Grade 6 English Language Arts (6-01, 6-02, 6-04)

Content Area: **Language Arts**
Course(s): **Language Arts**
Time Period: **Sample Time Period**
Length: **Full Year**
Status: **Published**

Title Page, Table of Contents, Statement of purpose

English Language Arts Grade 6

Required

Sayreville Middle School

5 credits

Full Year

Summary of the Course: The course of study in 6th grade Language Arts is designed to expose students to all avenues of

literature and writers' workshop. Each unit will work at progressing towards the course themes but will also reveal sub-themes that

will be explored. The course of study in reading is designed to allow students to examine all genres of literature and to create

thought provoking discussions and assessments that will used in an ongoing portfolio. The writers' workshop units progress in a

linear manner which leads itself to publishing three complete works. In order to demonstrate a cohesive and complete

implementation plan the following general suggestions are provided:

- The use of various formative assessments are encouraged in order to provide an ongoing method of determining the

current level of understanding the students have of the material presented.

- Homework, when assigned should be relevant and reflective of the current teaching taking place in the classroom.
- Organizational strategies should be in place that allow the students the ability to take the information gained in the
- classroom and put in in terms that are relevant to them.
- Instruction should be differentiated to allow students the best opportunity to learn.
- Assessments should be varied and assess topics of instruction delivered in class.
- Modifications to the curriculum should be included that address students with Individualized Educational Plans (IEP),

English Language Learners (ELL), and those requiring other modifications (504 plans)

Table of Contents:

Reading Unit 1: Setting Sail- A Study In Short Story

Content Area: **Language Arts**
Course(s): **Language Arts**
Time Period: **1st Marking Period**
Length: **4-5 Weeks**
Status: **Published**

Summary of the Unit

This unit is the introduction and foundation for establishing students' rapport with text. Opportunities for close reading will be explored using the six sign posts. Once it has been established that students are familiar with the six signposts, the students will practice close reading skills through summary, reinforcing understanding through use of the signposts, and studying literary elements. Students will write about their reading using the RACEE and other models.

Enduring Understandings

- Identifying the structure and elements of a short story serves as a springboard to understanding longer and more complex pieces.
- Specific close reading strategies can be used in order to enable a critical reading of texts through annotation and careful analysis.

Essential Questions

- What strategies do students use in order to become close, critical readers of texts?
- How do readers select evidence in support of analysis of a text?
- How does the application of these specific strategies aid in the overall close reading skills of the student?

Summative Assessment and/or Summative Criteria

- Read a short story and complete a story map of that story detailing all of the elements of plot.
- Read a short story and choose three out of the six signposts, and write an essay detailing the signposts, explaining their significance in the text. The essay should be 3-4 paragraphs.
- Close reading portfolio/readers journal

Resources

- Achieve3000: an online diagnostic and instructional tool. Teachers will administer the diagnostic at three pre-determined times throughout the school year in order to document student growth. The diagnostic test will provide teachers with their student's Lexile ranges (reading levels) as well as identifying for teachers, student strengths and weaknesses. The instructional online component can be used in various learning stations and will support student mastery of specific skills. There are additional lesson plan ideas available as well for teachers looking for ideas for designing instruction for specific skills.
- *Notice and Note – Strategies for Close Reading* by Kylene Beers and Robert E. Probst (For Teacher)
- *Notice and Note* Review: https://www.tes.com/lessons/qLZrf4JVVdThHA/notice-and-note-assessment

Short Stories:

- "Everyday Use" by Alice Walker (**Diversity/Equality title**)
- "One Friday Morning" by Langston Hughes (**Diversity/Equality title**)
- "A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez (**Diversity/Equality title**)
- "Charles" by Shirley Jackson
- "Names/Nombres" by Julia Alvarez (**Diversity/Equality title**)
- "Rules of the Game" by Amy Tan (**Diversity/Equality title**)
- "Amigo Brothers" by Piri Thomas (**Diversity/Equality title**)
- "The Fun They Had" by Isaac Asimov
- "Harrison Bergeron" by Kurt Vonnegut
- "Thank You, Ma'am" by Langston Hughes (**Diversity/Equality title**)
- "The Medicine Bag" by Virginia Driving Hawk Sneve (**Diversity/Equality title**)
- "The Tell-Tale Heart" by Edgar Allen Poe
- "The War of the Wall" by Toni Cade Bambara (**Diversity/Equality title**)
- "Lose Now, Pay Later" by Carol Farley
- "Stolen Day" by Sherwood Anderson
- "Aunt Millicent" by Mary Steele

"Birthday Box" by Jane Yolen

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments	Standards
Journal/Portfolio (**1 day**)	SWBAT set up a journal/portfolio at their teachers' direction to hold their notes and work and to demonstrate their progress as the	Students will establish a Reader Response Journal. Student's first entry in their reader's journal can be used as a compass for determining the student's reading engagement and	Complete a reader's engagement assessment. Journal response: What makes someone a reader? Are you a reader? What do good readers do before, during, and after	NJSLSA RL.6.1 NJSLSA RL.6.3 NJSLSA RL.6.5

	year unfolds.	attitude toward reading. Have students share their responses and discuss how they view themselves as a reader. Discuss all responses and have students reflect on their classmate's responses both positive and negative.	reading? Decorate the journal with pictures and illustrations important to the student.	NJSLSA RL.6.7
Short Story Elements (2 – 3 weeks) **Conflict**	SWBAT identify, define, and explain basic story elements in order to further their understanding of the structure of storytelling. SWBAT use and create graphic organizers to function as reference tools that depict how the various story elements work.	**Journal Question:** Think about the stories that you have read. What similar elements do you notice in all stories? **Conflict:** Discuss the student responses and create an anchor chart with responses. Make sure to include characters, setting, inciting incident, problem/conflict, plot (elements), point of view and theme. Define each of the 7 elements of a Plot using graphic organizer (Freytag's Pyramid) - Exposition - Inciting Incident - Conflict - Rising Action - Climax - Falling Action - Resolution Create an anchor chart detailing the 7 elements of plot. Create an anchor chart defining conflict. Make sure to include · Conflict is a struggle or problem that a character faces.	**Conflict:** Students will identify the 7 elements of Plot in their short story by completing the graphic organizer in their reader's journal. (Ideally, this would be done with a partner, but should be done independently when that is not possible.)	NJSLSA RL.6.1 NJSLSA.RL.6.2 NJSLSA RL.6.3 NJSLSA RL.6.5 NJSLSA RL.6.7

Characterization and Point of View		• · Conflict can be internal (Character vs Self) or external (Character vs. Character, Character vs. Nature, Character vs Society, Character vs. Supernatural) Read a short story from the list, and using the graphic organizer, map the sequence of events in the story with the plot elements. Place emphasis on problem/conflict and the necessity for every story to have a conflict. **Characterization:** Journal Question: Think about the people in your life. How do you learn about the type of person they are? Allow students to share responses. Ask a follow up questions, "How do we learn about characters in the stories that we read?" Encourage students to make the connection between the facts that we learn about characters in stories the same way that we learn about people in real life. Define Characterization. Create an anchor chart to record all of the elements of characterization. Make sure to include. • · Actions • · Speech • · Thoughts/emotions • · Direct Description by	**Characterization:** Working with their reading partners (or independently), students will choose a character from their short story and use a <u>graphic</u> organizer to identify all elements of that character in their	

		author • · Other Character reactions Choose a character in the short story that is being read to identify the elements of characterization. Point of View: Journal Question: In the short story that we have read, who is telling the story? What questions are we left to ponder based upon who is telling the story? How might the story be different if a different character told the story? Define Point of View. Identify the point of view in which the short story is written. Create an anchor chart defining point of view. Make sure to include: • First Person • Third Person • Omniscient • Limited Omniscient **Setting:** Journal Question: What role does setting play in a story? What is the significance of that role?	reader's journal. Point of View: With their reading partners (or independently), students will return to their short story to identify the point of view that the story is written. Students must provide specific text evidence to support which point of view the story is told in their reader's journal.	

| Setting & Theme | | Define Setting and create an anchor chart defining setting. Make sure to include:

• Time
• Place
• Environment
• Setting affects what happens in the story.
• Characters react to setting.
• Setting affects the mood in a story.

Identify the setting of the short story and how it affects the plot and characters.

Theme:

Journal Question: Think about your favorite book, story or movie. What was the message or life lesson the story tried to teach? Explain.
Define Theme and create an anchor chart defining theme. Make sure to include:

• The message or lesson the author wants you to learn from the story
• To determine a story's theme ask yourself What did the characters learn?
How did the characters grow and change? Why did the characters act this way?
• · Some common theme topics in literature are growing up, | **Setting:**

With their reading partners (when allowable), students will return to their short story to identify the setting of the story. They will analyze how the setting of the story affects the plot and characters in their | |

		acceptance, family, friendship, courage, perseverance, compassion, loss, greed

Identify a theme in the short story making sure to provide text evidence to support the theme.

Symbolism:

Define Symbolism. Create an anchor chart to define symbolism making sure to include the following:

- In order to read deeper, readers have to be on the lookout for symbolism
- A symbol is something that stands for or represents something else
- Symbols help readers understand a text more deeply
- Some common symbols in literature are light, colors, fire, darkness
- Similes and metaphors are often examples of symbolism

Identify a symbol in the short story and analyze what the symbol means and how it is related to the text. | reader's journal.

Theme: With their reading partners (when allowable), students will return to their short story to identify a theme in the story. Students must provide evidence from the story to support the theme in their reader's journal. | |

			Symbolism:	
			With their reading partners (when allowable), students will return to their short story to identify a symbol in the story making sure to analyze what that symbol means and how it is related to the text.	
Symbols/Symbolism				
Review of Notice and Note Signposts (2 weeks)	SWBAT analyze multiple short stories and video excerpts for examples of Signposts. SWBAT explain how the use of the signposts impact the character's journey within the story SWBAT cite the textual evidence and make relevant connections that most strongly supports an	• Lead a general discussion of signposts to gauge student familiarity. • Use the Blendspace activity to allow students to view videos and read passages in which the signposts are evident. • Conduct small group and large group discussions of each short story and video to check for understanding.	• Students complete assessment in which they analyze short stories and videos for signposts and how they impact the characters' journey.	NJSLSA RL.6.1 NJSLSA RL.6.3 NJSLSA RL.6.5 NJSLSA RL.6.7

	analysis of how signposts are manifested in the short stories and video excerpts. SWBAT engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners about the short stories and video excerpts.			
Summative Assessment **(1 Week)**	SWBAT cite the textual evidence and make relevant connections that most strongly supports an analysis of what a Unit 1 text says explicitly as well as inferences drawn from the texts. SWBAT determine a theme or central idea from a Unit 1 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 analyze	**Summative Assessment** • Close Reading Portfolio – This portfolio will allow students to show their mastery of close reading in both fiction and nonfiction. They will submit work related to a short story designated by the teacher, a short story of their choice, and an Achieve3000 article. • Short Story Requirements: 1. Annotations 2. Answers to comprehension questions • Achieve3000 Article Requirements: 1. Annotations	• Students will construct a Close Reading Portfolio from work they have completed during the course of the quarter.	NJSLSA RL.6.1 NJSLSA RL.6.3 NJSLSA RL.6.5 NJSLSA RL.6.7

	how particular lines of dialogue or incidents in a Unit 1 text propel the action, reveal aspects of a character, or provoke a decision.	2. Multiple choice answers 3. Completed Thought Question		
	SWBAT determine the meaning of words and phrases as they are used in a Unit 1 text, including figurative and connotative meanings.			
	SWBAT analyze the impact of specific word choices used in Unit 1 texts on meaning and tone, including analogies or allusions to other texts.			
	SWBAT cite the textual evidence and make relevant connections that most strongly supports an analysis of what a Unit 1 text says explicitly as well as inferences drawn from the text.			

	SWBAT determine the central idea of a Unit 1 text and analyze its development over the course of the text, including its relationship to supporting ideas.			
	SWBAT analyze how a Unit 1 text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).			
	SWBAT determine the meaning of words and phrases as they are used in a Unit 1 text, including figurative, connotative, and technical meanings;			
	SWBAT analyze the impact of specific word choices used in Unit 1 texts on meaning and tone, including analogies or allusions to other			

texts.				
SWBAT write routinely over extended time frames (research/reflection, metacognition/self-correction/revision) and shorter time frames (a single sitting or a day or two) to create a Summative Portfolio.				

LA.RL.6.1	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
LA.RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
LA.RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
LA.RL.6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
LA.RL.6.7	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

Suggested Modifications for Special Education, ELL and Gifted Students

- Novels of varying Lexile levels are included in this unit to meet the individual needs of readers of all levels.

- Allow additional time when in full class discussing for processing and discussion.

- Modification of expectations as related to length of writing and depth of understanding should be considered as needed.
- Students can be provided with graphic organizers during annotations, discussions, and when having to formulate any mini papers.
- Teachers should implement workshop techniques such as small group instruction and conferring to monitor comprehension of all students and adjust instruction as needed.
- Use of audio support when applicable for ESL and SE students.
- Achieve 3000 supports for ELL as well as leveled instruction

- Modifications for any individual student's IEP or 504 plan must be met.

Suggested Technological Innovations/Use
- 8.1.8. E.1: Effective use of digital tools assists in gathering and managing information.
- 8.2.8. F.2: Technology is created through the application and appropriate use of technological resources.
- 8.2.8. D.1: Information literacy skills, research, data analysis and prediction are the basis for the effective design of technology systems.
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Cross Curricular/21st Century Connections
- 9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills.
- 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.
- 9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.
- 9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures.
- 9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

Reading Unit 2: Critical Lens- Reading For Character Analysis

Content Area: **Language Arts**
Course(s): **Language Arts**
Time Period: **2nd Marking Period**
Length: **4-6 Weeks**
Status: **Published**

Summary of the Unit

The focus of this unit is Character Analysis: exploring how setting, conflicts, and other story elements shape characters. Drawing on the writings of authors from diverse backgrounds, students will "read and recognize literature as a record of human experience" as they "read, view, listen, respond, and discuss novels, poetry, short stories, and nonfiction." Because initiatory rites exist in all cultures, students will better understand the common themes in literature that represents a variety of groups of people. By assessing their own progress toward adulthood, students will "apply thinking skills to their reading, writing, speaking, listening, and viewing activities." As a culminating activity, students will compose an essay comparing and contrasting the Coming of Age process in two or more distinct cultures for presentation to the whole class.

Enduring Understandings

- We use language to celebrate and give voice to the events and experiences that move us from childhood to adulthood.

- Language and literature help us understand and face the challenges that await us in a diverse and changing world.

- Characterization is revealed through what a character says and does.

Essential Questions

- What factors drive a character's motivations?
- How does a person's environment shape his or her behavior?
- What do this character's thoughts and actions reveal about the theme of the story?

Summative Assessment and/or Summative Criteria

Required: Students will apply knowledge of Coming of Age as a theme in literature by comparing and contrasting, in one of the formats listed below, characters in stories from two distinct cultural traditions.

Alternative: Student will apply knowledge of Coming of Age as a theme in literature and life by comparing and contrasting the student's own Coming of Age experience with that of a character from the literature.

Mandatory Component: Students will research the coming of age rituals in two different cultures or religions.

How students present their findings is at the discretion of the teacher. Below are suggested methods:

- Slideshow
- Movie
- Tri-Fold
- Essay
- Blog

Resources

- Achieve3000: an online diagnostic and instructional tool. Teachers will administer the diagnostic at three pre-determined times throughout the school year in order to document student growth. The diagnostic test will provide teachers with their student's Lexile ranges (reading levels) as well as identifying for teachers, student strengths and weaknesses. The instructional online component can be used in various learning stations and will support student mastery of specific skills. There are additional lesson plan ideas available as well for teachers looking for ideas for designing instruction for specific skills.
- *Notice and Note – Strategies for Close Reading* by Kylene Beers and Robert E. Probst

Internet Resources:

- http://www.edublogs.org
- Google Drive Docs and Resources

Applicable Texts and Videos:

- *Remember the Titans (**Amistad title) (Diversity/Equality)***
- *Driving Miss Daisy (**Amistad title) (Diversity/Equality)***

- *A League of Their Own (**Diversity/Equality)***
- *Funny in Farsi: A Memoir of Growing up Iranian in America* (1030) *(**Diversity/Equality)***

- *The House on Mango Street* (870) *(**Diversity/Equality)***
- *Homeless Bird* (800)
- *The Cay* (860)
- *Holes* (660)
- *Walk Two Moons* (770)
- *The Hound of the Baskervilles* (1090)
- *On the Day I Died* (720)

- *Ghost* by Jason Reynolds (***Diversity/Equality***)

- *Scholastic Scope/Action*
- *Poetry*
- *Achieve 3000 Articles*

*Teachers are encouraged to promote critical choices among students by allowing students to select from novels based on a number of factors including but not limited to interest and Lexile level. Novels can be presented as whole class, book club/literature circle, or independent reading. Teachers can utilize excerpts from the longer texts for mini lessons or for a read/think aloud throughout the unit.

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Part 1 (2 - 3 weeks) **Coming of Age Introduction**	SWBAT read closely and use the text evidence to support ideas about coming of age and rites of passage as presented in stories and novels. SWBAT develop ideas about theme based on evidence found during the course of reading short stories, poems, and novels. SWBAT conduct collaborative discussions both in person and using devices that are on task and appropriate for sixth grade topics.	Define and discuss "Coming of Age" and "Rites of Passage." Raise issues and questions: 1. Function? 2. Earned vs. Automatic? 3. Gender issues? 4. Failure? 5. Peer vs. Society? Introduce students to the unit's essential questions. Establish timeline for reading novel and presenting Readers' Theatre. Explain reading log and give writing prompts. Divide students into groups of 4 or 5 and assign a novel to each group. Provide study questions to help groups identify coming of age issues in each novel. Give writing prompts to help students focus on	Students will brainstorm examples of rites of passage and share personal experiences. Students will read short stories and novels on their own or collectively and discuss in groups, using study questions for direction. Students will write responses in reading logs. Students will share individual reading responses in small groups.

		significant coming of age themes in the novel. Organize discussion groups and establish guidelines. Using Notice and Note strategies, conduct close readings with the groups. Lead whole class discussions.	
Part 2 (1 - 2 weeks) **Coming of Age Analysis**	SWBAT read closely and use the text evidence to support ideas about coming of age and rites of passage as presented in stories and novels. SWBAT develop ideas about theme based on evidence found during the course of reading short stories, poems, and novels. SWBAT conduct collaborative discussions both in person and using devices that are on task and appropriate for sixth grade topics.	Explain reading log and give writing prompts. Give writing prompts to help students focus on significant coming of age themes in the novel. Organize discussion groups and establish guidelines. Lead whole class discussions. Present expectations and directions for presenting scene from novel in Readers' Theater format (scene selection, scripting, performing, costuming, etc.) listening looks like, etc. Using Notice and Note strategies, conduct close readings with the groups.	Students will write responses in reading logs. Students will share individual reading responses in small groups. Students will share group responses in whole class setting. Each group will select, script, and produce a scene from their respective novel displaying one or more issues inherent to the coming of age process.

Part 3 (2 days) **Conflict**	Students will evaluate the plot's structure and development, and the way conflicts are resolved. Students will analyze influences on characters, such as internal and external conflict and motivation, and the way those influences affect the plot.	Journal Questions: • How does the conflict drive events of plot? • If the character's response to conflict changes, how will plot alter; particularly resolution? Either reviewing a portion of the novel they've already read or exploring and analyzing a new part, students will look for conflict in the story. They will determine whether it is internal or external and explain how the conflict relates to the character. Discuss conflict and how to deal with it before examining how the character deals with it. Discuss whether it was dealt with positively or negatively and whether the consequences of the choice reflect that.	Using an edublog or Google Docs, write a three-paragraph blog from the character's point of view. • Seek advice on how to deal with the conflict presented in the novel. • Read a classmate's blog. Then, writing from another character's point of view (and using what you know about that character's personality), write a response offering the sought-after advice.
Part 4 (3 - 4 weeks)	SWBAT make determinations about characters after analyzing their thoughts and	Journal/Discussion Questions: • What do this character's thoughts	• For the writing portion of the formative assessment, students will be asked to analyze a character from the novel they read and

Characterization Symbolism Dynamic Static Theme	actions. SWBAT explain how theme is revealed through characters' interactions and through events that occur in the novel. SWBAT explain and provide textual evidence that human nature is influenced by both external and internal factors. SWBAT show understanding that a character can be symbolic of something greater through their writing or use of other media.	and actions reveal about the theme of the story? • Are humans basically selfish or altruistic? • What factors drive a character's motivations? 1. Prior to the lesson, students will have read the assigned chapters. 2. Students should annotate during their reading, for this will help to keep track of key concepts. 3. After the reading of the text, students will participate in class discussions related to the questions. Use a Flow Map to show the sequence of events. Academic vocabulary words should be defined when necessary: symbolism, dynamic, static, theme.	thoroughly explain if that character is a dynamic character or a static character **-or-** explain how a character's journey shapes the theme of the novel. • They must use evidence from the text to support their reasoning. This should be a paragraph-length response (based on annotations taken during the first third of the novel). • After reading through the climax of the novel, students will write another paragraph. Again, they must use textual evidence. • Finally, they will write a third paragraph after completing the novel. • These three paragraphs will then become the body paragraphs of a literary analysis essay. • In class, they will create a thesis statement and add an intro paragraph and conclusion to create a complete draft of their essay. **PREWRITING:** • · Multi-flow maps could be used to show the character's development. **DRAFTING:** • Students will write their three body paragraphs in class after each third of the novel. **REVISING:** • In class, students will construct a thesis statement, add an intro paragraph and conclusion, and

			use transition words to incorporate their three paragraphs into their essay. They will also need to revise
			EDITING: • Students will use a checklist to proofread their work and make corrections. **FINAL DRAFT:** • Final draft will be typed using MLA format.

Suggested Modifications for Special Education, ELL and Gifted Students

- Novels of varying Lexile levels are included in this unit to meet the individual needs of readers of all levels.

- Allow additional time when in full class discussing for processing and discussion.
- Modification of expectations as related to length of writing and depth of understanding should be considered as needed.
- Students can be provided with graphic organizers during annotations, discussions, and when having to formulate any mini papers.
- Teachers should implement workshop techniques such as small group instruction and conferring to monitor comprehension of all students and adjust instruction as needed.
- Use of audio support when applicable for ESL and SE students.

- Modifications for any individual student's IEP or 504 plan must be met.
- Achieve 3000 ELL support mode and leveled articles

Suggested Technological Innovations/Use

- 8.1.8. E.1: Effective use of digital tools assists in gathering and managing information.
- 8.2.8. F.2: Technology is created through the application and appropriate use of technological resources.
- 8.2.8. D.1: Information literacy skills, research, data analysis and prediction are the basis for the

effective design of technology systems.

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Cross Curricular/21st Century Connections

- 9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills.
- 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.
- 9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.
- 9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures.
- 9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

Reading Unit 3: Informational and Nonfiction Text

Content Area: **Language Arts**
Course(s): **Language Arts**
Time Period: **3rd Marking Period**
Length: **4-6 Weeks**
Status: **Published**

Summary of the Unit

This unit is an informational text study. The unit should last 4 to 6 weeks. Through studying the text, *Chew on This* or *They Lost Their Heads, or Hidden Figures,* students will analyze the text features of an informational (nonfiction) literary work and write summaries including key details from their reading. Students will also analyze the effective use of claims and evidence across the text. Students will know the characteristics of nonfiction, new vocabulary encountered within a nonfiction text, important facts about the writing methods used within informational text, and how to determine central idea of a text, as well as how to use speaking/listening to inform.

Enduring Understandings

- Authors of informational text use research and experience to advise the public on various issues.
- The way an author organizes and structures a text can lend to its meaning.
- There are various points of view regarding almost all topics. Not all are credible.
- Good readers compare, infer, synthesize, and make connections to make text personally relevant and useful.
- A writer selects a form based on audience and purpose.

- Oral discussion helps to build connections to others and create opportunities for learning.

Essential Questions

- What are effective summarizing techniques and how can summarizing help me process information?
- How do we show an understanding of key ideas and details in nonfiction?
- How do you know what makes a source a valid source?
- Why is important to understand the author's point of view?
- In what ways can you defend a stance you take on a stance?

- How do the Notice and Note strategies assist in comprehending informational text?

Summative Assessment and/or Summative Criteria

Required: As they read their nonfiction informational books, the students will also conduct research on

related topics. The students will work to

construct a multi-media presentation that they will present to their classmates as teachers. Teachers will have the flexibility of creating their own

standards-based rubric that assesses content, verbal communication skills, and non-verbal communication.

Resources

- Units of Study: Literary Nonfiction Bookclub Kit for Teachers
- Achieve3000: an online diagnostic and instructional tool. Teachers will administer the diagnostic at three pre-determined times throughout the school year

in order to document student growth. The diagnostic test will provide teachers with their student's Lexile ranges (reading levels) as well as identifying for

teachers, student strengths and weaknesses. The instructional online component can be used in various learning stations and will support student mastery of

specific skills. There are additional lesson plan ideas available as well for teachers looking for ideas for designing instruction for specific skills.

- K-W-L Chart
- Pre-Reading Organizer
- Text Structure Chart

Internet Resources:

- Google Drive
- Google Docs
- Achieve3000 Articles
- Scholastic.com

Texts:

- *Reading Nonfiction: Notice and Note – Strategies for Close Reading* by Kylene Beers and Robert E. Probst
- *Scholastic Scope/Action*
- *Stopping a Toppling Tower*

Available Nonfiction Informational Texts

- *Chew on This!*
- *They Lost Their Heads*

Hidden Figures **(Diversity & Equity title)**

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments	Standards
Introduction to Non-Fiction **(1 - 2 Days)**	SWBAT see that while nonfiction may be different from a fairy tale, storybook, or novel, it can be fun to read. SWBAT understand that nonfiction will play a role not only in the year's curriculum, but in daily life for years to come. SWBAT identify some of the basic characteristics of nonfiction literature.	Discuss what nonfiction is with students: • Point out examples that are all around them: books about their favorite animals, lunch menus, maps, classroom magazines, etc. • Define nonfiction: It gives information. It explains, informs, or persuades. Use a graphic organizer to guide a discussion of the characteristics of nonfiction and how reading nonfiction is different than reading stories or novels. Use examples from a social studies or science textbook to illustrate some of these characteristics. How does nonfiction text look different from fiction? • There may be chapter titles and	Reassure students that these unusual features should not discourage them. Explain how these characteristics are "clues" that will help them understand what they're reading. Have students share experiences they've had with nonfiction. Try these prompts: • What books about real people, places, and events have you read? • Do you enjoy reading these types of books? Why or why not? • When you look at an article or a biography, do you look at the illustrations and read the captions? • What websites do you visit? • Have you ever had to read directions for a board game or ingredients in a cookbook?	NJSLSA SL.6.1 NJSLSA.RI.6.4

| | | section headers that preview information.
• Each page has words in a variety of fonts and type sizes.
• **Bold** or *italic* fonts may be used to signal important words or phrases.
• Diacritical marks may be used to guide pronunciation.

How are graphic aids used?

• Maps, charts, diagrams, photographs are usually included to illustrate or summarize information.
• Captions or labels must be examined carefully for relevant information.

How is the vocabulary different?

• There may be more words that are unfamiliar. Look for multi-syllabic words like "photosynthesis" that may be difficult to pronounce.

What do we know about nonfiction?

• There is a great deal of information to be understood | | |

		and remembered.		
Learning to Read Non-Fiction and its Text Features (1 – 2 Days)	SWBAT learn the tools of reading nonfiction (i.e. text features). SWBAT use think-aloud strategies to prepare to read the selection. SWBAT identify graphic aids and understand their importance.	Distribute the Nonfiction Text: Stopping a Toppling Tower (appropriate informational text) printable and set up your projection of the same printable, if you have chosen to use one, to refer to as you discuss the selection. Lead students through the handout, having them look over the article and notice the special text features: title, headings, photos, etc. Have students comment on the differences they see on the article page compared to a page in a favorite story. You might open a book of fiction for them to review. Walk students through the reading tools. As they read about each item, have them identify corresponding features from the selection. Point out that photographs, diagrams, and charts are examples of graphic aids that illustrate information and help readers visualize what is in the text. For example, the photograph helps readers visualize the Leaning Tower of Pisa. Graphic aids sometimes offer additional information that is important. Model think-aloud strategies for pre-reading by asking questions and making observations about the text features.	Have students use the Prereading Organizer printable to make predictions about the reading. Discuss some of the predictions that students make; be sure to ask them how or why they formed their ideas. Students should read "Stopping a Toppling Tower" quietly to themselves. Remind them to pay attention to the text features. After they read, students should pair and share before holding a class discussion about what they read and how the graphic aids assisted their understanding of the text.	NJSLSA RI.6.1 NJSLSA.RI.6.2 NJSLSA RI.6.3 NJSLSA.RI.6.4 NJSLSA.RI.6.5 NJSLSA.RI.6.6 NJSLSA SL.6.1
Learning to Read Non-Fiction and its Text Features	SWBAT learn the tools of reading nonfiction (i.e.	Distribute the Nonfiction Text: Stopping a Toppling Tower (appropriate informational		

		Example: The title tells me I'm going to read about a tower that might fall. Certain words are boldfaced — these are important, so I'll try to remember them. There is a photograph and a diagram — I can use these to get a clear picture in my mind of what I'm reading.		
Teaching Non-Fiction and Text Features (1 – 2 Days)	SWBAT gain an awareness and general understanding of what text structures are. SWBAT learn what clues can identify the text structure of a piece of writing.	Distribute the Text Structures Chart printable and explain what text structures are and what clues students can use to identify text structures. Help students understand the importance of understanding text structure by explaining that a reader who is aware of the patterns that are being used can anticipate the kind of information that will be presented. **Example:** If we know a selection follows a "compare and contrast" organization, we can expect to read about likeness and differences between people or things. This will help us connect ideas and remember them.	Have students reread the "Stopping a Toppling Tower" article. Ask students to identify what type of text structure this selection is (problem and solution). Ask students, "How does the reader know?" They should be able to identify that the first paragraph states that there is a "problem." The second paragraph states that engineers have found a "solution." Which headings offered clues?	NJSLSA RI.6.1 NJSLSA.RI.6.2 NJSLSA RI.6.3 NJSLSA.RI.6.4 NJSLSA.RI.6.5 NJSLSA.RI.6.6 NJSLSA SL.6.1
Check Comprehension and Apply Writing (1 - 2 Days)	SWBAT check their nonfiction comprehension skills. SWBAT demonstrate their reading comprehension through written response.	Wrap up the introduction to the unit by using the following discussion questions to check comprehension of the nonfiction text "Stopping a Toppling Tower": 1. Why is the Leaning Tower of Pisa so famous? 2. What was the problem with the tower? 3. How did the	Have students write two or three paragraphs about the article. Ask them to include the following: • What happened to make the Learning Tower of Pisa dangerous? • What was done to make the tower safe again?	NJSLSA RI.6.1 NJSLSA.RI.6.2 NJSLSA RI.6.3 NJSLSA.RI.6.4 NJSLSA.RI.6.5 NJSLSA.RI.6.6 NJSLSA SL.6.1

		engineers solve the problem? 4. Which text features did you find most helpful? 5. What clues in the article helped you figure out the text structure?		NJSLSA W.6.1 NJSLSA W.6.2 NJSLSA W.6.4 NJSLSA W.6.5
Readers Determine Importance and Synthesize in Expository Text **(2 – 3 Weeks)**	SWBAT distinguish between fact and opinion and cite evidence. SWBAT search and use a wide range of graphics and integrate with information from print. SWBAT use full range of readers tools. SWBAT work collaboratively to identify and analyze important parts of their texts and make connections. SWBAT participate in guided and independent discussions about what they read and their analyses of said texts.	Can be taught in Minilessons, Conferences, Strategy Groups, Shared Reading, Interactive Read Aloud, Shared Writing, Word Study, and/or Vocabulary: Readers get ready to read nonfiction text. We preview the books to get our minds ready to read. We - read the title - look at the front and back cover - skim the table of contents - flip through the pages - and we ask, *What am I most likely going to learn about?* Readers make a plan for their reading. We think about how the book goes and make a plan for what we will read first. Sometimes books are set-up to be read cover to cover, other times they are set-up to be read in parts. You can dip into sections that are of interest to us. If we plan on reading just some sections, we need to decide if the first few sections are important to read. Often the author will	Assign or allow students to select one of the Informational Nonfiction Texts. Assign students to small groups to work together on the unit. They will work together to develop a plan within the timeframe that the teacher provides. Working together, students will read the assigned (or selected) portions of the book. In their pairs or small groups, students will hold regular, structured discussions (either in person, via Google Meet, or through text using Google Docs) to analyze their reading. Students will research and explore other sources that discuss similar topics to what their primary source explores. They will make note of any similarities and especially differences that they encounter. It will be important for students to determine whether the contradictions are based on the authors' differing points of view or some	NJSLSA RI.6.1 NJSLSA RI.6.3 NJSLSA RI.6.5 NJSLSA RI.6.7 NJSLSA.RI.6.8 NJSLSA.RI.6.9 NJSLSA W.6.1 NJSLSA SL.6.1 NJSLSA.SL.6.2 NJSLSA.SL.6.4

| | | provide one or two sections to give us the background knowledge to read any of the other sections. We keep this in mind as we are making our plan.

Readers make a plan for how they will read a section. We look at the set-up of the page, scan the features, and think about what we will most likely learn.

Readers hold onto their learning as they read. We read a chunk of text, pause and say to ourselves, *What did I just read?* We then summarize the important parts of text. We read another chunk and summarize again. In this way, we collect the important information and we also confirm that we understood what we just read. We notice if this matches what we expected to learn. We adjust what we think we will learn get curious about it.

Readers become experts by thinking of themselves as teachers. We think about what we would need to learn to teach someone else about this topic or idea. To teach someone, we need to know the main ideas and the supporting details, and it helps to use an explaining voice and sometimes even to use your face, hands, and whole body to illustrate what you mean. We can teach our partners in this | other factors are present.

Discussions will graduate into Socratic Seminars as an opportunity for students to respectfully gain multiple perspectives about what they are reading, making sure to keep notes or "jot" at each level of discourse. | |

		way.
		
		Readers of informational text identify the main idea. One way that we can organize information is through the use of boxes and bullets. This structure can organize the bits of information under bigger ideas. We can add to this format as we read.
		
		Readers talk to let texts get through to us, to let texts change our minds. We talk to grow ideas. We push our thinking. We might use phrases or starters like,
		
		    • On the other hand...
		    • I partly agree, but I also think... because...
		    • Could it also be that...
		    • Might the reason for this be...
		    • This is different from... because...
		    • I think that this is important to notice because...
		    • The thing that doesn't fit for me is...
		    • Many people think... but I think...
		    • I used to think...but now I notice... so I've changed my mind about...
		
		Whether you are reading nonfiction or fiction texts, it is equally important to talk about those texts with		

		one another, saying, 'Isn't it weird how . . .' and 'I wonder why . . .' and did you notice that. . . .' But I want to add one more thing. Readers read differently because we're going to be in conversations later. We read holding conversations in our minds. We don't wait until we are with our partners to have these conversations. We can have them in our minds as we are reading. Informational text readers notice when information they are reading contradicts another source. We don't just gloss over this. We dig deeper into this contradiction. Often it is based in an author's point of view. We think about other places where this point of view may cloud information that was presented.		
Informational Text Partners are Teachers (1 – 2 Weeks)	SWBAT incorporate information and graphics/pictures from their research into presentations made to their classmates. SWBAT include previously learned information in their presentations to show a progression of	Informational text partners teach each other. In preparation of this teaching we may rehearse what we will say as we refer to picture or chart, using an explaining voice and hand gestures. Informational text partners don't just say what they have learned, they also • Refer to details in the pictures or diagrams that highlight what they're saying. • Link previous learning to the new	As they continue to explore multiple sources, students will develop a presentation to teach their classmates that will include visual aids, conscious use of body language, hand movement, and facial expressions. They will then present their findings/lessons to their peers.	NJSLSA.SL.6.1 NJSLSA.SL.6.2 NJSLSA.SL.6.3 NJSLSA.SL.6.4 NJSLSA.SL.6.5

	learning. SWBAT use body language and other forms of non-verbal communication to enhance their presentations.	information that they just encountered by flipping back and forth to show pictures that build off one another and by explaining how those pictures go together. • Add gestures to their explanations and use their voices to emphasize what's important.		

LA.W.6.1	Write arguments to support claims with clear reasons and relevant evidence.
LA.W.6.4	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.)
LA.W.6.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
LA.W.6.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
LA.RI.6.1	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
LA.RI.6.2	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
LA.RI.6.3	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).
LA.SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
LA.RI.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
LA.RI.6.5	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
LA.RI.6.6	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.
LA.SL.6.2	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
LA.SL.6.3	Deconstruct a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.

LA.SL.6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).
LA.SL.6.5	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

Suggested Modifications for Special Education, ELL and Gifted Students

- Modifications for any individual student's IEP or 504 plan must be met.

- Allow additional time when in full class discussing for processing and discussion.
- Although all lengths should be attempted, teacher should reduce work on written assignments depending on special needs.
- Students should be provided with graphic organizers during annotations, discussions, and when having to formulate any mini papers.
- Check for understanding by conferencing with teacher.
- Students may choose a partner or teacher may chose a partner to work that student is comfortable with.
- Repeat and Clarify any directions given
- Use of audio support when applicable
- Anchor texts vary in reading level to meet the needs of low, middle and high readers
- Achieve 3000 supports for ELL as well as leveled instruction

Suggested Technological Innovations/Use

- 8.1.8. E.1: Effective use of digital tools assists in gathering and managing information.
- 8.2.8. F.2: Technology is created through the application and appropriate use of technological resources.
- 8.2.8. D.1: Information literacy skills, research, data analysis and prediction are the basis for the effective design of technology systems.
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Cross Curricular/21st Century Connections

- 9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills.
- 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.
- 9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.
- 9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures.

- 9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

Section Title

Reading Unit 4: Reading with a Critical Lens for Author's Purpose and Theme

Content Area: **Language Arts**
Course(s):   **Language Arts**
Time Period: **4th Marking Period**
Length: **6 Weeks**
Status: **Published**

Summary of the Unit

This unit focuses on author's purpose and theme. Author's purpose is the reason or reasons an author has for writing a selection. If readers enjoyed what they read, one of the author's purposes may have been to entertain. If students learn while they are reading, one of the author's purposes may have been to inform. If readers changed the way they thought about a topic or issue, one of the author's purposes may have been to persuade. Authors may have more than one purpose for writing. Author's purpose can be stated explicitly, or readers may have to infer the intent.

Theme is defined as a main idea or an underlying meaning of a literary work, which may be stated directly or indirectly. A writer presents themes in a literary work through several means. A writer may express a theme through the feelings of his main character about the subject he has chosen to write about. Similarly, themes are presented through thoughts and conversations of different characters. Moreover, the experiences of the main character in the course of a literary work give us an idea about its theme. Finally, the actions and events taking place in a narrative are consequential in determining its theme.

Enduring Understandings

- An author's purpose is his or her reason for or intent in writing.
- An author writes with one of four general purposes in mind:

1. To relate a story or to recount events, an author uses **narrative** writing.
2. To tell what something looks like, sounds like, or feels like, the author uses **descriptive** writing
3. To convince a reader to believe an idea or to take a course of action, the author uses **persuasive** writing.
4. To inform or teach the reader, the author uses **expository** writing.

- The author's perspective is how an author feels about the topic he or she is writing about.
- Recognizing the author's perspective can help to determine the theme(s) present.
- Character development and conflict are important in deciphering and understanding theme.

Essential Questions

- How can do we determine the author's purpose?
- How can a text's features help to understand the author's purpose in writing it?
- How does conflict impact character development in a text?

- Why does change always follow conflict?

Summative Assessment and/or Summative Criteria

- Read an approved work of fiction, and determine a real-world issue present it.
- Use databases and library resources to find an article that addresses the same real-world issue.
- Write a four to five paragraph compare and contrast essay analyzing the following:

1. The authors' purpose for writing their works.
2. The methods the authors use to establish their purposes and points of view.

Resources

- Achieve3000: an online diagnostic and instructional tool. Teachers will administer the diagnostic at three pre-determined times throughout the school year

in order to document student growth. The diagnostic test will provide teachers with their student's Lexile ranges (reading levels) as well as identifying for

teachers, student strengths and weaknesses. The instructional online component can be used in various learning stations and will support student mastery of

specific skills. There are additional lesson plan ideas available as well for teachers looking for ideas for designing instruction for specific skills.

- Scholastic Scope
- Sayreville Middle School Media Center

Internet Resources:

- Google Drive
- Google Docs
- Scholastic.com
- http://www.sayrevillelibrary.org

Short Stories:

- "Everyday Use" by Alice Walker (**Diversity & Equity title**)
- "One Friday Morning" by Langston Hughes (**Diversity & Equity title**)
- "A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez (**Diversity & Equity title**)
- "Names/Nombres" by Julia Alvarez (**Diversity & Equity title**)
- "Rules of the Game" by Amy Tan (**Diversity & Equity title**)
- "Amigo Brothers" by Piri Thomas (**Diversity & Equity title**)
- "The Fun They Had" by Isaac Asimov
- "Thank You, Ma'am" by Langston Hughes (**Diversity & Equity title**)
- "The Medicine Bag" by Virginia Driving Hawk Sneve (**Diversity & Equity title**)
- "The Tell-Tale Heart" by Edgar Allen Poe
- "The War of the Wall" by Toni Cade Bambara (**Diversity & Equity title**)
- "Lose Now, Pay Later" by Carol Farley
- "Stolen Day" by Sherwood Anderson (**Diversity & Equity title**)
- "Aunt Millicent" by Mary Steele
- "Birthday Box" by Jane Yolen

Texts:

- Poems
- *Driving Miss Daisy* (**Diversity & Equity title**)
- *Daniel's Story* (**Holocaust Title**)
- *Maniac Magee* (**Diversity & Equity title**)

Available Nonfiction Informational Texts

- Achieve3000 Articles
- Scholastic Magazines

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Review of Conflict **(1 - 2 Weeks)**	SWBAT define literary conflicts to demonstrate understanding. SWBAT analyze short stories to determine the conflicts that are present. SWBAT explain the relationship between cause and effect and conflict.	Students will watch a cartoon clip (such as Sponge Bob or any other popular cartoon) in which the only part they get to watch is the introduction of the plot diagram. Right before the conflict begins, turn off the clip and ask the students their reaction to the clip. Ask	Students will receive a Type of Conflict chart containing character vs. character, character vs. self, character vs. society, character vs. nature, character vs. supernatural, and character vs. technology. Then read the students the story "The Ugly Duckling." Ask students to jot down the conflicts they hear that. Briefly go over this as a

		question such as:	class and put the mentioned conflicts on the class Type of Conflict chart.
		- Did you enjoy the clip? Why or why not? - What did you understand about the clip? - Do you feel like something was left out? - What was wrong with what you got to watch? After this discussion, turn the clip on again and allow the students to watch the conflict. After a few minutes turn off the clip and ask the kids the same questions. As a class, fill out a Venn diagram comparing the two separate viewings of the cartoon making sure that the differences are highlighted. By this point, students should be able to pinpoint that it was the omission of the conflict that made the viewings different. Then challenge the students to write a short story without a conflict. When students are finished, have a couple share their stories. Discuss with the class about what conflict brings to a story. For further reinforcement refer back to the cartoon clip; showing that conflict creates the interest for a reader. (Be sure to pick up their stories in order to	Students will use the Conflict chart that they made the day before. In pairs, students will be given several examples of conflicts; they will then categorize these conflicts according to the three different types. Then as a class discuss the reasoning for why the conflicts were placed where they were. For independent practice, put a short list of conflicts on the overhead and have students work individually as they place the conflicts under the correct type of conflict. Then hand back the boring stories that the students wrote and have them write in a conflict that makes the story more interesting. The students will have the freedom to choose which type of conflict they want to write. After writing their conflict, students will label their type of conflict and why they chose it.

		use them at a later point in the unit) Begin the day by reading a sample story written by one of the students the day before. Review what important component is missing and why conflict is crucial in a story. Explain to the students that just like stories have conflicts to make them interesting, our lives have conflicts that keep them interesting. Have students then write a journal entry answering the prompt "describe a conflict that is currently happening in your life." *Be sure to explain that any conflict they write about should be something universally relatable that does not involve any personal details. As a class, read an approved short story. Ask various comprehension questions that will ensure the students understanding. Based on the students' brainstorm, ask them why they feel they were able to learn. Explain to them that the reason why is the cause and their ability to learn was the effect. Cause and effect is like a chain reaction. Provide them the visual of a	Give students a worksheet asking for the conflict, type of conflict, at least three examples of cause and effect, and how the conflict

		seesaw. Why did the seesaw go up (effect)? Because someone sat on the other end. Same for learning. Why did you learn so well (effect)? Maybe you studied, you could relate to the situation, etc... Briefly review cause and effect. Explain to the students that the cause of cause and effect is often or can be the conflict of the story. For example, in *Number the Stars*, the conflict of the Nazi's killing the Jews was the cause of the Jews relocating from Denmark to Sweden (effect).	relates to at least one cause and effects in the story. Re-examine a short story or nonfiction article that the class has already read. In pairs and then as a whole class, examine the story for cause and effect elements that are related to conflict. In a short, three-paragraph essay, explain how the cause and effect is related to the conflict and resolution of the piece.
Author's Purpose (2 – 3 Weeks)	SWBAT identify authors' purpose for writing their stories/articles/novels/poems. SWBAT explain how authors make the purpose of their writing clear. SWBAT begin to associate conflict and character development.	Review with students the definition of author's purpose. Also, review the three purposes for writing (persuade, inform, entertain). Explain that an author writes for many reasons. • An author may give you facts or true information about a subject. • Some authors write fiction stories or stories to entertain you. • Some authors may write to persuade or to try to get you to	Use a graphic organizer to list titles of familiar books under the appropriate author's purpose in a graphic organizer. Model with students as you write AND do think-alouds with each example. In small groups, provide students with a basket of books including a range of genres. Together, have students sort the text based on the author's purpose and complete the same graphic organizer. Analyze passages (and possibly videos) for the author's purpose for writing them. Using evidence from each passage, thoroughly explain your analyses.

		do or think something. Tell students that the title can usually help the reader understand or determine the author's purpose. Assign students a novel, either as a whole class or literature circles (allowing students to choose the novel is an option). Conduct mini-lessons for each purpose an author had for writing, making sure to include examples of both fiction and nonfiction, including poetry.	Pair and share before conducting whole-class discussions about them. As you read your novel, keep track of the conflicts that are encountered. Jot notes about what reasons the author had may have had for introducing those conflicts, as predict what may happen as a result of them.
Conflict Leads to Character Understanding - Theme (2 – 3 Weeks)	SWBAT demonstrate understanding the relationship between conflict and character understanding. SWBAT analyze works of literature and nonfiction to determine their themes.	Thoroughly explain the link between conflict and theme. Remind students that stories can contain several different kinds of conflict. Review cause and effect and how readers can determine theme from what is learned from it. Re-introduce the concept of theme. Explain how theme is the lesson that we learn from the conflict and resolution and also *how* the character dealt with the conflict.	Students should choose one conflict from their novel to examine for the purposes of the assignment. They should list major events, determine conflicts drawn from those events, choose one conflict that reveals a thematic idea, write a statement on the thematic idea. Once they have established the theme of the novel, they should determine the author's purpose for writing a novel with that particular theme.
Putting it All Together (1 Week)	SWBAT show understanding of their comprehension skills as well as how to find an author's purpose for writing	Conduct a mini-lesson on how to access and use the databases provided by the	With the assistance of the teacher and possibly the Middle School librarian, students will use the tools

	a piece.	Sayreville Public Library. Either provide an overview to the Middle School Media Center or enlist the help of the school librarian.	provided by the public library and/or the Middle School media center to search for articles about real-life events related to the main conflict they identified in their novel. They will read the article closely to identify the author's purpose for writing the article as well as how conflict was deal with in the article. Following the writing process, the students will write a four to five paragraph compare and contrast essay analyzing the following: 1. The authors' purpose for writing their works. 2. The methods the authors use to establish their purposes and points of view.

Suggested Modifications for Special Education, ELL and Gifted Students

- Modifications for any individual student's IEP or 504 plan must be met.

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Cross Curricular/21st Century Connections

- 9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills.
- 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.
- 9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.
- 9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures.
- 9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

Writing Unit 1: Personal Narratives

Content Area: **Language Arts**
Course(s): **Language Arts**
Time Period: **1st Marking Period**
Length: **4 Weeks**
Status: **Published**

Summary of the Unit

This unit is the introduction and foundation for establishing students' rapport with writing. This unit should last about 6 – 7 weeks. Through the program of writer's workshop, this unit acts as a springboard to launching the independent writing lives of each student as well as generating personal narratives. The unit will be used in conjunction with various mentor texts and mini lessons to culminate in a published personal narrative.

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Enduring Understandings
- Ideas can be re-angled and stretched to convey what a story is really about.
- Mindful, goal driven work and self –reflection are essential to becoming a better writer.

- Slowing down the problem in order to build tension is important in developing an effective story.

Essential Questions
- How do writers develop ideas for personal narratives?
- How do writers write from moments that really matter?
- What is the importance of setting goals as a writer and being able to reflect on and revise those goals?
- How can mentor texts help writers?

- What is the importance of revision and rewriting?

Summative Assessment and/or Summative Criteria
- Examine one of the approved coming of age short stories or vignettes as a mentor text.
- Using the strategies covered in this writing unit, and using the techniques demonstrated in the mentor texts, develop a personal narrative about a specific, memorable event from your life.

Resources

Texts:

- *Notice and Note – Strategies for Close Reading* by Kylene Beers and Robert E. Probst
- *On the Day I Died*
- *The House on Mango Street*
- Jack Gantos's Map
- Ai's Personal Narrative

Internet Resources:

- Edublogs.org
- Google Docs

Short Stories:

- "Everything will be Okay"
- "Look up and Watch the Snow"
- "Everyday Use" by Alice Walker
- "One Friday Morning" by Langston Hughes
- "A Very Old Man with Enormous Wings" by Gabriel Garcia Marquez
- "Names/Nombres" by Julia Alvarez
- "Rules of the Game" by Amy Tan
- "Amigo Brothers" by Piri Thomas
- "The Fun They Had" by Isaac Asimov
- "Thank You, Ma'am" by Langston Hughes
- "The Medicine Bag" by Virginia Driving Hawk Sneve
- "The Tell-Tale Heart" by Edgar Allen Poe
- "The War of the Wall" by Toni Cade Bambara
- "Lose Now, Pay Later" by Carol Farley
- "Stolen Day" by Sherwood Anderson
- "Aunt Millicent" by Mary Steele
- "Birthday Box" by Jane Yolen

"Eleven" by Sandra Cisneros

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments	Standards

Intro. to Writer's Workshop **(1 Week)**		Set up writer's notebooks by personalizing them through decorations (pictures, words, photos). This creates a sense of ownership for the writer. *Options to the writer's notebook may include a student blog or a Google Notebook. Set up the table of contents for writer's notebooks with session titles in case of absences and to show accountability and organization Work individually to generate personal lists regarding the following topics: • Firsts or last (hobby, school, Vacation spot, friend, parent, grandparent, pet, etc.). • A time when I felt… • Your best or worst time at school… • A time when you were a good friend or not a good friend to someone.	Completed decorated notebook. Completed table of contents. Using the personals lists, students should generate 4 seed journal entries regarding one choice from each list. These entries should be at least one paragraph or 8 -10 sentences in length and will work as the base for realistic fiction topics later in the unit.	NJSLSA W6.3 NJSLSA W6.4 NJSLSA W6.10

		• Your favorite or least favorite • memory of your parents…		
Bend 1: Launching Independent Writing Lives and Generating Personal Narratives (2 Weeks)	SWBAT write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. SWBAT produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. SWBAT develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. SWBAT draw evidence from literary or informational texts to support analysis, reflection, and research. SWBAT write routinely over	**Session 1: Setting up to Write** Writers can learn from studying finished texts and imagine the strategies the writer used. Read "Ai's personal narrative discuss what Ai did well. Students will continue to annotate the text on their own or with a partner and discuss. Students can also study writer's notebooks from previous students to determine what writer's notebook should look like and what the rules are for a writer's notebook. **Session 2: Calling on all Strategies to Write up a Storm** Writers often think about places that really matter to them and make a quick map of that place and jot down small moment story ideas that come from that place. Students will study a map of author Jack Gantos and analyze what Gantos did so that the student writers	**Session 1** Create a list of 4-5 strategies that authors use when writing a personal narrative in their writer's notebook. **Session 2** Write a small moment story of at least 1 1⁄2 pages in their writer's notebook. **Session 3** Write a small moment story of at least 2 pages in length in their writer's notebook. **Session 4** Write a small moment story of at least 2 pages in length in their writer's notebook. Use a checklist to edit the drafts of a personal narratives already written. **Session 5** Create a list of 3 new powerful strategies to be used in their own writing based upon the analysis of the mentor text in their writer's notebook. **Session 6** Begin to keep a record of goals set and accomplished in the form of a T-chart, list, or on the narrative	NJSLSA RL.6.1 NJSLSA.RL.6.2 NJSLSA RL.6.3 NJSLSA RL.6.5 NJSLSA RL.6.7

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

SWBAT determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments

SWBAT describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

SWBAT determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on | can do it too. Students will sketch their own maps and generate small moment story ideas. Students will use the strategies learned already to write their small moment stories.

Session 3: Writing from Moments that Really Matter

Writers write about moments when they have learned something important about themselves or others. Create a chart of "Moments I Realized Something". Students will create their own lists of moments when they realized something or learned a lesson. Choose a moment and begin writing a story fast and furiously about that moment.

Session 4:Telling the Story from the Narrator's Point of View

Writers are especially careful about telling the details of a story exactly the way the narrator perceived them at the moment. Writers write from inside a point of view. Students will listen to a draft of a mentor text where | checklist in the writer's notebook. | |

	meaning and tone	the point of view is not consistent, pointing out where revision is needed. Writers will choose a small moment and write with the narrator's point of view.		
	SWBAT analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.			
		Session 5: Reading Closely to Learn from Other Authors		
		Writers read other authors' texts not only to experience the character's story, but also to admire, study, and emulate the quality of writing. Read "Everything will be Okay" by James Howe. Show students your marked copy indicating which parts you felt were powerful and discuss the significance of those passages. Students will study the passage and note what they find powerful and what they can use in their own writing.		
		Session 6: Taking Stock: Pausing to Assess and Set Goals		
		Writers will look back at their writing and reflect on the		

		progress that they have made. Writers will use the checklist and ask themselves, "In what ways am I getting better?" and "What is the next thing I can work on improving?" Students will read along with the mentor text, "Look up and Watch the Show" and they will use the 5th/6th grade Narrative Checklist to assess the text. Students will use the checklist to assess their writing partner's narrative piece.		
Bend 2: **Moving Through** **The Writing Process** **And Toward** **Our Goals (2 Weeks)**	SWBAT write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well- structured event sequences. SWBAT produce clear and coherent writing in which the development, organization, and style are	**Session 7: Rehearsing: Experimenting with Beginnings** Writers will review their writing in order to choose a piece that they want to publish. Writers will rehearse for writing by trying out different leads. Teacher will lead the students in a study of the lead of "Everything is going to Be Okay". Discuss the techniques Howe uses to craft his lead and create an anchor chart as a resource titled,	**Session 7** Writers choose a piece and craft 3-4 new leads for a selected piece in writer's notebook. **Session 8** Completed flash draft of narrative piece. **Session 9** Revise an excerpt from either the flash draft or a draft in the writer's notebook by practicing a technique from the "How to Write Powerful Personal Narratives"	NJSLSA W6.3 NJSLSA W6.4 NJSLSA W6.5 NJSLSA W6.9 NJSLSA W6.10 NJSLSA RL 6.1 NJSLSA RL6.2 NJSLSA RL6.3 NJSLSA RL6.4 NJSLSA RL6.5 NJSLSA RL6.6 NJSLSA RL6.10 NJSLSA SL6.1 NJSLSA SL6.4

	appropriate to task, purpose, and audience.	"Techniques for Writing Memorable Leads". Encourage writers to use the same strategies	anchor chart.	NJSLSA SL6.5
				NJSLSA SL6.6
	SWBAT develop and strengthen writing as	that great authors use in their own writing. Writers will try different leads in their writer's notebooks.	**Session 10**	NJSLSA L6.1
			In the writer's notebook, writers will create 2-3 new story lines for their narrative piece. They will also complete an external-internal story arc in their writer's notebook. Writers will continue to revise their story in their writer's notebook.	NJSLSA L6.2
	needed by planning, revising,			NJSLSA L6.3
				NJSLSA L6.4
	editing, rewriting, or trying a newapproach.	**Session 8: Flash-Drafting: Get the whole Story on the Page**		NJSLSA L6.6
	SWBAT draw evidence from		**Session 11**	
		Writers will move out of their notebooks and write a	Writers will continue to revise their personal narrative by using 1 or 2	
	literary or informational texts to support analysis, reflection, and research.	flash draft of their original selected seed story. Review	of this strategies that have been discussed such as adding a scene from the past or a scene from the	
		with students what writers do when writing. Students	future.	
	SWBAT cite textual evidence to support analysis of what the text says explicitly as well as	will spend the rest of the session writing uninterrupted.	**Session 12**	
			Writers will use the Narrative Writing	
	inferences drawn from the text.	**Session 9: Using Writer's Notebooks for Mindful, Goal Driven Work**	Checklist to revise and edit their stories. Writers read the story several times focusing on different aspects of the checklist. Writers will	
	SWBAT determine a theme or		conference with their writing partners for extra support.	
	central idea of a text and how it is conveyed through particular details;	Writers will use their writer's notebooks as a place		

	provide a summary of the text distinct from personal opinions or judgments	to deliberately practice techniques and skills they want to see in their writing. Students will review techniques		
	SWBAT describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	that they have noticed in mentor texts. They will choose one of those techniques and practice that craft in several places in their notebooks. Emphasize that the writer's notebook is a place to deliberately practice		
	SWBAT determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings;	strategies not just collect new drafts. Writers will choose a technique and an excerpt from their writing to revise using strategies discussed.		
	analyze the impact of a specific word choice on meaning and tone	**Session 10: Re-Angling and Rewriting to Convey what the Story is Really About**		
	SWBAT analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure	Writers ask the question "What is my story really about?" and this question will be used to guide their revision of their story. Writers will re-envision their		

of a text and contributes to the development of the theme, setting, or plot SWBAT explain how an author develops the point of view of the narrator or speaker in a text. SWBAT read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range. SWBAT engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing	story which is not just merely crossing out a line here or inserting a phrase there. Writers will create several new time lines for their story in order to find the right set of events that really convey what the story is about. Writers will also use an external-internal story arc to plan the revisions to the story. **Session 11: Elaborating on Important Scenes and Adding New Ones from the Past** Writers will look at specific scenes in their stories and elaborate on the ones that are most important to the central meaning of the story. Writer will often pull in new scenes from the past and future to get across what the story is really about. Writers will practice retelling a more elaborated version of a scene from their narrative to their writing partner. Writers can use this		

their own clearly. SWBAT present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation. 15. SL 6.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. SWBAT demonstrate command of the conventions of standard English grammar and usage when writing or speaking. SWBAT demonstrate	strategy to revise and improve their story in their writer's notebook. **Session 12: Using Available Resources to Aid withFinal Touches** Writers will use different resources to improve their stories. The Narrative Writing Checklist is available to use to assess their stories. Writers and their partners will look over their stories several times with different lens focusing on the various sections of the checklist. Writers should be encouraged to reread the story several times focusing on the structure, development and conventions. Writers will work together with their writing partners or small groups to provide assistance to each other.		

	command of the conventions of standard English capitalization, punctuation, and spelling when writing. 1SWBAT use knowledge of language and its conventions when writing, speaking, reading, or listening. SWBAT determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies. SWBAT demonstrate understanding of figurative language, word relationships, and nuances in word meanings.			

	SWBAT 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.			
Bend 3: **Writing a Second** **Personal Narrative** **with New Independence (2 Weeks)**	SWBAT write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. SWBAT produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	**Session 13: Taking Charge of the Writing Process:** **Deciding Where to Begin and How to Revise from** **the Get-Go** Writers will review mentor texts and the strategies and techniques for writing a personal narrative. They will set goals and make a plan for a new personal narrative. Writers can conference with their writing partners. Writers will begin a new personal	**Session 13** Writers will set goals based on mentor texts and make a plan for writing their second (and final) personal narrative in their writer's notebook. Writers will begin their second personal narrative in their writer's notebook. **Session 14** Writers will continue to work on their narratives by focusing on slowing down and stretching out the problem in their writer's notebook.	NJSLSA W6.3 NJSLSA W6.4 NJSLSA W6.5 NJSLSA W6.10 NJSLSA RL 6.1 NJSLSA RL6.2 NJSLSA RL6.3 NJSLSA RL6.4 NJSLSA RL6.5 NJSLSA RL6.6 NJSLSA RL6.10 NJSLSA SL6.1 NJSLSA SL6.2 NJSLSA SL6.4 NJSLSA SL6.5

	narrative in their writer's notebook.	**Session 15** Writers will rehearse or tryout various endings in their writer's notebook.	NJSLSA SL6.6
SWBAT develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	**Session 14: Slowing Down and Stretching out the Story's Problem**		NJSLSA L6.1 NJSLSA L6.2 NJSLSA L6.3
SWBAT write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	Writers make the choice to tell their story in the most compelling way. Students will study how in the mentor text, "Everything will be Okay" or another mentor text, the author slows down the problem in their writing to build tension in a slow motion, bit-by-bit way. Writers will revise their stories, focusing on slowing down and stretching out the story's problem.	**Session 16** Writers will make improvements to their narratives based upon their conference with their writing partner. **Session 17** Completed personal narratives. Notes to the author reflecting on the piece that they shared at the celebration.	
SWBAT cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. SWBAT determine a theme or central idea of a text and how it is	**Session 15: Ending Stories in Meaningful Ways** Writers will ask themselves "What do I want my readers to truly understand about my journey, as a character, in this story?" as a means to determine a		

	conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. SWBAT describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. SWBAT determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone SWBAT analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure	meaningful way to end their narrative. The teacher will share the mentor text "House on Mango Street" to use as a strong meaningful way to end a narrative. Writers will rehearse or tryout various endings to find the one that is the most meaningful and answers the question, "What do I want my readers to truly understand about my character's journey?" **Session 16: Editing Sentences for Rhythm and Meaning** Writers will read their writing out loud in order to really hear the sounds and rhythms of their words and sentences. Writers will focus on varying sentence length and sentence patterns. Writers may use a pattern such as repetition to emphasize certain emotions or ideas. Writers will work with their		

	of a text and contributes to the development of the theme, setting, or plot SWBAT explain how an author develops the point of view of the narrator or speaker in a text. SWBAT read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range. SWBAT engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their	writing partners in order to listen to each other's narratives. Partners will provide feedback and suggestions. Writers will improve and revise their writing based upon their conference with their writing partner. **Session 17: Publishing and Celebrating as aCommunity of Writers** Writers will have an opportunity to share their personal narratives in a class celebration. Audience members will write short notes to the authors in order to honor the writer's achievement.		

	own clearly.			
	SWBAT interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.			
	SWBAT present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.			
	SWBAT adapt speech to a variety of contexts and tasks, demonstrating command of formal English			

	when indicated or appropriate.			
	SWBAT demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
	SWBAT demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
	SWBAT use knowledge of language and its conventions when writing, speaking, reading, or listening.			

LA.SL.6.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
LA.L.6.6	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.
LA.L.6.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LA.W.6.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
LA.RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

LA.RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
LA.L.6.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
LA.RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
LA.W.6.4	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.)
LA.RL.6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
LA.W.6.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
LA.RL.6.6	Explain how an author develops the point of view of the narrator or speaker in a text.
LA.RL.6.7	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
LA.W.6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
LA.RL.6.10	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.
LA.W.6.10	Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.L.6.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
LA.L.6.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.
LA.SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
LA.SL.6.2	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
LA.SL.6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).
LA.SL.6.5	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

Suggested Modifications for Special Education, ELL and Gifted Students

- Modifications for any individual student's IEP or 504 plan must be met.

- Allow additional time when in full class discussing for processing and discussion.
- Although all lengths should be attempted, teacher should reduce work on written assignments depending on special needs.
- Students should be provided with graphic organizers during annotations, discussions, and when having to formulate any mini papers.
- Check for understanding by conferencing with teacher.
- Students may choose a partner or teacher may chose a partner to work that student is comfortable with.
- Repeat and Clarify any directions given
- Use of audio tapes when applicable

Suggested Technological Innovations/Use

- 8.1.8. E.1: Effective use of digital tools assists in gathering and managing information.
- 8.2.8. F.2: Technology is created through the application and appropriate use of technological resources.
- 8.2.8. D.1: Information literacy skills, research, data analysis and prediction are the basis for the effective design of technology systems.
- 8.2.8. D.1: Information literacy skills, research, data analysis and prediction are the basis for the effective design   of technology systems.

Cross Curricular/21st Century Connections

- 9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills.
- 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.
- 9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.
- 9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures.
- 9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

Writing Unit 2: Literary Essays

Content Area: **Language Arts**
Course(s): **Language Arts**
Time Period: **2nd Marking Period**
Length: **4 Weeks**
Status: **Published**

Enduring Understandings

Concrete details, such as quotes and character relationships, and more abstract elements, such as symbolism and theme, are essential to

analytical writing. The purpose of literary analysis is to understand the deeper meanings of a text and to inform other readers of the

importance of the deeper meanings of a story. The planning and drafting steps of the writing process are imperative when writing literary

essay.

Summary of the Unit

This unit continues to establish students' rapport with writing. This unit should last about 6-7 weeks. Through the program of writers' workshop, students will write different literary essays, character-based, theme-based and compare-contrast, each building on the last. Students will learn to develop strong claims about the text they are reading as well as evaluating the strength of the evidence they choose.

Essential Questions

- What essay structures do writers use for literary essays?
- How can close reading of a text help writers understand text more deeply?
- How can writers think more critically about text and the world?

- How can selecting powerful quotes improve a writer's essay?

Summative Assessment and/or Summative Criteria

Students will apply knowledge of Coming of Age as a theme in literature by comparing and contrasting characters in stories from two distinct cultural traditions.

Using the sessions and mini-lessons taught throughout the unit, students will complete a 1 ½ to 2 page compare/contrast literary essay for publication. Students will collect their writing in a digital writing portfolio using Google Docs.

Students and teachers may choose to celebrate the conclusion of the Literary Essay unit by having a party, publishing essays on a wiki or blog, translating essays into another genre, or holding book panel.

Resources

Core Text/Teacher: *The Literary Essay: From Character to Compare/Contrast*

Mentor Texts:

"Raymond's Run" by Toni Cade Bambara

"The Three Little Pigs"

"The Gift of the Magi" by O'Henry

"Everything will be Okay" by James Howe

"Freak the Geek" by John Green

"Your Move" by Eve Bunting

"Stray" by Cynthia Rylant

Internet Resources:

- Edublogs.org

Google Docs

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments	Standards
Bend 1: Writing Strong Literary	SWBAT write arguments to	**Session 1: Essay Boot Camp**	Session 1	NJSLSA.W6.1 NJSLSA.W6.2 NJSLSA.W6.3

Essays (2 – 3 Weeks)	support claims with clear reasons and relevant evidence.	Teacher will model the structure of an essay by writing a shared essay. The structure of the plan for the essay is stating a claim and then supporting the claim using box and bullets to organize the information. Teacher will model how to create a thesis statement based upon the fairy tale, "The Three Little Pigs" by providing writers with a starting claim. Writers will work with their writing partners to "write in the air" what they would include in the rest of the paragraph. Writers will write a flash draft in their writer's notebooks using the strategies discussed.	Writers will write a flash draft 5 paragraph essay of their own in their notebooks. Writers will annotate their essays making notes about how to make the essays better.	NJSLSA.W6.4 NJSLSA.W6.5 NJSLSA.W6.9 NJSLSA.W6.10 NJSLSA.RL6.1 NJSLSA.RL6.2 NJSLSA.RL6.3 NJSLSA.RL6.4 NJSLSA.RL6.5 NJSLSA.RL6.10 NJSLSA.SL6.1 NJSLSA.SL6.2 NJSLSA.SL6.3 NJSLSA.SL6.4 NJSLSA.SL6.6 NJSLSA.L6.1 NJSLSA.L6.2 NJSLSA.L6.3 NJSLSA.L6.6
	SWBAT write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.		**Session 2** Writers will reread and take notes on their own text in their writer's notebook. Writers should have three details that include their own thinking about why the author chose to include that detail in the story.	
	SWBAT produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.		**Session 3** Writers will write 1-2 pages about a character's motives in their writer's notebooks. **Session 4** Writers will craft possible claims for their essay based upon rereading the text. Writers will work out and weigh possible claims in order to narrow down the claim (thesis) for the essay.	
	SWBAT	**Session 2: Growing Big Ideas From Details**		

	develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. SWBAT draw evidence from literary or informational texts to support analysis, reflection, and research. SWBAT write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	**about** **Characters** Writers will notice the details the author has included about character, and then they will reflect on the author's purpose for including a detail. Writers will closely reread mentor text "Raymond's Run" and question "Why might the author have chosen this particular detail about the character?" Writers will reread another passage from the shared text paying attention to another detail that might reveal the character. Writers will write about it in their writer's notebooks. **Session 3: Writing to Discover What a Character** **Wants**	**Session 5** Writers will reread their text with a lens for collecting evidence in order to support the claim of their essay. Writers will use 2-3 appositives in their writing. **Session 6** Writers will reflect upon their own essay and make a plan for improving it based upon the information gathered from the exemplar text. Writers will make improvements to their own essay. Writers will use the Argument Writing Checklist as a means of self-reflection regarding their own essay. **Session 7** Writers will make connections that are lacking in their essays. Writers will meet with their writing partners and analyze each other's essay using the Writing Argument Checklist and discuss.	

	SWBAT cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. SWBAT determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. SWBAT determine the meaning of words and phrases as they are used in a text, including figurative and connotative	Writers will reread the mentor text, "Raymond's Run", to analyze a character's motives. Writers will delve into the idea that what a character seems to want on the outside may not be what he wants on the inside. Writers will look across the story and write long about the characters motives by reflecting on what the character really wants. **Session 4:** **Crafting Claims** Writers will work to come up with a claim that captures the whole person/character. It must be big enough to think and write about for a while and become the central idea of an essay. Writers will reread their mentor text "Raymond's Run" and identify some big ideas that encompass the character. Writers will share claims and test out the claims to weigh out if the claim encompasses the		

meanings; analyze the impact of a specific word choice on meaning and tone SWBAT analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot SWBAT interpret information Presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or	whole character and the whole text. Writers will work with a writing partner to work out and weigh some claims for their own character/essay. **Session 5: Conveying Evidence: Summarizing, Storytelling and Quoting** Writers will plan out how the whole essay will go. Writers may use a template to help organize their plan. Writers will work using their claim as a lens for collecting evidence as they reread the text. Writers can use a variety of options to present evidence such as summarizing, storytelling and quoting. Writers will use appositives to elevate their writing. **Session 6: Studying a Mentor Text to Construct Literary Essay** Writers will conduct research by asking the question, "What makes for a good literary essay?" Writers will annotate a		

	issue under study. SWBAT demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	mentor text like and essay on Raymond's Run, noticing how the author links the claims and evidence. Writers will work with their writing partner to discuss the techniques the author used and what techniques the author used that he/she can use in their own essay. Writers will review their own essay for elements that are lacking and ways they can improve their own writing based upon the evidence collected from the mentor text. **Session 7: Revising Essays to be sure you Analyze as well as Cite Text Evidence** Writers will revise their essays to make sure that their evidence connects with or supports the claim. Writers will analyze the evidence by explaining how it supports the claim. Writers can use "Ways to Analyze Evidence" stems to guide students to ensure the evidence supports the claim. Writers will meet with their writing		

		partners and analyze each other's essay based upon the Argument Writing Checklist.		
Bend 2: Elevating the Complexity of Literary Essays (2 – 3 Weeks)	SWBAT write arguments to support claims with clear reasons and relevant evidence. SWBAT produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. SWBAT develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. SWBAT draw evidence from literary or	<u>**Session 8: Looking for Themes in the Trouble of a**</u> <u>**Text**</u> Writers will look at a mentor text like "Raymond's Run" with a lens that focuses on theme. Writers will look at "Raymond's Run" and focus on character's motivations and problems as well as lessons (theme). Writers will examine their own stories focusing on lessons a character learns by examining the motivations and the problems the protagonist faces. Writers will chart the motivation, problem and possible theme in the same story that they wrote the character essay.	**Session 8** Writers will chart motivation, problem and theme in their writer's notebooks. **Session 9** Writers will create a plan and write a first draft of their theme-based essay in their writer's notebook. Writers will self-reflect on their draft by using the Argument Writing Checklist. **Session 10** Writers will generate lists of possible leads and conclusions in their writer's note book. Writers will choose a lead and conclusion that best suits their essay. **Session 11** Writers will identify 1-2 quotes from their story in order to support their theme essay. Writers will incorporate the quotes into their essay. **Session 12** Writers will analyze exemplar texts for correct use of	NJSLSA.W6.1 NJSLSA.W6.4 NJSLSA.W6.5 NJSLSA.W6.9 NJSLSA.W6.10 NJSLSA.RL6.1 NJSLSA.RL6.2 NJSLSA.RL6.3 NJSLSA.RL6.5 NJSLSA.RL6.10 NJSLSA.SL6.1 NJSLSA.SL6.3 NJSLSA.SL6.4 NJSLSA.SL6.6 NJSLSA.L6.1 NJSLSA.L6.2 NJSLSA.L6.3 NJSLSA.L6.6

	informational texts to support analysis, reflection, and research. SWBAT write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a dayor two) for a range of discipline-specific tasks, purposes, and audiences. SWBAT cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. SWBAT determine a	**Session 9: Drafting Using All That You Know** Writers will plan and draft a theme-based essay using all that they know about essay writing including all necessary parts in a logical structure. **Session 10: First Impressions and Closing Remarks** Writers will review the revision strategies from previous lessons. Writers will craft introductions that include universal statements about life and then transition into the text based claim. Writers will also craft conclusions that make connections, leave readers thinking, and how the theme of the essay made the author rethink his/her own life or suggest a further way of acting. Writers will work with their writing partners to generate lists of possible leads/introductions and conclusions for	conventions. Writers will use those correct rules of conventions when editing their own essays.	

theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. SWBAT determine the meaningof words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone. SWBAT analyze how a particular sentence, chapter,	their essay. **Session 11: Quoting Texts** Writers will choose powerful quotes to enhance their essays. Writers will choose an idea that they want to support and then reread the text to find an appropriate quote to support that idea. Writers will practice finding quotes in their own stories to use in their essays. **Session 12: Editing Inquiry Centers** Writers will attend Editing Centers in which mentor texts are shared that exemplify conventions necessary for good writing. Writers will use the mentor text to see how the rules of conventions are applied. Writers will then use those rules to edit their own essays		

| | scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

SWBAT read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

SWBAT engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on | | | |
|---|---|---|---|---|

	SWBAT interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. SWBAT present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.			

	SWBAT adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. SWBAT demonstrate command of the conventions of standard English grammar and usage when writing or speaking. SWBAT 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.			
Bend 3: Writing Compare-and-Contrast Essays (2 Weeks)	SWBAT write arguments to support claims with clear reasons and relevant evidence. SWBAT produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. SWBAT develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. SWBAT draw evidence from literary or informational	<u>**Session 13: Building the Muscles to Compare and Contrast**</u> Writers will compare and contrast subjects by putting them side by side and asking "How are they alike?" and "How are they different?" Discuss the structure of a compare-contrast essay. Writers will work in centers to compare and contrast various objects, pictures and items in class. Writers will create a paragraph that details their observations. <u>**Session 14: Comparing and Contrasting**</u>	**Session 13** Writers will work in centers to write detailed comparison and contrast paragraphs based upon their observation of items in the center. (1a,4,5,6,7,9,13,14a,15,17,18, 19) **Session 14** Writers will craft a theme based literary essay comparing and contrasting a universal theme across two texts. **Session 15** Writers will revise their literary essays using all resources available to them. **Session 16** Writers will edit their own essays as well as their writing partners paying special attention to run-ons and fragments. **Session 17** Writers will publish their	NJSLSA.W6.4 NJSLSA.W6.5 NJSLSA.W6.9 NJSLSA.W6.10 NJSLSA.RL6.1 NJSLSA.RL6.2 NJSLSA.RL6.3 NJSLSA.RL6.10 NJSLSA.SL6.1 NJSLSA.SL6.4 NJSLSA.SL6.6 NJSLSA.L6.1 NJSLSA.L6.2 NJSLSA.L6.3 NJSLSA.L6.5 NJSLSA.L6.6

	texts to support analysis, reflection, and research. SWBAT write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. SWBAT cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	**<u>Themes</u>** **<u>Across Texts</u>** Writers will compare and contrast what is different about the themes in different texts. Writers will look at how two different texts deal with the same theme in a different manner. Writers will move back and forth between universal themes and specific examples from each text to compare and contrast. Using all that they know writers will write a compare and contrast literary essay analyzing themes across texts. **<u>Session 15:</u>** **<u>Applying What</u>** **<u>You Have</u>** **<u>Learned in the</u>** **<u>Past to Today's</u>** **<u>Revision</u>** **<u>Work</u>** Writers will use all resources available	literary comparison and contrast essay on a Google Doc to be shared at a celebration. Writers will also reflect upon their successes and challenges that they facedduring this l iterary essay unit.	
	SWBAT determine a			

theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. SWBAT determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone. SWBAT analyze how a particular sentence, chapter,	to them to revise their literary essays. Writers can reflect on the anchor chart, "Revision Strategies" and "How to Write a Compare Literary Essay". **Session 16: Identifying Run-Ons and Sentence Fragments** Writers will review and revise their writing to identify and fix run-ons and sentence fragments. Writers can use their writing checklist to make sure that the essay is as tight as possible. Writers will work with their writing partners to edit one another's essays. - **Session 17: Celebrating Literary Essays** Writers will share		

	scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot. SWBAT read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range. SWBAT engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on	their published essays in an in-class celebration.		

	SWBAT interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. SWBAT present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation. SWBAT adapt		

	speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. SWBAT demonstrate command of the conventions of standard English grammar and usage when writing or speaking. SWBAT 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.			

LA.SL.6.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
LA.L.6.6	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.
LA.L.6.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LA.W.6.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
LA.RL.6.1	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
LA.RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
LA.RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
LA.W.6.1	Write arguments to support claims with clear reasons and relevant evidence.
LA.L.6.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
LA.RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
LA.W.6.4	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.)
LA.RL.6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
LA.W.6.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
LA.W.6.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
LA.W.6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
LA.RL.6.10	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.
LA.W.6.10	Write routinely over extended time frames (time for research, reflection,

	metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.L.6.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
LA.SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
LA.SL.6.2	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
LA.SL.6.3	Deconstruct a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
LA.SL.6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).

Suggested Modifications for Special Education, ELL and Gifted Students

- Modifications for any individual student's IEP or 504 plan must be met.

- Allow additional time when in full class discussing for processing and discussion.
- Although all lengths should be attempted, teacher should reduce work on written assignments depending on special needs.
- Students should be provided with graphic organizers during annotations, discussions, and when having to formulate any mini papers.
- Check for understanding by conferencing with teacher.
- Students may choose a partner or teacher may chose a partner to work that student is comfortable with.
- Repeat and Clarify any directions given
- Use of audio tapes when applicable
- Allow for preferential seating within groups and whole class

Suggested Technological Innovations/Use

- 8.1.8. E.1: Effective use of digital tools assists in gathering and managing information.
- 8.2.8. F.2: Technology is created through the application and appropriate use of technological resources.
- 8.2.8. D.1: Information literacy skills, research, data analysis and prediction are the basis for the effective design of technology systems.
- 8.2.8. D.1: Information literacy skills, research, data analysis and prediction are the basis for the effective design   of technology systems.

Cross Curricular/21st Century Connections

- 9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills.
- 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.
- 9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.
- 9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures.
- 9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

Writing Unit 3: Research Based Information Writing

Content Area: **Language Arts**
Course(s): **Language Arts**
Time Period: **4th Marking Period**
Length: **6 Weeks**
Status: **Published**

Summary of the Unit

This unit of about 6-7 weeks is intended to stand on the shoulders of the previous units of information writing. Through the program of writer's workshop mini lessons, students will critique information, improve upon it, and take action by explaining it thoroughly. Students will complete research in order to develop an evidence-based chapter book as well as a digital presentation.

Enduring Understandings

Reading and analyzing a wide variety of sources to develop a big-picture view of a topic and discovering key points and ideas within a larger topic are essential for information writing.

Writers strengthen their credibility by incorporating solid evidence into their writing, including accurate quotes, supportable facts, and clear statistics. Writers also elaborate on keys points and include complex sentences as well as useful text features to improve their writing. Designing and creating a digital presentation is another technique writers use to present their information.

Essential Questions

- How do writers use a variety of sources to develop a big-picture view of a topic?
- How do writers choose the best evidence to support their topic?
- What is the best structure for sharing the information in each chapter of the information book?

- How do writers decide which information to include on a slide or webpage for a digital presentation?

Summative Assessment and/or Summative Criteria

Using the sessions and mini-lessons taught throughout the unit, students will compose a research-based compare-and-contrast essay.

- Read an approved work of fiction and determine a real-world issue present in it.
- Use databases and library resources to find an article/video that addresses the same real-world issue.

- Write a four to five paragraph compare and contrast essay analyzing the following:

1. The authors' purpose for writing their works.

The methods the authors use to establish their purposes and points of view.

Resources

Core Text/Teacher: Research-Based Information Writing: Books, Websites and Presentations (Units of Stdy in Writing Kit)
Articles: "Why is Community Service Important?" by Caridad Sanchez
"How to Become an Activist" WikiHow.com
"Alex Lin, Teenage Activist" by Salvatore Cordoni
"The Clock is Ticking: Youth and Environmental Activism" by Joi Officer, Laura Cockman, and Rebekah Taft "A Heroic Return" by Time for Kids
Websites: www.freethechildren.com
Videos: https://www.youtube.com/watch?v=X3vK5qVNOWw (Malala)
https://www.youtube.com/watch?v=Weqt0N0vxH4 (Alex Lin)
https://www.youtube.com/watch?v=gjGL6YY6oMs (Malala interview on the Daily Show)
Supplemental: Digital Mentor Webpage and Presentation Text Sets (Shared Drives and Resource Tab)
Starter Packet Text Set
PowerPoint
Google Slides
Weebly
Prezi
Wordpress
Glogster
Slideshare.com
BlendSpace.com

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments	Standards
Bend 1: Writing Research-Based Information Essays (2 Weeks)	SWBAT write arguments to support claims with clear reasons and relevant evidence. SWBAT write informative/explanatory	**Session 1: Become Engaged with a Topic** Writers will study a topic (teen activism) as a writer and take notes. Writers will view a video (Malala) on teen activism	**Session 1** Writers will view a second Malala video and take notes not only on Malala herself but her impact on the interviewer in their writer's notebook.	NJSLSA.W6.4 NJSLSA.W6.5 NJSLSA.W6.9 NJSLSA.W6.10 NJSLSA.RL6.1 NJSLSA.RL6.2 NJSLSA.RL6.3 NJSLSA.RL6.1(

texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content SWBAT write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. SWBAT produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. SWBAT produce and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. SWBAT use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting. SWBAT conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when	and take notes fast and furiously based upon the video. Writers will analyze the notes that they took and the process they used to take notes. Create an anchor chart entitled "Power Learning and Note-Taking" to record the steps used to effectively take notes based on a video. Writers will use the anchor chart strategies to take notes on a second video. (Malala/Daily Show) **Session 2: Reading for a Wide View of a Topic: Teen Activism** Writers will take in a broad cross section of information about their topic (teen activism). Writers will ask questions of their subjects as they read through their materials. Create an anchor chart title, "Questions that Writers of Profiles Ask of Their Subjects". Continue the anchor chart, "Power-Learning and Note-Taking" to enhance student's ability to approach a set of texts in ways that allow them to ascertain the big picture of the topic. Writers can share the notes that they have been working on with their writing partners. They will not just focus on the information collected but actually how the partner	**Session 2** Writers will read various other articles on teen activism and take notes. Writers will take notes on the topic of teen activism to identify the big picture of their topic. Writers will organize their notes using lists and/or boxes and bullets in their writer's note book as they are searching for the big picture. **Session 3** Writers will match their key points to evidence from their research that matches up and supports the key points in their writer's note books. **Session 4** Writers will write a flash draft from beginning to end of their informational essay on teen activism in their writer's notebook.	NJSLSA.SL6.1 NJSLSA.SL6.4 NJSLSA.SL6.6 NJSLSA.L6.1 NJSLSA.L6.2 NJSLSA.L6.3 NJSLSA.L6.5 NJSLSA.L6.6

	appropriate. SWBAT gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources SWBAT draw evidence from literary or informational texts to support analysis, reflection, and research. SWBAT write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. SWBAT cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. SWBAT determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. SWBAT analyze in detail how a key	takes notes. **Session 3: Preparing to Write Informational Essays: Finding and Supporting Key Points** Writers will identify one key point from their research about the topic of teen activism. Writers will then move from one key point to plan for a logical informational essay. Create anchor chart that details how to move from a key point to a plan for the essay. **Session 4: Structure Sets You Free: Using Prior Knowledge to Flash-Draft Essays** Writers will use boxes and bullets to plan the structure of their informational essay. Writers will meet with their writing partners and talk out their points and how they will elaborate each point. Create an anchor chart that provides examples of phrases used to cite text evidence. Writers will write a flash draft of their informational essay.		

individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes). SWBAT determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings. SWBAT analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas. SWBAT determine an author's point of view or purpose in a text and explain how it is conveyed in the text. SWBAT integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue. SWBAT compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person). SWBAT read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at			

	the high end of the range.			
	SWBAT engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.			
	SWBAT interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.			
	SWBAT delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.			
	SWBAT present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear.			
	SWBAT include multimedia components (e.g., graphics, images, music, and sound) and visual displays in			

	presentations to clarify information.			
	SWBAT adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.			
	SWBAT demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
	SWBAT demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
	SWBAT use knowledge of language and its conventions when writing, speaking, reading, or listening.			
	SWBAT 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.			
Bend 2: Drafting and Revising Information Books on Focused Topics (2 Weeks)	SWBAT write arguments to support claims with clear reasons and relevant evidence. SWBAT write	**Session 5: The Trail of Research: Pursuing Information and Focusing in on Topics** Writers will analyze how in Bend 1, they followed	Session 5 Writers will take and organize notes based upon the reading they do on their particular subtopic. Writers will use the strategies	NJSLSA.W6.1 NJSLSA.W6.4 NJSLSA.W6.5 NJSLSA.W6.9 NJSLSA.W6.10 NJSLSA.RL6.1 NJSLSA.RL6.2

	informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content SWBAT write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. SWBAT produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. SWBAT develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. SWBAT use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting. SWBAT conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when	a trail of research and focused in on topics. Like when they researched the topic of teen activism then narrowed it down to Malala and then they focused on girls around the world who were denied an education and then people who support providing girls, globally, with an education. Provide students with subtopics to research such as girls' access to education, child labor, saving the environment, bullying, or pet abandonment and adoption. (text sets are available on CD-ROM) Writers will work in research groups to research and gather information about their particular subtopic Writers will use all the strategies form Bend 1 as they research in their groups. **Session 6: Envisioning Structures to Plan an Information and Focusing in on Topics** Writers will focus on the structure of their informational books. Some possible plans for structure would be to focus on the writer's trail of research from the previous lesson. Other structures may be problem-solution, narrative structure, pro and con, or step by step. Writers assess their research to determine which structure will suit their informational book.	previously used in Bend 1. Writers will chart a trail of research which will help set up a possible table of contents for their books. **Session 6** Writers will create a table of contents for their informational book. It will contain 4- 5 chapters. Writers will begin writing a chapter of their informational book in their notebook. **Session 7** Writers will reread and annotate their chapter. They will make a plan to revise based upon their analysis of their writing. Writers will revise their chapter by adding transition words as necessary. Writers will begin writing the next chapter of their informational book. **Session 8** Writers will gather more information from their research with a specific focus in mind based upon the information that they already have. Writers will begin writing chapter 3. **Session 9** Writers will add interesting detail to their chapters to bring them to life. Writers will assess their own writing by comparing	NJSLSA.RL6.3 NJSLSA.RL6.5 NJSLSA.RL6.10 NJSLSA.SL6.1 NJSLSA.SL6.3 NJSLSA.SL6.4 NJSLSA.SL6.6 NJSLSA.L6.1 NJSLSA.L6.2 NJSLSA.L6.3 NJSLSA.L6.6

appropriate.

SWBAT draw evidence from literary or informational texts to support analysis, reflection, and research.

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

SWBAT cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

SWBAT determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

SWBAT analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

SWBAT determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

Writers will analyze their table of contents and use it as a work plan for their books. Create an anchor chart titled, "Common Structures for Information/Nonfiction Texts."

Session 7: Constructing Texts with Solid Bricks of Information

Writers will construct texts with "solid bricks of information" such as quotations, facts, anecdotes and numbers. These "bricks" of information will be cemented together with ideas and transitions Writers will analyze a mentor text such as "Malala the Powerful to identify how the author uses the "bricks" of information to construct meaning.

Create an anchor chart, "Information Writers Combine a Variety of Information", to gather the information that the writer's notice in the mentor text.

Writers will use the anchor chart to reread their own chapter and assess what information they have already included and what additional information they should include in their chapter. Writers will decide how they are going to revise their chapter.

Session 8: Research: Gathering Specific

it to the Information Writing Checklist as a means of self-reflecting on their own writing. Writers will make a plan for improving their writing based upon their analysis.

Session 10

Writers will use a mentor text as a guide to revise their own sentences to raise the level of complexity. Writers will use punctuation to increase the level of complexity of their sentences.

Writers will work with their writing partners using the Information Writing Checklist to edit their partner's chapters. Writers will plan how they are going to arrange their books in a logical way.

Session 11

Writer will insert 1 or 2 text features into their own writing. Writers will conference with their writing partner in order to explain their logic for choosing that particular text feature.

Writers will share their text features in a Galley Walk style of presentation. Writers will provide feedback by completing a chart for each sample listing pointers and praises.

Session 12

Writers will rehearse, draft and revise in their mind as they write the next chapter of their nonfiction book.

SWBAT analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

SWBAT integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

SWBAT read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

SWBAT engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

SWBAT interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

SWBAT delineate a speaker's argument and | **Information and Creating Meaning**

Writers will continue researching with a specific focus on what their chapter needs specifically. Writers will look to what they have written already and then identify an anecdote, fact, number, statistic, an image, description or quotation that specifically supports the information they already have. Refer to the anchor chart, "Power-Learning and Note- Taking".

Session 9: Writing in Detail

Writers will write long with detail in order to bring the text to life. Writers will refer to the narrative techniques they have studied to enhance their chapters. Writers read "like magnets" choosing the most interesting details to use in their own writing.

Writers will reread one of their own chapters and notice places that are bare bones and think about what would be required to "flesh them out."

Session 10: Lifting the Level of Sentence Complexity

Writers will rewrite sentences so that their writing resembles the mentor texts they have studied. Share a mentor text like "Cyberbullying: | Writers will rehearse writing compelling introductions that frame each chapter and the entire book.

Session 13

Writers will use 3-4 quotations from their research in their chapters. Writers will use transitional phrases and cite the quotes properly.

Session 14

Writers will use their Information Writing Checklist to analyze their classmate's essays. | |

| | specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.

SWBAT present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear.

SWBAT include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

SWBAT adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

SWBAT demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

SWBAT demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

SWBAT use knowledge of language and its conventions when | What Schools Can do to Stop it" and point out sophisticated ways the author has written to elevate the sentence complexity. Writers will focus on how punctuation can help make sentences clearer and more complex. Create an anchor chart titled, "Ways Punctuation Helps Sentences to be Clear."

Session 11: Using Text Features to Strengthening Writing

Writers will study mentor texts to determine the texts features that authors use and what the text features are used for. Create an anchor chart titled, "Types of Text Features" to keep track of the different types used in nonfiction writing.

Writers will insert a text feature or two into their own writing in appropriate places.

Session 12: Planning Ready-To-Go Chapters

Writers will use all that they have learned to write ready a ready to go chapter for the text chapter in their nonfiction book. Writers will rehearse all they plan to teach in the upcoming chapter by jotting down key words or phrases on a slip of paper for each chunk of information. Writers will create a quick plan of the chapter. Writers will choose a | | |

	writing, speaking, reading, or listening. SWBAT determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies. SWBAT 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.	structure for their chapter. Writers will begin their next chapter. Writers will write compelling introductions for each chapter as well as an introduction for the entire book. Add to the anchor chart, "Strategies for Writing Compelling Introductions." **Session 13: Quoting with a Purpose in Mind** Writers will determine why authors use quotations by analyzing mentor texts. Create an anchor chart, "Information Writers Use Quotations." Writers will use citations correctly when quoting. Continue anchor chart, "Writing Informational Texts Well." Writers will use transitional phrases to weave quotations into their chapters. **Session 14: Celebrating with a Book Exhibit Tour** Writers will conduct a "book exhibit tour" in order to celebrate their writing so far. As writers view the chapters they will use their Information Writing Checklist to provide praises and pointers using language from the checklist.		
Bend 3: Digital Writing Projects: Sharing	SWBAT write informative/explanatory texts to examine a topic and convey ideas,	**Session 15: Studying Digital Mentor Texts** Writers will study a	**Session 15** Writers will determine which format they will	NJSLSA.W6.4 NJSLSA.W6.5 NJSLSA.W6.9 NJSLSA.W6.10

| Expertise Online (2 Weeks) | concepts, and information through the selection, organization, and analysis of relevant content

SWBAT produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

SWBAT develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

SWBAT use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

SWBAT conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

SWBAT gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic | mentor text of a digital presentation like the website www.freethechildren.com to look at structure and content. Writers will study a PowerPoint presentation, Google Slide presentation or Slide Share for structure and content. Writers will work in research groups to analyze various digital presentations.

Writers will plan their own digital presentation of their information books. They will work with a partner to determine the structure and content they will include in their digital presentation.

Session 16: Revising to Fit Digital Formats: Determining Importance

Writers will choose the information from their chapter books that is most important to share since digital texts should share concise bits of meaningful information. Writers will revise their prototypes emphasizing the need to determine what information is most important for each individual page or slide of their digital presentation.

Session 17: Pouring into Digital Forms...and Publishing

Writers will create their digital presentation using any website program | choose such as an essay, a blog, or a website. Writers will sketch out a prototype or plan for each paragraph.

Session 16

Writers will revise their plan or prototype to include only essential information for each paragraph.

Session 17

Writers will create a digital presentation based upon their essays.

Session 18

Writers will present their digital presentations to the class. | NJSLSA.RL6.1
NJSLSA.RL6.2
NJSLSA.RL6.3
NJSLSA.RL6.1(
NJSLSA.SL6.1
NJSLSA.SL6.4
NJSLSA.SL6.6
NJSLSA.L6.1
NJSLSA.L6.2
NJSLSA.L6.3
NJSLSA.L6.5
NJSLSA.L6.6 |
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	bibliographic information for sources. SWBAT draw evidence from literary or informational texts to support analysis, reflection, and research. SWBAT cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. SWBAT determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. SWBAT analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes). SWBAT read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range. SWBAT demonstrate command of the conventions of standard English grammar and usage when writing or speaking. SWBAT demonstrate command of the	(weebly, WordPress, or KB Works) or digital slide program (PowerPoint, Google Slides, Slideshare). Writers will work efficiently with their plan and their chapter book. **Session 18: Celebration: Presentations, Feedback, Reflection** Writers will present their digital presentations to the classmates during a celebration. Presentations can be made to the entire class, in smaller groups or in a museum share if enough computers are available.		

| | conventions of standard English capitalization, punctuation, and spelling when writing.

SWBAT determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.

SWBAT demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

SWBAT 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. | | | |
|---|---|---|---|---|
| | | | | |

LA.SL.6.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
LA.L.6.6	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.
LA.L.6.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
LA.RL.6.1	Cite textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
LA.RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
LA.RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
LA.W.6.1	Write arguments to support claims with clear reasons and relevant evidence.
LA.L.6.2	Demonstrate command of the conventions of standard English capitalization,

	punctuation, and spelling when writing.
LA.W.6.4	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.)
LA.RL.6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
LA.W.6.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
LA.W.6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
LA.RL.6.10	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.
LA.W.6.10	Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
LA.L.6.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.
LA.SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
LA.SL.6.3	Deconstruct a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
LA.SL.6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate speaking behaviors (e.g., eye contact, adequate volume, and clear pronunciation).

Suggested Modifications for Special Education, ELL and Gifted Students

- Modifications for any individual student's IEP or 504 plan must be met.

- Allow additional time when in full class discussing for processing and discussion.
- Although all lengths should be attempted, teacher should reduce work on written assignments depending on special needs.
- Students should be provided with graphic organizers during annotations, discussions, and when having to formulate any mini papers.
- Check for understanding by conferencing with teacher.
- Students may choose a partner or teacher may chose a partner to work that student is comfortable with.
- Repeat and Clarify any directions given
- Use of audio tapes when applicable
- Allow for preferential seating within groups and whole class

Suggested Technological Innovations/Use

- 8.1.8. E.1: Effective use of digital tools assists in gathering and managing information.
- 8.2.8. F.2: Technology is created through the application and appropriate use of technological resources.
- 8.2.8. D.1: Information literacy skills, research, data analysis and prediction are the basis for the effective design of technology systems.
- 8.2.8. D.1: Information literacy skills, research, data analysis and prediction are the basis for the effective design   of technology systems.

Cross Curricular/21st Century Connections

- 9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills.
- 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.
- 9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.
- 9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures.
- 9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.