student independently write** a short paragraph stating a position they want to take on the issue and for which they want to development a supporting argument.
- Students return to their reading teams to review each other's positions using the Clarity and Relevance criteria (Content and Analysis) from the *Evidence-Based Arguments Criteria Checklist.*

Lesson 15

Objective: *(if needed)*

- I can conduct further research to help develop and support my position.

INSTRUCTIONAL NOTES

At this point, students will hopefully have sufficient background information/knowledge and evidence to develop an argument related to their position. If not – and especially if they have ventured into an area related to but also somewhat divergent from the focus of texts in the unit – they may need to do additional reading or research.. Before conducting additional research, students could identify inquiry paths they feel they still need to explore to develop their argument.

This will help them effectively "frame" their research for better efficiency and success. Unread texts from the text sets and/or additional suggested texts can be used in this research.

Lesson 16

Objective:

- I can identify an argument that supports my position and write an evidence-based claim about why the argument is compelling and makes sense to me.

INSTRUCTIONAL NOTES

In developing and supporting their chosen positions, students will need to reference others' arguments related to the unit's issue, and to use those arguments as evidence to support their own. Here students will write a claim that establishes a supporting argument's position and also explains its relevance to their own position.

- Students individually select one or more arguments to use as "building blocks" for their own argument. This is likely to be an argument(s) that they have previously evaluated and found to be sound as well as compelling for them.

- Students write a multi-part evidence-based claim – or adapt a previously written claim about the argument – that establishes what the argument's position is and why that argument makes sense and is relevant to their own position, citing specific evidence from the argument that they will use to support their own argument. Students should be encouraged to incorporate the perspective and position they drafted in Lesson 14

Lesson 17

Objective:

- I can identify an argument that opposes their position and write an evidence-based claim that either acknowledges the argument's position, points out its limitations, counters its premises, or refutes it as invalid, illogical, or unsupported.

INSTRUCTIONAL NOTES

In developing their own positions and arguments, students must also acknowledge opposing viewpoints and arguments. This could be addressed by writing a "counterargument" – expressing why they think the opposed perspective and position is "wrong." However, students should also learn that there are many ways to respond to a divergent or opposing argument. Discuss with students how including and addressing opposing arguments within their writing bolsters their credibility as authors as they demonstrate a fuller comprehension of the issue and are able to refute other's positions objectively.

- Explain and model the various ways that one might respond to an argument that emanates from a different perspective and position:
    1. By acknowledging the argument's position and the quality of its reasoning, but explaining why one has not found it relevant or compelling.

2. By noting the limitations of the argument, especially as it applies to one's own position and response.
3. By countering one or more of the argument's premises, offering opposing evidence that calls the claims into question.
4. By pointing out the argument's poor reasoning or lack of valid evidence, analyzing and evaluating it as invalid, illogical, or specious.
5. Other approaches, based on the nature of the argument itself.

- If desired, the teacher can introduce argumentative fallacies such as a straw man, ad hominem, and red herrings, noting that these techniques should be avoided in academic argumentation.

- In reading teams, students discuss an opposing argument and determine ways in which they might respond to it.

- Students individually select an argument that they want/need to respond to, and determine which of the strategies is best suited to the argument they will counter and their own positions/arguments.

- Students write a multi-part evidence-based claim – or adapt a previously written claim about the argument – that establishes what the argument's position is and then counters that argument using one of the modeled strategies, citing specific evidence from the argument to support their evaluation and response to it.

ASSESSMENT OPPORTUNITIES

As formative assessments and building blocks for their final argument, students have now revised their evidence-based claim about the nature of the issue based on their developing perspective. In a paragraph, they have also expressed a position they wish to take on the issue, and they have written two multi-part claims that:

6. Present analyses and evaluations of two arguments related to the unit's issue.
7. Establish the relevance of one argument's position and evidence to their own argument.
8. Respond to a divergent or opposing argument in an appropriate and strategic way.
9. Cite evidence from both texts to support their analyses and evaluations.
10. Represent their best thinking and clearest writing.

These pieces should be evaluated for students' understanding of the issue, the clarity and relevance of the perspective and position, and their analysis of textual evidence. Student evaluations of the various arguments using the EBA Checklist should be evaluated for their conceptual understanding and the validity of analysis.

Lessons 18-22: Organizing an Evidence-Based Argument

Brief Overview of Lessons: "Our immigration, the evidence is overwhelming; the best way forward is clear." Students will establish and sequence evidence-based claims as premises for a coherent, logical argument around a position related to the unit's issue.

Estimated Time: 50 minutes each

Materials:

- Forming Evidence Based Criteria Tool **(EBC)**
- Organizing EBC Tool
- Delineating Arguments Tool
- TCD Checklist
- EBA Terms

Lessons 18-22

Standard(s) to be addressed:
NJSLS.ELA-Literacy.W.8.1 Write arguments to support claims with clear reasons and relevant evidence
NJSLS.ELA-Literacy.W.8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content
NJSLS.ELA-Literacy.W.8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research

Objectives: Lessons 6-12

- I can review my notes, tools, and previously written claims to determine what I will use as evidence to develop and support my position.
- I can determine which approach best fits my position and the argument I intend to write.
- I can review the claims I have previously written (and potentially develop new claims) to determine how I will use them as premises to develop my position.
- I can determine a potential sequence for my premise and plan a chain of reasoning for my argument.
- I can review and revise my plans to ensure that they are clear, relevant, coherent, strategically sequence, and well-reasoned, and sufficiently supported by evidence.

Lesson 18

Objective

- I can review my notes, tools, and previously written claims to determine what I will use as evidence to develop and support my position.

INSTRUCTIONAL NOTES

Having established their perspectives and positions related to the issue, students now inventory what they have learned and what they can use to establish, develop, and support their positions.

- Students gather all their previous reading notes, tools, and short writing pieces for review (NOTE: If students have previously maintained a working file or portfolio, this will be much easier.)
- Students review their notes and a material, sorting out what is relevant to their position and what is not.
- Students determine if what they have is sufficient, or if they need to do any additional reading or research.

Lesson 19

Objective

- I will determine which approach best fits my position and the argument I intend to write.

INSTRUCTIONAL NOTES

Present to students, through explanation and examples, an overview of the various ways that arguments can be constructed and organized, referring back to texts read in the unit and/or bringing in additional examples. (NOTE: The range and sophistication of models presented will depend on the age and readiness of students.)

- Teachers might use the Delineating Arguments tool to help explain the various argumentative models and structures authors employ to strengthen their arguments.

- In Lessons 6-12, students have discussed and written claims and paragraphs comparing the perspectives and elements of two or more arguments they have analyzed. Students might return to these samples to see how the arguments might serve as a model for their own writing.

- Based on what they now understand about logical approaches and lines of reasoning, students initially determine how they want to approach the organization of their own argument, based both on its nature and their own processes of thinking and writing.

Lesson 20

Objective

- I will review the claims I previously wrote (and potentially develop new claim(s)) to determine how I will use them as premises to develop my position. I will determine a potential sequence for my premises and plan a chain of reasoning for my argument.

INSTRUCTIONAL NOTES

- Review with students that premises are a series of claims that need to be backed up by evidence and that lead to the position. Claims become premises in the context of developing an argument, that defend/support/prove a position.

- Students return to and review the claims they have written in the unit, thinking about their relationship to their emerging plan for their argument. Students determine what they can use and how they will adapt each written claim so that it fits coherently into their argument.

- Through review and discussion in reading teams, students determine what they still need to establish in order to develop and prove their argument. Based on peer feedback, they identify additional claims they will need to write, and evidence they will use to support those claims.

- Based on their logical approach and line of reasoning, students organize their claims into a tentative sequence of premises for their argument and record them on an Organizing Evidence-Based Argument tool or a Delineating Arguments tool.

Lesson 21

Objective

- I can list and sequence my claims, premises and then organize and cite sources for evidence they will use to explain and support each of their premises.

INSTRUCTIONAL NOTES

- **Model** the use of an *Organizing Evidence-Based Argument* tool or a *Delineating Arguments* tool for a teacher-developed argument related to the unit's issue or problem.

- In reading teams, have students identify evidence that might be used to support the teacher developed argument and its claims.

- Students individually organize evidence and cite sources on an *Organizing Evidence-Based Argument* tool or *a Delineating Arguments* tool for each of the premises (claims) they will use in their argument.

- Students determine patterns in their evidence and categorize them under their chosen premises, or create new premises to account for evidence.

Lesson 22

Objective

- I can review and revise my plans to ensure that they are clear, relevant, coherent, strategically sequenced, well-reasoned, and sufficiently supported by evidence.

INSTRUCTIONAL NOTES

- In reading teams, students individually "talk through" their organizational plans, using specific vocabulary and their *Organizing Evidence-Based Argument* tool or *Delineating Arguments* tool to explain:

    - Their statement of the issue;
    - Their chosen perspective and position;
    - Their logical approach and line of reasoning;

- Each of their premises (by reading their claim statements); and
- The evidence they will use to support their claims and substantiate their argument.

- Students use the *Evidence-Based Arguments Checklist* to discuss and peer review each other's organizational plans. Students should focus on the following criteria:
- "Clarity and Relevance" under section I (Content and Analysis)
- "Reasoning" and "Use of Evidence" under section II (Evidence and Reasoning)
- "Relationships Among Parts" criteria under section III (Coherence and Organization).
- Students adjust, revise, or further develop their plans based on criterion-based peer feedback and self-reflection.

ASSESSMENT OPPORTUNITIES
Students submit their *Organizing Evidence-Based Argument* tools or *Delineating Arguments* tools to the teacher for formative assessment and criterion-based review and feedback before beginning to write their final arguments.

As a formative assessment of the discussions in Lessons 18-22, students complete two *TCD Checklists*, one that rates their team's overall performance and one that represents a self-assessment of their own participation.

Lessons 23-30: DEVELOPING AND STRENGTHENING ARGUMENTATIVE WRITING

Brief Overview of Lessons: "For students, writing is a key means of asserting and defending claims, showing what they know about a subject and conveying what they have experienced, imagined, thought, and felt." Students use a

collaborative process to develop and strengthen their writing in which in they use clear criteria and their close reading skills in text-centered discussions about their emerging drafts.

Estimated Time: 50 minutes each

Materials:

- Evidence-Based Writing Rubric
- Connecting Ideas Handout
- Organizing EBC Tool
- TCD Checklist
- EBA Terms

Lessons 23-30

Standard(s) to be addressed:
NJSLS.ELA-Literacy.W.8.1 Write arguments to support claims with clear reasons and relevant evidence
NJSLS.ELA-Literacy.W.8.4 Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.
NJSLS.ELA-Literacy.W.8.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising,

editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.
NJSLS.ELA-Literacy.W.8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research
NJSLS.ELA-Literacy.SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Objectives addressed in lessons 23-30

- I can learn and practice a collaborative, question-based approach to developing and improving writing, using criteria from the unit and guiding questions to begin the drafting and revision process.
- I can write, discuss, and revise with a focus on articulating my overall ideas with necessary information.
- I can write, discuss, and revise with a focus on the unity of my initial drafts, coherence among my ideas and information, and logic of my organizational sequence.
- I can write, discuss, and revise with a focus on my selection, use, and integration of evidence.
- I can write, discuss, and revise with a focus on the effectiveness of the connections and transitions I have made, and my use of transitional phrases.
- I can write, discuss, and revise with a focus on the quality and variety of my sentences, the clarity of my vocabulary, and the impact of my word choices.
- I can write, discuss, and revise with a focus on the targets aspect(s) of writing conventions.
- I can write, discuss, and revise with a focus on producing a final quality product appropriate for my audience and purpose.

Lesson 23

Objective

- I will learn and practice a collaborative, question-based approach to developing and improving writing, using criteria from the unit and guiding questions to begin the drafting and revision process.

INSTRUCTIONAL NOTES

"I speak to the paper, as I speak to the 5rst person I meet." – Montaigne

In this first lesson, students learn about the collaborative, question-based approach to developing and improving writing, and initially practice that approach in the context of "talking out" a first draft. Establishing the culture and routines that accompany this approach will take some time, if they have not previously been part of students' writing classroom experiences. Thus each of the lessons in the sequence address the four components described earlier (Modeling, Guided Writing, Text-Centered Discussion, Read Aloud), following the format and model established in this first lesson. As students experience each phase of the activity, explain the purpose and focus of each of these components as students begin work to develop and strengthen their writing.

Teacher Modeling: Because students may begin their first draft from different places of readiness and resources, model (or at least discuss) several possible approaches to drafting, i.e.:

- Working from Previous Thinking and Planning: In Lesson 22, students have used the tools to frame and review an initial plan for their argument that included: their written EBC about the nature of the problem, their position, their logical approach and line of reasoning, the premises/claims that formed the building blocks of their argument, and the evidence they might use to substantiate those claims. Students will also have completed a series of tools and written claims about various arguments they have read. **Model** how one might use these materials to talk out first draft as guided and organized by these resources and this emerging plan or outline. [Note: this approach may work best for students who know what they want to argue, have been able to plan a structure for their argument, and/or are most comfortable writing from a pre-existing plan.]

- Working from a Previously Written Paragraph(s): Throughout Lessons 1-22, students will have composed paragraphs which present and support claims about the nature of the problem and various arguments written in response to it. One or more of these paragraphs may be a starting point around which to build their argument. Using either a teacher or student example paragraph, **model** how one can take an existing draft paragraph and either write from it or expand it to produce a more fleshed-out, multi-point argument. [Note: this approach may work best for students who are very happy with something they have already written, or who have trouble getting started and putting words to paper but are more comfortable moving forward once they are started.]

- Writing to Discover or Clarify Thinking: Some students may have moved through Lesson 1-22 with many thoughts in their head about the topic and what they have been reading, but may still be unclear about exactly what position they want to take or how they might argue for it. For these students, **model** how a less formal "free-write" around the topic – and various questions or ideas that have arisen during the unit -

might help them get their thinking out on paper and then discuss it with others. Emphasize that they are "writing their way" to an emergent understanding and sense of direction. [Note: this approach may work best for students who are still uncertain how they feel about the topic/problem or who have difficulty writing a "thesis" and developing an outline prior to writing.]

No matter what approach to drafting students follow, remind them that they are trying to (in Montaigne's words) "Speak to the paper," to work out their thinking so that others can examine it – and to follow Trimble's essential advice to "Have something to say that's worth a reader's attention."

Guided and Supported Writing: In this first phase of the writing process, students should focus on less formal, more fluid writing, trying first to get their ideas out on paper so that they and others can examine them. Students should be given adequate time and opportunity to write in class, and be expected to produce something "on demand" that can be reviewed by others. They may be taking very different approaches to talking out their first drafts, but should be able to explain to others what they are doing and why.

- Guiding Question: Present students with a general question to think about as they begin to talk out their initial drafts, and **model** how that question might relate to any of the three approaches to talking out a draft. Use a question that prompts reflection, such as:

  What do I know and think about this topic/problem

  How can I help others understand my thinking?

Text-Centered Discussion: As students write, they may also begin to "check in" informally with others - both the teacher and peers.

- Initially, they might simply communicate what their approach to generating a first draft is, and why.

- As their drafts begin to emerge, conversations can be organized by the Guiding Questions: *What do I know and think about this topic/problem? What am I doing to help others understand my thinking?*

- When most students have gotten a first draft out on paper, organize them into review pairs for their first, modeled "close reading" session. For this reading, students will use a familiar process, to examine their partner's emerging argument a first time. For this session, explain and model the following guidelines:

  - Reading partners initially listen to each draft as it is read aloud by the writer.

  - Partners then exchange papers with no additional discussion of what they have written.

  - Readers analyze the draft, looking especially for textual evidence that expresses the writer's understanding of the issue, perspective, and position. Readers do not evaluate or make suggestions for improvement at this stage.

- Readers share their analyses with writers, striving to be non-evaluative and *specific, constructive*, and *text-based* in their observations. (Model observations that either meet or do not meet these criteria for a good response, which will become even more important in later activities.)

- Writers practice avoiding "yes, but..." responses when receiving feedback – whereby they need to: 1) listen fully to what their reader has observed; 2) wait momentarily before responding verbally; 3) avoid explanations/ justifications for what they have done in their writing (e.g., "yes, but I explained my position here..."); and 4) frame instead an informal, text-based question to further probe their reading partner's observations. This is the routine they will be using throughout all text-centered reviews, and should be modeled and practiced here.

- Based on their partners' observations and responses to text-based questions, writers determine what they want to continue to work on as they revisit their initial drafts, and return to in-class writing, to the "essay" process.

- Throughout the process, circulate in the room and ask students to share their observations, questions, and reflections with you. Provide feedback and guidance where necessary.

Read Alouds: In this initial activity, these occur informally, in pairs, at the start of text-centered discussions.

Lesson 24

Objective

- I can write, discuss, and revise with a focus on articulating my overall ideas with necessary information.

INSTRUCTIONAL NOTES

"The most fruitful and natural exercise for our minds is, in my opinion, conversation." – Montaigne

In this classroom writing activity (and all subsequent activity sequences), the same general process and procedures are followed – in this case to support students as they continue to initially draft, or re-draft, an argument that will eventually serve as their final product and summative assessment in the unit. In Lesson 23, students have focused on getting their ideas and information on paper, and listening as a reader analyzes what their draft communicates about their understanding, perspective, and position. Students will begin this lesson with a new, criteria- and question-based, text-centered discussion that more formally helps them examine and think about the content of their emerging drafts.

Remind them that they will be engaged in thoughtful conversations, to Montaigne "the most fruitful and natural exercise of our minds," and that they will be using those conversations to address Trimble's second essential for an effective written argument, to "Be sold on its validity and importance yourself so you can pitch it with conviction."

Teacher Modeling: The demonstration lesson focuses on the unit's criteria for Content and Analysis, and how to use those criteria to develop and strengthen a piece of writing. Begin the demonstration lesson by clarifying what the overall writing task is, what the final product will be, and a general timeline for generating, improving, and finalizing that product. Review the *Evidence-Based Arguments Criteria Checklist* to clarify that students' final products will be analyzed and evaluated in terms of a set of criteria that describe:

I. Content and Analysis
II. Evidence and Reasoning
III. Coherence and Organization
IV. Control of Language and Conventions

- Introduce a general Guiding Review Question related to the overall content of the writing, and the criteria, i.e.: *What is the writer's central position, and how does it reflect an understanding of the problem?*

- Provide students with a draft paragraph that represents a skeletal or emerging argument (either teacher-developed or taken from an anonymous student) and read the paragraph aloud.

- In review teams, have students re-read the draft paragraph in light of the general Guiding Question. Student teams then share text-based responses to the question with the class, as if the teacher is the paragraph's author.

- Focus students' attention on the three criteria for Content and Analysis: Clarity and Relevance; Understanding of the Issue; and Acknowledgement of Other Perspectives. Explain/model/discuss what each of these criteria cause one to think about, based on previous work in this and other Core Proficiency units.

- Read closely and study the specific language of one of the *Evidence-Based Arguments Checklist* Criteria such as:

> **Clarity and Relevance:** Purposefully states a precise position that is linked to a clearly identified context (topic, problem, issue) that establishes its relevance.

- Model/discuss what specific language in the criterion statement might mean within an argument, e.g., what does it mean to "purposefully state a precise position," that "is linked to a clearly identified context," and that "establishes its relevance."

- With the review criterion as a focus, frame one or more text-based question(s) that you might pose to a reviewer who was going to give you specific feedback about the draft paragraph.

    - Text-based Review Question(s): *Is my position "purposefully stated"? In sentences 3-5, what helps you as a reader understand its relationship to "an identified context"? What might I add (or revise) to help establish the relevance of my position?*

- Students (individually or in review teams) now read the paragraph closely, considering the text-based review questions and generating a reviewer's response.

- Discuss how a text-based response to a draft piece of writing is a kind of "claim" that the reviewer makes based on the criteria, question(s), and speci8c textual evidence.

- Model how you might frame a claim-based response if you were a reviewer of the draft paragraph, emphasizing:

    - A *specific* response that emphasizes both a strength of the paragraph and a potential improvement.

    - A constructive and respectful articulation of the response.

    - *Text-based* evidence in the paragraph that has led to and supports your response.

- Guided by this model, students articulate and share their text-based responses and constructive reviewer claims, as if their partners were now the writer of the draft paragraph. Have several students volunteer to present their responses to the whole class, and discuss how the responses are (or are not) specific, constructive, and *text-based*.

- Model the writer's behaviors introduced and practiced in Activity 1: 1) listen fully to what readers have observed; 2) wait momentarily before responding verbally; 3) avoid explanations/ justifications for what you as a writer have tried to do (no "yes, but..." responses); and 4) frame instead additional informal, text-based questions to further probe your readers' observations.

- Discuss what you might do as a writer after considering the responses you have gotten to your text-based review questions.

Text-Centered Discussion: Before continuing the drafting process, students will engage in their first criterion- and question-based review. This initial review team conference is structured and facilitated by the teacher based on the modeling and practice just completed with the draft paragraph. Discussions follow this protocol:

1. Each discussion begins with the general Guiding Review Question and the Criteria being focused upon.

2. The student whose work is being reviewed then poses a specific Text-based Review Question to guide the reading and review. Reviewers can probe this question to clarify what specifically the writer "wants to know" about his or her draft.

3. The close reading and review of the draft (or section of draft) then focuses on discussing specific responses to the question, making and sharing reviewers' claims, and citing specific Textual Evidence from the draft as support for claims about the writing's overall strengths in terms of ideas and content, and about possible areas for improvement of its thinking and the explanation of that thinking.

- With a reading partner, students engage in and practice this protocol using their emerging draft arguments previously analyzed in Lesson 23. Students first frame and share their specific Text-based Review Question. Reading partners read and review the draft, using the question to drive their close reading and search for specific textual evidence. In response to the question, reviewers then share observations and (potentially, if students are ready to do so) suggestions for improvement.

- Writers practice exhibiting the behaviors of a constructive text-centered discussion: 1) listen fully to what their reader has observed; 2) wait momentarily before responding verbally; 3) avoid explanations/justifications for what they have done in their writing (e.g., "yes, but I explained my position here..."); and 4) frame instead an additional, text-based question(s) to further probe their reading partner's observations.

Guided and Supported Writing: Students will be working to further develop and strengthen their initial draft of their final product, focusing on the overall criteria for Content and Analysis and the feedback they have gotten from reviewers.

- Based on constructive feedback from their readers, students frame a direction and strategy for what they want to work on to improve the Content and Analysis of their arguments.
- Students work on all or parts of their writing in light of this direction and strategy.

- Informal conferences – either with the teacher or other students – can occur throughout this writing time, with check-ins about what the writer is working on and how it is going.

Read Alouds: Periodically, students might share emerging sections of their drafts, talking about what they are working on in terms of questions and criteria. As some students complete their initial drafts, they might simply read what they have so that students who are not yet finished get a chance to hear what a completed and strengthened first draft might sound like.

Lesson 25

Objective

- I can write, discuss, and revise with a focus on the unity of my initial drafts, coherence among my ideas and information, and logic of my organizational sequence.

INSTRUCTIONAL NOTES:
"He who establishes his argument by noise and command, shows that his reason is weak." - Montaigne

This lesson in the sequence emphasizes issues related to the overall line of reasoning, organization, and unity of the argument. Criteria to be considered in developing and strengthening the writing are drawn from Section III (Coherence and Organization) of the *Evidence-Based Arguments Criteria Checklist*. The learning activity sequence includes the four components of the Core Proficiencies model, as explained and guided in Lessons 23 and 24. For this activity, the Text-centered Review Discussions may occur either before or during the Guided Writing phase.

Teacher Modeling: The demonstration lesson focuses on the unit's criteria for Coherence and Organization (Section III of the *Evidence-Based Arguments Criteria Checklist)* and also a criterion from Section II, Command of Evidence. Begin the lesson with a close reading and discussion of the

overall descriptor for Coherence and Organization: "*An EBA organizes supported premises in a unified and logical way that clearly expresses the validity of the position.*"

- To examine the unity, coherence and logic of an argument's line of reasoning, students can benefit from studying their writing drafts in a "skeletal" form. Model how they might do this with either a teacher-developed or anonymous student draft (or even a text from the unit's reading). With a highlighter, shade the key sentences of the argument – those that establish its position and each of the premises presented in support of that position – often, but not always, the "topic" sentences. [Alternately, you might just extract these sentences into a separate document or use *Delineating Arguments* or *Organizing EBC* tools.]

- Read the skeletal sentences aloud, with students following. Present students with the Guiding Question and focal criteria (see below). Ask them to re-read the skeletal text and other observations directly connected to the question and criteria, and to specific evidence from the draft. Based on these observations, model how you might determine a strategy for re-thinking or revising the draft's organization, and a specific text-based review question to guide your work in developing and strengthening the draft - and your readers' review of that draft.

Text-Centered Discussion: Text-centered review discussions will likely happen at the start of the writing/ revising phase of the activity, and again, less formally, with both the teacher and peers, during writing time. Students should begin by "extracting" their skeletal argument (either through highlighting or cutting and
pasting) so that readers can focus on the line of reasoning. Before asking a reader to review a draft, students should formulate their own text-based review questions to direct close reading and evidence-based feedback.

- **Guiding Question:** *What is the organizational pattern (line of reasoning) used by the writer in this argument?*
- **Criteria:** Focus reading, review, and writing on any or all of these criteria from the *Evidence-Based Arguments Criteria Checklist.*

Reasoning: Links evidence and claims/premises together logically in ways that lead to the conclusions expressed in the position.
Relationships among Parts: Establishes clear and logical relationships among the position, claims/ premises and supporting evidence.
Effectiveness of Structure: Adopts an organizational strategy, including an introduction and conclusion, which clearly and compellingly communicates the argument.

- **Example Text-based Review Question(s):**
  Does my chain of reasoning make sense as a way of demonstrating my position? Is it uni5ed into a coherent argument? How might I rethink, re-sequence, or reorganize my four premises to improve the clarity or logic of my argument?

Guided and Supported Writing: Students will be working to improve the overall line of reasoning and organization of their draft arguments. This may entail re-sequencing their premises, adding additional premises, deleting sections that take the argument off course, or adopting a different organizational plan. In classroom conferences, remind them to focus less at this point on specific issues of expression or conventions, and more on their overall line of thinking from introduction to conclusion.

Read Alouds: Periodically, students might read their skeletal arguments aloud and share what they are doing (have done) to improve organization and their line of reasoning.

Lesson 26

Objective

- I can write, discuss, and revise with a focus on my selection, use, and integration of evidence.

INSTRUCTIONAL NOTES

"I quote others only to better express myself." – Montaigne

Teacher Modeling: The demonstration lesson focuses on the unit's criteria for use of supporting evidence (Section II. Command of Evidence) and also a criterion related to Coherence and Organization. Begin the lesson with a close reading and discussion of the overall descriptor for Command of Evidence: *An EBA is supported by sufficient evidence and developed through valid reasoning.*

Remind students that supporting evidence may be integrated into an argument through references to other texts or information, citing of data, direct quotations, or paraphrasing. Emphasize also Trimble's reminder that "strong arguments" require "concrete proof" and Montaigne's suggestion that we "quote others only to better express" ourselves – that we do not merely insert quotations, but rather select and use them thoughtfully to develop or support our own
ideas.

Select a single draft paragraph (one with a highlighted premise from Lesson 25) to use in modeling. With a second color highlighter (or with underlining or a symbol system), annotate the paragraph to indicate the evidence that is presented to support the premise. Have students read the paragraph, using the Guiding Question to make observations about the use of evidence. Introduce one or more of the criteria and discuss how you might use those criteria to review and rethink the use of evidence in the paragraph, including discussing where evidence might need to be reconsidered that may not be relevant or credible and/ or where new evidence might be added to better support the premise's claim.

Text-Centered Discussion: As in the demonstration lesson, students might begin reviewing and revising a single paragraph of their drafts, to develop their thinking and practice their skills. The writing phase of the activity might begin with a short text-centered discussion using the Guiding Question and one or more criteria to get a sense of issues in the paragraph's use of evidence. Based on this first review, students frame a specific text-based review question and set a direction for revision. As students revise paragraphs, they can discuss with the teacher and peers, using the text-based review question to guide close reading, discussion, and feedback.

Guiding Question: *What sort of evidence has the writer used to support the premise/claim? (Data? References? Quotations? Paraphrasing?)*

Criteria*:* Focus reading, review, and writing on any or all of these criteria from the *Evidence-Based Arguments Criteria Checklist.*

Use of Evidence: Supports each claim/premise with valid inferences based on credible evidence.
Thoroughness and Objectivity: Represents a comprehensive understanding of the issue where the argument's claims/premises and supporting evidence fairly addresses relevant counterclaims and discusses conflicting evidence. *(addressing counterclaims is not a NJSLS requirement at 6th grade)*
Relationships among Parts: Establishes clear and logical relationships among the position, claims/premises and supporting evidence.
Responsible Use of Evidence: Cites evidence in a responsible manner that anticipates the audience's knowledge level, concerns, values, and possible biases. Quotes sufficient evidence exactly, or paraphrase accurately, referencing precisely where the evidence can be found.

- **Example Text-based Review Question(s):**
  Is my evidence clearly presented? Relevant? Credible? Sufficient? How might I better integrate the evidence in sentences 4 and 5 with the overall discussion? Should I quote or paraphrase?

Guided and Supported Writing: Students will be working to strengthen their use of evidence, which may entail rethinking the evidence itself, inserting new evidence, or reconsidering how they have presented and integrated the evidence into their paragraphs. The guided writing process will be iterative, with students potentially working through several cycles with a single paragraph, then moving on to other sections of their drafts.

Read Alouds: Periodically, students might share single paragraphs they are working on, reading them aloud and then discussing what they have come to think about their use and integration of supporting evidence.

Lesson 27

Objective

- I can write, discuss, and revise with a focus on the effectiveness of the connections and transitions I have made, and my use of transitional phrases.

INSTRUCITONAL NOTES

"There are no truths, only moments of clarity passing for answers." – Montaigne

Introduce the idea of connections and transitions. A basic criteria can be whether a reader can read from sentence to sentence and paragraph to paragraph without running into a disconcerting bump or jump in the flow of the writing.

The Connecting Ideas handout can be used to focus students on specific transitional words and ways to link ideas through syntax (e.g., using parallel structure).

Teacher Modeling: The demonstration lesson focuses on making effective linkages among sentences and paragraphs. Once the overall organizational pattern of the argument has been strengthened in Lesson 25 and its integration of evidence has been worked on in Lesson 26, students may be ready to focus more specifically on making smooth connections and transitions.

Select several examples from anonymous students that could use improvement in their linking of ideas – first a single paragraph (to focus on sentence connections) and then multi-paragraph (to focus on paragraph transitions). Read the drafts aloud and have students listen for places where they get lost or detect a jump or bump in flow (you might have students stand up or raise their hands to indicate when they detect an uncomfortable linkage). Using the *Connecting Ideas* handout, introduce/review the ways word and syntax can be used to repair "bumps in the road" and "build bridges among ideas." Have students suggest ways to improve the example drafts.

Text-Centered Discussion: Students will read/review each other's drafts looking for places where they detect a jump, bump, or unclear linkage. They might use a symbol system to indicate such places on the draft.

- **Guiding Question:** *Where might a reader get lost, feel an uncomfortable jump in the flow of the writing, or misunderstand the linkage among ideas?*
- **Criteria:** Focus reading, review, and writing on criteria related to connections and transitions among ideas (identified by the teacher).
- **Example Text-based Review Question(s):** *In paragraph 3, I want to link several pieces of evidence from different sources; how might I better indicate their connections? Between paragraphs 4 and 5, I transition from a supporting premise to a counterargument; how might I make a better transition to indicate this shift in reasoning?*

Guided and Supported Writing: Students will be doing "close reading" and "close writing" to work on specific spots in their drafts where the linkages

are unclear or need strengthening. They will likely benefit from ongoing conferencing, so that they are aware of readers' experiences with their draft.

Read Alouds: Periodically, students might read and share two, linked paragraphs they have revised to improve either the connections among sentences or the transitions among paragraphs.

Lesson 28

Objective

- I can write, discuss, and revise with a focus on the quality and variety of my sentences, the clarity of my vocabulary, and the impact of my word choices.

INSTRUCTIONAL NOTES

"No-one is exempt from speaking nonsense – the only misfortune is to do it solemnly." – Montaigne

Teacher Modeling: The demonstration lesson(s) focus on the unit's criteria for Control of Language, with a goal that students will work to make their writing both clear and confident. Students will work on sentence structure and word choice with demonstration lessons tailored to the specific demands of the writing assignment, issues related to its audience, and/or their particular needs as writers. Some possible areas for teacher modeling and student workshop focus are:

Clarity of syntax and diction: Model how a reader can detect unclear sentences and imprecise or confusing word choices, what John Trimble delightfully refers to as "mumbo jumbo – grunts of the mind." Using an example paragraph, demonstrate how a writer might revise its sentences in response to various detected problems of clarity to, in Trimble's words, "Phrase your thoughts clearly so you're easy to follow." [p. 8] Model how student writers might frame text-based questions for their readers to respond to in text-centered review discussions.

Impact of language: Model how language use – word choices, descriptive and figurative language – can strongly influence the impact of an argument on its reader. Emphasize that a writer makes choices about how to express ideas, and that those choices should reflect what Trimble refers to as "confident language." Focus, for example, on "vigorous verbs," modeling how students might highlight all the verbs in one or more of their paragraphs (a short grammar review may be necessary!) and then study, with a reader, how those verbs either contribute to or detract from the impact and con8dence of the writing. Model also, how this criterion of "vigor" in verb choices might be used in students' text-centered review discussions.

Tone: Model the importance of achieving the right tone in an argument by first returning to several of the texts read in the unit, to discuss the tone (and thus perspective) established by their language choices. Be clear about the appropriate tone for the intended writing product, while also emphasizing that trying to "lecture" one's audience in an argument rarely works. Reference Trimble's suggestion about how to "serve your reader's needs": "Talk to them in a warm, open manner instead of pontificating to them like a know-it all." [p. 8] Have students classify arguments they have

read as to whether they, as readers, have felt "talked to" or "pontificated to," in preparation for students' text-centered review discussions that focus on this distinction.

Text-Centered Discussion:

- **Guiding Question:** The general Guiding Question(s) will be determined by the focus of the demonstration lesson(s) and the review, i.e.: How easy is it to follow the writer's thinking? Where do you get lost?" Or "In what ways does the writer use 'con5dent language' to present the argument?" Or "In what ways does the author express the argument in an effective, conversational tone?"
- **Criteria:** Focus reading, review, and writing on any of the issues discussed in the modeling section, and/or either or both of these criteria from the Evidence-Based Arguments Criteria Checklist.

Clarity of Communication: Is communicated clearly and coherently. The writer's opinions are clearly distinguished from objective summaries and statements.
Word Choice/Vocabulary: Uses topic specific terminology appropriately and precisely.
Style/Voice: Maintains a formal and objective tone appropriate to an intended audience. The use of words, phrases, clauses, and varied syntax draws attention to key ideas and reinforces relationships among ideas.

• **Example Text-based Review Question(s):** *In what specific places does a reader feel confused by the writing? In my final paragraph, how confidently and vigorously do I express my ideas and thus bring my argument to a forceful conclusion?*

Guided and Supported Writing: Students will work to improve specific sentence structure and word choice issues focused on in demonstration lessons and text-centered discussions. Writing time might be divided into several phases, to progressively look at a specific issue (e.g., clarity) before moving to others. Writing and text-centered discussion might thus occur in an ongoing cycle, depending on how many aspects of expression are to be addressed.

Read Alouds: Students will benefit from reading sections of their draft aloud, to a partner or the class, throughout the process, listening (as they read) for places in which they detect such things as lack of clarity, lack of confidence, and/or pontification.

Lesson 29

Objective

- I can write, discuss, and revise with a focus on the targeted aspect(s) of writing conventions.

INSTRUCTIONAL NOTES

"The greater part of the world's troubles are due to questions of grammar." – Montaigne

Teacher Modeling: The demonstration lesson(s) should focus on whatever aspects of writing conventions seem appropriate, based on: 1) the nature of the written product, and issues that typically arise; 2) students' past writing, and areas in which they have demonstrated a need to improve; 3) aspects of grammar, punctuation, or spelling that have recently been the focus of direct instruction and guided practice. Deciding which of many issues to emphasize is left up to the teacher. However, it is recommended that only a few issues be the focus of any writing cycle, so that students can really concentrate on them instead of being overwhelmed by too many "corrections" that they need to make.

Text-Centered Discussion:

Guiding Question: Based on whatever issues in grammar, punctuation, spelling, etc. are emphasized in demonstration lessons and editing processes.

Criteria: Focus reading, review, and writing on criteria specific to the targeted aspect of grammar, punctuation, or spelling, and overall to this criterion from the *Evidence-Based Arguments Criteria Checklist.*

Conventions of Writing: Illustrates consistent command of standard, grade-level-appropriate writing conventions.

Example Text-based Review Question(s): Will be based on whatever issues in grammar, punctuation, spelling, etc. are emphasized in demonstration lessons and editing processes.

Guided and Supported Writing: Based on whatever issues in grammar, punctuation, spelling, etc. are emphasized in demonstration lessons and editing processes.

Read Alouds: When working on punctuation, students can benefit from read alouds in which they consciously read the indicated punctuation, i.e., pause based on the "road signs" indicated by various punctuation marks. This can help students detect place where additional punctuation may be needed, or where punctuation creates confusion.

Lesson 30

Objective

- I can write, discuss, and revise with a focus on producing a final quality product appropriate for my audience and purpose.

INSTRUCTIONAL NOTES

"There is no conversation more boring than the one where everybody agrees." – Montaigne

"I put forward formless and unresolved notions, as do those who publish doubtful questions to debate in the schools, not to establish the truth but to seek it." – Montaigne

Teacher Modeling: The demonstration lesson focuses on issues to address, and ways to achieve a quality product, when formatting a final draft for "publication" and use with an identified audience. Decisions about what to focus on are left to the teacher, based on the nature of the assignment and the opportunities to use technology to enhance the argument through graphics and document formatting.

Guided and Supported Writing: Students will finalize their written product. This may occur in class, in a computer lab, or outside of school, depending on circumstances.

Text-Centered Discussion: When/if review discussions occur, they should focus on both the correctness and impact of the final written format.

Read Alouds: Students will have spent significant time reading, thinking, and writing to produce their final written argument. A strong way to culminate and celebrate this work is through some sort of public or technology-based presentation: speeches/readings for community members, an in-class symposium on the issue, presentations to other students, or some form of argument-supported debate. The decision of how to best finish the unit in a meaningful way is left to the
Teacher.

ASSESSMENT OPPORTUNITIES

Students submit their revised essays ready for publication. Teachers can evaluate the essays using the *Evidence-Based Arguments Criteria Checklist*. The *Evidence-Based Writing Rubric* can also provide guidance on proficiency levels demonstrated by various elements of the essay.

Teachers can also evaluate each student's participation in the collaborative writing activities in a variety of ways beginning with the *Text-Centered Discussion Checklist*. They also might collect student revision questions, various drafts illustrating their revisions, as well as feedback on their peers' essay drafts.

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A Midsummer Night's Dream

English Language Arts, Grade 8

Students will read the play and follow the theme of control in *A Midsummer Night's Dream*. They will trace which characters wish to control or manipulate others, how they attempt to exercise this control, and whether or not they are successful. Students will study how Shakespeare drew upon Greek mythology for the play within the play as they study "Pyramus and Thisbe." They will study how Shakespeare rendered the story new, and how the texts relate to the theme of control. Students will read a passage from *A Midsummer Night's Dream* and analyze Shakespeare's craft as an author in terms of word choice and structure. They will then compare this excerpt from the play with the story "Pyramus and Thisbe" as they engage in a deeper analysis of how the structure of each contributes to the meaning. For the end of unit assessment, students will write an argument essay in which they use the strongest evidence from the play to make a claim about whether Shakespeare makes the case that it is possible to control another person's actions or not.

This unit includes lesson plans, embedded Performance Assessments, and resources. In using this unit, it is important to consider the variability of learners in your class and make adaptations as necessary.

Desired Results

ESTABLISHED GOALS **G**

NJSLS.ELA-LITERACY.RL.8.1 Cite several pieces of textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

NJSLS.ELA-LITERACY.RL.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text including its relationship to the characters, setting, and plot; provide an objective summary of the text.

NJSLS.ELA-LITERACY.RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

NJSLS.ELA-LITERACY.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

NJSLS.ELA-LITERACY.RL.8.5 Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

NJSLS.ELA-LITERACY.RL.8.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

NJSLS.ELA-LITERACY.RL.8.7 Evaluate the choices made by the directors or actors by analyzing the extent to which a filmed or live production of a story or drama stays faithful to or departs form the text or script.

Transfer

Students will be able to independently use their learning to... *understand the appeal and authorship of Shakespeare and examine why people seek control, how they try to control others, and the results of attempting to control others.* **T**

Meaning

UNDERSTANDINGS **U**

Students will understand ...

U1 The universal appeal of Shakespeare's works along with the intriguing question of the authorship of Shakespeare.

U2 Shakespeare's craft and unique use of language.

U3 The overarching thematic concept of "control" by exploring various characters' motives for trying to manipulate other.

U3 How Shakespeare drew upon Greek mythology for the play within the play as they study "Pyramus and Thisbe."

U4 The thematic concept of control throughout *A Midsummer Night's Dream,*

ESSENTIAL QUESTIONS **Q**

Q1 What motivates people to try to control one another's actions?

Q2 How do people try to control one another's actions?

Q3 What happens when people try to control one another's actions?

Q4 Is it possible for people to control one another's actions?

Acquisition

KNOWLEDGE **K**

Students will know...

K1 That specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision.

K2 The impact of word choice on meaning and tone (analogies or allusions).

K3 How to determine a theme or the central ideas of a literary text.

K4 The meaning of words and phrases in a literary text (figurative, connotative and

SKILLS **S**

S1 Examine how specific events create consequences that propel the actions of a play.

S2 Analyze how specific dialogue reveals aspects of a character.

S3 Determine the meaning of words and phrases in a text.

S4 Explore the poetic language or verse in *A Midsummer Night's Dream.*

S5 Analyze how characters' words and actions

NJSLS.ELA-LITERACY.RL.8.9 Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. **NJSLS.ELA-LITERACY.RI.8.6** Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. **NJSLS.ELA-LITERACY.RI.8.8** Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. **NJSLS.ELA-LITERACY.W.8.1.A** Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. **NJSLS.ELA-LITERACY.W.8.1.B** Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. **NJSLS.ELA-LITERACY.W.8.1.C** Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.	technical meanings). **K5** The impact of word choice on meaning and tone (analogies or allusions). **K6** The connections between modern fiction, myths, traditional stories, or religious works (themes, patterns of events, character types). **K7** How an author acknowledges and responds to conflicting evidence or viewpoints. **RESOURCES** William Shakespeare, *A Midsummer Night's Dream*. Folger Shakespeare Library Bulfinch, Thomas. "Pyramus and Thisbe."Age of Fable: Vols. I & II: Stories of Gods and Heroes.N.p.: n.p., n.d. 22-24. Kundalini Awakening Systems 1 Web.<http://www.kundaliniawakeningsystem s1.com/downloads/thomas-bulfinchs-mythology-age-of-fable-vols1&2.pdf>.	reveal aspects of their character. **S6** Use different strategies to identify the meaning of unfamiliar words and phrases. **S7** Make connections between a theme in *A Midsummer Night's Dream* with a theme of the myth "Pyramus and Thisbe." **S8** Analyze the structures of two texts and explain how they contribute to the meaning of each **S9** Objectively summarize literary text. **S10** Write a coherent argument essay with appropriate structure and relevant evidence. **S11** Choose relevant and compelling reasons to support the claim I am making in my argument essay

NJSLS.ELA-LITERACY.W.8.1.D Establish and maintain a formal style/academic style, approach, and form. **NJSLS.ELA-LITERACY.W.8.1.E** Provide a concluding statement or section that follows from and supports the information or explanation presented. **NJSLS.ELA-LITERACY.W.8.9** Draw evidence from literary or informational texts to support analysis, reflection, and research. **NJSLS.ELA-LITERACY.W.8.1** Write arguments to support claims with clear reasons and relevant evidence. **NJSLS.ELA-LITERACY.L.8.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. **NJSLS.ELA-LITERACY.L.8.2.A** Use punctuation (comma, ellipsis, dash) to indicate a pause or break. **NJSLS.ELA-LITERACY.L.8.2.C** Spell correctly. **NJSLS.ELA-LITERACY.SL.8.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. **NJSLS.ELA-LITERACY.SL.8.1.A** Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. **NJSLS.ELA-LITERACY.SL.8.1.B** Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.		

NJSLS.ELA-LITERACY.SL.8.1.C Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. **NJSLS.ELA-LITERACY.SL.8.1.D** Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. **NJSLS.ELA-LITERACY.SL.8.2** Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. **NJSLS.ELA-LITERACY.SL.8.3** Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.		
Evidence		
Evaluative Criteria	**Assessment Evidence**	
See Evidence-Based Writing Rubric		
	CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (PERFORMANCE TASKS) **PT** **PERFORMANC TASK WRITING:** **Character Confessional Narrative** After studying the thematic concept of control throughout *A Midsummer Night's Dream*, students will write a narrative as a "confessional" in which a character from the play explains his or her attempts to control or manipulate someone else in the play to get what they want. This writing piece will meet criteria for an effective narrative, including a logical introduction, event sequence, and reflective conclusion; narrative techniques; transitions; description; and	

correct grammar. Students' confessionals will answer three guiding questions: "Why did you want to control someone else's actions?"; "How did you try to control someone else's actions?"; and, finally, "What were the results of your trying to control someone else's actions?" Each student will read aloud his or her confessional to a small group of peers. Teachers have the option of choosing to make this a multimedia project ELA CCLS W.8.6) by having students record their read-alouds of these narratives in character.

OTHER EVIDENCE:

Students will analyze the differences between Shakespeare's original text of *A Midsummer Night's Dream* and a 1999 film version of the play directed by Michael Hoffman. They will begin by writing an objective summary of a selected passage from the play, then answering a series of short questions assessing their ability to cite the strongest textual evidence to support their ideas and inferences about the theme of control. Finally, students will analyze the extent to which the film version of a selected scene from *A Midsummer Night's Dream* stays faithful to Shakespeare's script, evaluating whether the director and/or actors' choices effectively convey the central message of the text.

Analyzing Narrative Structure and Author's Craft

Students will read Egeus' speech from the beginning of *A Midsummer Night's Dream*, analyze Shakespeare's word choice by using context clues to determine the meaning of specific words in the speech, and infer figurative and connotative meanings. They will compare this excerpt from the play with "Pyramus and Thisbe" as they engage in a deeper analysis of the ways in which Shakespeare may have drawn on patterns of events, character types, and themes in this myth; how he rendered this material new; and how the structure of each text differs and contributes to the meaning of both.

Argument Essay: Controlling Others in *A Midsummer Night's Dream*

Students will cite the strongest evidence from the play as they write an argument essay in which they use the strongest evidence from two characters in *A Midsummer Night's Dream* to answer the following prompt: "In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions, or not?" In addition, students will strengthen their arguments by acknowledging and distinguishing their claim from alternate or opposing claims.

OE

Learning Plan

Summary of key Learning Events and Instruction

The following unit should take approximately 8 weeks. Students will employ close reading and annotation strategies to analyze different conflicts in literature as revealed in these works. Among the conflicts and tensions explored include: authority, stereotypes, societal norms, familial allegiance, and oaths by various characters and their consequences.. The performance assessment will task students to write an argumentative piece based on one or more selected texts.

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Unit adapted from Expeditionary Learning

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 additional 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.

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.
- Provide struggling learners with the supported structured notes for additional scaffolding as they read the play.

Differentiated Instruction

Accommodate Based on Students Individual Needs: Strategies

Time/General	Processing	Comprehension	Recall
• 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

Assistive Technology	Tests/Quizzes/Grading	Behavior/Attention	Organization
• Computer/whiteboard • Tape recorder/CD player • Spell-checker • Audio-taped books	• Extended time • Study guides • Shortened tests • Read directions aloud	• Consistent daily structured routine • Simple and clear classroom rules • Frequent feedback	• Individual daily planner • Display a written agenda • Note-taking assistance • Color code materials

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/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships

Suggested Lessons:
LESSON 1:

Objectives:

- I can name the main characters, settings, and conflicts in *A Midsummer Night's Dream.*
- I can get the gist of Shakespeare's writing in a scene from *A Midsummer Night's Dream.*
- I can cite evidence from *A Midsummer Night's Dream* to support my ideas.

NJSLS.ELA-LITERACY.RL.8.3 Analyze how specific dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
NJSLS.ELA-LITERACY.RL.8.1 Cite the textual evidence and make relevant connections that most strongly support an analysis of what the text says explicitly as well as inferences drawn from the text.

Activities/Procedure:

- Have students rearrange the desks so they are sitting in one large circle. Explain that this is the setup for a Drama Circle, which is how you will read *A Midsummer Night's Dream* aloud in class.
- Tell students that, instead of starting to read the play at the very beginning, they are going to jump into the second scene of the play. The choice to begin with this second scene is intentional: It is a fast-paced, engaging scene featuring Bottom and the other "clowns." Read aloud as a class, this scene quickly introduces students to the language, structure, and humor of the play.
- Distribute the **Act 1, Scene 2 script** and assign students to read the parts in this scene: Bottom, Quince, Snug, Snout, Starveling, and Flute. Explain that students should try not to worry about pronunciation of unfamiliar words; they should do the best they can. The overall gist of the scene is more important than perfect pronunciation of every word. (You might reassure students that even you do not know exactly how Shakespeare intended for each of the words in this scene to be pronounced.)
- Have students read the scene aloud, focusing on reading with strong voices rather than trying to act out the scene.
- After this initial reading, have students turn and talk about the gist of the scene.
- Cold call several pairs to share their thinking. Listen for them to say that this scene features a group of men who are talking about a play they are going to put on.

- Explain that, as with all difficult texts, students will now read the scene aloud again to gain a better understanding of the text. Assign new students to read each part and have them read the scene aloud again.
- After students finish reading the scene aloud for the second time, ask them what was difficult about understanding this script. Listen for them to say that the vocabulary is unfamiliar or the language is confusing.
- Tell students that you think they probably understand a lot more about this scene than they think they do. Choose from the questions listed on the **Act 1, Scene 2 Teacher's Guide** and ask as many as time permits, encouraging students to support their answers using evidence from the text.
- Explain that students will receive their copy of *A Midsummer Night's Dream* in the next lesson and will begin reading the play from the beginning.

Closing:

- Explain that because *A Midsummer Night's Dream* is a complex, difficult text, students' homework will often involve going back over a passage they read in class that day. For tonight's homework, students should try to write the gist of the scene they read in today's class without looking back at the script.

Homework:

- Explain that because *A Midsummer Night's Dream* is a complex, difficult text, students' homework will often involve going back over a passage they read in class that day. For tonight's homework, students should try to write the gist of the scene they read in today's class without looking back at the script.
- Write the gist of the scene we read in class today. Try not to look back at the script as you're writing.

LESSON 2:

Objectives:

- I can analyze how specific lines of dialogue in *A Midsummer Night's Dream* help the play move forward.
- I can analyze Shakespeare's use of language in *A Midsummer Night's Dream.*

NJSLS.ELA-LITERACY.RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
NJSLS.ELA-LITERACY.RL.8.4 Determine the meaning of words and phrases as they are used in a text including figurative, and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

Activities/Procedure:

- Invite students to sit with their reading partners.
- Have them discuss their gist notes about Act 1, Scene 2 from last night's homework.

- After a minute, cold call a pair to share ideas about the most important plot details from Act 1, Scene 2. Listen for students to remember that this scene featured Bottom and the other workmen discussing the play they will perform at Theseus and Hippolyta's wedding. They should also recall that Bottom emerges as a comically controlling, but ignorant, character.
- Draw students' attention to the word *dialogue* and explain that it refers to a conversation between two or more people in a play. (Consider asking if anyone knows what it is called when just one character speaks in a play, and listen for a volunteer to say "monologue.")

Drama Circle:

- Students seat in a Drama Circle. Distribute a copy of ***A Midsummer Night's Dream*** to each student.
- Ask students what they learned about reading and understanding Shakespeare's language in the last class. Listen for them to say that Shakespeare wrote using difficult language and style (unfamiliar vocabulary, challenging syntax), but that they can get the gist of the story by reading it more than once.
- Explain that students will skip certain parts of this play so they can focus more intensely on other parts. Tell students that *A Midsummer Night's Dream* opens with a conversation between Theseus and Hippolyta in which they look forward to their wedding, which is four days away. The setting of this scene is Theseus's court, or palace. Students will begin reading on the next page, when a character named Egeus enters the palace, hoping to talk to Theseus. Ask:
    - "Based on what you see on the Play Map, what do you think Egeus wants to talk to Theseus about?"
- Have students turn to page 9. Draw their attention to some of the features of this text: the line numbers in the right-hand margin and the notes on the left-hand page that corresponds to those line numbers. Tell students that during a Drama Circle, they should focus on the original script on the right-hand page.
- Remind students that in a Drama Circle, a different person reads each role. Assign parts for this scene: Egeus, Theseus, Hermia, Demetrius, and Lysander.
- Have students read the scene aloud, starting at the top of page 9 (1.1.21) and ending on page 15 (1.1.129).
- After this first read, tell students they will reread the scene to deepen their understanding. This time you will have them pause to answer questions about what they read. Consider switching roles for this second read.
- Have students reread the scene aloud. Refer to the **Act 1, Scene 1 Teacher's Guide, Part 1** for detailed notes on guiding students through the scene.

Written Conversation: Understanding Shakespeare's Language:

- Invite students to sit with their discussion partners again. Explain that students will have a Written Conversation with their partners to analyze some of Shakespeare's language choices in this scene. Remind students that in a Written Conversation, they should not speak aloud.
- Distribute the **Act 1, Scene 1 Written Conversation note-catcher.** Tell students to choose which partner will start on Question 1 (on the front of the page) and which partner will start on Question 2 (on the back of the page).
- Give them 2 minutes to think and fill in the first column on the note-catcher ("I Say").
- Have students switch papers. Give them 90 seconds for each remaining column on the note-catcher.
- Cold call one or two pairs to share their thinking about Question 1. Listen for them to say that Shakespeare might have chosen the phrase "dispose of" to imply that Egeus sees his daughter as his property, not as a full human being. Others might think that he is saying "dispose of"

because he is so angry at Hermia that he is trying to make her feel like a piece of garbage. Jot down some notes about this question on the board and have students write them in the "Notes from class discussion" space at the bottom of the page.

- Cold call one or two pairs to share their thinking about Question 2. Listen for them to say that Shakespeare might have chosen the word "yoke" to show that Hermia sees marrying Demetrius as an unfair way to control her, making her more like an animal than a human who can make her own choices. Jot down some notes about this question on the board and have students write them in the "Notes from class discussion" space at the bottom of the page.
- Distribute the **Tips for Reading Shakespeare bookmark** and tell students that this bookmark will be a helpful reminder of what they just read on the handout. Encourage students to have this bookmark and the Play Map out when they do their reading homework.

Closing:

- Remind students that they will be rereading passages from today's Drama Circle for homework.
- Write "1.1.21–129" on the board and show students how to read it: The first number is the act, the second number is the scene, and the other numbers are the lines. In this case, they should reread Act 1, Scene 1, Lines 21–129. Draw students' attention to the act and scene numbers listed on the top right-hand corner of each page of the play.
- If you have time, quiz them on reading this format by challenging them to find the following lines: 1.1.66, 2.1.125, 4.2.32.
- Distribute the ***A Midsummer Night's Dream*** **structured notes, 1.1.21–129**.

Homework:

- Remind students that they will be rereading passages from today's Drama Circle for homework.
- Write "1.1.21–129" on the board and show students how to read it: The first number is the act, the second number is the scene, and the other numbers are the lines. In this case, they should reread Act 1, Scene 1, Lines 21–129. Draw students' attention to the act and scene numbers listed on the top right-hand corner of each page of the play.
- If you have time, quiz them on reading this format by challenging them to find the following lines: 1.1.66, 2.1.125, 4.2.32.
- Distribute the ***A Midsummer Night's Dream*** **structured notes, 1.1.21–129**.
- Reread 1.1.21–129 and complete the structured notes.

LESSON 3:

Objectives:

- I can determine a theme of *A Midsummer Night's Dream*
- I can analyze how characters' words and actions reveal aspects of their character.

NJSLS.ELA-LITERACY.RL.8.2. Determine a theme or the central idea of a text and analyze its development over the course of the text, including its relationship to the characters setting, and plot; provide an objective summary of the text.

NJSLS.ELA-LITERACY.RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Activities/Procedure:

- Invite students to sit with their reading partners to discuss the gist of yesterday's reading (1.1.21–129) using their structured notes from last night's homework.
- After a minute, cold call several pairs to share out. Listen for them to say that the gist of the reading was that Egeus wants his daughter, Hermia, to marry Demetrius, but she wants to marry Lysander instead. Egeus threatens to kill Hermia or make her become a nun if she disobeys him, and the duke, Theseus, agrees.
- Continue to clarify as needed; this is a good opportunity to address any basic confusion about the characters and their basic relationships to one another.
- Remind students that a theme is a concept or idea that they can trace as they read the play.
- Share that sometimes, as in the case of this play, characters' behavior shows their true personality or character.

Drama Circle: Act 1, Scene 1

- Students seat in a Drama Circle. Be sure they have their text, ***A Midsummer Night's Dream***.
- Assign parts for this scene: Lysander, Hermia, and Helena.
- Have students read this scene aloud, starting on page 15 (1.1.130) and ending on page 23 (1.1.257).
- After this first read, have students read the scene again. Consider switching roles for this second read. Explain that this time the class will pause to answer questions about what they read. (Refer to the Act 1, Scene 1 Teacher's Guide, Part 2 for detailed notes on guiding students through this scene.)

Analyzing Theme: Evidence of Control Note-Catcher:

- Using a **document camera**, display then distribute the **Evidence of Control note-catcher**. Tell students you will now introduce them to the note-catcher they will use to record information about how characters attempt to control one another in *A Midsummer Night's Dream*. Be sure students understand that "AMND" is shorthand for the title of the play.
- Begin orienting students to the note-catcher by calling their attention to the left-hand side of the page. Tell students that each of the main characters' names is included on the note-catcher and they will be expected to record information about all of the characters listed.
- Refocus students on the top row of the organizer. Ask them to read along the top row, from left to right, silently.
- Explain that these questions ask students to think about characters' reasons for trying to control others, the methods or ways in which the try to control others, and the effects of their efforts to control others.
- Tell students you realize the note-catcher has many components, but stress that it flows logically and will become easier with practice. Tell students you will now model how to use the note-catcher using the example of Egeus. Remind students that Egeus was introduced in the very beginning of the play.
- Ask:
  - "Who did Egeus try to control in Act 1, Scene 1, which we started last lesson and finished today?"
- Cold call a student to answer and model for the class by writing Hermia in the corresponding box of the note-catcher. As needed, refer to the entry for Egeus on the **Sample Evidence of Control note-catcher, For Teacher Reference** throughout this modeling process.

- Tell students you will fill out the next box, "Why did Egeus want to control Hermia?" by looking back into the text to find evidence in Act 1, Scene 1. Read aloud 1.1.23–38 to students. Add to the "Evidence from AMND" and "Explanation" columns. Think aloud as you write to guide students through your thought process. Emphasize that the "why" in this question asks the reader to think about the character's motivation, his or her reason(s) for trying to control others.
- Ask students to give a thumbs-up if they understand how to answer the question "Why does this character try to control that person?" Ask for a thumbs-down if they do not understand and a thumbs-sideways if they are in the middle. Clarify as needed.
- Point out the next question, moving one box to the right at the top of the note-catcher. Read the question aloud:
  - "How does this character try to control that person?"
- Tell students that this question focuses on the methods the character uses to gain control. Remind them that even though they may remember how Egeus attempts to gain control of his daughter, it is important to look back into the text to find the best evidence. Once they find the evidence, students should write down the act, scene, and line numbers they used to formulate their answers. Read 1.1.40–46 aloud to students.
- Ask:
  - "How can I explain in my own words how Egeus tries to control Hermia in this part of the text?"
- Call on a volunteer to help you add to the note-catcher. Continue to use the example chart as a guide if needed.
- Ask students to give a thumbs-up if they understand how to answer the question "How does this character try to control that person?" Ask for a thumbs-down if they do not understand and a thumbs-sideways if they are in the middle. Clarify as needed.
- Invite students to follow along as you read the next question aloud:
  - "What are the results of this character's attempts to control that person?"
- Explain that this question asks students to consider the outcome or effects of the character's actions. Emphasize that Shakespeare weaves together the actions and reactions of the characters in *A Midsummer Night's Dream* to create comedy. Each action by one character results in a reaction from another character, and so on. This moves the plot along and forces all of the characters to become entangled with one another.
- Read 1.1.158–170 aloud. Ask:
  - "Based on the evidence I read, how can I explain in my own words the results of Egeus's attempt to control Hermia?"
- Call on a volunteer to help you add to the note-catcher, continuing to refer to the sample chart as needed.
- Once all students have finished adding the information to their note-catchers, tell them you would like them to begin thinking about Hermia. Refocus students on Hermia's name on the left-hand side of the note-catcher.
- Ask them to turn and talk:
  - "How does Hermia seek control in the beginning of the scene we finished today?"

Closing:

- Distribute the ***A Midsummer Night's Dream* structured notes, 1.1.130–257.** Tell students that they will reread the same passage from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.

Homework:

- Distribute the ***A Midsummer Night's Dream* structured notes, 1.1.130–257.** Tell students that they will reread the same passage from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.
- Reread 1.1.130–257 and complete the structured notes.

LESSON 4

Objectives:

- I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film.
- I can evaluate the choices the director or actors made in the film.

NJSLS.ELA-LITERACY.RL.8.7 Evaluate the choices made by the directors or actors by analyzing the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script.

Activities/Procedure:

- Display the new **Shakespeare's Craft anchor chart**. Write the word *oxymoron* and the accompanying example on the anchor chart. Tell students that oxymoron is a method authors use to convey conflicting ideas. Shakespeare used it often in his plays and poetry, and it appears more than a few times in *A Midsummer Night's Dream*. Invite a student to read the definition of the term aloud.
- Mention to students a real-life example of an oxymoron, such as "jumbo shrimp." Shrimp by nature are small, so placing the word "jumbo" in front if it creates the oxymoron.
- Invite students to share more examples of oxymorons that come to mind. Some examples may include: "pretty ugly," "kill with kindness," "awfully good," "random order," etc.
- Introduce the example "lamentable comedy" to students by explaining that Quince says this phrase when he is introducing the play *Pyramus and Thisbe* to the tradesmen. Read aloud:
  - "Marry, our play is 'the most lamentable comedy and most cruel death of Pyramus and Thisbe" (1.2.11–13).
- Ask:
  - "What do you know about the meaning of the word *comedy*?"
- Call on one or two volunteers to discuss the word. Students will most likely respond that comedy means something that is funny. Tell them that their understanding of the word comedy as "funny" applies to plays sometimes, but not always. A comedy can be any play in which every character (or mostly every character) is happy at the end. *A Midsummer Night's Dream*, however, includes the kind of comedy they identified as well. The jokes, word play, and physical comedy in the play are entertaining and engaging.
- Refocus students on the synonyms of the word *lamentable*. Ask:
  - "Do you recognize another word you may have heard before in the word *lamentable*?"
- Students may recognize the root word, *lament*. If not, share this with them and tell them that "to lament" means to express deep sorrow or grief.
- Point out that the word *lamentable* has two possible meanings. One is "very sad," and the other is "very unsatisfactory." For example, a person's sad life story could be called "lamentable," and the conditions at a cruel prison could be called "lamentable."
- Ask:
  - "Why would Shakespeare use these two words in a row, 'lamentable comedy,' to describe the play?"
- Call on one or two volunteers. Students may discuss how the play could be both sad and funny at the same time.
- Add to the anchor chart under *Shakespeare uses oxymoron to*: "show opposite or conflicting feelings/ideas."

- Tell students that an oxymoron like "lamentable comedy" can be used to show two conflicting feelings at the same time, but in this case, Shakespeare may also be using it to say something about the character, Peter Quince, as well as the play he will direct. Invite students to turn and talk:
  - "What might Shakespeare be suggesting about Peter Quince by having him use an oxymoron to describe the tradesmen's play?"
- Listen for them to discuss how Shakespeare could be "making fun of" Quince or "trying to make him look stupid." Guide and clarify as needed.
- Tell students you heard some interesting conversations about why Shakespeare uses oxymoron in Quince's lines, and you will add one key idea to the anchor chart. Add to the anchor chart under *Shakespeare uses oxymoron to:* "show the foolishness of characters (Peter Quince, Bottom)."
- Explain that tradesmen in Shakespeare's times were generally not educated the same way as the wealthy or academic people of the times. In *A Midsummer Night's Dream*, as well as many of his other plays, Shakespeare uses the tradesmen as a source of comedy, pointing out their lack of education to make the audience laugh. Peter Quince's use of the oxymoron is not clever; it shows he does not know that a comedy cannot really be lamentable. It also shows that the play will be unsatisfactory by pointing out the comedy of the tradesmen's first rehearsal.
- Tell students to watch for additional oxymorons as they read on in the play. Ask them to share any oxymorons they find with the class.
- Tell students that today, they will reread a scene from the play and then compare it with the film version of the same scene. Tell students that just like authors make choices about how they present a story to create mood or tone, develop characters, establish a setting, etc., directors make choices when presenting a story in a film. They interpret a script and make choices.
- Remind students that *A Midsummer Night's Dream* is a play and served as a script from which actors and directors performed the play. Explain that they may not notice differences in the words or lines that the actors say, but they may notice how those lines are interpreted in their delivery. **For example**, students should look for an actor's facial expressions, gestures, and movements, and listen for their tone of voice. These are all things that are not written in the script but that an actor needs to interpret to successfully deliver the lines. Similarly, a director may choose to add to a scene or delete from a scene in the script. Students should notice how the director's choices to stay faithful to (or keep the same) and depart from (or change) the script affect the meaning of the play.

Drama Circle

- Invite students to gather in the Drama Circle. Be sure they have their text, ***A Midsummer Night's Dream***. Ask them to turn to Act 1, Scene 2 of the play (lines 1–107), when Peter Quince gives out roles to the workmen for their production of *Pyramus and Thisbe*, which they will perform on Theseus and Hippolyta's wedding day.
- Remind students that they've read this particular scene; rereading will help them understand the dense text.
- Invite students to turn and talk about what they remember about this scene. Listen for them to discuss that Peter Quince gives out roles to the workmen, demonstrating his desire to control the production of their play, *Pyramus and Thisbe*. Encourage students to figure out who gets what roles in the scene and listen for them to discuss the names of the characters. For example, Bottom gets the part of Pyramus, and Francis Flute gets the part of Thisbe.
- Remind students that they discussed how Bottom thought of himself in this scene., and invite a volunteer to share what they remember of this discussion
- Launch the scene by prompting students to review the scene summary and the stage directions in italics. Ask them to turn and talk:
  - "What do the characters in this scene have in common?"

- Listen for them to discuss the characters' occupations. "Tailor" and "carpenter" may be more familiar to most students, while "joiner" (defined underneath the summary), "bellows-mender," and "tinker" may be less so. Encourage students to make inferences about these unknown occupations. If they need prompting, remind them of what you mentioned earlier: that this group of men, in Shakespeare's times, would have been considered less educated because of their jobs. Explain that a *bellows-mender* fixes chimneys, a *tinker* fixes household objects like pots and pans, and a *joiner* is another title for a carpenter or cabinetmaker.
- Call on one or two volunteers to share what they discussed about what the characters have in common. Students may discuss how all of the characters work with their hands or are tradesmen. They may also mention that the characters are most likely all men. Clarify and guide students as needed.
- Invite students to volunteer for roles (Quince, Bottom, Snug, Flute, Snout, and Starveling). Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud.
- After this first read, have students read the scene again. Consider switching roles for this second read. Explain that this time you will have them pause to answer questions about what they read. (Refer to the **Act 1, Scene 2 Teacher's Guide**, detailed notes on guiding students through this scene.) Some of the included questions could be directed to the whole group, and others could be directed to discussion partners and then shared whole group.

Text to Film Comparison

- Students to turn and talk:
  - "Should a director have the freedom to change a book or play when making a movie out of it? Why or why not?"
- Cold call a few students to share what they discussed with their partners.
- Explain that students will now view the film version of the same scene they have just read. The film will not only advance their understanding of the scene, but it will give them insight into how a director and actors interpret writing to create a visual representation of a story. Tell students they will use a note-catcher to track and evaluate the similarities and differences between the film and the play.
- Distribute the **Text to Film Comparison note-catcher** and display a copy using the **document camera.** Remind students that the first learning target was about comparing and contrasting the text with the film.
- Tell students that before they watch the film segment or work with this new note-catcher, you will orient them to the columns of the note-catcher. Focus the class on the second column and cold call a student to read the questions in that column aloud:
  - "What is the same? How does the film version stay faithful to the novel?"
- Ask students to think and then talk with a partner:
  - "What do you think 'stay faithful' means?"
- Cold call a student to respond. Students may connect staying faithful to their religious faith or remaining faithful to a friend. Clarify as needed: Be sure they understand that in this context, to stay faithful means to stay the same, to stick to the original.
- Focus students on the third column and call on a volunteer to read the questions in that column aloud:
  - "What is different? How does the film version depart from the novel?"
- Ask:
  - "What do you think 'depart' means?"
- Call on a student volunteer to explain that to depart means to change or go away from.
- Read the question in the last column:
  - "Evaluation: Do the choices of the director or actors effectively convey the central message of the text? Why or why not?"

- Clarify that the central message of the text is the same as the theme. In this case, the concept of control is part of the central message of the scene. Remind students that Peter Quince's and Bottom's attempts to control the scene, as well as the production of *Pyramus and Thisbe*, is the central message of this scene.
- Remind students that when we read, we often get an idea in our minds of what characters look like or how they are supposed to act. We imagine scenes and settings. Directors, actors, and even the screenwriter make decisions about how a play or story is going to be portrayed onscreen, including changing things dramatically on occasion. The director also uses music, lighting and camera angles to tell the story. After identifying what is the same and different, student will have to determine if the film stays true to the central message of the scene and evaluate the choices of the director or actors in conveying the scene.
- Invite students to be seated with their discussion partners before viewing the film.
- Show the **film, *A Midsummer Night's Dream*** (beginning at 15:05 until 22:31). Note that the dialogue from Act 1, Scene 2, lines 1–107, begins at 15:54. Before then, the film provides a brief introduction to Bottom before he meets with the other workmen.
- Refer to the **Text to Film Comparison note-catcher (for teacher reference)** as needed to see possible student responses and to help guide them through the organizer.
- Have students jot down their answers in the first two columns of the note-catcher. Invite them to turn and talk with their Discussion Appointment partner as they work. Then cold call students to share details. On the displayed note-catcher, model adding these notes on the "same" column. Details include: characters, almost all lines, and the comedy/characterization of Bottom as the "fool."
- Call on students for details to add to the "different" column on the teacher model. Details include: the introduction scene in which Bottom flirts with the women and hides from his wife; lines eliminated from the end of the scene, around line 85; and the final scene at Bottom's house.
- Tell students that before they finish the note-catcher, they will watch the film clip again, focusing on music, lighting, and the actors' choices. Explain the actor's choices can include how he delivers the lines, his tone, his gestures, and his facial expressions. Reinforce that the choices of the actor can make or break whether or not the film stays faithful to the original play. Students will evaluate the choices made by the director or actors and the impact those choices have on the scene.
- Tell students that in this scene, the director has chosen to play an Italian operatic song called a "Brindisi," a type of song that encourages listeners to drink wine and be joyful. Ask:
    - "Why might a director want to use this type of song for this particular part of the movie?"
- Cold call students to answer and listen for them to say that it shows how the workmen provide the comedy in the play, especially in this scene. Some may also say that the song signifies a lighter or happier mood, since the previous scene was more serious.
- Ask students to pay special attention to the music as they watch the scene again, especially toward the end of the scene, when Bottom returns home.
- Invite them to consider the lighting and shadows of the scene as well, which also change when Bottom returns home. Ask:
    - "What are some words we could use to describe the lighting in a particular scene?"
- Cold call one or two students to answer the question. Words could be: "bright," "soft," "dark," "shadowed," etc.
- Show the same film clip again. Invite students to respond to the final question on their note-catcher. Then have them share with their partner.
- Ask:
    - "Do the choices the director made effectively convey the central message of the text? Why or why not?"

- Remind students that as they fill out this section of the note-catcher, they should think about whether the director's portrayal of Bottom and his desire to control the scene are faithful to Shakespeare's original text.
- Circulate around the room and probe with individuals or pairs to be sure they are actually evaluating. Probing questions might include:
  - "What does the audience get out of the additional scenes the director chooses to add?"
  - "Does the scene depart so much from the play that it changes the message?"
  - "How would you describe the music/lighting at the end of the scene, when Bottom is at home?"
  - "I noticed Bottom and his wife don't talk to each other during the final scene at their home. What do you think that means?"
- Refocus students' whole group. Tell them you heard some great conversation between discussion partners during the Work Time. Tell students you would like to give them a chance to hear what others were talking about. Ask:
  - "Do you think the decisions made by Michael Hoffman, the director, changed the central message of Shakespeare's scene? Why or why not?"
- Call on a few students to share what they discussed with their partner and or wrote down on their note-catchers. Listen for students to discuss how the director's decision to include the boys who throw wine on Bottom helps to reveal how foolish he is. They may also discuss how the scene with Bottom's wife, at the end of the film clip, makes him seem like more than just a clown; this scene reveals his humiliation in front of his wife and is a major departure from Shakespeare's original text. Overall, the scene remains mostly faithful to Shakespeare's main theme, but these departures could create engaging discussion among students about whether they change Shakespeare's message. For example, this makes Bottom seem like more of a complex character than he really was meant to be. He's a little less funny and lighthearted in the film with these departures from the script.
- Remind them that they will continue to use this note-catcher and practice using the concept of how a director can "stay faithful to" and "depart from" a text when making a film. They will use this same note-catcher on the End of Unit 1 Assessment.
- Distribute the ***A Midsummer Night's Dream*** **structured notes, 1.2.1–107.** Tell students that they will reread the same passage from today's Drama Circle for tonight's homework.

Closing:

- Refocus students' whole group. Tell them you heard some great conversation between Discussion Appointment partners during the Work Time. Tell students you would like to give them a chance to hear what others were talking about. Ask:
  - "Do you think the decisions made by Michael Hoffman, the director, changed the central message of Shakespeare's scene? Why or why not?"
- Call on a few students to share what they discussed with their partner and or wrote down on their note-catchers. Listen for students to discuss how the director's decision to include the boys who throw wine on Bottom helps to reveal how foolish he is. They may also discuss how the scene with Bottom's wife, at the end of the film clip, makes him seem like more than just a clown; this scene reveals his humiliation in front of his wife and is a major departure from Shakespeare's original text. Overall, the scene remains mostly faithful to Shakespeare's main theme, but these departures could create engaging discussion among students about whether they change Shakespeare's message. For example, this makes Bottom seem like more of a complex character than he really was meant to be. He's a little less funny and lighthearted in the film with these departures from the script.

- Thank students for their astute observations of the film and the text. Remind them that they will continue to use this note-catcher and practice using the concept of how a director can "stay faithful to" and "depart from" a text when making a film. They will use this same note-catcher on the End of Unit 1 Assessment.
- Distribute the ***A Midsummer Night's Dream*** **structured notes, 1.2.1–107.** Tell students that they will reread the same passage from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.

Homework:

- Reread 1.2.1–107 and complete the structured notes.

LESSON 5:

Objectives:

- I can analyze the theme of control in *A Midsummer Night's Dream.*
- I can analyze the poetic language or verse in *A Midsummer Night's Dream.*

NJSLS.ELA-LITERACY.RL.8.2 Determine a theme or the central idea of a text and analyze its development over the course of the text, including its relationship to the characters setting, and plot; provide an objective summary of the text

NJSLS.ELA-LITERACY.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on mearing and tone, including analogies or allusions to other texts.

Activities/Procedure:

- Invite students to sit with their reading partners to discuss the focus question from last night's structured notes:
  - "Who controls this scene? How do you know?"
- After 2 minutes, cold call one or two pairs to share out. Students may have different answers; some may say Bottom controls the scene, others may say Quince, and others may argue that no one is in control. Each of these answers can be supported with evidence from the text.
- Have students to add to their **Evidence of Control note-catchers.**
- Tell students that they will begin reading Act 2 today, and they will be introduced to a new character, Robin Goodfellow, who causes a lot of trouble for everyone else in this play.

Feeling Shakespeare's Rhythm :

- Students gather for today's Drama Circle. Make sure they have their text, ***A Midsummer Night's Dream***.
- Tell them that today's Drama Circle will work a little bit differently than usual. First, students will participate in a full-class read-aloud to get a feel for how Shakespeare used poetry in this play. Then, they will segue into the Drama Circle routine they are used to, with different students playing the various roles in the scene.
- Tell students that they will skip the beginning of this scene in order to have more time to focus specifically on the rhythm of Shakespeare's language, which is one reasons Shakespeare's writing has such universal appeal. Be sure to set the stage by giving them a brief summary of the skipped lines: Robin Goodfellow, a mischievous fairy, meets up with another unnamed fairy in the woods. They talk about the fact that the king and queen of the fairies (Oberon and Titania) are fighting because they both want custody of a boy that Titania stole from an Indian king.

- Finally, tell students that although Robin Goodfellow is never actually called "Puck" in this play, many people know him by that name, and the class will use both names interchangeably. (Consider reading the explanatory note on page 34 of *Shakespeare Set Free* in lieu of this explanation.) Tell students that the lines you are about to read sum up the kinds of trouble Puck likes to cause.
- Students to follow along silently as you read lines 33–60 aloud, starting on page 37 (2.1.33) and ending on page 39 (2.1.60).
- Ask students what they noticed about how the words sounded. Listen for them to recognize that there is a rhyme scheme in the lines, and possibly for them to say that there is a beat to the lines.
- Explain that the poetry in this play contains rhyme, *rhythm* (what students might think of as the "beat" of the poetry), and *meter* (the patterns in the poetry). One way to "feel" the rhythm and meter of the poetry is to read it aloud.
- Have students reread lines 33–60 aloud, in unison, as you lead. Have them stomp one foot or slap their knees on each stressed syllable (the part of each word that is emphasized). The first four lines of stressed syllables are italicized below:
  "*Eith*-er *I* mis-*take* your *shape* and *ma*-king *quite*,
  Or *else* you *are* that *shrewd* and *kna*-vish *sprite*
  Called *Ro*-bin *Good*-fel-*low*. Are *not* you *he*
  That *frights* the *mai*-dens *of* the *vil*-la-*gery* ..."
- Have students move their seats to form the **Drama Circle.**
- Ask students what they notice about the rhythm, or beat, of these lines. Some guiding questions might be:
  - "How often is there a stressed syllable in each line?"
  - "How many syllables are in each line?"
  - "What is the meter, or pattern, of stressed syllables in these lines?"
- Listen for students to say that every other syllable is stressed in these lines, that there are generally 10 syllables per line, and that the pattern is five repetitions of the "not stressed, stressed" beat.
- Explain that this meter (five repetitions of the "not stressed, stressed" beat) is called *iambic pentameter* and is used by many English-speaking poets. (Some people even think that iambic pentameter is the natural meter of a human heartbeat.) Help students understand this meter by explaining that *penta* means "five," and there are five beats in the line. You might also tell students that one way to remember this meter is to say: "I *am*, I *am*, I *am*" out loud,
- Students follow along silently as you read lines 33–60 aloud, starting on page 37 (2.1.33) and ending on page 39 (2.1.60).
- Ask students what they noticed about how the words sounded. Listen for them to recognize that there is a rhyme scheme in the lines, and possibly for them to say that there is a beat to the lines.
- Explain that the poetry in this play contains rhyme, *rhythm* (what students might think of as the "beat" of the poetry), and *meter* (the patterns in the poetry). One way to "feel" the rhythm and meter of the poetry is to read it aloud.
- Have students reread lines 33–60 aloud, in unison, as you lead. Have them stomp one foot or slap their knees on each stressed syllable (the part of each word that is emphasized). The first four lines of stressed syllables are italicized below:
  "*Eith*-er *I* mis-*take* your *shape* and *ma*-king *quite*,
  Or *else* you *are* that *shrewd* and *kna*-vish *sprite*
  Called *Ro*-bin *Good*-fel-*low*. Are *not* you *he*
  That *frights* the *mai*-dens *of* the *vil*-la-*gery* ..."
- Have students move their seats to form the Drama Circle.

- Ask students what they notice about the rhythm, or beat, of these lines. Some guiding questions might be:
    - "How often is there a stressed syllable in each line?"
    - "How many syllables are in each line?"
    - "What is the meter, or pattern, of stressed syllables in these lines?"
- Listen for students to say that every other syllable is stressed in these lines, that there are generally 10 syllables per line, and that the pattern is five repetitions of the "not stressed, stressed" beat.
- Explain that this meter (five repetitions of the "not stressed, stressed" beat) is called *iambic pentameter* and is used by many English-speaking poets. (Some people even think that iambic pentameter is the natural meter of a human heartbeat.) Help students understand this meter by explaining that *penta* means "five," and there are five beats in the line. You might also tell students that one way to remember this meter is to say: "I *am*, I *am*, I *am*" out loud placing the stress on the word "am."
- Share that Shakespeare deliberately chose the words in this part of the play for the rhythm and rhyme they would create. This is poetic language or verse.
- Explain that students will have a chance to look more closely at why Shakespeare used iambic pentameter and other meters in this play in a few days.

- After students have read through the scene to line 194 for the second time, **ask:**
    - "Why does Oberon want to control Titania?"
- Listen for them to say that he wants to take the Indian boy from her.
- Ask students to name other characters who attempt to control others in the play. Listen for them to say that Bottom tries to control the other tradesmen during the play rehearsal or that Egeus tries to control who Hermia will marry.
- Explain that the idea of controlling others comes up over and over again in *A Midsummer Night's Dream*, and students will continue to analyze that theme in the next lesson.

Drama Circle: Act 2, Scene 1, Part 1:

- Tell students that they will skip the next section of this scene, in which Titania and Oberon argue about the Indian boy, and move straight into a conversation between Robin and Oberon.
- Assign roles for this reading: Oberon and Robin.
- Before beginning the Drama Circle reading, review the conflict between Oberon and Titania to be sure students understand why they are fighting.
- Preview for the class that Oberon has a plan to resolve this conflict, and he explains it to Robin in this passage. Challenge students to listen for Oberon's plan during the Drama Circle.
- Have students read this scene aloud, starting on page 45 (2.1.153) and ending on page 47 (2.1.194).
- After this first read, have students read the scene again. Consider switching roles. Explain that this time you will have them pause to answer questions about what they read. (Refer to the **Act 2, Scene 1 Teacher's Guide, Part 1** for detailed notes on guiding students through this scene.)

Closing:

- Distribute the ***A Midsummer Night's Dream*** **structured notes, 2.1.33–60, 153–194.** Tell students that they will reread the same passages from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.

Homework:

- Distribute the ***A Midsummer Night's Dream*** **structured notes, 2.1.33–60, 153–194.** Tell students that they will reread the same passages from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.
- Reread 2.1.33–60 and 153–194 and complete the structured notes.

LESSON 6:

Objectives:

- I can analyze the themes of control in *A Midsummer Night's Dream.*
- I can analyze the poetic language or verse in *A Midsummer Night's Dream.*
- I can analyze how characters' words and actions reveal aspects of their character.

NJSLS.ELA-LITERACY.RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the plot propel the action, reveal aspects of a character, or provoke a decision.

Activities/Procedure:

- Ask students to take out the structured notes they completed for homework. Invite students to pair-share their responses to the focus question.
- After students have discussed their responses, cold call one or two to share what they discussed with their partner. Tell students that their thinking about Oberon and Puck's desire to control others will come in handy during this lesson, when they will read on to discover more examples of control in the play.
- Invite students to read the first learning target aloud with you:
    - "I can analyze the themes of control in *A Midsummer Night's Dream.*"

- Remind them that they have been working with this target for two lessons now. This will be their third time working with the Evidence of Control note-catcher, which will help them prepare for an essay in which they analyze how a character attempts to control others in *A Midsummer Night's Dream*.

Drama Circle:

- Invite students to gather in the Drama Circle. Be sure they have their text, ***A Midsummer Night's Dream***. Ask students to turn to Act 2, Scene 1, lines 195–276.
- Remind students that they've already read the beginning of this scene both in class and for homework. In the scene, Robin (Puck) is introduced and Oberon begins plotting to distract Titania so that he can steal away the Indian boy. They may use the structured notes from their homework to help them answer some questions you will ask them.
- Invite students to turn and talk to refresh their memories:
    - "How does Shakespeare characterize Puck?"
- Listen for students to describe Puck as mischievous, clever, a trickster, etc.
- Invite them to turn and talk:
    - "What does Oberon plan to do to get the Indian boy from Titania?"
- Listen for students to describe Oberon's plan to use the love-in-waiting flower to make Titania fall in love with the first person or beast she sees in the forest. While she is distracted, Oberon will steal the Indian boy from her.
- Remind students that they've begun to think about the idea of control in the play. Tell them you would like them to think about how the characters try to control one another as they read along or act out the remainder of Act 2, Scene 1.
- Launch by prompting students to reflect on the relationship between Demetrius and Helena (from Act 1, Scene 1). **Say:**
    - "Talk with a partner: How would you describe Helena and Demetrius's relationship?"
- Listen for them to say that Helena loves Demetrius, but he loves Hermia instead. Some students may discuss Helena's jealousy toward Hermia. Helena's feelings also prompted her to tell Demetrius about Hermia and Lysander's plan to run away together.
- Reinforce the idea that Helena's love for Demetrius is not mutual; he doesn't feel the same way she does. Remind students that Helena tried to win Demetrius's favor by letting him in on Hermia and Lysander's secret plan to run away.
- Ask students to volunteer for roles. Choose roles (Demetrius, Helena, Oberon, Robin) and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 2.1.195–276.
- After this first read, have students read the scene again. Consider switching roles for this second read. Pause to clarify or discuss as necessary, keeping in mind the discussion activity to follow will also aid students' comprehension of the reading.
- Before continuing to read 2.2.33–89, explain that in the skipped portion of the text, forest fairies sing Titania to sleep, vowing to protect her from magic and evil. Ask:
    - "What do you predict will happen in this scene as Titania sleeps?"
- Call on one or two volunteers. Students should predict that Oberon will anoint Titania with the magical flower nectar but will likely not predict Puck's blunder when he uses the nectar on Lysander instead of Demetrius.
- Begin reading 2.2.33–89, pausing as needed to clarify and discuss.

Close Reading: Three Threes in a Row:

- Distribute the **Three Threes in a Row note-catcher** and make sure students have their copies of *A Midsummer Night's Dream*. Assign each group one row (three questions) of the note-catcher. (Depending on class size, more than one group may have the same set of three questions.)
- **Note:** This is *not* a pass-the-paper activity. Students each write on their own note-catcher. They must listen, process, and summarize.
- Using a **document camera**, display the **Three Threes in a Row Directions** and read them aloud:

Part 1:

1. Your group answers just the three questions on your row.
2. Take 10 minutes as a group to read your three questions, reread the text, and jot your answers.

Part 2:

1. Then you will walk around the room to talk with students from other groups. Bring your notes and text with you.
2. Ask each person to explain one and only one answer.
3. Listen to the explanation and then summarize that answer in your own box.
4. Record the name of the student who shared the information on the line in the question box.
5. Repeat, moving on to another student for an answer to another question. (Ask a different person for each answer so you interact with six other students' total.)

- Have students begin Part 1 in their small groups. Circulate to listen in and support as needed. Probe, pushing students to dig back into the text to find answers to each question.
- After 10 minutes, focus students whole group. Begin Part 2 and give them about 7 minutes to circulate.
- Then ask students to return to their seats and refocus whole group.
- Display the **Three Threes in a Row note-catcher (for teacher reference)** so that students may check their answers. Students will be able to use the Three Threes in a Row note-catcher as they fill out the Evidence of Control note-catcher in Work Time C.

Filling Out the Evidence of Control Note-catcher :

- Ask students to take out their **Evidence of Control note-catchers**. Tell them that they will now use the note-catcher to record key information about Oberon's attempt to control others in the play. Reinforce that the discussions they had during the Three Threes in a Row activity helped clarify the ways Oberon sought control in this part of the play. Remind them that this note-catcher will help prepare them for the essay they will write in Unit 2.
- Orient students to the relevant section of the note-catcher by calling their attention to Oberon's name on the left-hand side of page 3.
- Tell students that they should consider both Titania and Demetrius and decide which character they would like to choose as the focus of Oberon's attempts to control others.
- Ask students if they have any questions about how to fill out the organizer. As needed, invite them to read the questions on the top row of the organizer aloud with you:
    - "Why does this character want to control that person?"

- Explain that this question asks students to consider the motivation behind Oberon's desire to control others.
    - "How does the character try to control that person?"
- Clarify that this question asks students to consider the methods Oberon uses to control others.
    - "What are the results of this character's attempts to control that person?"
- Reinforce that this question asks students to consider the consequences of Oberon's attempts to control others. Tell them they may leave this box blank until next lesson, when they will read about the results of Oberon's actions.
- Invite students to begin recording information on their note-catchers. Remind them that they must look back into the text to find the evidence that most strongly supports their answers. Their explanations of the evidence should be clear and succinct. Refer to the sample Evidence of Control note-catcher as needed.
- If students finish the Oberon section of the note-catcher within the time allotted, encourage them to add to the Helena section as well. Remind students of how Helena attempts to control Demetrius in the first act, which is what made Demetrius arrive in the woods.

Closing:

- Refocus students whole group. Distribute ***A Midsummer Night's Dream*** **structured notes, 2.1.195–276; 2.2.33–89**. Read the focus question aloud:
    - "What motivates Oberon to try to control Demetrius? What motivates him to try to control Titania? Be sure to cite the strongest evidence from the text to support your answer."
- Tell students you know they have just considered this question while filling out the Evidence of Control note-catcher, but remind them that they have recorded evidence for only one of the characters Oberon tries to control. Ask them to consider the character they did not write about today as they write their answer. As for the character they did write about on the Evidence of Control note-catcher, advise students to translate what they have already written onto the structured notes.

Homework:

- Distribute ***A Midsummer Night's Dream*** **structured notes, 2.1.195–276; 2.2.33–89**. Read the focus question aloud:
    - "What motivates Oberon to try to control Demetrius? What motivates him to try to control Titania? Be sure to cite the strongest evidence from the text to support your answer."
- Tell students you know they have just considered this question while filling out the Evidence of Control note-catcher, but remind them that they have recorded evidence for only one of the characters Oberon tries to control. Ask them to consider the character they did not write about today as they write their answer. As for the character they did write about on the Evidence of Control note-catcher, advise students to translate what they have already written onto the structured notes
- Reread 2.1.195–276 and 2.2.33–89 and complete the structured notes.

LESSON 7

Objectives:

- I can analyze the poetic language or verse in *A Midsummer Night's Dream*.
- I can analyze how characters' words and actions reveal aspects of their character.
- I can analyze the theme of control in *A Midsummer Night's Dream*.

NJSLS.ELA-LITERACY.RL.8.2 Determine a theme or the central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
NJSLS.ELA-LITERACY.RL.8.3 Analyze how specific lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
NJSLS.ELA-LITERACY.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on mearing and tone, including analogies or allusions to other texts.

Activities/Procedure:

- Ask students to take out the **Evidence of Control note-catcher**. Invite students to join their discussion partner to share their responses to the focus question. Remind students that they launched the section of the play they read in class yesterday by discussing Demetrius and Helena's relationship. Tell students to discuss how Helena and Demetrius try to control one another and add the information to their note-catchers.
- Remind students that in Act 1, Helena shared Hermia and Lysander's secret plan to run away together to win Demetrius's attention. Demetrius goes to the forest, with Helena following him. Tell students to turn and talk:
    - "Why does Demetrius want to control Helena once they get to the forest?"
- Cold call a student to share what he or she discussed with a partner. Emphasize that in this case, Demetrius wants to control Helena because he wants to search for Hermia and wants Helena to leave him alone as he does so. Invite students to fill out their Evidence of Control note-catchers accordingly, continuing to discuss the remaining questions with their partners.
- After students have discussed their responses, cold call one or two students to share what they discussed with their partners.
- Invite students to read the first learning target aloud with you:
    - "I can analyze to the theme of control in *A Midsummer Night's Dream*."
- Remind students that they have been working with this particular target for two lessons now. They will continue to add to the Evidence of Control note-catcher later in the lesson today, which will prepare them for an essay in which they analyze how a character attempts to control others in *A Midsummer Night's Dream*.
- Ask students to show Fist to Five depending on their confidence with this learning target. Clarify as needed and remind them there is still time to work on the target before Unit 2, when they will begin writing about control.
- Read the remaining targets aloud to students or invite a volunteer to do so:
    - "I can analyze the poetic language or verse in *A Midsummer Night's Dream*."
    - "I can analyze how characters' words and actions reveal aspects of their character."
- Remind students that they have also been practicing these targets, and they will combine these skills as they continue to discuss control today.

Drama Circle: 2.2.90–163:

- Invite students to gather in the Drama Circle. Be sure students have their text, ***A Midsummer Night's Dream***. Ask students to turn to Act 2, Scene 2, lines 90–163.

- Remind students that they've already read the preceding part of this scene both in class during the previous lesson and for homework. In the preceding part, Oberon goes into the woods and places the flower nectar on Titania's eyes. Meanwhile, Hermia insists that she and Lysander sleep separately in the woods, to make sure they remain innocent. Robin finds Lysander, sleeping alone, and assumes he is Demetrius. He places the flower nectar on his eyes, believing he is following Oberon's orders.
- Invite students to turn and talk to refresh their memories:
    - "Why did Puck make the mistake of placing the nectar on Lysander's eyes?"
- Listen for students to describe how Oberon's orders were too vague. Since Oberon didn't know there was more than one Athenian man in the forest, he told Puck to identify him by his clothing. Since Lysander was probably wearing a similar outfit; Puck thought he had the right man, when in fact it was the wrong one. Circulate and probe/clarify as needed.
- Remind students that they have been thinking about the idea of control in the play. Tell students you would like them to think about the results of the characters' attempts to control each other in this scene. More specifically, students should look for the consequences of Oberon's attempt to control Demetrius.
- Launch the scene by prompting students to make predictions. Say:
    - "Turn and talk about you predictions about what you think will happen in the remainder of this scene."
- Call on one or two volunteers. Students should be prepared for Oberon to anoint Titania with the magical flower nectar, but will likely not predict Puck's blunder when he uses the nectar on Lysander instead of Demetrius.
- Invite students to volunteer for roles (Helena, Demetrius, Lysander, Hermia). Remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 2.2.90–163.
- After this first read, have students read the scene again. Consider switching roles for this second read. Pause to clarify or discuss as necessary, keeping in mind the discussion activity to follow will also aid students' comprehension of the reading.

World Café:

- Remind students that in the past few lessons they learned to do the following:
    - Analyze how characters' words and actions reveal aspects of their character
    - Analyze the poetic language or verse in *A Midsummer Night's Dream*
    - Analyze the themes of control in *A Midsummer Night's Dream*
- Tell students that to analyze the lines from Act 2, Scene 2, they will focus on the same skills—this time in a World Café protocol. Explain that in the World Café, they will work in small groups to think about and discuss different questions. There will be three rounds; after each round, the groups switch according to the protocol.
- Share the protocol with the class:
    1. Work in groups of four.
    2. Each group selects a leader. The leader's job is to facilitate the discussion and keep the group focused.
    3. The teacher says the focus question for this round.
    4. The group discusses the question for Round 1 and adds to their notes for 3 or 4 minutes.
    5. The leader stays put; the rest of the group rotates to the next table.
    6. The leader shares the major points of his or her group's discussion with the new group members.
    7. Each table selects a new leader.
    8. Repeat the process until everyone has had the chance to discuss each question.

- Arrange students in groups of four. Distribute the **Midsummer Night's Dream 2.2.90–163 note-catcher**. Tell students to ignore the bottom right-hand box for now; they will come back to this later.
- Ask students to point to Round 1 on the note-catcher. Read the question aloud:
    - "Round 1: What does Helena mean in lines 94–95?"
- Invite students to get started by taking 2 minutes to reread the lines and take notes on the question for Round 1.
- From here, facilitate according to the protocol. Be sure to read each question aloud before students begin a new round.
- Circulate and check for understanding as groups meet and discuss each question. Provide support to all groups as necessary. See **Midsummer Night's Dream 2.2.90–163 note-catcher (for teacher reference)** for sample notes.
- After all three rounds, refocus students whole group. Debrief the World Café protocol by referring to the lesson's learning targets. During the debrief, continue to refer to the student responses to each learning target on the Midsummer Night's Dream 2.2.90–163 note-catcher.
- Reread the first posted learning target:
    - "I can analyze the poetic language or verse in *A Midsummer Night's Dream*"
- Cold call on one or two students to share what they think Helena means in lines 94 and 95.
- Repeat with the second learning target:
    - "I can analyze how characters' words and actions reveal aspects of their character."
- Cold call one or two students to share their interpretation of Helena's words in lines 130–131 and what they say about her as a character.
- Read the third learning target:
    - "I can analyze the themes of control in *A Midsummer Night's Dream*."
- Cold call one or two students to share what they wrote about the results of Oberon's attempt to control Demetrius.
- When the World Café protocol is over, refocus whole class. Recognize positive behaviors that you noticed during the World Café (showing leadership, referring often to their texts, asking each other questions to clarify ideas, etc.). Cold call students to share their responses from their note-catchers. Invite the class to continue revising or adding to the note-catchers as appropriate during this time.

Closing:

- Ask students to take out their Evidence of Control note-catcher. Call their attention to Oberon's name on the left-hand side of page 3.
- Invite students to read the final questions on the top row of the organizer aloud with you:
    - "What are the results of this character's attempts to control that person?"
- Reinforce that this question asks students to consider the consequences of Oberon's attempts to control others. Remind students they left this box blank because they had not yet discovered the consequences of Oberon's attempts to control others. Now, they know the results of his attempt to control Demetrius, and may add it to their note-catchers.
- Invite students to record this new information on their note-catchers. Remind students that they must look back into the text to find the evidence that most strongly supports their answers. Their explanations of the evidence should be clear and succinct.
- If students choose to track Oberon's attempt to control Titania, tell them they may preview their homework during this time instead of adding to the note-catcher. Encourage them to read the focus question and begin rereading.
- Distribute ***A Midsummer Night's Dream* structured notes, 2.2.90–163** and preview homework as needed.

Homework:

- Reread 2.2.90–163 and complete structured notes.

LESSON: 8

Objectives:

- I can analyze the theme of control in *A Midsummer Night's Dream*.
- I can analyze the poetry and the prose language in *A Midsummer Night's Dream* and how each contributes to meaning and tone.

NJSLS.ELA-LITERACY.RL.8.2 Determine a theme or the central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
NJSLS.ELA-LITERACY.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on mearing and tone, including analogies or allusions to other texts.

Activities/Procedures:

- Invite students to sit with their discussion partners to discuss the focus question from last night's structured notes: "What are the consequences of Oberon's attempts to control others using the 'love-in-idleness' flower?"
- After 2 minutes, cold call several pairs to share out. Listen for students to say that Titania is going to fall in love with someone as a result of being anointed with the flower (but we don't know who yet), that Lysander falls in love with Helena because Robin makes a mistake, and that Hermia's heart will be broken as a result.
- Invite students to add these consequences to their **Evidence of Control note-catcher** in Oberon's row.
- Then, encourage students to think about how Lysander controls others in the scene they reread for homework. Ask:
  - "Who does Lysander try to control while he is under Oberon's spell?"
- Cold call a student to respond. Invite students to continue discussing Lysander's attempt to control Helen as they fill out the corresponding row in their Evidence of Control note-catchers.
- Tell students they will begin reading Act 3 today, which features Bottom and the other tradesmen rehearsing for their play.

Drama Circle: Act 3, Scene 1, Part 1:

- Invite students to set their chairs up for today's Drama Circle.
- Assign roles for this reading: Bottom, Quince, Snout, and Starveling.
- Before beginning the Drama Circle reading, review what students know about the "play within a play" in *A Midsummer Night's Dream*. Listen for them to say that the group of tradesmen, directed by Peter Quince, has decided to perform a play for Theseus and Hippolyta's wedding. They have been meeting in the woods to prepare for the play. Although Quince is the director, Bottom has emerged as the vocal leader of the group.
- Have students read this scene aloud, starting on page 69 (3.1.1) and ending on page 73 (3.1.75).

- After this first read, have students read the scene again. Consider switching roles for this second read. Explain that this time you will pause to answer questions about what they read. (Refer to the **Act 3, Scene 1 Teacher's Guide, Part 1** for detailed notes on guiding students through this scene.)

Author's Craft: Poetry and Prose :

- Invite students to turn and talk to their neighbor about the language of this part of the play: How does it differ from the language of Act 2?
- After a minute, cold call several pairs to share their answers. Listen for students to say that this section of the play is not written as poetry, while all of Act 2 was. (Students might also point out that this part of the play does not rhyme or that it does not have a clear rhythm, both of which also point to its being written as prose.)
- Ask students what these two kinds of written language styles are called. Listen for them to say that Act 2 was written as poetic language or verse, while Act 3 is written as prose.
- Distribute the **Author's Craft: Poetry and Prose in *A Midsummer Night's Dream* handout**. Explain that some characters in this play speak entirely in verse, while others speak entirely in prose.
- Tell students to work in pairs to fill in the top row of the table on the handout: "Characters who speak in verse" and "Characters who speak in prose." Circulate while students work to check for accuracy.
- After a few minutes, when most students have successfully categorized the characters, cold call several pairs to share answers. Listen for students to recognize that Bottom and the other tradesmen speak in prose, while all of the other characters speak in verse.
- Read the next part aloud as students follow along silently:
    - "In this play, verse and prose have different effects. Place a 'V' on the line below to represent verse, and a 'P' to represent prose."
- Guide students through the four spectrums on the handout, coming to a general consensus about where the "P" and "V" should fall in each case. Listen for students to recognize that, in this play, prose sounds less rhythmic, formal, musical, and educated than verse.
- Explain that Shakespeare made these choices about language intentionally because he wanted the language of his play to convey certain messages about the characters and the content. Tell students to work with their partners to answer the last question on the page: "What message(s) did Shakespeare want to convey about his characters by writing some of their lines as verse and others as prose?" Circulate while students work.
- After a few minutes, refocus whole group and review their ideas about why Shakespeare wrote the dialogue this way. Listen for students to say that Shakespeare wanted Bottom and the other tradesmen to sound less educated and less well-mannered than everyone else in the play as a type of comic relief. These characters exist to be laughed at, and their manner of speaking is a big part of the joke.

Closing:

- Distribute the ***A Midsummer Night's Dream* structured notes, 3.1.1–75**. Tell students that they will reread the same passages from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.

Homework:

- After a few minutes, refocus whole group and review their ideas about why Shakespeare wrote the dialogue this way. Listen for students to say that Shakespeare wanted Bottom and the other tradesmen to sound less educated and less well-mannered than everyone else in the play as a type of comic relief. These characters exist to be laughed at, and their manner of speaking is a big part of the joke.
- Reread 3.1.1–75 and complete the structured notes.

LESSON 9:

Objectives:

- I can analyze how the reader's perspective is different from Bottom's in a key scene in *A Midsummer Night's Dream* and how this affects the reader.
- I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film.
- I can evaluate the choices the director or actors made in the film.

NJSLS.ELA-LITERACY.RL.8.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
NJSLS.ELA-LITERACY.RL.8.7 Evaluate the choices made by the director or actors by analyzing the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script.

Activities/Procedure:

- Direct students' attention to the term "multiple meanings" on the **Shakespeare's Craft anchor chart**. Invite students to read the definitions aloud with you.
  - "Multiple meanings—when an author intentionally uses a word or phrase that has more than one meaning."
- Tells students that Shakespeare's repetition and multiple meanings in *A Midsummer Night's Dream*, and particularly in the scene they will read and view today, add to the comedy of the play.
- Share with students that a *homonym* is a word that is spelled the same but has different meanings. For example, the word *light* could mean that something does not weigh a lot or it could also refer to the brightness or shade of something. If students need other examples, consider the words *trip* or *fair*.
- Ask them to look for multiple meanings while reading today, especially in reference to the word "ass," which will appear multiple times within the scene. Emphasize that there is more than one meaning to the word.
- Tell students to watch for multiple meanings as they read on. They will share these examples with their discussion partners and the whole class later in the lesson.

- Tell students they will read part of a scene from the play and then compare the scene with the film version Remind students they have done this work before; they will be using the same Text to Film Comparison note-catcher to track their comparison. Tell students their work will help prepare them for the end of unit assessment, in which they will do the same thing without guiding questions from you or the help of a partner.
- Read the first learning target aloud with students:
    - "I can analyze how the reader's perspective is different from Bottom's in a key scene in *A Midsummer Night's Dream* and how this affects the reader."
- Tell students they are going to read and view a funny scene where the reader is aware of something that Bottom is not.
- Read the second and third learning targets, which should be familiar to students from Lesson 11 when they viewed another segment of the film.
    - "I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film."
    - "I can evaluate the choices the director or actors made in the film."
- Remind students that just like authors make choices about how they present a story to create mood or tone, develop characters, establish a setting, etc., directors make choices when presenting a story in a film. Ask:
    - "What are some choices or interpretations the director made in the last scene we watched in the film?"
- Call on one or two students to share responses. Remind students that the director made choices to stay faithful to or depart from the play. The director also made decisions about how to present the scenes, both auditory and visually. Tell students that today, you will continue to focus on music and sounds, as well as lighting in the film. First, however, they will need to dive into the scene by reading and discussing it.

Drama Circle:

- Invite students to gather in the Drama Circle. Be sure students have their text, ***A Midsummer Night's Dream***. Ask students to turn to Act 3, Scene 1 of the play (lines 76–208), when the tradesmen are rehearsing in the woods and Robin appears, ready to cause mischief. Remind students that they have already read the beginning of this scene (in class during the previous lesson and again for homework), when the men gather in the woods to rehearse *Pyramus and Thisbe*.
- Invite students to turn and talk about what they remember about this scene. Listen for students to discuss how in the scene, the tradesmen discuss possible alternatives to the violence in the play, including the roaring lion and the moment when Pyramus kills himself with a sword. They also discuss having a person play a wall, using his hand and fingers to signify a crack through which the characters can speak. Students may also discuss the comedy in the scene, which arises from these ridiculous discussions. Remind students this scene continues to reinforce Shakespeare's use of the tradesmen to entertain his audience
- Launch the reading by prompting students to predict what will happen in the remaining part of Act 3, Scene 1. Encourage them to think about how Robin might add especially funny elements to the scene. Call on one or two volunteers to share what they discussed with their partners.
- Invite students to volunteer for roles. Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read aloud of Act 3, Scene 1, lines 76–208.
- After this first read, have students read the scene again. Consider switching roles for this second read. Explain that you will have them pause to answer questions about what they read. (Refer to the **Act 3, Scene 1 Teacher's Guide** for detailed notes on guiding students through this

scene. Some of the included questions could be directed to the whole group, while others could be directed to discussion partners and then shared whole group. When discussing Question 3, focus students on the How to Read Shakespeare anchor chart.)

- Add the example of the word "ass" to the chart (see the sample Shakespeare's Craft anchor chart entry in supporting materials).

Text to Film Comparison:

- Distribute and display the Text to Film Comparison note-catcher.
- Remind students that the third learning target was about comparing and contrasting the text with the film. Cold call a student to read the question in the second column:
  - "What is the same? How does the film version stay faithful to the play?"
- Remind students that in Lesson 11, the class defined *faithful*. It means "to stay the same; to stick to the original."
- Cold call a student to read the questions in the third column:
  - "What is different? How does the film version depart from the play?"
- Remind students that in Lesson 11, the class defined *depart*. It means "to change or go away from."
- Read the question in the last column:
  - "Evaluation: Do the choices of the director or actors effectively convey the central message of the text? Why or why not? Provide evidence from the film to support your answer."
- Remind students that when we read, we often get an idea in our minds of what characters look like or how they are supposed to act. We imagine scenes and settings. Directors, actors, and even the screenwriter make decisions about how a novel or even a play with a script will be portrayed on screen, including changing things dramatically on occasion. After identifying what is the same and different, they will evaluate the choices made by the director or actors and the impact those choices have on the viewer or the scene. Remind them that to *evaluate* means to judge.
- Invite students to sit with their Syracuse Discussion Appointment partner before viewing the film.
- Show the **film, *A Midsummer Night's Dream*** (from 53:10 to 1:00:49). Tell students you will show the scene from where they read, when Puck enters and begins watching the tradesmen's play.
- After watching, have students jot down their answers in the first two columns. Invite them to turn and talk with their Discussion Appointment partner as they work. Then cold call students to share details. On the displayed note-catcher, model adding these notes on the "same" column. Details include: characters, almost all lines, and the comedy/characterization of Bottom and the tradesmen as the "fools."
- Call on students for details to add to the "different" column on the teacher model. Details include: how Bottom continuously forgets the name "Thisbe," the specific way in which Robin turns Bottom into a donkey (using the cane, the top hat, the magic "dust," and the mirror in the tree stump), the added donkey sounds Bottom makes while delivering his lines, the use of female instead of male fairies, the elimination of some lines when Bottom is talking to the fairies, Titania's use of the vines to capture Bottom and keep him, the addition of music to the scene when Bottom sits with Titania, etc.
- Tell students that before they finish the note-catcher, they'll watch the film clip again, focusing on music and sounds, lighting, and the actors' choices. Students will evaluate the choices made by the director or actors and the impact those choices have on the viewer or the scene.
- Explain that, in this scene, the director has chosen to play another Italian opera song called "Casta Diva," which means "Pure Goddess." The song is an ode to a beautiful and powerful goddess. Ask:
  - "Why might a director want to use this type of song for this particular moment in the film?"

- Cold call students to share their answers. Some possible responses might be: to parallel the beauty of Titania, to provide a contrast, as Titania is actually powerless since she is under a spell, etc.
- Tell students that the music is not the only auditory element of the scene to look out for. Ask students to pay special attention to all sounds during the next viewing. Hint that Bottom's sounds in particular will be important to listen for.
- Invite students to consider the lighting and shadows of the scene as well, particularly the contrast before and after Titania wakes up. Remind students they can use words like *bright*, *soft*, *dark*, and *shadow* to describe light in the scene. They can also pay attention to the source of light, or where it is coming from.
- Show the same film clip again. Invite students to respond to the final question on their note-catcher. Then have students share with their partner.
- Remind students that in the previous film clip they examined the theme of control by looking at those characters who seek the most control and are actually in the least control of the situation.
- Ask:
  "Do the choices the director made effectively convey the central message of the text? Why or why not?"
- Circulate around the room and probe with individuals or pairs to be sure they are actually evaluating. Probing questions might include:
  - "What do you think about the way Robin transforms Bottom's head?"
  - "How do the sounds Bottom makes further the comedy in the scene?"
  - "Does the scene depart so much from the play that it changes the message?"
  - "Why do you think the director decided to cut those particular lines?"
  - "How does the scene in the film help you better understand the character(s)?"
  - "How would you describe the lighting when Titania wakes up compared with the rest of the scene?"

Closing:

- Refocus students whole group. Tell them you heard some great conversation between Discussion Appointment partners and you would like to give them a chance to record some information on the Evidence of Control note-catchers. Ask students to take out their note-catchers and prepare to discuss how Titania attempts to control another character in this scene.
- Remind students to refer back to the text often as they work.
- Thank students for their astute observations of the film and the text. Remind them that the very same note-catcher they used today will appear on the end of unit assessment, which they will take during the lesson after next.
- Distribute ***A Midsummer Night's Dream*** **structured notes, 3.1.76–208** and preview homework as needed.

Homework:

- Reread 3.1.76–208 and complete the structured notes.

LESSON 10

Objectives:

- I can analyze the themes of control in *A Midsummer Night's Dream.*
- I can analyze the poetic language or verse in *A Midsummer Night's Dream.*
- I can analyze how characters' words and actions reveal aspects of their character.

NJSLS.ELA-LITERACY.RL.8.2 Determine a theme or the central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
NJSLS.ELA-LITERACY.RL.8.3 Analyze how specific lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
NJSLS.ELA-LITERACY.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on mearing and tone, including analogies or allusions to other texts.

Activities/Procedure:

- Ask students to take out their structured notes from homework. Invite students to join their discussion partner to share their responses to the focus question.
- After students have discussed their responses, cold call on one or two students to share what they discussed with their partners. Listen for them to discuss the ways in which Shakespeare's repetition of the word "ass" creates comedy in the scene while Bottom wears the head of an ass. Tell students you will discuss another way Shakespeare advances the comedy in the play before reading the next section aloud in the Drama Circle.
- Read the learning targets aloud:
    - "I can analyze the themes of control in *A Midsummer Night's Dream.*"
    - "I can analyze the poetic language or verse in *A Midsummer Night's Dream.*"
    - "I can analyze how characters' words and actions reveal aspects of their character."
- Share with students that these should be familiar to them since they have been working with these targets for several lessons.

Drama Circle:

- Invite students to gather in the Drama Circle. Be sure students have their text, ***A Midsummer Night's Dream.*** Ask them to turn to Act 3, Scene 2 (lines 90–123).
- Remind students that they skipped the section that preceded the one they are about to read. Tell them that in the skipped section, Robin meets with Oberon, and Hermia asks Demetrius where Lysander is. Demetrius becomes depressed because Hermia still seeks Lysander and does not want anything to do with him, so he goes to sleep.
- Invite students to turn and talk to refresh their memories:
    - "Why did Lysander not return to Hermia after he woke up in the forest?"
- Listen for students to describe how Puck mistakenly placed the flower nectar on Lysander's eyes instead of Demetrius'. Then Helena woke him up and he immediately fell in love with her, forgetting about his love for Hermia.

- Remind students that they have known about Puck's mistake since Act 2, Scene 2, but Oberon, Puck, Hermia, Helena, Lysander, and Demetrius have no idea about it. Ask students to turn and talk:
    - "Why do you think Shakespeare would allow the audience to know something the characters do not know?"
- Cold call on a few students to share what they discussed with their partners. Listen for them to discuss how Shakespeare may use this method to create comedy, allowing the audience or reader to laugh at the expense of the characters, who do not know what is going on. The characters think things will turn out one way, but the audience knows it will turn out differently.
- Tell students this method is called *dramatic irony*. Add *dramatic irony* and its definition to the **Shakespeare's Craft anchor chart.**
- Launch the scene by prompting students to make predictions. Say:
    - "Turn and talk about your predictions of what will happen next in this scene."
- Invite students to volunteer for roles. Choose roles (Robin, Oberon) and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 3.2.90–123.
- After this first read, have students read the scene again. Consider switching roles for this second read. Explain that this time you will have them pause to answer questions about what they read. (Refer to the **Act 3, Scene 2 Teacher's Guide** for detailed notes on guiding students through this scene.)

Completing a Consequences Flow Chart:

- Explain to students that with the end of unit assessment coming up in the next lesson, you would like to take some time to review what has happened so far in the play in order to solidify their understanding of the text. Tell students you would like them to consider how each character's decisions propel the action of the play. Clarify that "propel" means to move forward. In other words, each character's actions create consequences for them and those around them, leading to other actions, and so on.
- Invite students to turn and talk:
    - "Which character's desire to control another allowed Lysander, Helena, Hermia, and Demetrius to end up in their current mess?"
- Listen for a student or students to discuss the role of Egeus in the very beginning of the play and his desire to control his daughter, Hermia. Listen for students to say something like: Egeus's conflict with Hermia in the beginning of the play set into motion a chain of events for Lysander, Hermia, Helena, and Demetrius.
- Clarify that if it weren't for Egeus's desire to control Hermia, they would likely not be in their current predicament in the forest because they would not have run away. Egeus's actions created consequences for those around him. Remind students that *consequences* are outcomes or the effects of a decision or action.
- Ask students to turn and talk:
    - "What about Oberon, Titania, and Puck? What are the decisions and actions made by those characters that have created consequences for them and those around them?"
- Listen for a student to bring up Oberon's desire to control others. Remind students that Oberon's desire to control Titania and Demetrius created consequences. Having just read the scene in which Oberon realizes Puck has made a mistake, probe students to discuss how Oberon's actions affected those around him. Listen for students to mention Titania falling in love with Bottom. Ask:
    - "What about any decisions or actions made by Peter Quince, Bottom, and the tradesmen? What has gotten them into their current situations?"

- Listen for students to mention Peter Quince and his decision to make the men meet in the woods to rehearse their play. This particular decision may not come to the surface as readily since it seems minor, but it is important to point out. Explain that while it seems that Peter Quince, Bottom, and the rest of the tradesmen were simply in the wrong place at the wrong time, Peter Quince made the decision to meet in the woods. Without this important action, Puck never would have stumbled upon them in the woods, turned Bottom's head into a donkey's, etc.
- Distribute and focus students' attention on the **Consequences flow chart.** Tell students that they will work in pairs to create a visual representation of important decisions and actions and their consequences in the play. This way, they will capture the movement of the plot and how the characters and events are connected. Point out how the chart is organized into the three rows for the three groups of characters: The Nobles (Egeus, Theseus, Hermia, Helena, Lysander, and Demetrius), The Tradesmen, and The Forest Beings (Oberon, Titania, Puck, and the fairies). Point out the gray boxes on the left-hand side of the chart. Explain that these boxes represent the beginning of each chain of consequences. These boxes are filled in with the information students have just brought up about each of these groups. Read aloud the text in the gray boxes to students:
    - "**Egeus** asks Theseus's permission to kill Hermia for her refusal to marry Demetrius."
    - "**Peter Quince** tells the men to meet in the forest to rehearse *Pyramus and Thisbe.*"
    - "**Oberon** casts a spell on Titania so he can steal the Indian boy from her to be his servant."
- Explain that these decisions made by each character create consequences, which create more consequences, and so on. This all propels the action forward. Tell students that their job is to determine these consequences using boxes and arrows to connect characters' decisions and actions.
- Model a single box for each of the character groups using the **Consequences flow chart (model, for teacher reference)** as a guide if needed. Instruct students to write the information into the blank boxes on their charts as you model. Think aloud for students as you write to bolster their understanding of the activity.
- After modeling, tell students it is now up to them to draw additional boxes, write in them, and connect them with arrows. Tell students you have left the space blank to allow them to represent the flow of consequences in a way that makes sense to them.
- Explain that if decisions or actions within one character group begin to create consequences for another group of characters, students should draw a line that connects the two boxes across groups. Demonstrate this by showing students the connection between the second box in Group 2 and the second box in Group 3 (again, refer to the teacher reference version of the Consequences flow chart). Invite pairs to begin working to create a visual representation of actions and decisions and their consequences in the play.
- Explain that you do not necessarily expect students to find exact line numbers for each of the boxes, but that they should list the act and scene where the event takes place. Instruct students to refer to the text frequently as they work with their partner.

Closing:

- Refocus students' **whole group.** Tell them you heard some great conversation between partners. Ask:
    - "According to the work you've done with your partner, what are some of the decisions or actions that caused the biggest consequences?"
- Call on a few students to share what they discussed with their partner and/or wrote down on their charts. Listen for students to discuss the importance of Oberon's decision to use the love-in-waiting flower on Demetrius. This important decision marked a connection between the forest beings and the nobles and propelled the plot.

- Thank students for their astute observations and unique visual representations of the flow of consequences in the play. Remind students that their work today will serve them well during the next unit, and that they have worked hard to strengthen their understanding of the play.

Homework:
- Reread 3.2.90–123 and complete the structured notes.

LESSON 11:

Objectives:
- I can analyze how the reader's perspective is different from Titania's in a key scene of *A Midsummer Night's Dream* and how this affects the reader.
- I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film.
- I can evaluate the choices the director or actors made in the film.

NJSLS.ELA-LITERACY.RL.8.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
NJSLS.ELA-LITERACY.RL.8.7 Evaluate the choices made by the director or actors by analyzing the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script.

Activities/Procedure:
Assessment :
- Arrange student seating to allow for an assessment-conducive arrangement in which students independently think, read, and write.
- Remind students that they have been comparing scenes from the play with how these scenes are depicted in the film. Remind them that they should also pay attention to choices the director or actors make and how they affect the scene or the viewer. The impact can be positive, negative, or neutral. They have also studied the reader's point of view versus the characters and the effect that has on the reader. Share with students that this assessment will give them an opportunity to apply these skills independently and show what they know.
- Distribute **Assessment: Text to Film Comparison**. Read the directions aloud. Address any clarifying questions.
- Invite students to begin. Circulate to observe but not support; this is students' opportunity to independently apply the skills they have been learning.
- Collect the assessment.
- If students finish early, encourage them to complete independent activities you have set up beforehand.

Lesson 12:

Objectives:

- I can analyze how specific events create consequences that propel the action of the play.
- I can analyze how specific dialogue reveals aspects of a character.
- I can determine the meaning of words and phrases in a text.

NJSLS.ELA-LITERACY.RL.8.2 Determine a theme or the central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
NJSLS.ELA-LITERACY.RL.8.3 Analyze how specific lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Activities/Procedure:

Engaging the Reader: Partners Share Focus Question from Homework and Reviewing Learning Targets :

- Ask students to take out their structured notes from Lesson 10 homework. Invite students to pair-share their responses to the focus question.
- After students have discussed their responses, cold call one or two students to share what they discussed with their partners. Tell students that their thinking about Oberon and Puck's desire to control others will come in handy during this lesson, when they will read on to discover the consequences of these characters' actions.
- Invite students to take out their **Consequences flow charts.** Then read the first target aloud to students:
    - "I can analyze how specific events create consequences that propel the action of the play."
- Remind students that *propel* means to "push forward." Remind them that they have recorded information about characters' actions and the consequences of these actions on their Consequences flow charts. Invite students to turn and talk, referencing their flow charts as needed:
    - "What are some examples of characters' actions or events in the story that propelled the plot forward?"
- Cold call a few students to share what they discussed.
- Read the next learning target aloud with students:
    - "I can analyze how specific dialogue reveals aspects of a character."
- Clarify that the word *aspects* means qualities or characteristics. Invite students to turn and talk:
    - "What does this target ask you to do?"
- Cold call one or two students to share what they discussed. Clarify that this target asks students to think about how a character's words can reveal his or her personality traits. Emphasize that Shakespeare wrote each line of *A Midsummer Night's Dream* on purpose. The dialogue in the play /iu98/not only serves to move the plot forward, but can also let the reader get to know the characters and how they are feeling.
- Provide a brief example from a part of the play they have already read. Read aloud from Act 2, Scene 1, lines 210–211: "I am your spaniel, Demetrius,/The more you beat me I will fawn on you."
- Note that Shakespeare's use of the word "beat" in these lines does not mean Shakespeare is saying it is acceptable to beat a dog or a person; he is using it to demonstrate how extreme the difference in feeling is between Demetrius and Helena.
- Remind students that to "fawn on" someone means to give him or her love and affection. Ask them to turn and talk:

- "What aspects of Helena's character does this line reveal?"
- Listen for students to discuss Helena's lack of confidence, her loyalty to Demetrius, or her sadness in knowing he will not love her. Call on one or two volunteers to share what they discussed. Summarize by reinforcing how what the characters say in the play can say a lot about who they are and how they feel.
- Tell students that after reading in the Drama Circle, they will focus on this target. If necessary, share that there will be an argument in the scene that may reveal some characteristics of some of the key characters in the play.
- Read the last learning target aloud with students:
  - "I can determine the meaning of words and phrases in a text."
- Explain that in the next activity, students will practice this learning target by reviewing the vocabulary words from Unit 1 in an I Have/Who Has activity.

Drama Circle: 3.2.124–365 :

- Invite students to gather in the Drama Circle. Be sure students have their text, ***A Midsummer Night's Dream***. Ask students to turn to Act 3, Scene 2 (lines 124–365).
- Share with students that in the beginning of Scene 2, Robin tells Oberon that Titania is in love with an ass. As Oberon and Robin observe, Hermia finds Demetrius in the forest and asks him where Lysander is. Oberon and Robin realize that there has been a mistake: Robin has used the potion on Lysander instead of Demetrius.
- Invite students to turn and talk to refresh their memories:
  - "How did Puck make the mistake of putting the poison on Lysander's eyes instead of Demetrius'?"
- Listen for students to remember Oberon's instructions to look for "Athenian" clothes, which both Lysander and Demetrius wear. Puck saw Lysander first and assumed he was the man Oberon wanted to influence with the love-in-waiting flower. Turn and talk:
  - "What was Helena's reaction to Lysander waking up and falling in love with her?"
- Listen for students to describe Helena's anger at Lysander because she believed he was mocking her. Probe some students who need more support to discuss by asking:
  - "What does this say about Helena as a character?"
- Students may discuss Helena's lack of confidence, or her skepticism at Lysander's sudden love for her. Ask: "How does Oberon continue to attempt to control others once he realizes Puck has made a mistake?"
- Listen for students to discuss how Oberon sends Puck into the woods to quickly find Demetrius. He wants to place a spell on him so he'll fall in love with Helena, as he originally intended.
- Remind students that Oberon's desire to control Demetrius forces the world of the nobles and the world of the forest beings to collide. Ask:
  - "How do you think the interaction between the forest beings and the nobles will play out?"
- Listen for students to discuss how Hermia may fight with Helena since Lysander now loves her, or how Demetrius may be relieved to find that Lysander no longer loves Hermia.
- Reinforce the idea that much of the comedy in this scene is a result of Oberon and Puck's mistake.
- Invite students to volunteer for roles. Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 2.1.195–276. Pause to discuss and clarify as needed.

Written Conversations between Discussion Partners :

- Distribute and display the **Written Conversation note-catcher**. Review the directions: In a Written Conversation, students will write simultaneous notes to their partner about the reading selection, swapping them every 2 minutes for a total of two cycles and keeping quiet along the way. The point of the activity is for students to have a discussion with their partner, without talking, to capture their thoughts without being interrupted or distracted as they reflect. Students should write for the whole time allotted for each note. They may put down words, phrases, questions, connections, ideas, wonderings—anything related to the question or responding to what their partner has said, just as they would in an out-loud conversation. Spelling and grammar do not count; these are just notes.
- Read the prompt for the Written Conversation aloud with students:
    - "What does the dialogue in 3.2.124–365 reveal about the characters? Each partner should choose particular piece of dialogue that struck you and say what it says about the character(s)."
- As students begin their Written Conversations, circulate and clarify the directions as needed. Look for students to build on each other's responses, not just agree or disagree. As students write, quietly ask probing questions to push their thinking:
    - "Why do you think that?"
    - "How can you build on that idea?"
    - "How can you sum up what you and your partner have discussed?"
    - "Can you say more about that?"
- After 2 minutes have passed, tell students to swap. Remind them that the second partner should respond to the first partner's thinking.
- After 2 more minutes have passed, tell students to swap again. This time, students should read what their partner wrote and build on the conversation.
- When 2 more minutes have passed, students should swap again, completing the first cycle. At this point, the partner should make a conclusion. Remind students that they may continue to talk about the same subject(s) during the second cycle if they feel they need to discuss further.
- Repeat the cycle once more.

Adding to the Consequences Flow Chart:

- Remind students that they created flow charts based on the consequences of key characters' actions in *A Midsummer Night's Dream*. They will add to their charts today, since the reading they did in the Drama Circle reveals even more consequences of characters' desires to control others.
- Ask students to again locate their Consequences flow charts (which they used in Opening A).
- Tell student you would like them to add to their charts today to summarize the action from the section they read aloud in the Drama Circle. Point out Oberon's line in the Forest Beings section on the **Consequences Flow Chart anchor chart**. Invite students to turn and talk:
    - "How would you summarize the consequences we read about today that resulted from Oberon's desire to control others?"
- Listen for students to discuss the repercussions of Oberon's desire to control Demetrius, especially the argument that results between the four Athenians.

Closing:

- Remind students that they created flow charts based on the consequences of key characters' actions in *A Midsummer Night's Dream.* They will add to their charts today, since the reading they did in the Drama Circle reveals even more consequences of characters' desires to control others.
- Ask students to again locate their Consequences flow charts (which they used in Opening A).
- Tell student you would like them to add to their charts today to summarize the action from the section they read aloud in the Drama Circle. Point out Oberon's line in the Forest Beings section on the **Consequences Flow Chart anchor chart.** Invite students to turn and talk:
    - "How would you summarize the consequences we read about today that resulted from Oberon's desire to control others?"
- Listen for students to discuss the repercussions of Oberon's desire to control Demetrius, especially the argument that results between the four Athenians.

Homework:

- Reread 3.2.124–365 and complete the structured notes.

Lesson 13:

Objective:

- I can analyze how characters try to control one another in *A Midsummer Night's Dream.*

NJSLS.ELA-LITERACY.RL.8.3 Analyze how specific lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

- Ask students to take out the structured notes they completed for homework. Invite students to pair-share their responses to the focus question. Listen for them to discuss how Helena's misunderstanding propels the action by making Hermia even angrier at her and by making Lysander and Demetrius fight even harder to prove their love to her.
- After students have discussed their responses, cold call one or two students to share what they discussed.

Drama Circle: 3.2.366–493:

- Invite students to gather in the Drama Circle. Be sure they have their copies of ***A Midsummer Night's Dream***. Ask students to turn to Act 3, Scene 2 (lines 366–493).
- Remind students that in the previous part of this scene, Hermia and Helena argued about their situation with Lysander and Demetrius, while Lysander and Demetrius argue over Helena. Invite students to turn and talk to refresh their memories:
    - "How did the dialogue in the scene reveal aspects of the characters?"
- Listen for students to review their Written Conversations from the previous lesson.
- Ask students to turn and talk:
    - "Whose desire to control others resulted in the argument between Hermia, Helena, Lysander, and Demetrius that we read about

yesterday?"

- Listen for students to describe Oberon's actions and desire to control others.
- Launch the scene by reminding students to continue thinking about this idea of control in the play, especially the role of Puck in controlling the characters in this part of the scene.
- Invite students to volunteer for the roles of Oberon, Robin, Lysander, Demetrius, Helena, and Hermia. Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 3.2.366–493. Pause to discuss and clarify as needed.

Close Reading: Three Threes in a Row:

- Distribute the **Three Threes in a Row note-catcher: Act 3, Scene 2, lines 366–493** and make sure students have their copies of *A Midsummer Night's Dream*. Assign each group one row (three questions) of the note-catcher. (Depending on class size, more than one group may have the same set of three questions.)
- Note: This is *not* a pass-the-paper activity. Students each write on their own note-catcher. They must listen, process, and summarize.
- Give directions:

Part 1:

1. Your group answers just the three questions on your row.
2. Take 10 minutes as a group to read your three questions, reread the text, and jot your answers.

Part 2:

1. Walk around the room to talk with students from other groups. Bring your notes and text with you.
2. Ask each person to explain one and only one answer.
3. Listen to the explanation and then summarize that answer in your own box.
4. Record the name of the student who shared the information on the line in the question box.
5. Repeat, moving on to another student for an answer to another question. (Ask a different person for each answer so you interact with six other students total.)

- Have students begin Part 1 in their small groups. Circulate to listen in and support as needed. Probe, pushing students to dig back into the text to find answers to each question.
- After 10 minutes, focus students whole group. Begin Part 2 and give them about 7 minutes to circulate.
- Then ask students to return to their seats and refocus whole group.

Display the **Three Threes in a Row note-catcher: Act 3, Scene 2, lines 366–493 (answers, for teacher reference)** so that students may check their answers (students can use the Three Threes in a Row note-catcher as they fill out the Evidence of Control note-catchers).

Closing:

- Ask students to take out their **Evidence of Control note-catchers**. Tell students they will now use the note-catcher to record key information about Puck's attempt to control others in the play. Reinforce for students that the discussions they had during the Three Threes in a Row activity helped clarify the ways Puck controlled Demetrius and Lysander in this part of the scene. Remind students that this note-catcher will help prepare them for the essay they will write at the end of this unit.
- Call students' attention to the relevant section of the note-catcher: Robin/Puck's name on the left-hand side of page 3 of the note-catcher.

- Students should be familiar with this note-catcher. Address any clarifying questions or common challenges you observed from students' previous use of this note-catcher. If needed, invite students to read the questions on the top row of the note-catcher aloud with you:
    - "Why does this character want to control that person?"
- Explain that this question asks students to consider the motivation behind Puck's desire to control others.
    - "How does the character try to control that person?"
- Clarify that this question asks students to consider the methods Puck uses to control others.
    - "What are the results of this character's attempts to control that person?"
- Reinforce that this question asks students to consider the consequences of Puck's attempts to control others. Tell students they may leave this box blank until the next lesson, when they will read about the results of Puck's actions.
- Invite students to begin recording information on their note-catchers. Remind students that they must look back at the text to find the evidence that most strongly supports their answers. Their explanations of the evidence should be clear and succinct.
- Distribute ***A Midsummer Night's Dream*** **structured notes, 3.2.366–493** and preview as needed.

Homework:

- Continue filling in the Evidence of Control note-catcher (for Puck) if you did not do so in class.
- Continue filling in the Evidence of Control note-catcher (for Puck) if you did not do so in class.
- Reread 3.2.366–493 and complete the structured notes.

Lesson 14:

Objectives:

- I can analyze how characters try to control one another in *A Midsummer Night's Dream.*
- I can analyze the poetic language or verse in *A Midsummer Night's Dream.*
- I can analyze how characters' words and actions reveal aspects of their character.

NJSLS.ELA-LITERACY.RL.8.2 Determine a theme or the central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
NJSLS.ELA-LITERACY.RL.8.3 Analyze how specific lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
NJSLS.ELA-LITERACY.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on mearing and tone, including analogies or allusions to other texts.

Activities/Procedures:

- Ask students to take out the structured notes they completed for homework. Invite students to join their New York City discussion partner to share their responses to the focus question.

- After students have discussed their responses, cold call one or two students to share what they discussed with their partners. Tell students that their thinking about Oberon's motivation to control others will come in handy during this lesson, when they will read on to discover the results of his actions.
- Invite students to read the first learning target aloud with you:
    - "I can analyze how characters try to control one another in *A Midsummer Night's Dream*."
- Remind students that they have been studying the theme of control and how various characters seek to control others in the play.
- Ask students to show Fist to Five depending on their confidence with this learning target. Clarify as needed and remind them that there is still time to work on the target before Unit 2, when they will begin writing about control.
- Read the remaining targets aloud to students:
    - "I can analyze the poetic language or verse in *A Midsummer Night's Dream*."
    - "I can analyze how characters' words and actions reveal aspects of their character."
- Remind students that they have been practicing these targets, and that they will combine these skills as they continue to discuss control today.

Mini Lesson: The Meaning of Resolution:

- Ask:
    - "What kind of play is *A Midsummer Night's Dream*?"
- Call on a volunteer to answer and clarify as needed. Make sure students understand that the play is a comedy. Ask:
    - "In terms of drama, what does *comedy* mean?"
- Call on another volunteer to share an answer. Clarify as needed and make sure students understand that a comedy is a play that has a humorous tone and does not have a tragic end. Emphasize that in a comedy, things usually end well for the main characters.
- Call students' attention to the word *resolution* and its definition on the board or **document camera.** Invite students to read the definition aloud with you: "The part of a literary work in which the complications of the plot are resolved or simplified."
- Explain that a resolution is the part of the story when the conflict is resolved, or worked out. In a comedy, the resolution is happy, but that is not always the case. Sometimes in stories, the resolution is unhappy, as in Shakespeare's *Romeo and Juliet*, when both lovers end up dead in the end.
- Ask students to turn and talk:
    - "Describe the resolution in your favorite book or movie."
- Remind students of the initial conflicts in *A Midsummer Night's Dream*: Egeus's desire to force Hermia to marry Lysander and Oberon's overwhelming desire to steal the Indian boy from Titania. Emphasize that the resolution in the play will have to deal with these conflicts as well as the consequences of the characters' subsequent actions. Turn and talk:
    - "How do you think the problems in *A Midsummer Night's Dream* will be resolved?"

Drama Circle: 4.1.1–87, 4.1.131–193 :

- Invite students to gather in the Drama Circle. Be sure they have their text, ***A Midsummer Night's Dream***. Ask students to turn to Act 4, Scene 1, lines 1–87.
- Tell students that this scene will begin with Bottom and Titania. Invite students to turn and talk to refresh their memories:
    - "Where did Bottom and Titania leave off in Act 3, Scene 1, when Bottom stumbled upon Titania in the woods?"
- Listen for students to describe how Titania fell in love with Bottom despite his ass's head, and that she invited him to stay with her and let her fairies dote on him.

- Turn and talk:
    - "What is the reason Oberon cast a spell on his own wife?"
- Listen for students to discuss how Oberon wanted the Indian boy as a servant, and Titania refused to give him up, preferring to raise him as her own.
- Launch the scene by reminding students to listen for resolutions in this reading. Tell students you will stop partway through the scene, skip a small part, discuss briefly, and continue reading.
- Invite students to volunteer for the roles of Titania, Bottom, Peaseblossom, Cobweb, Mustardseed, and Oberon. Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 4.1.1–87. Pause to discuss and clarify as needed.
- Before continuing to read 4.1.131–193, explain that in the skipped portion of the text, Theseus and Hippolyta decide to walk into the forest and they stumble upon Demetrius, Lysander, Helena, and Hermia sleeping.
- Continue reading 4.1.131–193, pausing as needed to clarify and discuss.

World Café:

- Remind students that in the past few lessons they learned how to do the following:
    - Analyze how characters' words and actions reveal aspects of their character.
    - Analyze the poetic language or verse in A Midsummer Night's Dream.
    - Analyze the themes of control in A Midsummer Night's Dream.
- Tell students that to analyze the lines from Act 2, Scene 2 that they have just read, they will focus on the same skills—this time in a World Café.
- Explain that in the World Café, they will work in small groups to think about and discuss different questions. There will be three rounds; after each round, the groups switch according to the protocol.
- Share the protocol with the class:
    - Students are in groups of four.
    - Each group selects a leader. The leader's job is to facilitate the discussion and keep the group focused.
    - The teacher says the focus question for this round.
    - The group discusses the question for Round 1 and adds to their notes for 3 or 4 minutes.
    - The leader stays put; the rest of the group rotates to the next table.
    - The leader shares the major points of his or her group's discussion with the new group members.
    - Each table selects a new leader.
    - Repeat the process until students have had the chance to discuss each question.
- Arrange students in groups of four. Distribute A Midsummer Night's Dream note-catcher 4.1.1–87 and 4.4.131–193. Tell students to ignore the bottom right-hand box for now; they will come back to this in the closing of the lesson.
- Ask students to point to Round 1 on the note-catcher. Read the question aloud:
    - "Round 1: Analyze the poetic language or verse in *A Midsummer Night's Dream*. What is the gist of Oberon's speech in lines 47–71?"

Follow the protocol for the remaining questions.

- After completing the World Café activity, draw students' attention to the posted Learning Targets.
- Reread the second posted learning target:
    - "I can analyze the poetic language or verse in A Midsummer Night's Dream."
- Cold call one or two students to share the gist of Oberon's speech in lines 47-71.

- Repeat with the first and third learning targets:
    - "I can analyze how characters try to control one another in A Midsummer Night's Dream."
    - "I can analyze how characters' words and actions reveal aspects of their character."
- Cold call one or two students to share what they wrote about the way Puck tries to control others in the scene.
- Cold call one or two students to share their interpretation of Theseus' words in lines 186–188 and what they say about him as a character.
- Invite students to turn and talk about the final Reflection and Synthesis box. Listen for students to discuss the resolution of Titania giving up the Indian boy and the couples finally being together without conflict. Probe for further discussion and understanding:
    - "Say more about that resolution."
    - "Why do you think Shakespeare resolved the conflict in that way?"
    - "What do you think about that resolution?"
- When the protocol is over, refocus whole group. Recognize positive behaviors you noticed during the World Café (showing leadership, referring often to their texts, asking each other questions to clarify ideas, etc.). Invite the class to continue revising or adding to the note-catchers if there is time.

Closing :

- Remind students of the individual and whole-class flow charts based on the consequences of key characters' actions in *A Midsummer Night's Dream*. Tell students they will add to their charts today, since the reading they did in the Drama Circle reveals some resolutions that are linked to characters' actions captured on the chart.
- Ask students to take out their **Consequences flow chart.**
- Tell students you would like them to add to their charts today to summarize the action from the section they read aloud in the Drama Circle. Point out Oberon's line in the Forest Beings section on the flow chart. Invite students to turn and talk:
    - "How would you summarize the resolutions we read about today that resulted from Oberon's desire to control others?"
- Listen for students to discuss the resolutions read about during the Drama Circle, specifically how Hermia and Lysander are in love again and how Helena's love for Demetrius is finally returned.
- Cold call one or two students to share what they discussed.

Homework:

- Reread 4.1.1–87 and 4.1.131–193 and complete the structured notes.

Lesson 15:

Objectives:

- I can express the gist of the story "Pyramus and Thisbe."
- I can use different strategies to identify the meaning of unfamiliar words and phrases in "Pyramus and Thisbe."

- I can analyze the word choice, tone, and meaning in the story "Pyramus and Thisbe."

NJSLS.ELA-LITERACY.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on mearing and tone, including analogies or allusions to other texts.
NJSLS.ELA-LITERACY.RL.8.9 Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Activities/Procedures:

- Have students discuss their answers to the homework focus question.
- After a minute, cold call a pair to share their responses to the focus question:
    - "How are dreams used in the resolution of the events in the play?"
- Listen for students to explain something like: "In the play, dreams provide a context for the events that are occurring during the night that was historically the night for lovers. The whimsical behavior of fairies using magic potions occurs when characters are sleeping. The confusion that follows when the characters awake seems to be a dream because nothing that is happening fits what they view as reality. Bottom awakes with the queen of fairies believing she is in love with him and with his head changing from that of an ass back to human. Both characters are so confused by the events that take place when they awake for the second time in the night that they write them off as remnants of a dream. The same is true of the lovers. The conflicts of the night before make no sense to them, so they must have been a dream."
- Remind students that throughout the play, the mechanicals have been rehearsing a play that they will perform at a wedding feast. Tell students this play they are performing is based on a Greek myth titled "Pyramus and Thisbe." Share with students that they will be reading this Greek myth today to help them better understand how Shakespeare used this myth in a different way in *A Midsummer Night's Dream*.
- Remind students that the play *A Midsummer Night's Dream* is a comedy in which the story has a satisfying ending for the characters and the audience. Explain that the Greek myth "Pyramus and Thisbe" is a *tragedy*. A tragedy is a story with an unhappy or tragic ending, usually involving the downfall of the main character.

Finding the Gist of "Pyramus and Thisbe" :

- Display and distribute **"Pyramus and Thisbe" by Thomas Bulfinch** to students. Invite them to silently read along with you as you read the story aloud.
- Invite students to silently reread Paragraph 1 for the gist. Ask them to discuss in discussion pairs:
    - "What is the gist of this paragraph? What is it mostly about?"
- Select students to share their responses. Listen for them to explain that the first paragraph is mostly about how Pyramus and Thisbe live in houses that are next to each other and love each other, but they have been forbidden from being together, so they find ways to communicate, such as through a hole in the wall.
- Invite students to circle any unfamiliar words in the first paragraph. Select volunteers to share the unfamiliar words they circled and circle them on your displayed text. Ensure the following are circled: *acquaintance*, *ardour*, and *conversed*. Explain that you will come back to the unfamiliar words later.
- Invite students to work with discussion partners to find the gist and circle any unfamiliar vocabulary in the remaining paragraphs of the story. Remind students to discuss the gist with their partner before recording it.

- Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it in the margin.
- Refocus whole group. Consider using **equity sticks** to select students to share the gist of the remaining paragraphs. Remind students that the gist is just one's initial sense of what a text is mostly about; it's fine if they don't fully understand yet. Ask:
    - "What is this story mostly about? Basically, what happens?"
- Cold call students to share their responses with the whole group. Listen for them to explain that Pyramus and Thisbe agree to meet at a tomb, but when Thisbe gets there, she is frightened away by a lioness and drops her veil, which the lioness chews with her bloodied jaws. Pyramus arrives at the meeting place and, finding the bloodied veil, assumes Thisbe has been killed and so kills himself. Thisbe returns to the meeting place to find Pyramus dead and so kills herself.

Determining the Meaning of Unfamiliar Words and Phrases:

- Focus students on the word *acquaintance* in the first paragraph. Ask:
    - "Read the sentence around the word. What could you replace this word with?"
- Select volunteers to share their responses. Listen for students to say something like: "friendship."
- **Ask students:**
    - "What do you think the word *acquaintance* means?"
- Cold call students to share their responses. Listen for: "It means a friend or a friendship." Emphasize that rather than a close friend, this is more someone you happen to know.
- Focus students on the word *ardour* and ask them to repeat the exercise again: to think of a word that could be a substitute to help them figure out what the word means. Listen for students to suggest: "enthusiasm" or "passion."
- Focus students on the word *conversed*. Ask:
    - "What does this word sound like?"
- Select volunteers to share their responses. Listen for students to explain that *conversed* sounds like conversation. Ask:
    - "What do you think conversed means?"
- Cold call students to share their responses. Listen for students to explain that it means to have a conversation.
- Focus students on the first sentence of the second paragraph: "Next morning, when Aurora had put out the stars ..." Students may need to be told here that Aurora was the Roman goddess of dawn for this to make sense.
- If there are any other words students circled as unfamiliar, depending on the time you have, do one of the following:
    - Invite other students to tell them the meaning.
    - Invite them to look the words up in the dictionary.
    - Tell them what the word means.
- Words students may struggle with: *lamenting*, *edifice*, *appointed*, *scabbard*, *ratified*, *sepulcher*.

Analyzing Word Choice, Tone, and Meaning :

- Tell students they are now going to analyze some of the word choice, tone, and meaning in the story.
- Display and distribute **Word Choice, Tone, and Meaning note-catcher: "Pyramus and Thisbe"** to students. Invite them to read the directions and questions with you and explain that students are to work in their discussion pairs to complete the note-catcher.

- Focus students on the first row, which has been filled in as an example. Do a think-aloud with students to show them how these answers arrived in the first row: "We determined that acquaintance means friendship, and a fruit ripens as it grows sweeter, so I think it means that friendship grew into sweet love. I think the tone is sweet because of the use of the word 'ripened.'"
- Invite students to begin. Remind them to discuss ideas with their discussion partner before recording on their note-catcher.
- Circulate to support students in rereading and determining the tone and meaning. As you circulate, probe as needed:
    - "What do you think it means? Why? What makes you think that?"
    - "What tone does that word or phrase suggest?"

Closing:

- Go through each question on Word Choice, Tone, and Meaning note-catcher: "Pyramus and Thisbe" and invite students to share their responses. Clarify answers using the **Word Choice, Tone, and Meaning note-catcher: "Pyramus and Thisbe" Teacher's Guide**.
- Invite students to revise their answers where they answered incorrectly.
- Distribute the **"Pyramus and Thisbe" structured notes**.

Homework:

- Reread the story "Pyramus and Thisbe" and complete the structured notes.

Lesson 16:

Objectives:

- I can analyze Shakespeare's use of tragedy within a comedy.
- I can explain why Shakespeare wrote the play "Pyramus and Thisbe" into *A Midsummer Night's Dream*.

NJSLS.ELA-LITERACY.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on mearing and tone, including analogies or allusions to other texts.
NJSLS.ELA-LITERACY.RL.8.9 Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Activities/Procedures:

- Have students discuss their answers to the homework focus question:
    - "How is the Greek myth 'Pyramus and Thisbe' related to the story of the young lovers in *A Midsummer Night's Dream*?"
- After a minute, cold call a pair to share their responses to the focus question. Listen for students to notice that both the story "Pyramus and Thisbe" and the love story in *A Midsummer Night's Dream* start with two people who are in love but are forbidden to be together by their parents. In both stories, the lovers make a plan to be together despite their parents' wishes.
- Draw students' attention to the word *tragedy*. Ask:

- "When we are talking about a story or play, what is a tragedy? Can you think of any other stories or plays that are tragedies?"
- "Are there any other meanings of the word *tragedy*?"

- Select students to share their responses with the whole group. Listen for them to explain that a story or play tragedy is one in which there are tragic events occurring to a main character and an unhappy ending. Another meaning of the word *tragedy* is an event causing a lot of suffering.
- Tell students that today they will read Act 5, Scene 1, which is a play performed by Bottom and his players within *A Midsummer Night's Dream*. After the wedding celebrations are over, Theseus wants some entertainment and chooses the tragedy "Pyramus and Thisbe," a classical mythological story that we have seen rehearsed throughout *A Midsummer Night's Dream*—it is the same story by Thomas Bulfinch that they read in the previous lesson.

Drama Circle: Act 5, Scene 1:

- Invite students to set their chairs up in a Drama Circle as they have in previous lessons with their copy of ***A Midsummer Night's Dream***. Explain that in this lesson, they will read the play within the play—the play that Bottom and his players perform for Theseus, Hippolyta, and the lovers after the wedding celebrations.
- Remind students that in a Drama Circle, a different person reads each role. Assign parts for this scene: Prologue, Theseus, Demetrius, Wall (Snout), Pyramus (Bottom), Thisbe (Flute), Hippolyta, Lion (Snug), Lysander, and Moonshine (Starveling).
- Have students read this scene aloud from 5.1.114–379, starting at the top of page 151 (5.1.114) and ending on page 167 (5.1.379). (Refer to the **Act 5, Scene 1 Teacher's Guide** for detailed notes on guiding students through this scene.) Before students begin to read, make it clear (since it's not clear in the scene itself) that the main characters in the play within the play "Pyramus and Thisbe" are lovers who are forbidden from seeing each other by their parents. Students will be reading how the mechanicals perform a play version of the Greek myth they read in the previous lesson.

Author's Craft: Comparing and Contrasting the Play within the Play:

- Tell students that now that they have read the play within the play, they will compare and contrast the two plays to begin to think about the purpose of including "Pyramus and Thisbe" within *A Midsummer Night's Dream*.
- Display and distribute **Venn Diagram: Comparing and Contrasting Two Plays**. Invite students to read the questions at the top of the diagram with you and explain that these questions will help guide them as they compare and contrast the two plays. Remind students that things that are similar about the two plays go in the middle and things unique to each of the plays go in the circles on either side.
- Model an example. Ask students:
  - "What is similar about the two plays?"
- Select volunteers to share their responses. Listen for students to explain that both contain lovers who want to be together but are forbidden from being so. Record this in the middle box.
  - "What is unique about the play 'Pyramus and Thisbe'?"
- Select volunteers to share their responses. Listen for students to explain that it is a tragedy, but Shakespeare used it as part of a comedy. He made fun of the story by having the actors portray the story as a farce. On the Venn diagram, record this in the "Pyramus and Thisbe" circle.
  - "What is unique about *A Midsummer Night's Dream*?"
- Select volunteers to share their responses. Listen for students to explain that it is a comedy. On the Venn diagram, record this in the *A Midsummer Night's Dream* circle.

- Invite students to work in discussion pairs to complete their diagram. Emphasize that they should discuss ideas before recording anything on their diagram.
- Circulate to support students in completing their Venn diagrams. Use the questions at the top of the diagram to guide students.

Closing:

- Ask students to discuss:
  - "Why does Shakespeare turn the tragedy into a silly story by having these players perform it in such a silly way? Why does he have the play within the play here at all?"
- Select volunteers to share their responses. Listen for students to explain that it provides an opportunity for Shakespeare to show us the difference between good and bad theater; we know from the comments of the audience (Hippolyta, Lysander, Demetrius, etc.) that the play performed by Bottom and his crew of players is not a very good one, whereas *A Midsummer Night's Dream* is. The play "Pyramus and Thisbe" also echoes some of the ideas from *A Midsummer Night's Dream*: Pyramus and Thisbe are lovers who, facing opposition from their parents, plan to run away to get married, just as Hermia and Lysander do. So even as the lovers and Theseus make fun of the ridiculous performance, the audience, which is watching the lovers watch the play, is aware that the lovers had been just as strange at the beginning of *A Midsummer Night's Dream*.
- Distribute the ***A Midsummer Night's Dream* structured notes, 5.1.114–379**.

Homework:

- Reread 5.1.114–379 and complete the structured notes.

Lesson 17:

Objectives:

- I can identify the narrative structure of the myth "Pyramus and Thisbe."
- I can use the plot structure to summarize the myth "Pyramus and Thisbe."

NJSLS.ELA-LITERACY.RL.8.2 Determine a theme or the central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
NJSLS.ELA-LITERACY.RL.8.3 Analyze how specific lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Activities/Procedures:

- Have students discuss their answers to the homework focus question:
  - "What does the audience of 'Pyramus and Thisbe' think of the play? How do you know?"

- After a minute, cold call a pair to share their responses to the focus question. Listen for students to explain that the audience thinks the play "Pyramus and Thisbe" is terrible and makes fun of it. Ask:
    - "How is this version of the story similar to the play in *A Midsummer Nights Dream*? How is it different?"
- After a minute, cold call a pair to share their responses to the focus question. Listen for students to explain that the similarities are that the key characters are exactly the same and the plot is exactly the same. The differences are that there is more detail at the beginning of the story about how they live in adjoining houses and how their parents forbade them from getting married. There is also more detail in the story about what happens after their deaths. Also in the story Pyramus opens his eyes when he sees Thisbe before he dies.
- **Ask students:**
    - "What is the *narrative structure* of piece of literary text?"
- Select volunteers to share their responses. Listen for students to explain that the narrative structure is the way the plot is built and organized—so for example, most narratives have a setup, a conflict, and a resolution; therefore, the narrative structure is how the story is set up, what the conflict is, and what the resolution is.
- **Ask students:**
    - "What is a *summary* of a text?"
- Cold call students to share their responses. Listen for them to explain that a summary is an account that outlines the main points of the text, and remind them that they wrote a summary of an informational text in Module 1. Explain that writing a summary of a narrative is just a bit different.

Narrative Structure of "Pyramus and Thisbe" :

- Invite students to sit with their discussion partners. Display and distribute the **"Pyramus and Thisbe" Narrative Structure note-catcher**. Ask students to read it over and make an inference about what it is used for.
- Cold call one or two students to hear their inferences. Listen for them to say something like: "It is a map of the story," or "It has parts of a story on it."
- After students make their inferences, explain that this is a way to look at the plot of a story. It is also called a story arc. "Narrative" can be a synonym for "story." Point to the elements on the note-catcher and explain that most stories have these elements. The exposition is where the reader gets to know the characters and the setting. It gives the reader context for the narrative. After that, narratives have a conflict that is developed in the rising action. A conflict is the problem in the story. For example, in the story "The Three Little Pigs," the conflict is between the pigs and the wolf. The wolf wants to eat the pigs and the pigs want to live! The conflict leads to the climax, the turning point in the story that is often the most exciting or important event in the narrative. After that, the plot usually has a resolution that wraps up any loose ends.
- Invite students to read along silently as you reread aloud the first paragraph of **"Pyramus and Thisbe" by Thomas Bulfinch** to the class. Ask students to turn and talk to their partner about the information in that selection. Cold call pairs to share their ideas. Listen for students to say: "Pyramus and Thisbe live in Babylonia in adjoining houses," "They love each other, but have been forbidden from marrying by their parents," and "Pyramus and Thisbe communicate through a hole in the wall." Write these responses in the Exposition box on the displayed graphic organizer and ask students to write them on their own graphic organizers. (If needed, refer to the **"Pyramus and Thisbe" Narrative Structure note-catcher Teacher's Guide** for the rest of Work Time A.) Point out that this meets the criteria of exposition: The setting and a new character are introduced.
- Read the second paragraph aloud and invite students to read along silently.

- Again ask students to turn and talk about what happened in the plot in that excerpt. Cold call pairs to share. Listen for students to say: "Pyramus and Thisbe met at the hole in the wall and decided to meet at the Tomb of Ninus the next night," and "Thisbe arrives first and gets frightened away by a lioness who chews the veil she loses as she flees." Write these details on the displayed graphic organizer in the first two Details boxes under Rising Action and ask students to write them on their own graphic organizers.
- Read the third paragraph aloud and invite students to read along silently.
- Again ask students to turn and talk about what happened in the plot in that excerpt. Listen for students to say: "Pyramus arrives at the tomb, finds the bloodied veil, and thinks Thisbe has been killed by the lioness." Write this detail in the third Details box under Rising Action and ask students to write it on their own graphic organizers.
- Listen for students also to say: "Pyramus stabs himself in the heart with his sword in despair." Record this in the top of the Climax box and ask students to write it on their own graphic organizers.
- Read the fourth paragraph aloud and invite students to read along silently.
- Once again ask students to turn and talk about what happened in the plot in that excerpt. Listen for students to say: "On finding Pyramus dead, Thisbe stabs herself in the heart." Record this in the rest of the Climax box and ask students to write it on their own graphic organizers.
- Listen for students also to say: "Thisbe and Pyramus were buried together," and "The berries of the mulberry bush were turned red to serve as a reminder of their blood." Record these details in the Resolution box and ask students to write them on their own graphic organizers.

Summarizing the Plot:

- Distribute **lined paper**. Explain to students that they can use the "Pyramus and Thisbe" Narrative Structure note-catcher to help them write a summary of the story "Pyramus and Thisbe" because a summary is an account of the main points, and this note-catcher contains the main points.
- Model how to begin the summary using the "Pyramus and Thisbe" Narrative Structure note-catcher. Write on the board the contents of the Exposition box: "At the beginning of the story, Pyramus and Thisbe live next door to each other in Babylonia. They love each other but have been forbidden from marrying by their parents, so they communicate through a hole in the wall."
- Invite students to work in pairs to use their "Pyramus and Thisbe" Narrative Structure note-catcher to write a summary of the story.

Closing:

- Invite students to pair up to share their summaries. Invite them to make revisions if they think it's necessary based on what they see in their new partner's work.
- Distribute **Homework QuickWrite: The Thirst of the Lioness. QuickWrite:** Write a paragraph to answer the question: How did the thirst of the lioness propel the action in the story "Pyramus and Thisbe"?

Lesson 18:

Objectives:

- I can analyze how the structures of the narrative and the play versions of "Pyramus and Thisbe" affect meaning.
- I can make connections between a theme in *A Midsummer Night's Dream* with a theme of the myth "Pyramus and Thisbe."

NJSLS.ELA-LITERACY.RL.8.5 Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
NJSLS.ELA-LITERACY.RL.8.9 Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Activities/Procedures:

- Have students discuss their answers to the homework focus question:
  - "How did the thirst of the lioness propel the action in the story 'Pyramus and Thisbe'?"
- After a minute, cold call a pair to share their responses to the focus question. Listen for students to explain that the thirst of the lioness caused the rest of the events in the story because it caused her to be in the same place as Thisbe. The presence of the lioness caused Thisbe to run away, dropping her veil, which the lion chewed and then Pyramus found; thinking Thisbe dead, he killed himself. Had the lioness not been thirsty, Thisbe would have been at the meeting place waiting for Pyramus as planned.
- **Ask students:**
  - "Based on these learning targets, what do you think you will be doing in this lesson? Why?"
- Select volunteers to share their responses. Listen for students to explain that they will compare the structure of the narrative to the structure of the play "Pyramus and Thisbe" and describe how this affects the meaning, and they are going to analyze a theme that is evident in both *A Midsummer Night's Dream* and "Pyramus and Thisbe."

Whole Group Discussion: Comparing and Contrasting the Narrative Structures :

- Invite students to reread their **"Pyramus and Thisbe" Narrative Structure note-catcher** (from Lesson 6) to remember the structure of the story "Pyramus and Thisbe."
- Tell students that today they are going to compare and contrast the structure of the story "Pyramus and Thisbe" with the structure of the story as it is presented in the play.
- Invite students to set their chairs up in a Drama Circle as they have done in previous lessons; they should have their copy of ***A Midsummer Night's Dream*** and their "Pyramus and Thisbe" Narrative Structure note-catcher. Remind students that in a Drama Circle, a different person reads each role. Assign parts for 5.1.114–160, starting at the top of page 151 (5.1.114) and ending on page 153 (5.1.160): Prologue (Quince), Theseus, Lysander, Hippolyta.
- Have students reread this part of the scene aloud.
- Ask students to refer to their "Pyramus and Thisbe" Narrative Structure note-catcher and discuss with an elbow partner:
  - "What similarities and differences do you notice in the structure of the play and the story? Look at the Exposition on your note-catcher and compare it to what is revealed in the prologue of the play."
- Cold call students to share their responses. Listen for them to explain that one similarity is that both the story and the play begin by introducing Pyramus, Thisbe, and the wall. One difference is that the play reveals the plot of "Pyramus and Thisbe" in brief at the beginning, before the players actually perform it, whereas the story introduces each part of the plot as it happens. Record students' ideas in the Similarities and Differences columns of the **Comparing and Contrasting the Narrative Structures of Two Versions of "Pyramus and Thisbe" anchor chart.**
- Ask students to discuss with an elbow partner:

- "Why do you think the play does this but the story doesn't?"
- Select volunteers to share their responses. Listen for students to explain that if the story revealed the whole plot in brief immediately, we wouldn't want to read the rest of it, but the story is told in brief at the beginning of the play so that the audience understands what is happening. Students may also suggest that the plot is revealed at the beginning of the play because the performance is not very good—Bottom and his group of players are not very skilled.
- Assign parts for 5.1.164–217, starting at the bottom of page 153 (5.1.164) and ending on page 157 (5.1.217): Wall (Snout), Theseus, Demetrius, Pyramus (Bottom), and Thisbe (Flute).
- Have students reread this part of the scene aloud.
- Ask students to refer to their "Pyramus and Thisbe" Narrative Structure note-catcher and to discuss with an elbow partner:
  - "Look at the Rising Action on your note-catcher. How does this part of the play compare to those details? How is it similar? How is it different?"
- Select volunteers to share their responses with the whole group. Listen for students to explain that it is similar in that this part of the scene mirrors the first detail in the Rising Action box. Listen also for them to explain that in the play, another plot interrupts "Pyramus and Thisbe," the plot involving the audience (Theseus, Hippolyta, and the lovers). Record students' ideas in the appropriate column of the Comparing and Contrasting the Narrative Structures of Two Versions of "Pyramus and Thisbe" anchor chart.
- Assign parts for 5.1.218–284, starting at the bottom of page 157 (5.1.218) and ending on page 157 (5.1.161): Wall (Snout), Theseus, Demetrius, Hippolyta, Snug (Lion), Lysander, Moonshine (Starveling), and Thisbe (Flute).
- Have students reread this part of the scene aloud.
- Ask students to refer to their "Pyramus and Thisbe" Narrative Structure note-catcher and discuss with an elbow partner:
  - "Continue to look at the Rising Action on your note-catcher. How does this part of the play compare to those details? How is it similar? How is it different?"
- Cold call students to share their responses. Listen for students to explain that it is similar in that this part of the play mirrors the second detail in the Rising Action box; as in the previous part of the scene, it is different in that it is interrupted by the plot of *A Midsummer Night's Dream*. Record students' ideas in the appropriate column of the Comparing and Contrasting the Narrative Structures of Two Versions of "Pyramus and Thisbe" anchor chart. Explain that this adds to the humor of the play and shows how Shakespeare used this story differently in the play.
- Assign parts for 5.1.285–379, starting at the top of page 163 (5.1.285) and ending on page 167 (5.1.379): Demetrius, Lysander, Pyramus (Bottom), Theseus, Hippolyta, Thisbe (Flute).
- Have students reread this part of the scene aloud.
- Ask students to refer to their "Pyramus and Thisbe" Narrative Structure note-catcher and discuss with an elbow partner: "Compare this part of the scene to the structure mapped out on the rest of your note-catcher. How are they similar? How are they different?"
- Select volunteers to share their responses. Listen for students to explain that they are similar in that the final Rising Action detail occurs next in the play and the climax is the same; however, it is different in that in the story "Pyramus and Thisbe," there is a resolution—Pyramus and Thisbe are buried together and a sad lesson is learned, whereas in the play, there is no resolution. Both characters die and that is the end. Record students' ideas in the appropriate column of the Comparing and Contrasting the Narrative Structures of Two Versions of "Pyramus and Thisbe" anchor chart.

Chalk Talk and Gallery Walk: The Theme of Parental Control

- Put together discussion pairs into groups of four and give them a piece of **chart paper** and **markers**.

- Post the following questions and explain that in the Chalk Talk, students will answer the question about the theme of parental control:
    - "Where do we see the theme of parental control in the story "Pyramus and Thisbe"? How about in *A Midsummer Night's Dream*? How do the parents try to control their children? How do the children react?"
- Tell students that they must use evidence from the texts as they record their ideas.
- Remind students that in Chalk Talks, they are to "talk" by writing questions and ideas on their group's chart paper. They are not to actually talk to each other. Remind students to both ask questions and to respond to the questions and ideas posted by others in their group.
- Remind students to also refer to both of their texts, *A Midsummer Night's Dream* and **"Pyramus and Thisbe" by Thomas Bulfinch**, during this protocol.
- As students work in their Chalk Talk groups, circulate with your own marker (a different color than those used by the students) and add questions/ideas to each Chalk Talk chart to deepen the silent discussion of each group.
- After 10 minutes, invite students to stop and post their Chalk Talk charts around the room.
- Invite students to spend 5 minutes doing a Gallery Walk, looking at the ideas of other groups to deepen their understanding of how the theme of parental control is evident in both the story and the play.

Closing :

- Refocus the students whole group. Ask:
    - "What are the similarities in both texts around the theme of parental control?"
- Select volunteers to share their responses. Listen for students to explain that in both texts, young lovers are forbidden from being together, so they run away to be together.
- **Ask students:**
    - "What are the differences between the two texts around the theme of parental control?"
- Cold call students to share their responses. Listen for them to explain that in "Pyramus and Thisbe," it ends in tragedy—both young lovers kill themselves partly by mistake, but *A Midsummer Night's Dream* ends happily—the young lovers who have been forbidden from being together end up happily married. Ask:
    - "Why did Shakespeare choose to make this scene funny and have the four lovers from the previous acts watch this scene together and laugh?"
- Cold call students to share their responses. Listen for them to say Shakespeare takes the tragedy of "Pyramus and Thisbe" and makes it funny to highlight the foolishness of love, the lovers, and the mechanicals. It's no longer a serious tragedy, but a "lamentable comedy" in its pitiful and awkward performance making tragedy into a comedy.
- Distribute **Homework QuickWrite: How is the theme of parental control similar and different in each text?**

Homework:

- QuickWrite: Write a paragraph to answer the question: How is the theme of parental control similar and different in each text?

Lesson 19:

Objectives:

- I can analyze the development of the theme of control in *A Midsummer Night's Dream*.
- I can analyze how Robin's speech reveals his character.

NJSLS.ELA-LITERACY.RL.8.2 Determine a theme or the central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
NJSLS.ELA-LITERACY.RL.8.3 Analyze how specific lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Activities/Procedures:

- Invite students to read the two learning targets as you read them aloud:
  - "I can analyze the development of the theme of control in *A Midsummer Night's Dream*."
  - "I can analyze how Robin's speech reveals his character."
- Share with students that they will be finishing the play in today's lesson. Once they finish reading, they will take one last look at how the theme of control shows up right to the end of the play.

Drama Circle: 5.1.380–455:

- Invite students to bring their text, ***A Midsummer Night's Dream***, and set their chairs up for today's Drama Circle.
- Assign roles for this reading: Theseus, Robin, Oberon, and Titania.
- Have students read this scene aloud, starting on page 167 (5.1.380) and ending on page 173 (5.1.455).
- Draw students' attention to lines 440 and 444 and read aloud. Invite students to turn and talk to paraphrase what Robin is saying here. Cold call student pairs to offer their paraphrases. Listen for students to understand that Robin is saying that if you didn't like what the actors have done here with this play, just pretend this was all a dream in which the actors appeared.
- Ask:
  - "What connections can you make to the title of the play, the story of the play, and what Robin is saying here?"
- Listen for students to connect the ideas of a dream influencing reality or the intermingling of dreams and reality.
- Draw students' attention to lines 453–455 and read aloud. Ask students to Think-Pair-Share:
  - "What is it that Robin is looking for from the audience in these lines?"
- Cold call students and listen for them to recognize that Robin wants them to clap for the performance.

Determining Other Themes in the Play:

- Remind students that the source of Shakespeare's universal appeal is that the themes or topics he wrote about are interesting and relevant to young and old, rich and poor, educated and uneducated, the powerful and the powerless, bullies and victims, etc. Ask:

- "Based on what you read in the play and what you know about people's interests, what are some themes or topics that appear in the play and might be interesting or relevant to a variety of people? Be sure to include details from the play that reflect the theme or topic you are thinking of."
- Give students think time, encouraging them to jot notes if that helps.
- Invite students to turn and talk. Circulate and listen for them to use details from the play to support their thinking.
- Cold call students to share their thinking.
- As suits the needs and interests of your students, emphasize that they may choose to reread this play many times in their life, and likely will notice new themes, and they may understand it even more deeply each time they encounter it.

Homework:

- Reread 5.1.380–455 and complete the structured notes.

Lesson 20:

Objectives:

- I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence.
- I can analyze the argument in a model essay.
- I can analyze how the author of the model essay acknowledges and responds to a counterclaim.

NJSLS.ELA-LITERACY.RL.8.2 Determine a theme or the central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
NJSLS.ELA-LITERACY.W.8.1.A Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
NJSLS.ELA-LITERACY.W.8.1.B Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
NJSLS.ELA-LITERACY.W.8.1.C Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
NJSLS.ELA-LITERACY.W.8.1.D Establish and maintain a formal style/academic style, approach, and form.
NJSLS.ELA-LITERACY.W.8.1.E Provide a concluding statement or section that follows from and supports the argument presented.
NJSLS.ELA-LITERACY.RI.8.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.
NJSLS.ELA-LITERACY.RI.8.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

Activities/Procedures:

Engaging the Writer and Reviewing the Learning Targets

- Make sure students have their copies of ***A Midsummer Night's Dream***.
- Ask students to Think-Pair-Share to brainstorm examples and non-examples of characters from *A Midsummers Night's Dream* exhibiting attempts to control another character.
- Direct students' attention to the posted learning targets. Cold call a student to read the learning targets:
  - "I can explain what it means to write a coherent *argument* essay with appropriate structure and relevant evidence."
  - "I can analyze the argument in a model essay."
  - "I can analyze how the author of the model essay acknowledges and responds to conflicting viewpoints."
- Ask students to identify one word that they think is really important in the learning targets. When they are ready with a word, ask them to give you a thumbs-up. When most students are ready, cold call individuals and ask them to share their word. Underline the word in the learning target and write what it means next to it. Listen for students to suggest:
  - *coherent*: when something such as a piece of writing is easy to understand because its parts are connected in a clear and reasonable way
  - *relevant evidence*: quotes or details from the text that direct relate to the claim the author is making
  - *counterclaim*: a different interpretation of the text; an opposite claim—also called a conflicting viewpoint
  - *argument*: when students suggest this, explain that the lesson will focus on helping them understand what "argument" means in writing

- Have students meet with their discussion .partner. Distribute the ***A Midsummer Night's Dream*** **model essay**. Point out the prompt at the top of the essay:
  - "In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions or not? Choose two characters from the list below and give evidence from the text to support your thinking. Be sure to take into account what people who disagree might say."
- Ask students to turn to their partner and explain what the essay will be about. Cold call pairs to share their ideas. Listen for students to say: "This essay needs to be about how two characters in the play tried to control others and the effects of their attempts to control other people, whether or not they were successful in controlling them."
- Invite students to read along silently while you read the model essay aloud.
- Ask students to turn to their partner and talk about the gist of the essay.
- Explain that this is an *argument* essay, like the one that they will be expected to write. Ask students to turn and talk:
  - "What kinds of thinking do you think the author did before writing this essay?"
- Listen for students to say: "The author needed to think a lot about how characters tried to control others and what happened as a result," "The author had to look for the best evidence to decide on a claim," and "The author needed to figure out what reasons would go in the body paragraphs."
- Explain to students that in writing, there is a difference between *argument* and *opinion*. In speaking, we often say that we had an argument because we had a difference of opinion; but when we refer to writing, the meaning of the two words is different. Often, we have opinions about something that don't necessarily require evidence. For instance, we can have a difference of opinion about how good vanilla ice cream is. However, writing an opinion piece means that it's something a person believes, whether or not they have evidence to prove it. However, in a

written argument, the author will make a claim, support it with reasons, and develop her reasons with evidence. The author will also acknowledge and respond to another valid point of view. In this lesson, students will use this essay to help them understand how to make a claim and support it in an argument essay.

- Ask students to reread the model essay, underlining the claim that the author makes, the reasons that support the claim, and the acknowledgment of the counterclaim.
- After about 5 minutes, refocus the class. Cold call pairs to share the claim of the model essay and the reasons to support it.
- Listen for students to say something like:
    - Claim: "Shakespeare makes the case that it is not possible to control another person's actions because the results are unpredictable and temporary."
    - Reason 1: "The results of trying to control another person's actions are unpredictable."
    - Reason 2: "The results of trying to control another person's actions are temporary."
    - Counterclaim: "Shakespeare makes the case that it is possible to control another person's actions."
- Clarify as necessary.
- Tell students that now that they have identified the major pieces of the argument in the model essay, they will analyze the argument more closely. Distribute and display the **Supporting Evidence-Based Claims graphic organizer** using the document camera. Point out on the graphic organizer that there are places to record the claim and reasons students identified in the model essay. Model adding the claim, reasons, and counterclaim to the displayed graphic organizer and invite students to do the same. (See **Supporting Evidence-Based Claims graphic organizer (for teacher reference)**.)
- When students have written in the claim, reasons, and counterclaim, turn their attention to the boxes under "Reason 1." Explain that they are going to look at how the author uses evidence to support the first reason. Continue to use the displayed graphic organizer and do a think-aloud about the use of evidence in the first body paragraph of the essay: "First, I'm going to look for evidence in the first body paragraph. I found a quote, and I know that a quote is evidence, so I'm going to add it to the first evidence box on my graphic organizer. Now, I'm going to reread the sentences around the quote to see if I can figure out how that quote supports the reason. I can see that after the quote, the author explains what the quote shows, so I will write that in the box underneath the evidence I just added. This means that the author is analyzing the evidence. Since her analysis makes sense with the text, the analysis is also logical." Repeat with the second piece of evidence.
- Invite students to continue to work with their Discussion Appointment partner to complete their graphic organizers. Circulate as students work and push them to notice the kinds of phrases the author uses to explain how the evidence supports the reasons, such as "this shows" or "this demonstrates."
- When students have completed the graphic organizer for the second body paragraph, refocus them whole class. Cold call pairs to share their work. Clarify as necessary and encourage students to revise their graphic organizers based on the class responses.
- Point to the section on "Counterclaim" on the displayed graphic organizer. Because this is a different kind of body paragraph, do another think-aloud to help students begin the analysis. As you read the paragraph aloud, only add to the "evidence" and "response to counterclaim" box. Also, point out where the author uses the word "However ..." as an introduction to the reason for the counterclaim. Let students know that this is one way to introduce a conflicting viewpoint in an essay. Encourage students to write on their own graphic organizers as you add to the displayed copy.
- Then, ask students to find how the evidence supports the counterclaim, as well as how the author shows that her claim is stronger than the counterclaim. Explain to students that to answer the question, "Why is your claim stronger than the counterclaim?" they will need to make an

inference based on what the author says in the essay. Encourage them to do their best to answer it, but let them know that the class will have an opportunity to talk about it.

- Once students have finished, cold call pairs and add to the displayed graphic organizer. Encourage students to revise their own graphic organizers based on the class understanding. Make sure to spend time talking about the response to "Why is your claim stronger than the counterclaim?"
- Listen for students to say:
    - "The counterclaim isn't as strong as the claim because the author points out that in the play, people are not really able to control others without the help of a magic flower," and
    - "The author used the counterclaim to strengthen her own claim by connecting it to a reason she gave in the second body paragraph that Demetrius only changed his mind about Helena due to the magic flower and that effect is temporary."
- Ensure that students see that they can make this inference because the author writes, "Helena only gets to marry Demetrius because of the influence of the magic flower."
- Refer students back to the prompt for the model essay and reread it. Ask students to turn and talk about what the author of the model essay needed to do to address that prompt. Listen for them to say:
    - "She needed to make a claim that was about how characters in the play tried to control others."
    - "She used two reasons to support her claim."
    - "She acknowledged and responded to a counterclaim."
- "She used evidence from the text and explained how it supported her reason."
- Tell students that they get to synthesize their understanding of what an argument essay is by explaining what they will need to do in their own argument essay.
- Distribute the **QuickWrite** and clarify the task as needed.
- Encourage students to keep reading their independent reading book.

Homework: QuickWrite: Explain the meaning of the essay prompt. Continue your independent reading.

Lesson 21:

Objectives:

- I can craft the claim of my argument essay based on the strongest evidence.
- I can choose relevant and compelling reasons to support the claim I am making in my argument essay.

NJSLS.ELA-LITERACY.W.8.1.A Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
NJSLS.ELA-LITERACY.W.8.1.B Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
NJSLS.ELA-LITERACY.W.8.1.C Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.

NJSLS.ELA-LITERACY.W.8.1.D Establish and maintain a formal style/academic style, approach, and form.
NJSLS.ELA-LITERACY.W.8.1.E Provide a concluding statement or section that follows from and supports the argument presented.
NJSLS.ELA-LITERACY.W.8.4 Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.
NJSLS.ELA-LITERACY.RL.8.1 Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

Activities/Procedures:

Coding the Evidence of Control Note-catcher :

- Make sure students have their text ***A Midsummer Night's Dream*** for reference during this lesson. Distribute and display the ***A Midsummer Night's Dream*** **argument essay prompt** using the **document camera**. Read the prompt aloud while students read along silently. Ask students to recall what they need to do to write an argument essay. Cold call students and listen for:
  - "I need to make a claim about Shakespeare making the case about whether or not it is possible to control other people."
  - "I need to use reasons to support my claim."
  - "I need to acknowledge and respond to a counterclaim."
  - "I need to use evidence from the text and explain how it supports my reason."
- Clarify as needed. Remind students that the prompt asks them to make an argument based on what makes sense for the characters in the play.
- Ask students to get out their **Evidence of Control note-catchers** and display the **Evidence of Control note-catcher (for teacher reference)**. Explain that they have been gathering evidence for their argument essays as they have read the play. Now, they will sift through the evidence to see which argument they should make: "Yes, Shakespeare makes the case that it is not possible to control others" or "No, the evidence does not support that Shakespeare makes the case that it is not possible to control others."
- Continue to clarify the task. Students will code the evidence to see which position has stronger support. Ask students to put a "Y" next to evidence that supports the position "Yes, the case is made that it is not possible to control others," and an "N" next to evidence that supports the position "No, the case is not made that it is not possible to control others." Model using the first few pieces of evidence on the displayed note-catcher.
- Invite students to work with their partner to code their note-catchers.
- When students have finished, ask students to talk with their partner about which position the evidence more strongly supports. After 1 minute, cold call pairs to share their responses.

Building an Evidence-Based Argument:

- Distribute and display the **Supporting Evidence-Based Claims graphic organizer**. Remind students that they used a very similar this graphic organizer in the previous lesson to analyze the argument in the model essay. Today, they will use it to construct their own arguments about Shakespeare's case about controlling others. (Point out that this version does not include Helena and Puck, who were used for the model essay in Lesson 16).
- Let students know they have already decided which position to support because they looked critically at the evidence. Invite students to write their claim in the "Claim" box on their graphic organizer.
- Now, they need to chunk the evidence into reasons, just as in the model essay. (For example, the reasons to support the claim "Shakespeare makes the case that it is not possible to control another person's actions" are that the results of attempting to control others are unpredictable

and temporary. Those are the reasons that make sense when analyzing the characters of Helena and Puck.) It's their turn to chunk their evidence into reasons, based on the two characters from the essay prompt they chose to analyze.

- Model a reason using the Evidence of Control note-catcher. This might involve the following:
  - Point to the first piece of evidence. Read what it reveals about Shakespeare's perspective on controlling others: "It is not possible to control another person's actions."
  - Say that this perspective is made clear in the confusion and havoc Puck's behavior caused for the four lovers, showing that the effects of controlling others are unpredictable.
  - Write that as Reason 1 on the displayed Support Evidence-Based Claims graphic organizer and write the evidence in the first evidence box under that reason.
  - Do a think-aloud to answer: "How does this evidence support my reason?"
  - Explain that when Puck put the magic potion in Lysander's eyes, the four friends began to argue, Hermia was hurt by her rejection, and Oberon was angered. Though Puck was amused, these results were unanticipated.
- Distribute four different **colored pencils** to each student. Ask students to work with their partner to select one colored pencil and use it to circle two other pieces of evidence that most strongly support the reason "The results of trying to control another person's actions are unpredictable."
  Cold call pairs to share out. Add the strongest evidence to the displayed graphic organizer.
- Explain to students that they will continue this process now as they select a new colored pencil, circle a reason on their Evidence of Control note-catcher, then circle the evidence that supports that reason in the same color. They should use their Evidence of Control note-catchers to decide on two reasons based on the roles of two characters in the play that make the case that Shakespeare believed it is not possible to control another person's actions. Remind students that they must also identify one counterclaim. A different colored pencil will be used for each of the reasons and the counterclaim.
- Remind students that they need to have two reasons that strongly support their claim, as well as a counterclaim. Prompt students to work with their partner to identify pieces of evidence that have something in common—they focus on the results of some characters attempting to control others.
- Once they have done that, ask students to record their reasons and evidence on the Supporting Evidence-Based Claims graphic organizer and complete the rest of it.

Closing:

- Distribute the **Exit Ticket** and read aloud the question:
  *"What is your claim about Shakespeare making the case whether or not it is possible to control other people's actions? What reasons will you use to support your claim? What counterclaim will you include in your essay?"

Homework:

- Complete the Supporting Evidence-Based Claims graphic organizer.
- Continue your independent reading.

Lesson 22:

Objectives:

- I can critique my partner's use of evidence using criteria from *A Midsummer Night's Dream* Argument Rubric.
- I can revise my work by incorporating helpful feedback from my partner.
- I can write an organized argument essay about *A Midsummer Night's Dream*.

NJSLS.ELA-LITERACY.W.8.1.A Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
NJSLS.ELA-LITERACY.W.8.1.B Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
NJSLS.ELA-LITERACY.W.8.1.C Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
NJSLS.ELA-LITERACY.W.8.1.D Establish and maintain a formal style/academic style, approach, and form.
NJSLS.ELA-LITERACY.W.8.1.E Provide a concluding statement or section that follows from and supports the argument presented.
NJSLS.ELA-LITERACY.W.8.4 Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.
NJSLS.ELA-LITERACY.W.8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
NJSLS.ELA-LITERACY.L.8.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
NJSLS.ELA-LITERACY.L.8.2.A Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
NJSLS.ELA-LITERACY.L.8.2.C Spell correctly.

Activities/Procedures:

Analyzing Evidence in an Argument Essay :

- Distribute and display ***A Midsummer Night's Dream* Argument Rubric** using the **document camera**. Tell students that it is based on the same rubric used to assess their previous essay. Ask them to notice things that might be different from what they did in their previous essay.
- Cold call students to share their ideas. Listen for: "The first row is focused on claim and reasons," "The word *argument* comes up a lot in the first two rows," "You have to explain how evidence supports your argument," "You have to acknowledge and respond to a counterclaim," and "The argument needs to be logical."
- Point out that the Coherence, Style, and Organization Row and the Control of Conventions Row are exactly the same.

- Distribute and display the **Quote Sandwich guide** on the document camera. Read it aloud and invite students to follow along silently. Point out that they did some analysis of the evidence in the model essay in the previous lesson, so this builds from that. Explain that all three parts of the Quote Sandwich are very important for the reader to understand the evidence and how it develops the reasons and the claim in the essay.
- Ask students to get out their copies of the ***A Midsummer Night's Dream* model essay**, reread the body paragraphs, and circle at least one other example of a Quote Sandwich. Invite them to turn and talk to a partner about what they circled and how it supports the reason in the body paragraph. Cold call one or two pairs to share with the class. Listen for: "I found another Quote Sandwich in the first body paragraph. It is about how Oberon uses the magic flower potion on Demetrius in an attempt to fix Puck's mistake of anointing Lysander with the potion," or "In the second body paragraph, the author uses a Quote Sandwich to show how Puck's control of Bottom was temporary, because Oberon made him restore Bottom's head." Point out to students that using Quote Sandwiches helps the author logically develop her claim and reasons so the thinking is clear to the reader.
- Draw students' attention to the first quote in the counterclaim paragraph: *"Lord, what fools these mortals be!/... And those things do best please me/That befall prepost'rously"* (3.2.117, 122–123). Puck thinks he is in control, and he enjoys the results. Ask students if anyone knows what the three dots in the middle of the quote are called. Be sure students know these dots are called an ellipsis, which is used when omitting part of a quote. In this case, lines 118–121 were omitted from the quote.
- Draw students' attention to the example quote on the Quote Sandwich guide: *"Thou speakest aright. I am that merry wanderer of the night, I jest to Oberon and make him smile ..."* (2.1.44–46) and note this other use of the ellipsis at the end of the quote. Explain that in this case the ellipsis shows that there were more words in this line, but they were not necessary to include in the quote.
- Tell students that when they practice their Quote Sandwiches they should include at least one quote with an ellipsis and that you will be looking for that as part of the essay's criteria.
- Share with students that they may find it helpful to use the ellipsis when they quote from the play.
- Distribute and display the **Quote Sandwich for Peer Critique**.
- Tell students that they will practice crafting a Quote Sandwich; then they will engage in a Peer Critique protocol today to get feedback on their Quote Sandwich.
- Ask students to focus again on their Supporting Evidence-Based Claims graphic organizer (from homework). Prompt them to choose one reason to focus on, then one piece of evidence that supports the reason. Ask them to craft a Quote Sandwich.

Peer Critique Protocol :

- When students have crafted their Quote Sandwiches, ask them to work with their seat partner for the Peer Critique protocol.
- Remind students that peer critique reflects what people often do in their lives outside of school. In their work, people get feedback to improve. Also, giving feedback can often provide new ideas for one's own work.
- Invite students to look at the **Peer Critique Expectations and Directions**. Review the expectations. Let students know that these four points are crucial for success:
  - Be kind: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.
  - Be specific: Focus on particular strengths and weaknesses, rather than making general comments such as "It's good" or "I like it." Provide insight into *why* it is good or what, specifically, you like about it.
  - Be helpful: The goal is to contribute positively to the individual, not simply to be heard. Be sure your comments contribute to improving your partner's essay plan.
  - Participate: Peer critique is a process to support each other, and your feedback is valued!

- Explain the steps for the Peer Critique. Emphasize that this is focused on their Quote Sandwiches.
- Ask students to give you a thumbs-up if they understand the directions or a thumbs-down if they aren't sure. Call on a student with a thumbs-up to explain again. Listen for the student to paraphrase directions/expectations. Clarify as needed.
- Distribute the **Peer Critique recording form**. Tell students that they will focus their feedback using criteria from the *A Midsummer Night's Dream* Argument Rubric that focuses on claim, reasons, and evidence. Review the criteria and remind students that, for this feedback to be helpful, they should focus only on this specific area and should give lots of feedback. Pointing out misspelled words or incorrect punctuation will not be helpful at this point in the writing process.
- As students give each other feedback, circulate to make sure they focus on the criteria of the rubric as well as on claim, reasons, and evidence. Consider using this time to address questions or support students who need it.
- Refocus the whole group. Acknowledge any students who demonstrated positive traits, such as accepting feedback openly, asking good questions, or giving thoughtful feedback in a kind manner.
- Invite students to revise their Quote Sandwich by *incorporating feedback*. Point out that feedback may not always be helpful. It is up to the author to decide what feedback will help improve his/her work. Informally look over students' work to make sure they are using the feedback well and focusing on annotating the boxes where they need to make changes.

Closing:

- Distribute the **essay planner**. Point out that there is space for students to plan the five paragraphs of their essay: the introduction, the body paragraphs, and the conclusion. For homework tonight, explain that students should take home the Quote Sandwich guide and create the Quote Sandwiches for Body Paragraphs 1 and 2.

Homework:

- Plan Body Paragraphs 1 and 2 in the essay planner.

Lesson 23:

Objectives:

- I can select reasons and support them with evidence to support my claim about *A Midsummer Night's Dream*.
- I can explain how the details develop the reasons that support my claim.
- I can acknowledge and respond to a counterclaim.

NJSLS.ELA-LITERACY.W.8.1.A Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
NJSLS.ELA-LITERACY.W.8.1.B Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
NJSLS.ELA-LITERACY.W.8.1.C Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
NJSLS.ELA-LITERACY.W.8.1.D Establish and maintain a formal style/academic style, approach, and form.

NJSLS.ELA-LITERACY.W.8.1.E Provide a concluding statement or section that follows from and supports the argument presented.
NJSLS.ELA-LITERACY.W.8.4 Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.

Activities/Procedures:
Continuing to Plan the Essay :

- Project a copy of the ***A Midsummer Night's Dream*** **model essay** on the **document camera**, and ask students to get out their copies of the model essay. Read the introduction paragraph aloud as the students read along silently. After reading, ask students to turn and talk to an elbow partner about what the author does in the introduction. Cold call pairs to share their ideas. Listen for: "The author names the title of the play and the author," "The author introduces Puck and Helena, the two characters the claim is focused on," and "The introduction ends with the author's claim."
- Read the three body paragraphs aloud while students read along silently. After reading, ask students to talk with their elbow partner about how this third body paragraph is different from the first two body paragraphs. Cold call pairs and listen for: "It focuses on a counterclaim," "The author gives a reason to support the counterclaim and develops it," and "The author responds to the thinking in the counterclaim with good thinking of his own."
- Lastly, read the conclusion aloud while students read along silently. Ask students to talk with their partner about what the author does in the conclusion. Cold call pairs and listen for: "The author restates her claim" and "The author summarizes her reasons."
- Remind students that they have started to work on planning the first two body paragraphs of their essay and now they will get the chance to plan the other paragraphs.
- Ask students to get out their *A Midsummer Night's Dream* essay planners that they worked on for homework and their Supporting Evidence-Based Claims graphic organizers.
- Circulate as students are working. Push students to be clear and explicit in their plan.

Essay Plan Talk-through:

- Invite students to meet with their discussion partner to talk through their essay plans with their partners. Make sure that students know not to read straight from their plans; instead, they should tell their partner what their essay will be about and how they will develop their claim. Students should also present the counterclaim they will use and possible ideas for a counterclaim.
- As students are working, circulate and listen. If a student is being unclear or imprecise, ask questions like: "How does that support your claim?" or "How are those ideas related?"
- After students have had the chance to share, let them know that for homework they should revise the ideas in their essay planner to make sure their argument is logical and clear.

Closing:

- Read the first learning target aloud. Ask students to rate their mastery of that learning target with the Fist to Five Checking for Understanding technique. Repeat for the other two learning targets as well:

- "I can select reasons and support them with evidence to support my claim about *A Midsummer Night's Dream*."
- "I can explain how the details develop the reasons that support my claim."
- "I can acknowledge and respond to a counterclaim."

Homework:

- Revise the *A Midsummer Night's Dream* essay planner

Lesson 24:

Objectives:

- I can write an organized argument essay about *A Midsummer Night's Dream*.
- In my essay, I can support my claim with reasons, details, and quotes from the play.
- In my essay, I can explain how the details develop the reasons that support my claim.
- In my essay, I can acknowledge and respond to a counterclaim.

NJSLS.ELA-LITERACY.W.8.1 Write arguments to support claims with clear reasons and relevant evidence.
evidence.
NJSLS.ELA-LITERACY.W.8.4 Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience.
NJSLS.ELA-LITERACY.W.8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Activities/Procedures:
Drafting the Essay

- Remind students of the following:
  - Use the ideas and evidence in your planners to write your essay drafts.
  - You will turn in your drafts at the end of the class.
  - You will have a chance to revise for conventions after you get your first draft back.
- Emphasize the importance of saving their work often as they are typing. Let them know in what form (email, printed, saved to server, etc.) they will turn in their draft at the end of the class.
- As students work, circulate around the room. Because this is an assessment, students should work independently.
- Continue to circulate, supporting students when needed or when their hands are raised.
- When a few minutes remain, remind students to save their work.
- Students will continue with drafting, revising, and editing argumentative essay over the next few days.

Homework:

- Continue your independent reading.