



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Overview



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In this module, students are involved in a study of how an author develops point of view and how an author’s perspective, based on his or her culture, is evident in his or her writing. Students will read Lawrence Yep’s *Dragonwings* (870L), a high-interest novel about an eight-year-old boy from China who joins his father in San Francisco in the early 1900s. As they read the novel, students also will read excerpts of Lawrence Yep’s biography *The Lost Garden* in order to determine how his culture and his experiences shaped his perspective and how his perspective is evident in his novel *Dragonwings*. Through the close reading of these texts, students will learn multiple strategies for acquiring and using academic vocabulary. At the end of Unit 1, having read half of the novel, students will write a short, on-demand response explaining how being brought up in a Chinese family in San Francisco affected Lawrence Yep’s perspective of Chinese immigrants living in San Francisco, supported by details from *Dragonwings* that show evidence of his perspective. In

Unit 2, students analyze how point of view and perspective is conveyed in excerpts of “Comprehending the Calamity,” a primary source account written by Emma Burke about her experiences of the 1906 San Francisco earthquake and fires. In a literary analysis at the end of Unit 2, students compare the point of view of Emma Burke of the immediate aftermath of the earthquake to the point of view of Moon Shadow in *Dragonwings*. Students finish the module by researching to gather factual information and eyewitness accounts about the 1906 San Francisco earthquake and fire in order to write their own newspaper articles containing multiple perspectives about how the earthquake and fires affected the people of San Francisco. **This task addresses NYSP12 ELA CCLS RI.6.7, W.6.2, W.6.4a, W.6.9, and L.6.3a.**

Guiding Questions and Big Ideas

- **How does an author develop the narrator’s point of view and perspective?**
- **How does an author’s culture affect his perspective, and how is that perspective communicated through his writing?**
- **How does an author’s purpose affect the narrator’s point of view?**
- **What is the purpose of a newspaper article?**
- *Understanding diverse points of view helps us to live in an increasingly diverse society.*
- *Newspaper articles contain multiple perspectives of the same event in order to give the reader a sense of what an event was like for a lot of different people.*
- *An author’s culture, background, and purpose can affect the narrator’s point of view.*

Performance Task

In this performance task, students have a chance to complete their learning about the 1906 San Francisco earthquake and fire and how it affected the people of San Francisco by writing a newspaper article about the event. They research to gather factual information and eyewitness accounts, and then use their research to determine an angle they want to take when writing their article. They use journalist tools and techniques like the five W’s and the inverted pyramid to make their newspaper article as authentic as possible, and they analyze real-world newspaper articles in order to build criteria for their own work. **This task addresses NYSP12 ELA CCLS RI.6.7, W.6.2, W.6.4a, W.6.9, and L.6.3.**



Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about San Francisco in the early 1900s. However, the module intentionally incorporates Social Studies practices and themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:

Unifying Themes (pages 6–7)

- **Theme 1: Individual Development and Cultural Identity:** The role of social, political, and cultural interactions supports the development of identity. Personal identity is a function of an individual's culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.
- **Theme 2: Development, Movement, and Interaction of Cultures:** Role of diversity within and among cultures. Aspects of culture such as belief systems, religious faith, or political ideas as influences on other parts of a culture such as its institutions or literature, music, and art.
- **Theme 10: Global Connections and Exchange:** Past, current, and likely future global interactions and connections. Cultural diffusion, the spread of ideas, beliefs, technology, and goods. Role of technology. Benefits/consequences of global interdependence (social, political, economic). Causes and patterns of migration of people. Tension between national interests and global priorities.

Social Studies Practices: Gathering, Using, and Interpreting Evidence, Grades 5–8:

- **Descriptor 2:** Identify, describe, and evaluate evidence about events from diverse sources (including written documents, works of art, photographs, charts and graphs, artifacts, oral traditions, and other primary and secondary sources).
- **Descriptor 3:** Analyze evidence in terms of content, authorship, point of view, purpose, and format; identify bias; explain the role of bias and audience in presenting arguments or evidence.



CCS Standards: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. • I can analyze how an author’s word choice affects tone and meaning in a literary text.
<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text.
<ul style="list-style-type: none"> • RL.6.6. Explain how an author develops the point of view of the narrator or speaker in a text. <ul style="list-style-type: none"> a. Explain how an author’s geographic location or culture affects his or her perspective. 	<ul style="list-style-type: none"> • I can analyze how an author develops a narrator or speaker’s point of view. <ul style="list-style-type: none"> a. I can explain how an author’s geographic location or culture affects his or her perspective.
<ul style="list-style-type: none"> • RL.6.11. Recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. <ul style="list-style-type: none"> a. Self-select text to develop personal preferences. b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces. 	<ul style="list-style-type: none"> • I can interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to other texts, ideas, cultural perspectives, eras, personal events, and situations. <ul style="list-style-type: none"> a. I can self-select text to develop personal preferences. b. I can establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.



CCS Standards: Reading—Informational Texts	Long-Term Learning Targets
<ul style="list-style-type: none">• 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).	<ul style="list-style-type: none">• I can analyze how key individuals, events, or ideas are developed throughout a text.
<ul style="list-style-type: none">• RI.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.	<ul style="list-style-type: none">• I can use a variety of strategies to determine word meaning in informational texts.
<ul style="list-style-type: none">• RI.6.6. Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.	<ul style="list-style-type: none">• I can determine an author’s point of view or purpose in an informational text.• I can explain how an author’s point of view is conveyed in an informational text.
<ul style="list-style-type: none">• RI.6.7. 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.	<ul style="list-style-type: none">• I can use a variety of media to develop and deepen my understanding of a topic or idea.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"> • 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. <ul style="list-style-type: none"> a. Introduce a topic; organize ideas, concepts, and information using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate transitions to clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from the information or explanation presented. 	<ul style="list-style-type: none"> • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. <ul style="list-style-type: none"> a. I can introduce the topic of my text. a. I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect). a. I can include headings, graphics, and multimedia to help readers understand my ideas. b. I can develop the topic with relevant facts, definitions, concrete details, and quotations. c. I can use transitions to clarify relationships among my ideas. d. I can use contextually specific language/vocabulary to inform or explain about a topic. e. I can establish and maintain a formal style in my writing. f. I can construct a concluding statement or section of an informative/explanatory text.
<ul style="list-style-type: none"> • W.6.4a. Produce text (print or nonprint) that explores a variety of cultures and perspectives. 	<ul style="list-style-type: none"> • I can produce text (print or nonprint) that explores a variety of cultures and perspectives.
<ul style="list-style-type: none"> • W.6.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate. 	<ul style="list-style-type: none"> • I can conduct short research projects to answer a question. • I can use several sources in my research. • I can refocus or refine my question when appropriate.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">• W.6.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<ul style="list-style-type: none">a. Apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).b. Apply grade 6 Reading standards to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).	<ul style="list-style-type: none">• I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research.
<ul style="list-style-type: none">• W.6.11. Create and present a text or art work in response to a literary work.<ul style="list-style-type: none">a. Develop a perspective or theme supported by relevant details.b. Recognize and illustrate social, historical, and cultural features in the presentation of literary texts.	<ul style="list-style-type: none">• I can create and present a text or art work in response to a literary work.• a. I can develop a perspective or theme supported by relevant details.• b. I can recognize and illustrate social, historical, and cultural features in the presentation of literary texts.
CCS Standards: Speaking and Listening	Long-Term Learning Targets
<ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• I can interpret information presented in different media and formats.• I can explain how new information connects to a topic, text, or issue I am studying.



CCC Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none"> • L.6.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none"> a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements. b. Spell correctly. 	<ul style="list-style-type: none"> • I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. • a. I can use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements. • b. I can spell correctly.
<ul style="list-style-type: none"> • L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none"> a. Vary sentence patterns for meaning, reader/listener interest, and style. b. Maintain consistency in style and tone. 	<ul style="list-style-type: none"> • I can use knowledge of language and its conventions when writing, speaking, reading, or listening. <ul style="list-style-type: none"> a. I can use a variety of sentence structures to make my writing and speaking more interesting. b. I can maintain consistency in style and tone when writing and speaking.
<ul style="list-style-type: none"> • L.6.4a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. 	<ul style="list-style-type: none"> • I can use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) to determine the meaning of a word or phrase.

Central Texts
1. Laurence Yep, <i>Dragonwings</i> (New York: HarperCollins Publishers Inc., 1975), ISBN: 978-0-064-40085.
2. Laurence Yep, <i>The Lost Garden</i> (New York: Young Readers Simon and Schuster Children's Publishing Division, 1991), ISBN: 978-0-688-13701-4.
3. "Comprehending the Calamity," in <i>Overlook Magazine</i> , June 1906 (excerpts).
4. Additional research texts: see Unit 3 overview.



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Narrator’s Point of View and Evidence of Author’s Perspective in <i>Dragonwings</i>			
Weeks 1–3	<ul style="list-style-type: none"> • Begin <i>Dragonwings</i>. • Analyze <i>Dragonwings</i> for point of view, figurative language, tone, and meaning 	<ul style="list-style-type: none"> • I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4) • I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4) • I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) • I can analyze how an author develops a narrator or speaker’s point of view. (RL.6.6) • I can use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) to determine the meaning of a word or phrase. (L.6.4a) • I can create and present a text or art work in response to a literary work. (W.6.11) • I can develop a perspective or theme supported by relevant details. (W.6.11a) • I can recognize and illustrate social, historical, and cultural features in the presentation of literary texts. (W.6.11b) 	<ul style="list-style-type: none"> • Mid-Unit 1 Assessment: Point of View, Figurative Language, and Passage Connections from <i>Dragonwings</i> (RL.6.4, RL.6.5, RL.6.6, L.6.4a, W.6.11, W.6.11a, W.6.11b, W.6.11c)
	<ul style="list-style-type: none"> • Analyze excerpts of Lawrence Yep’s autobiography <i>The Lost Garden</i> for how his culture affected his perspective • Analyze excerpts of <i>Dragonwings</i> for evidence of Lawrence Yep’s perspective and connotative language 	<ul style="list-style-type: none"> • I can explain how an author’s geographic location or culture affects his or her perspective. (RL.6.6a) 	<ul style="list-style-type: none"> • End of Unit 1 Assessment: Evidence of Author’s Perspective in <i>Dragonwings</i> (RL.6.4, RL.6.6a)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Comparing Varying Points of View of the Same Topic or Event			
Weeks 3–5	<ul style="list-style-type: none"> • Closely read excerpts of Emma Burke’s eyewitness account of the 1906 San Francisco earthquake and fires to identify her point of view and determine how she conveys it. • Analyze Emma Burke’s eyewitness account to identify how she introduces, illustrates, and elaborates on the earthquake, the immediate aftermath, and the relief camps. 	<ul style="list-style-type: none"> • I can analyze how key individuals, events, or ideas are developed throughout a text. (RI.6.3) • I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4) • I can determine an author’s point of view or purpose in an informational text. (RI.6.6) • I can explain how an author’s point of view is conveyed in an informational text. (RI.6.6) • I can interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11) • I can self-select text to develop personal preferences. (RL.6.11a) • I can establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces. (RL.6.11b) 	<ul style="list-style-type: none"> • Mid-Unit 2 Assessment: Analyzing the Author’s Point of View: Relief Camps (RI.6.3, RI.6.6, RI.6.4, RL.6.11, RL.6.11a, RL.6.11b)
	<ul style="list-style-type: none"> • Compare Emma Burke’s point of view of the immediate aftermath of the earthquake with the point of view of Moon Shadow from <i>Dragonwings</i>. • Analyze a model literary analysis essay in order to write a literary analysis comparing the points of view of Moon Shadow in <i>Dragonwings</i> and Emma Burke—in order to explain how author’s purpose affects narrator’s point of view. 	<ul style="list-style-type: none"> • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) <ul style="list-style-type: none"> – I can introduce the topic of my text. (W.6.2a) – I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect). (W.6.2a) – I can include headings, graphics, and multimedia to 	<ul style="list-style-type: none"> • End of Unit 2 Assessment: Literary Analysis: How does Author’s Purpose Affect Point of View (W.6.2a, b, c, d, e, f, g, h, W.6.9, W.6.9a, L.6.2, L.6.2a, L6.2b)



		<p>help readers understand my ideas. (W.6.2a)</p> <ul style="list-style-type: none">– I can develop the topic with relevant facts, definitions, concrete details, and quotations. (W.6.2b)– I can use transitions to clarify relationships among my ideas. (W.6.2c)– I can use contextually specific language/vocabulary to inform or explain about a topic. (W.6.2d)– I can establish and maintain a formal style in my writing. (W.6.2e)– I can construct a concluding statement or section of an informative/explanatory text. (W.6.2f) <ul style="list-style-type: none">• I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)<ul style="list-style-type: none">– I can apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a)• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2)<ul style="list-style-type: none">– I can use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements. (L.6.2a)– I can spell correctly. (L.6.2b)	
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Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Writing a Newspaper Article about the 1906 San Francisco Earthquake and Fires			
Weeks 6–8	<ul style="list-style-type: none"> • Research factual information and eyewitness sources about how the earthquake and fires affected the people of San Francisco. • Make connections between different kinds of literary text—including poems, plays, and short stories—about the earthquake and fires. 	<ul style="list-style-type: none"> • I can use a variety of media to develop and deepen my understanding of a topic or idea. (RI.6.7) • I can conduct short research projects to answer a question. (W.6.7) • I can use several sources in my research. (W.6.7) • I can refocus or refine my question when appropriate. (W.6.7) • I can interpret information presented in different media and formats. (SL.6.2) • I can explain how new information connects to a topic, text, or issue I am studying. (SL.6.2) • I can interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11) 	<ul style="list-style-type: none"> • Mid-Unit 3 Assessment: Researching and Interpreting Information (W.6.7, SL.6.2, RL.11)
	<ul style="list-style-type: none"> • Analyze newspaper articles and craft in order to generate criteria for an effective newspaper article. • Use criteria to write a newspaper article about how the 1906 San Francisco earthquake and fires affected the people of San Francisco, featuring all of the criteria of an effective newspaper article. 	<ul style="list-style-type: none"> • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • I can introduce the topic of my text. (W.6.2a) • I can organize my information using various strategies (e.g. definition/classification, comparison/contrast, cause/effect). (W.6.2a) • I can include headings, graphics, and multimedia to 	<ul style="list-style-type: none"> • End of Unit 3 Assessment: Writing a Newspaper Article (RI.6.7, W.6.2a, W.6.4a, W.6.9, L.6.3a, L.6.3b) • Final Performance Task: Newspaper Article (RI.6.7, W.6.2, W.6.4a, W.6.9, and L.6.3)



help readers understand my ideas. (W.6.2a)

- I can develop the topic with relevant facts, definitions, concrete details, and quotations. (W.6.2b)
- I can use transitions to clarify relationships among my ideas. (W.6.2c)
- I can use contextually specific language/vocabulary to inform or explain about a topic. (W.6.2d)
- I can establish and maintain a formal style in my writing. (W.6.2e)
- I can construct a concluding statement or section of an informative/explanatory text. (W.6.2f)
- I can produce text (print or non-print) that explores a variety of cultures and perspectives. (W.6.4a)
- I can conduct short research projects to answer a question. (W.6.7)
- I can use several sources in my research. (W.6.7)
- I can refocus or refine my question when appropriate. (W.6.7)
- I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)
- I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3a)
- I can maintain consistency in style and tone when writing and speaking. (L.6.3b)



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Final Performance Task	Newspaper Article: How the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco In this performance task, students have a chance to complete their learning about the 1906 San Francisco earthquake and fire and how it affected the people of San Francisco by writing a newspaper article about the event. They research to gather factual information and eyewitness accounts, and then use their research to determine an angle they want to take when writing their article. They use journalist tools and techniques like the five W's and the inverted pyramid to make their newspaper article as authentic as possible, and they analyze real-world newspaper articles in order to build criteria for their own work. This task addresses NYSP12 ELA CCLS RI.6.7, W.6.2, W.6.4a, W.6.9, and L.6.3.
Mid-Unit 1 Assessment	Point of View, Figurative Language, and Passage Connections from <i>Dragonwings</i> This assessment centers on NYSP12 ELA CCLS RL 6.4, RL 6.5, RL 6.6, L.6.4a, W.6.11, W.6.11a, W.6.11b, and W.6.11c. For this assessment, students read a new excerpt of <i>Dragonwings</i> and use a graphic organizer to analyze how the author develops the narrator's point of view. They also answer selected-response questions about word and phrase meaning, and how a sentence/paragraph fits into the overall structure of the text in the excerpt. In Part 2 of the assessment, students create and annotate a scene from <i>Dragonwings</i> showing the theme "It's hard to fit in when you move to live in another culture."
End of Unit 1 Assessment	Evidence of Author's Perspective in <i>Dragonwings</i> This assessment centers on NYSP12 ELA CCLS RL.6.4 and RL.6.6a. Students read a passage from Laurence Yep's autobiography <i>The Lost Garden</i> and an excerpt from <i>Dragonwings</i> , and they write an on-demand connection statement explaining how being brought up in a Chinese family in San Francisco affected Laurence Yep's perspective of Chinese immigrants living in San Francisco, supported by details from <i>Dragonwings</i> that show evidence of his perspective. They also analyze connotative language in the excerpt of <i>Dragonwings</i> .



Mid-Unit 2 Assessment	Short Response: Analyzing the Point of View: Relief Camps This assessment centers on NYSP12 ELA CCLS RI.6.3, RI.6.6 and RI.6.4. Students read a new excerpt from the text by Emma Burke. There are two parts to this assessment. In Part A, students determine word and phrase meaning from the excerpt and analyze how she has introduced, illustrated, and elaborated on the relief camps. In Part B, students determine the author's point of view and how it has been conveyed, using a graphic organizer that they have been using throughout the first half of the unit.
End of Unit 2 Assessment	Literary Analysis: How do the author's purposes affect the narrator's points of view of the immediate aftermath of the earthquake? This assessment centers on NYSP12 ELA CCLS W.6.2a, b, c, d, e, f, W.6.9, W.6.9a, L.6.2, L.6.2a, and L.6.2b. Students write the final draft of their literary analysis essay in which they compare Moon Shadow's point of view of the immediate aftermath of the earthquake to Emma Burke's point of view in order to explain how author's purpose can affect the narrator's point of view.
Mid-Unit 3 Assessment	Part 1: Researching and Interpreting Information: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco Part 2: Explaining How New information Connects to the Topic This assessment centers on NYSP12 ELA CCLS RL.6.11, W.6.7, and SL.6.2. There are two parts to this assessment. In Part 1, students interpret the information presented in diverse media and formats to answer the question: What destruction did the 1906 San Francisco earthquake and fires cause? They record their interpretations on a graphic organizer. In Part 2, students explain orally how the resources they have looked at contribute to the topic of the destruction caused by the 1906 earthquake and fires.
End of Unit 3 Assessment	Draft Newspaper Article: How the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco This assessment centers on NYSP12 ELA CCLS RI.6.7, W.6.2a–f, W.6.4a, and W.6.9. Students write a first draft of their newspaper article to answer the question: How did the 1906 San Francisco earthquake and fire affect the people of San Francisco? They choose an angle for their newspaper article and select factual information and eyewitness quotes from research that is most compelling and relevant to their angle. They follow the journalist's inverted pyramid structure to organize their research and their writing.



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Grade 6: Module 3A: Performance Task



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Summary of Task

In this performance task, students have a chance to complete their learning about the 1906 San Francisco earthquake and fire and how it affected the people of San Francisco by writing a newspaper article about the event. They research to gather factual information and eyewitness accounts, and then use their research to determine an angle they want to take when writing their article. They use journalist tools and techniques like the five W's and the inverted pyramid to make their newspaper article as authentic as possible, and they analyze real-world newspaper articles in order to build criteria for their own work. **This task addresses NYSP12 ELA CCLS RI.6.7, W.6.2, W.6.4a, W.6.9, and L.6.3.**

Format

A newspaper article including factual information and eyewitness quotes with a clear angle on the question: How did the 1906 San Francisco earthquake and fires affect the people of San Francisco?

The format of the newspaper article will be based on study of a model newspaper article and real-world newspaper articles.

The rough draft of the newspaper article will be assessed and then edited for revision.



Standards Assessed Through This Task

- RI.6.7. 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.
- 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.
 - a. Introduce a topic; organize ideas, concepts, and information using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
 - c. Use appropriate transitions to clarify the relationships among ideas and concepts.
 - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
 - e. Establish and maintain a formal style.
 - f. Provide a concluding statement or section that follows from the information or explanation presented.
- W.6.4a. Produce text (print or nonprint) that explores a variety of cultures and perspectives.
- W.6.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
 - a. Vary sentence patterns for meaning, reader/listener interest, and style.
 - b. Maintain consistency in style and tone.



Student-Friendly Writing Invitation/Task Description

For this performance task, you are going to step back in time to be a reporter working for a San Francisco newspaper, the *San Francisco Tribune*, to report on the 1906 earthquake and fire a week after the event. Your editor has given you the task of writing a front-page newspaper article to show people how the earthquake and fire has affected people in San Francisco. You will need to uncover different perspectives and write a newspaper article that objectively reports on the story and engages your audience.

Key Criteria For Success (Aligned With NYSP12 ELA CCLS)

Below are key criteria students need to address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and review a rubric on which their work will be critiqued and formally assessed.

Your newspaper article needs to:

- Be written as though you are a reporter at the time, just one week after the earthquake and fire.
- Include factual information.
- Have a clear angle on the question: How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?
- Be written following the inverted pyramid structure—most important information first.
- Include different perspectives: eyewitness accounts.
- Include the features of a newspaper article: headline, subheading, byline, image with a caption.



Options for Students

- Students will write their newspaper articles individually. They will be looking back at all of the information and eyewitness quotes they have collected on their research graphic organizers.
- Students might have a partner to assist as they work on planning their newspaper articles, but the article itself will be an individual's product.
- Student newspaper articles could be various lengths, shorter for those for whom language is a barrier.

Options for Teachers

- Student newspaper articles could be displayed in the room, in the school, or in the community to enhance student motivation

Resources and Links

- The Virtual Museum of the City of San Francisco: <http://www.sfmuseum.org/1906/06.html>
- San Francisco Genealogy: <http://www.sfgenealogy.com/sf/history/1906/06main.htm>

Central Text and Informational Texts

- Laurence Yep, *Dragonwings* (New York: HarperCollins Publishers Inc., 1975), ISBN: 978-0-064-40085-5.
- See Unit 3 overview for additional informational texts students use in their research.



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Grade 6: Module 3A: Recommended Texts



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The list below includes texts with a range of Lexile® text measures about Chinese immigration and the land of the Golden Mountain. It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency demanded by the CCLS. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

Where possible, texts in languages other than English are also provided. Texts are categorized into three Lexile levels that correspond to Common Core Bands: below grade band, within band, and above band. Note however that Lexile® measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

Common Core Band Level Text Difficulty Ranges:

(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)

- Grade 4–5: 740–1010L
- Grade 6–8: 925–1185L

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 2–3 band level (below 740L)			
<i>Chang's Paper Pony</i>	Eleanor Coerr (author)	Literature	440
<i>Walk Across the Sea</i>	Susan Fletcher (author)	Literature	600
<i>Good Fortune: My Journey to Gold Mountain</i>	Li Keng Wong (author)	Biography	630
<i>The Dragon's Child: A Story of Angel Island</i>	Laurence Yep (author)	Literature	640

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Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in Grade 4–5 band level (740–925L)			
<i>Nineteenth Century Migration to America</i>	John Bliss (author)	Informational	770
<i>Landed</i>	Milly Lee (author)	Literature	790
<i>Hannah Is My Name</i>	Belle Yang (author)	Literature	800
<i>Tales from Gold Mountain</i>	Paul Yee (author)	Literature	850
Lexile text measures within Grade 6–8 band level (925–1185L)			
<i>Kai's Journey to Gold Mountain: An Angel Island Story</i>	Katrina Saltonstall Currier (author)	Literature	970*
<i>Gold! Gold from the American River</i>	Don Brown (author)	Informational	1010
<i>Laurence Yep</i>	Katherine Lawrence (author)	Biography	1090*
<i>The Lost Garden</i>	Laurence Yep (author)	Literature	1110
<i>Chinese Americans</i>	Jack Adler (author)	Collective biography	1140
<i>Chinese Americans</i>	Michael Martin (author)	Informational	1150

*Lexile based on a conversion from Accelerated Reading level;



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures above band level (over 1185L)			
<i>Escape to Gold Mountain: A Graphic History of the Chinese in North America</i>	David Wong (author)	Informational	NO LXL ‡
<i>Chinese American Voices: From the Gold Rush to the Present</i>	Judy Yung (editor)	Informational	No LXL ‡
<i>Shanghai Messenger</i>	Andrea Cheng (author)	Prose	NP

‡Book content may have higher-maturity-level text



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Grade 6: Module 3A: Unit: 1: Overview



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Unit 1: Narrator’s Point of View and Evidence of Author’s Perspective in *Dragonwings*

In this unit, students are involved in a study of how an author develops point of view and how an author’s perspective, based on his or her culture, is evident in his or her writing. Students will begin reading Laurence Yep’s *Dragonwings* (870L), a high-interest novel about an eight-year old boy from China who joins his father in San Francisco in the early 1900s. As they read the novel, students will also read excerpts of Laurence Yep’s biography *The Lost Garden* in order to determine how his culture and experiences have shaped his perspective, and how his perspective is

evident in *Dragonwings*. Through the close reading of these texts, students will learn multiple strategies for acquiring and using academic vocabulary. At the end of Unit 1, having read half of the novel, students will write a literary analysis explaining how being brought up in a Chinese family in San Francisco affected Laurence Yep’s perspective of Chinese immigrants living in San Francisco, supported by details from *Dragonwings* that show evidence of his perspective.

Guiding Questions and Big Ideas

- **How does an author develop the narrator’s point of view and perspective?**
- **How does an author’s culture affect his perspective, and how is that perspective communicated through his writing?**
- *Understanding diverse points of view helps us to live in an increasingly diverse society.*

Mid-Unit 1 Assessment

Point of View, Figurative Language, and Passage Connections from *Dragonwings*

This assessment centers on NYSP12 ELA CCLS RL 6.4, RL 6.5, RL 6.6, L.6.4a, W.6.11, W.6.11a, W.6.11b, and W.6.11c. For this assessment, students read a new excerpt of *Dragonwings* and use a graphic organizer to analyze how the author develops the narrator’s point of view. They also answer selected-response questions about word and phrase meaning, and how a sentence/paragraph fits into the overall structure of the text in the excerpt. In Part 2 of the assessment, students create and annotate a scene from *Dragonwings* showing the theme “It’s hard to fit in when you move to live in another culture.”

End of Unit 1 Assessment

Evidence of Author’s Perspective in *Dragonwings*

This assessment centers on NYSP12 ELA CCLS RL.6.4 and RL.6.6a. Students read a passage from Laurence Yep’s autobiography *The Lost Garden* and an excerpt from *Dragonwings*, and they write an on-demand connection statement explaining how being brought up in a Chinese family in San Francisco affected Laurence Yep’s perspective of Chinese immigrants living in San Francisco, supported by details from *Dragonwings* that show evidence of his perspective. They also analyze connotative language in the excerpt of *Dragonwings*.



Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about life in San Francisco's Chinatown in the early 1900s. However, the module intentionally incorporates Social Studies practices and themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:

Unifying Themes (pages 6–7)

- Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity. Personal identity is a function of an individual's culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.
- Theme 2: Development, Movement, and Interaction of Cultures: Role of diversity within and among cultures. Aspects of culture such as belief systems, religious faith, or political ideas as influences on other parts of a culture such as its institutions or literature, music, and art.
- Theme 10: Global Connections and Exchange: Past, current, and likely future global interactions and connections. Cultural diffusion, the spread of ideas, beliefs, technology, and goods. Role of technology. Benefits/consequences of global interdependence (social, political, economic). Causes of and patterns of migration of people. Tension between national interests and global priorities.

Social Studies Practices, Gathering, Using, and Interpreting Evidence, Grades 5–8:

- Descriptor 2: Identify, describe, and evaluate evidence about events from diverse sources (including written documents, works of art, photographs, charts and graphs, artifacts, oral traditions, and other primary and secondary sources)
- Descriptor 3: Analyze evidence in terms of content, authorship, point of view, purpose, and format; identify bias; explain the role of bias and audience in presenting arguments or evidence

Central Texts

1. Laurence Yep, *Dragonwings* (New York: HarperCollins Publishers Inc., 1975), ISBN: 978-0-064-40085.

2. Laurence Yep, *The Lost Garden* (New York: Young Readers Simon and Schuster Children's Publishing Division, 1991), ISBN: 978-0-688-13701-4 (required excerpts included in the lesson supporting materials; no purchase needed).



This unit is approximately 2 weeks or 10 sessions of instruction.

Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Learning from the Narrator's Point of View: Introducing <i>Dragonwings</i>	<ul style="list-style-type: none"> I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6) 	<ul style="list-style-type: none"> I can recognize Moon Shadow's point of view concerning "demons" in Chapter 1 of <i>Dragonwings</i>. I can locate text evidence of Moon Shadow's point of view. I can explain how Laurence Yep develops the point of view of Moon Shadow. I can follow Triad Talk Expectations when I participate in a discussion. 		<ul style="list-style-type: none"> Triad Talk Expectations Point of View
Lesson 2	Analyzing Point of View and Figurative Language: Chapter 1	<ul style="list-style-type: none"> I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4) I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4) I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6) 	<ul style="list-style-type: none"> I can find the gist of pages 15–16 of <i>Dragonwings</i>. I can analyze how Laurence Yep develops Moon Shadow's point of view of the "Land of the Golden Mountain" and the "demons." I can determine the meaning of figurative language. I can analyze how the words affect tone and meaning. I can explain how a passage contributes to a theme. 	<ul style="list-style-type: none"> Structured notes (from homework) Gist annotated on sticky notes Moon Shadow's Point of View graphic organizer for pages 15–16 Exit Ticket: How Does a Passage Contribute to a Theme? 	<ul style="list-style-type: none"> Point of View Back-to-Back, Face-to-Face protocol



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Analyzing Point of View and Figurative Language: Chapter 2	<ul style="list-style-type: none"> I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4) I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4) I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) I can analyze how an author develops a narrator or speaker’s point of view. (RL.6.6) 	<ul style="list-style-type: none"> I can find the gist of pages 23–25 of <i>Dragonwings</i>. I can determine the meaning of figurative language. I can analyze how the words affect tone and meaning. I can explain how a chapter fits into a theme. I can analyze how Laurence Yep develops Moon Shadow’s point of view of where the Tang people live. 	<ul style="list-style-type: none"> Structured notes (from homework) Gist annotated on sticky notes Point of View graphic organizer for pages 23–25 	
Lesson 4	Analyzing Point of View and Figurative Language: Chapter 3	<ul style="list-style-type: none"> I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4) I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4) I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) I can analyze how an author develops a narrator or speaker’s point of view. (RL.6.6) 	<ul style="list-style-type: none"> I can find the gist of pages 41–43 and 60–61 of <i>Dragonwings</i>. I can determine the meaning of figurative language. I can analyze how the words affect tone and meaning. I can explain how a chapter fits into a theme. I can analyze how Laurence Yep develops Moon Shadow’s point of view of his father. 	<ul style="list-style-type: none"> Structured notes (from homework) Gist annotated on sticky notes New vocabulary on word-catcher Moon Shadow’s Point of View graphic organizer: pages 41–43 and 60–61 	



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<p>Lesson 5</p>	<p>Mid-Unit Assessment: Developing the Narrator’s Point of View, Figurative Language, and Connecting Passages across the Novel <i>Dragonwings</i></p>	<ul style="list-style-type: none"> • I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4) • I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4) • I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5) • I can analyze how an author develops a narrator or speaker’s point of view. (RL.6.6) • I can use context (e.g., <i>the overall meaning of a sentence or paragraph; a word’s position or function in a sentence</i>) to determine the meaning of a word or phrase. (RL.6.4a) • I can create and present a text or artwork in response to a literary work. (W.6.11) • I can develop a perspective or theme supported by relevant details. (W.6.11a) • I can recognize and illustrate social, historical, and cultural features in the presentation of literary texts. (W.6.11b) • I can create poetry, stories, plays, and other literary forms (e.g., videos, artwork). (W.6.11c) 	<ul style="list-style-type: none"> • I can determine the meaning of figurative language. • I can determine the meaning of a word from the context. • I can analyze how the words affect tone and meaning. • I can explain how a chapter fits into a theme. • I can analyze how Laurence Yep develops Moon Shadow’s point of view. • I can create a piece of artwork illustrating a scene from <i>Dragonwings</i> that contributes to one of the themes of the novel: “It’s hard to fit in when you move to live in another culture.” 	<ul style="list-style-type: none"> • Structured notes (from homework) • Mid-Unit 1 Assessment, Part 1: Point of View, Figurative Language, and Passage Connections from <i>Dragonwings</i> • Mid-Unit 1 Assessment, Part 2: A Scene to Illustrate a Theme 	



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 6	Introducing <i>The Lost Garden</i> and Finding Evidence of Laurence Yep's Perspective on What It's Like to Fit into Another Culture on Pages 66–67 of <i>Dragonwings</i>	<ul style="list-style-type: none"> I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a) 	<ul style="list-style-type: none"> I can find the gist of the opening excerpt from Yep's autobiography <i>The Lost Garden</i>. I can identify details that affected Laurence Yep's perspective on what it's like to fit into another culture. I can infer how those details affected Laurence Yep's perspective on what it's like to fit into another culture. I can identify evidence of Laurence Yep's perspective on what it's like to fit into another culture in <i>Dragonwings</i>. 	<ul style="list-style-type: none"> Gathering Evidence of Yep's Perspective graphic organizer: Opening Excerpt 	
Lesson 7	Inferring Laurence Yep's Perspective on the Police from the Crime in the Neighborhood Excerpt of <i>The Lost Garden</i>	<ul style="list-style-type: none"> I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a) 	<ul style="list-style-type: none"> I can find the gist of the Crime in the Neighborhood excerpt. I can identify details in the Crime in the Neighborhood excerpt that affected Laurence Yep's perspective on the police. I can infer how those details affected Laurence Yep's perspective on the police. 	<ul style="list-style-type: none"> Structured notes (from homework) Gathering Evidence of Yep's Perspective: Crime in the Neighborhood graphic organizer 	<ul style="list-style-type: none"> Concentric Circles protocol
Lesson 8	Finding Evidence of Laurence Yep's Perspective of the Police in <i>Dragonwings</i>	<ul style="list-style-type: none"> I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a) I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4) 	<ul style="list-style-type: none"> I can identify evidence of Laurence Yep's perspective on the police in <i>Dragonwings</i>. I can explain what connotative language is and identify the meaning of connotative language. 	<ul style="list-style-type: none"> Structured notes (from homework) Gathering Evidence of Yep's Perspective: Crime in the Neighborhood graphic organizer 	<ul style="list-style-type: none"> Connotative Language in <i>Dragonwings</i> Connection Statement



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Inferring Laurence Yep's Perspective of Being Chinese from the "Being Chinese" Excerpt of <i>The Lost Garden</i>	<ul style="list-style-type: none"> I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a) 	<ul style="list-style-type: none"> I can find the gist of the "Being Chinese" excerpt. I can identify details in the "Being Chinese" excerpt that affected Laurence Yep's perspective of being Chinese. I can infer how those details affected Laurence Yep's perspective of being Chinese. 	<ul style="list-style-type: none"> Structured notes (from homework) Gathering Evidence of Yep's Perspective: "Being Chinese" graphic organizer 	
Lesson 10	End of Unit Assessment: Finding Evidence of Laurence Yep's Perspective on Being Chinese in <i>Dragonwings</i> and Determining Connotative Language	<ul style="list-style-type: none"> I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4). I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a) 	<ul style="list-style-type: none"> I can identify evidence of Laurence Yep's perspective on being Chinese in <i>Dragonwings</i>. I can explain what connotative language is and identify the meaning of connotative language. 	<ul style="list-style-type: none"> End of Unit 1 Assessment 	



Optional: Experts, Fieldwork, and Service

Experts:

- Invite recent immigrants to the United States who could speak about the experience of coming to a new country and fitting into a new culture.

Fieldwork:

- Arrange for a visit to a local Chinatown, so that students can compare the buildings and architecture to those outside Chinatown.
- Arrange for a visit to a flight/aviation museum or exhibit, so that students can learn more about early flying machines like those described in *Dragonwings*.
- Arrange for a visit to a museum or exhibit about earthquakes, so that students can learn more about earthquakes and the aftermath.

Optional: Extensions

- A study of the history of a local Chinatown.
- A study of the history of flight.



Preparation and Materials

This unit includes a number of routines that involve stand-alone documents.

In Lessons 1–10, students frequently read a section of the novel *Dragonwings* for homework. Once the routine is fully implemented (starting in Lesson 1), students will answer a point-of-view focus question using evidence from the text each night:

1. Reading Calendar

- Students read *Dragonwings* for homework for Lessons 1–10. Each night, they read either a chapter or part of a chapter.
- Consider providing a reading calendar to help students, teachers, and families understand what is due and when. See stand-alone document.

2. Structured Notes

Students will do a “first read” of several chapters of *Dragonwings* each night. The structured notes record their thinking about a point-of-view focus question specific to that chapter as they do this initial read. Structured notes are organized by chapter and require students to read the chapter, answer the point-of-view focus question for each chapter, and record evidence from the chapter to support their answers to the questions.

The calendar below shows what is due on each day.

You may modify this document to include dates instead of lessons.

Due at Lesson	Read the chapter/pages below:	Point-of-View Focus Question
2	1 "The Land of the Demons"	<p>What does Moon Shadow think about the "Land of the Golden Mountain" and the demons that live there?</p> <p>Use evidence flags to identify three text details from across the chapter to support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep was using to convey Moon Shadow's point of view. In your structured notes, answer the question using text evidence.</p> <p>Key Vocabulary: demon, transplanted, debt, dynasty, heirloom, phoenix, testimony, supernatural</p>
3	2 "The Company"	<p>What does Moon Shadow think about where the Tang people live?</p> <p>Use evidence flags to identify three text details from across the chapter to support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep was using to convey Moon Shadow's point of view. In your structured notes, answer the question using text evidence</p> <p>Key Vocabulary: flatiron, Chinatown, amiably, washbasin, pious, virtues, dialect, attired, queue,</p>
4	3 "The Dragon Man"	<p>What does Moon Shadow think about his father?</p> <p>Use evidence flags to identify three text details from across the chapter to support your answer. In your structured notes, answer the question using text evidence and explain the technique that Laurence Yep used to convey Moon Shadow's point of view of Wind Rider.</p> <p>Key Vocabulary: crystal, filaments, dwindled, poultice, dubiously, iridescently, wistfully, meticulous, rheumatic</p>
5	4 "Tests" pp. 63–70	<p>What is Moon Shadow's point of view of the demons in this chapter?</p> <p>Use evidence flags to identify three text details from across the chapter to support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep was using to convey Moon Shadow's point of view. In your structured notes, answer the question above and explain the technique that Laurence Yep used to convey Moon Shadow's point of view of the demons.</p> <p>Key Vocabulary: mutual, mansions, Confucius, associating, deliberate, obligations, mournful, embodiment,</p>
6		No reading homework due this lesson.



Due at Lesson	Read the chapter/pages below:	Point-of-View Focus Question
7	4 "Tests" pp. 74–97	<p>What is Moon Shadow's point of view of the opium dens?"</p> <p>Use evidence flags to identify three text details from the rest of this chapter to support your answer. In your structured notes, answer the question using text evidence.</p> <p>Key Vocabulary: proclamations, dirigible, grieves, resenting, confrontation, desperate, moronic, scuttled, fox</p>
8	5 "Wind Rider's Claws" pp. 98–108, stopping after, "... all the others in the room could feel it too."	<p>What was Moon Shadow's point of view of Black Dog after he stole the collection money?"</p> <p>Use evidence flags to identify three text details from the part of the chapter to support your answer. In your structured notes, answer the question using text evidence</p> <p>Key Vocabulary: abacus, reform, moderation, snappish, repulsive, spiteful, ironically, reluctantly</p>
9	5 "Wind Rider's Claws" pp. 108–123	<p>How does Moon Shadow's point of view of his father change in this chapter?</p> <p>Use evidence flags to identify three text details to support your answer. In your structured notes, answer the question using text evidence.</p> <p>Key Vocabulary: apologetically, gleamed, improbable, scuffling, astonishment, solemnly, courtesy, monastery, porcelain</p>
10	6 "The Demoness"	<p>In Chapter 6 Moon Shadow meets Miss Whitlaw for the first time. What is Moon Shadow's point of view of Miss Whitlaw in this chapter?</p> <p>Use evidence flags to identify three text details that support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep was using to convey Moon Shadow's point of view of Miss Whitlaw. In your structured notes, answer the question using text evidence.</p> <p>Key Vocabulary: tenement, celluloid, turret, cautiously, disinfectant, illusion, stereopticon, contraption</p>



Chapter	Answer to Homework Focus Question	Evidence from the Text (with page number)



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Grade 6: Module 3A: Unit 1: Lesson 1

Learning from the Narrator's Point of View: Introducing *Dragonwings*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can analyze how an author develops a narrator or speaker’s point of view. (RL.6.6)

Supporting Learning Targets

- I can recognize Moon Shadow’s point of view concerning “demons” in Chapter 1 of *Dragonwings*.
- I can locate text evidence of Moon Shadow’s point of view.
- I can explain how Laurence Yep develops the point of view of Moon Shadow.
- I can follow Triad Talk Expectations when I participate in a discussion.

Ongoing Assessment

Agenda

1. Opening
 - A. Engaging the Reader: Introducing the Novel (5 minutes)
 - B. Unpacking Learning Targets (5 minutes)
2. Work Time
 - A. Reading the First Pages of the Novel (10 minutes)
 - B. Analyzing Point of View: Moon Shadow’s Point of View of the “Land of the Golden Mountain” and the “Demons” (10 minutes)
 - C. Determining Author’s Techniques for Developing Point of View (10 minutes)
3. Closing and Assessment
 - A. A. Distribute Structured Notes and Word-catcher (5 minutes)

Teaching Notes

- The primary focus of this unit is point of view, addressing standard RL.6.6. Students analyze the techniques that Laurence Yep uses to develop the point of view of Moon Shadow, the narrator in the novel *Dragonwings*.
- In this lesson, students are introduced to the novel by reading pages 1–5. They also are introduced to the concept of point of view. Together, the class completes an anchor chart as they analyze point of view in the first five pages of the novel. The anchor chart prepares students for the graphic organizer they will use in later lessons to independently analyze point of view. This lesson focuses on the character Moon Shadow’s point of view of the “Land of the Golden Mountain” and the “demons.”
- Help students distinguish between the basic meaning of “point of view” (e.g. “perspective”) from the literary terms used to describe the point of view of a character (e.g. “1st person,” “third person,” etc.). The latter is address in a 4th grade standard (RL.4.6), but may need to be reviewed. The basic meaning will be more heavily emphasized throughout this module.
- This lesson opens with an activity that helps students imagine “stepping into” the world of the novel. As suits the needs of your class, build up this activity to engage students’ imaginations.



Agenda (continued)	Teaching Notes
<p>4. Homework</p> <p>A. Finish reading Chapter 1 of <i>Dragonwings</i>. Record any new vocabulary on your word-catcher. As you read, use evidence flags to identify three text details from page 5 onward related to the focus question below. Code each flag as a thought, word, or action to show the technique that Laurence Yep was using to convey Moon Shadow’s point of view.</p> <p>B. Answer the point of view focus question for Chapter 1 on your structured notes organizer, using the evidence from your flags:</p> <p>– “What does Moon Shadow think about the Land of the Golden Mountain and the demons that live there?”</p>	<ul style="list-style-type: none"> • At the end of the lesson, students are given a Structured Notes note catcher on which to record their homework. Students can either fill out their answers to the focus question on the handout or they can copy the note catcher into journals, whichever you would prefer. The homework focus question is given at the end of the lesson and also on the reading calendar. • In advance: Create triads, groups of three students who will work together to read, think, talk, and write about <i>Dragonwings</i> and other texts. Be intentional in placing students in groups that are different from their previous triads. • Post: Learning targets.

Lesson Vocabulary	Materials
<p>point of view, first person, third person, omniscient, evidence, technique; lynched (1)</p>	<ul style="list-style-type: none"> • Triad Talk Expectations anchor chart (from Module 1, Unit 1, Lesson 2) • <i>Dragonwings</i> by Laurence Yep (book; one per student) • Equity sticks • Basic Questions for Moon Shadow (one to display) • Basic Questions for Moon Shadow (answers for teacher reference) • Point of View anchor chart: Chapter 1 (new; teacher-created; see supporting materials) • Word-catcher (one per student) • Thought, Word, Action symbols (for teacher reference) • Structured notes (one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Introducing the Novel (5 minutes)</p> <ul style="list-style-type: none">• Post the list of new triads and invite students to get into their groups. Tell them that they will work with these students for the duration of this unit.• Review the Triad Talk Expectations anchor chart from Module 1.• Show students the novel <i>Dragonwings</i> and frame the module by telling them that this novel is going to be a journey to a place in the past, with the narrator as our guide.• Invite two students to form an arch and put the student novels in a stack behind the arch. Tell students that they are going to walk through the arch, which is a time portal, to meet the narrator and dig into the novel. Invite them to walk through and get their individual texts.• Focus students on the cover of the book. Ask them to discuss in their triads:<ul style="list-style-type: none">• “Based on the cover and the title, what do you think this book will be about? Why?”• Select volunteers to share their ideas with the whole group.• Invite students to read the blurb on the back of the book silently in their heads as you read it aloud. Ask triads to discuss:<ul style="list-style-type: none">* “So what do you know about the book now? What is the book about? Were any of your predictions accurate?”• Cold call students to share their triad discussions with the whole group.	<ul style="list-style-type: none">• Heterogeneous groups support students in discussing texts and answering questions about text.



Opening	Meeting Students’ Needs
<p>B. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can recognize Moon Shadow’s point of view concerning ‘demons’ in Chapter 1 of <i>Dragonwings</i>.” * “I can locate text evidence of Moon Shadow’s point of view.” * “I can explain how Laurence Yep develops the point of view of Moon Shadow.” * “I can follow Triad Talk Expectations when I participate in a discussion.” • Ask triads to discuss: <ul style="list-style-type: none"> * “What are the important words or phrases in the learning targets? Why do you think those are important?” • Cold call students to share their responses and circle the words and phrases they suggest. Make sure “point of view” and “evidence” are circled. • Focus students on point of view. Ask triads to discuss: <ul style="list-style-type: none"> * “What does <i>point of view</i> mean? Consider using equity sticks to select students to share their responses. Listen for them to explain that people have different ways of looking at things. Your <i>point of view</i> is your way of looking at things. • Tell students that in literature, every story is told from a point of view. It can be a first-person point of view, using a narrator as the “I” or “me” telling the story; a third-person point of view, in which an author tells the story without a narrator, describing characters using “he” or “she”; and a third-person omniscient point of view, in which an author captures the point of view of all the characters. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students’ Needs
<p>A. Reading the First Pages of the Novel (10 minutes).</p> <ul style="list-style-type: none"> • Tell students that they now will begin reading <i>Dragonwings</i> with you. Tell them to read along silently in their heads as you read the first paragraph of the first page, up to “set foot on their shores.” • Ask triads to discuss: <ul style="list-style-type: none"> * “Is this first person, third person, or third person omniscient?” • How do you know?” • Listen for students to explain that it is first person because there is a narrator who speaks from the perspective of “I.” • Continue reading to the bottom of page 4, up to “Just the two of us would go.” Display the Basic Questions for Moon Shadow. Invite the class to read the questions with you. • Ask triads to discuss: <ul style="list-style-type: none"> * “How would Moon Shadow answer these questions?” • Circulate to ensure that students are able to answer the basic questions; point them back to the text with a question that directs them to a specific sentence if they get stuck. If needed, refer to Basic Questions for Moon Shadow (answers for teacher reference) in the supporting materials. • Ask triads to discuss: <ul style="list-style-type: none"> * “Where do you think the Land of the Golden Mountain is? Why do you think that?” * “Who do you think these people he calls ‘demons’ are? Why?” • Invite students to synthesize their learning so far about Moon Shadow, the Land of the Golden Mountain, and “demons” by writing a few sentences to answer the question: <ul style="list-style-type: none"> * “What do you know about Moon Shadow, the Land of the Golden Mountain, and ‘demons?’” 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Set clear expectations that students read along silently in their heads as you read the text aloud. • Asking students to write their initial thinking and learning after reading a text can help them to synthesize. •



Work Time (continued)	Meeting Students’ Needs
<p>B. Analyzing Point of View: Moon Shadow’s Point of View of the “Land of the Golden Mountain” and the “Demons” (10 minutes)</p> <ul style="list-style-type: none"> • Focus students whole group. Remind them of the learning target about point of view. Tell them that they are going to begin by focusing on something Moon Shadow brings up right away and often: the “Land of the Golden Mountain” and the “demons.” • Focus students on the new Point of View anchor chart: Chapter 1 Focus students on the first column header, Claim. Explain that they are going to begin by making a claim about Moon Shadow’s point of view of the Land of the Golden Mountain. • Focus students on the questions at the top of the first two columns of the anchor chart, particularly on the Land of the Golden Mountain. Ask: <ul style="list-style-type: none"> * “What is Moon Shadow’s point of view of the Land of the Golden Mountain? What does he think of it? How do you know? What evidence in the text supports your claim?” • Ask students to reread up to the end of page 4 with those questions in mind and then share their claim with their triad. • Consider using equity sticks to select students to share their claim about Moon Shadow’s point of view of the Land of the Golden Mountain and to support it with evidence from the text. Record student claims in the first column of the anchor chart and the evidence they cite in the middle column. Examples could include: <ul style="list-style-type: none"> – He thought the Land of the Golden Mountain was dangerous. Page 1: “There was plenty of money to be made among the demons, but it was also dangerous. My own grandfather had been lynched about thirty years before by a mob of white demons almost the moment he had set foot on their shores.” – He was curious about the Land of the Golden Mountain. Page 2: “I was curious about the Land of the Golden Mountain mainly because my father was there.” • Distribute word-catcher. Students should be familiar with the word-catcher, so you will only need to remind them how to fill it out. Ask: <ul style="list-style-type: none"> * “What is Moon Shadow’s point of view of the demons? What does he think of them? How do you know?” * “What evidence in the text supports your claim?” 	<ul style="list-style-type: none"> • Guiding questions provide motivation for student engagement in the topic and give a purpose to reading a text closely. • Anchor charts serve as note-catchers when the class is co-constructing ideas. • Giving students the opportunity to discuss answers to questions in small groups before asking them to share with the whole group can ensure that all are able to contribute to the whole group discussion.



Work Time (continued)	Meeting Students’ Needs
<p>* “What does <i>lynched</i> mean?”</p> <ul style="list-style-type: none"> • Invite volunteers to share their responses and ask students to record the word on their word-catchers. • Ask students to reread up to the end of page 4 with those questions in mind and then to share their claim with their triad. • Consider using equity sticks to select students to share their claim about Moon Shadow’s point of view of the demons and to support it with evidence from the text. Record student claims in the first column of the anchor chart and their evidence in the middle column. Examples could include the following: <ul style="list-style-type: none"> – He thought the demons were bad people. Page 1: “My own grandfather had been lynched about thirty years before by a mob of white demons almost the moment he had set foot on their shores.” – He thought that the demons did not want people from China settling there permanently. Pages 2 and 3: “The white demons would not let wives join their husbands on the Golden Mountain because they did not want us settling there permanently.” – Demons have boring names. Page 3: “Demon names sound so drab compared to ours.” 	
<p>C. Determining Author’s Techniques for Developing Point of View (10 minutes)</p> <ul style="list-style-type: none"> • Draw students’ attention to the final column on the Point of View anchor chart, Technique. Explain that technique is about how Laurence Yep, the novel’s author, has developed a point of view. Tell students that now that they have identified Moon Shadow’s point of view about the Land of the Golden Mountain and the demons, they will consider how the author has developed that point of view. • Ask students to look at the first claim on the anchor chart and the evidence with it, then discuss with their triads: <ul style="list-style-type: none"> * “How did Laurence Yep develop this point of view? Is it through the narrator’s words, thoughts, or actions? Is it through another character’s words or actions?” • Select volunteers to share their responses and write thoughts, words, and actions of Moon Shadow in one color, and words and actions of other characters in a different color. • In the final Technique column on the anchor chart, draw a thought bubble symbol next to thoughts, a speech bubble symbol next to speech, and an arrow next to actions (see Thought, Word, Action symbols in the supporting materials). 	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Repeat for all of the other claims and evidence on the anchor chart. • Ask students to synthesize their learning about the techniques an author uses to develop point of view. Select students to share their ideas whole group: <ul style="list-style-type: none"> * “So what do you now know about the techniques an author uses to develop point of view? What techniques does Laurence Yep use to develop Moon Shadow’s point of view at the beginning of this chapter?” 	
Closing and Assessment	Meeting Students’ Needs
<p>A. Distribute Structured Notes and Word-catcher (5 minutes)</p> <ul style="list-style-type: none"> • Distribute the structured notes students will need for homework. • Tell them that each night they will have a point of view focus question for homework, based on the chapter they are reading. They are to record the chapter number, the answer to the question, and evidence to support their answer in the appropriate column. • If time allows, invite students to continue reading Chapter 1 of <i>Dragonwings</i>. Remind them to fill out their word-catcher with any new vocabulary. 	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Read the Author’s Note and complete the Author’s Note homework assignment. • Finish reading Chapter 1 of <i>Dragonwings</i>. Record any new vocabulary on your word-catcher. As you read, use evidence flags to identify three text details from page 5 onward related to the focus question below. Code each flag as a thought, word, or action to show the technique that Laurence Yep was using to convey Moon Shadow’s point of view. • Answer the point of view focus question for Chapter 1 on your structured notes organizer using the evidence from your flags: <ul style="list-style-type: none"> – “What does Moon Shadow think about the Land of the Golden Mountain and the demons that live there?” 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 1

Supporting Materials



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Basic Questions for Moon Shadow

Where do you live?

Whom do you live with?

What does your family do?

What is something important to know about your family?



Basic Questions for Moon Shadow
(Answers for Teacher Reference)

Where do you live?

China

Whom do you live with?

Mother and Grandmother

What does your family do?

Owns a farm and works on the farm

What is something important to know about your family?

My Father lives in the Land of the Golden Mountain. He left China before I was born.



Point of View Anchor Chart: Chapter 1

Name: _____

Date: _____

CLAIM	EVIDENCE	TECHNIQUE
What is Moon Shadow's point of view of the demons and the Land of the Golden Mountain?	How do you know? (Choose specific words, phrases, and sentences from the text that support your claim)	How does he tell us about it?

CLAIM	EVIDENCE	TECHNIQUE
What does Moon Shadow think of the demons and the Land of the Golden Mountain?	How do you know? (Choose specific words, phrases, and sentences from the text that support your claim)	How does he tell us about it?

Strategies for determining point of view:



Dragonwings Word-Catcher

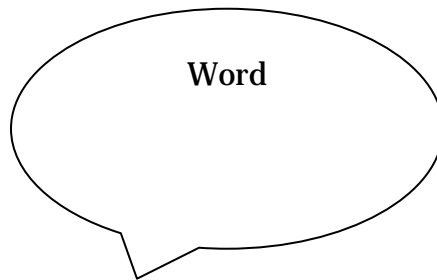
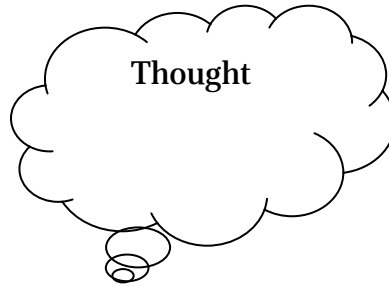
Name: _____

Date: _____

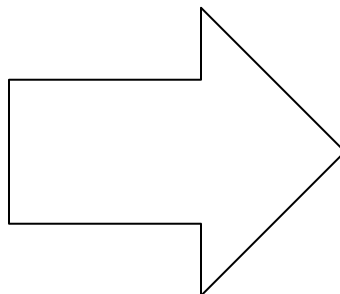
Mark literary words with an * (For example: *inference)

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y
Z	Use this space for notes.			

Thought, Word, Action Symbols
(for Teacher Reference)



Action





Structured Notes

Name: _____

Date: _____

Chapter	Answer to Homework Focus Question	Evidence from the Text (with page number)
_____	_____ _____	_____ _____



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 2

Analyzing Point of View and Figurative Language: Chapter 1



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4)

I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4)

I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)

I can analyze how an author develops a narrator or speaker’s point of view. (RL.6.6)

Supporting Learning Targets

- I can find the gist of pages 15–16 of *Dragonwings*.
- I can analyze how Laurence Yep develops Moon Shadow’s point of view of the “Land of the Golden Mountain” and the “demons.”
- I can determine the meaning of figurative language.
- I can analyze how the words affect tone and meaning.
- I can explain how a passage contributes to a theme..

Ongoing Assessment

- Gist annotated on sticky notes
- Moon Shadow’s Point of View graphic organizer, Pages 15–16
- Exit Ticket: How Does a Passage Contribute to a Theme?



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Chapter 1 of <i>Dragonwings</i> (3 minutes)</p> <p>B. Unpacking Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Rereading Pages 15–16 of <i>Dragonwings</i> for Gist (10 minutes)</p> <p>B. Analyzing Moon Shadow’s Point of View (15 minutes)</p> <p>C. Analyzing Figurative Language and Tone (7 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: How Does a Passage Contribute to a theme? (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 2 of <i>Dragonwings</i>. Answer this question in your structured notes:</p> <p>– “What does Moon Shadow think about where the Tang people live?” Use evidence flags to identify three text details from across the chapter to support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep used to convey Moon Shadow’s point of view.</p>	<ul style="list-style-type: none">• The primary focus of this unit is point of view, addressing standard RL.6.6. This unit also focuses on RL.6.4, analyzing the meaning and tone of figurative language. In this lesson, students build on their previous work on figurative language from Module 2.• Students are introduced to a Point of View graphic organizer that will support both their analysis of point of view of Moon Shadow and their analysis of tone and meaning of words. This builds directly on the Point of View anchor chart they began in Lesson 1. Students are introduced to this graphic organizer in segments over Work Time B and Work Time C.• In this lesson, students are reintroduced to the familiar routine of reading for gist and then analyzing the text. This routine will be repeated in Lessons 2–5.• The closing of this lesson focuses students on RL.6.5, asking them to explain how a passage contributes to the overall theme. Students are given the same theme and will see how it is developed over the course of Lessons 2–5 as well.• In advance: Read pages 5 and 15–16. Also read the answer key for the Point of View graphic organizer to familiarize yourself with what students will be doing and the answers you will need to guide them toward (see supporting materials).• Review the Back to Back, Face to Face protocol (Appendix).• Post: Learning targets.



Lesson Vocabulary	Materials
<p>point of view, gist, literal language, figurative language, simile, metaphor, personification; sewage, bilge, bay, fragrant, kinsmen, measurements (15), immigrants, courtyard, ornamentation (16)</p>	<ul style="list-style-type: none">• Structured notes (distributed to students in Lesson 1)• Word-catchers (from Lesson 1; one per student)• <i>Dragonwings</i> (book; one per student)• Sticky notes (five per student)• Dictionaries (enough for students to be able to refer to as they are reading)• Point of View anchor chart: Chapter 1 (from Lesson 1)• Document camera• Moon Shadow's Point of View graphic organizer: Pages 15–16 (one per student and one to display)• Moon Shadow's Point of View graphic organizer: Pages 15–16 (answers for teacher reference)• Colored pencils/markers (red; one of each color per student)• Equity sticks• Exit Ticket: How Does a Passage Contribute to Theme? (Answer for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapter 1 of <i>Dragonwings</i> (3 minutes)</p> <ul style="list-style-type: none"> • Ask students to discuss with their elbow partner: <ul style="list-style-type: none"> * “What happens in Chapter 1?” • Listen for them to explain that Moon Shadow travels to the Land of the Golden Mountain with Hand Clap. • Remind students of the Back to Back, Face to Face protocol. After you ask a question, they should turn around when you say, “face-to-face.” They should turn away from each other when you say, “back-to-back,” and wait for the next question. • Direct them to bring their structured notes from homework, stand up, and pair up back-to-back. • Ask: <ul style="list-style-type: none"> * “What is Moon Shadow’s point of view of the Land of the Golden Mountain after he arrives there?” • Tell students to turn face-to-face to share their answers, then go back-to-back again. Repeat this process for the next two questions: <ul style="list-style-type: none"> * “What is Moon Shadow’s point of view of the demons after he arrives?” * “What are techniques Yep uses to convey Moon Shadow’s point of view?” 	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework. • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<p>B. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Invite students to get into triads and read the learning targets with you:<ul style="list-style-type: none">* “I can find the gist of pages 15–16 of <i>Dragonwings</i>.”* “I can determine the meaning of figurative language.”* “I can analyze how the words affect tone and meaning.”* “I can explain how a passage contributes to a theme.”* “I can analyze how Laurence Yep develops Moon Shadow’s point of view of the ‘Land of the Golden Mountain’ and the ‘demons.’”• Listen for them to explain that Moon Shadow travels to the Land of the Golden Mountain with Hand Clap.• Remind students of the Back to Back, Face to Face protocol. After you ask a question, they should turn around when you say, “face-to-face.” They should turn away from each other when you say, “back-to-back,” and wait for the next question.• Direct them to bring their structured notes from homework, stand up, and pair up back-to-back.• Ask:<ul style="list-style-type: none">* “What is Moon Shadow’s point of view of the Land of the Golden Mountain after he arrives there?”• Tell students to turn face-to-face to share their answers, then go back-to-back again. Repeat this process for the next two questions:<ul style="list-style-type: none">* “What is Moon Shadow’s point of view of the demons after he arrives?”* “What are techniques Yep uses to convey Moon Shadow’s point of view?”• Remind students that they should be familiar with <i>gist</i> from their work in Modules 1 and 2, and with <i>point of view</i> from the previous lesson’s target.	<ul style="list-style-type: none">• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask triads to discuss:<ul style="list-style-type: none">* “What is literal language?”* “What is figurative language?”* “What is tone?”• Refocus whole class and ask for volunteers to share their responses. Listen for and guide students to recall that <i>literal language</i> means exactly what it says, <i>figurative language</i> is describing something by comparing it to something else, and <i>tone</i> is the author’s or narrator’s attitude toward something in the novel.<ul style="list-style-type: none">* Direct students to add these terms to their word-catcher, as they will be referring to them throughout the unit.	



Work Time	Meeting Students' Needs
<p>A. Rereading Pages 15–16 of <i>Dragonwings</i> for Gist (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to keep their word-catchers out, and also get out <i>Dragonwings</i>. Distribute about 5 sticky notes to each student. Tell them they are going to reread pages 15–16 of the novel for gist. • Ask them to turn and talk in their triad: <ul style="list-style-type: none"> * “What are two specific things readers do while reading for gist?” • Refocus whole class and cold call a few students. Listen for and guide them to say that you ask questions of the text as you read, you annotate the text to explain what it is mostly about, and you determine the meaning of unknown words. • Tell students that they are going to reread from the top of page 15, starting with “The demons kept us locked inside a long, two-story warehouse,” and stop reading in the middle of page 16 after “... lived like prisoners without knowing they were in a prison.” • Ask them to read along silently as you read the first paragraph aloud. As with other read-alouds, remember that the purpose is to read the text slowly, fluently, and without interruption. Don’t stop to address comprehension or vocabulary issues, as these will be addressed later and stopping would interrupt the flow of the text. • Ask triads to discuss: <ul style="list-style-type: none"> * “What is the gist of this paragraph? What is this paragraph mostly about?” • Listen for them to explain that it is mostly about what it was like for Moon Shadow being locked up in a warehouse for a week. • Model annotating the paragraph on a sticky note and sticking it in the margin. • Tell students that where possible, you would like them to read around unfamiliar words, looking for context clues to figure out what they mean; however, if they can’t figure out the meaning from the context, encourage them to use a dictionary. If they aren’t sure what the word means after looking for context clues and looking in the dictionary, they should leave the definition blank to be discussed with the whole group later on. • Invite triads to work together to find the gist and record unfamiliar words on their word-catchers for pages 15–16. 	<ul style="list-style-type: none"> • Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it on a sticky note or in the margin. • Refocus students whole group and invite them to share any unfamiliar vocabulary words they found on pages 15–16, along with the definition. If they were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the definition. To keep things moving, if no one else knows what the word means, tell the class what it means. • Students may struggle with these words, so be sure to address them here: <i>sewage, bilge, bay, fragrant, kinsmen, measurements, immigrants, courtyard, ornamentation</i> • Remind students to record new words on their word-catcher. 	
<p>B. Analyzing Moon Shadow's Point of View (15 minutes)</p> <ul style="list-style-type: none"> • Refocus whole class. Ask a volunteer to re-read the point of view learning target to the class: <ul style="list-style-type: none"> * "I can analyze how Laurence Yep develops Moon Shadow's point of view of the 'Land of the Golden Mountain' and the 'demons.'" • Explain that for the next several lessons, students are going to work on analyzing Moon Shadow's point of view of different topics in the novel and how the author of the novel, Laurence Yep, develops this. Remind students that they began examining Moon Shadow's point of view of the Land of the Golden Mountain and the demons in the previous lesson and for homework and have their structured notes to help them. • Ask students to refer to the Point of View anchor chart: Chapter 1 to discuss in triads: <ul style="list-style-type: none"> * "What do you already know about the techniques Yep uses to develop Moon Shadow's point of view of the Land of the Golden Mountain and the demons?" • Cold call students for their responses. Listen for them to explain that Yep develops Moon Shadow's point of view through the thoughts, words, and actions of Moon Shadow and also through the words and actions of other characters in the novel. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • Providing models of expected work supports all learners, especially challenged learners.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Display with a document camera, and distribute, Moon Shadow's Point of View graphic organizer: Pages 15–16. Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “What do you notice?”* “What do you wonder?”• Point out that this organizer is similar to the Point of View: Chapter 1 anchor chart and that students will fill it out in a similar way.• Focus the class on the first paragraph on page 15. Ask triads to discuss:<ul style="list-style-type: none">* “Is there anything in this paragraph that tells me Moon Shadow’s point of view of the Land of the Golden Mountain or the demons?”• Select volunteers to share their responses. For sample responses, see Moon Shadow’s Point of View graphic organizer: Pages 15–16 (answers for teacher reference). Listen for students to explain that Moon Shadow sees the demons as being harsh. Record this in the first column of the displayed graphic organizer and invite students to do the same.• Ask triads to discuss:<ul style="list-style-type: none">*“What words or phrases really support this claim?”• Cold call students to share their responses. Listen for them to suggest: “The demons kept us locked inside a long, two-story warehouse for a week.... We were kept on the bottom story, where we slept and ate off the floors. All the time we smelled sewage and the bilge of the bay.” Record this in the middle column of the displayed graphic organizer and invite students to do the same.• Ask triads to discuss:<ul style="list-style-type: none">* “What is the tone and meaning I infer from these words?”• Consider using equity sticks to select students to share their responses. Listen for them to explain that, as this is mean and harsh treatment of people, the one word you will choose for tone is “sad” Record this word in the final column of the organizer and invite students to do the same.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Distribute colored pencils/markers. Ask triads to discuss: <ul style="list-style-type: none"> * “Which techniques did Laurence Yep use to develop Moon Shadow’s point of view of the demons in this paragraph? Did he use Moon Shadow’s thoughts, words, and actions? Or the words and actions of another character?” • Listen for students to explain that he uses the thoughts of Moon Shadow. Underline the evidence in the middle column in red and draw a thought bubble next to it. Invite students to do the same. • Ask triads to discuss: <ul style="list-style-type: none"> * “What are two strategies we used to analyze Moon Shadow’s point of view of the demons in that paragraph?” • Cold call a variety of students. Listen for them to suggest: <ul style="list-style-type: none"> – Reviewed my gist of the paragraph – Reread and skimmed parts of the passage – Asked myself questions about each column of the organizer: the claim, evidence, and tone – Wrote down my answers – Directly quoted text as my evidence – Debated word choice for tone in my head before writing • Explain that the next two paragraphs on page 15 are more evidence to support the claim that Moon Shadow sees the demons as harsh. Therefore, it isn’t necessary to continue adding more information about the claim to the graphic organizer. • Explain that you want to find evidence for a new claim about Moon Shadow’s point of view of the Land of the Golden Mountain and about the demons. Invite students to reread the first paragraph on page 16. Ask triads to discuss: <ul style="list-style-type: none"> * “Is there anything in this paragraph that tells me Moon Shadow’s point of view of the Land of the Golden Mountain or the demons?” 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Select volunteers to share their responses. There are two claims in this paragraph, so listen for students to explain that Moon Shadow sees the Land of the Golden Mountain as drab and thinks the demons live like prisoners. Record this in the first column of the displayed graphic organizer and invite students to do the same. • Ask triads to discuss and note ideas on their organizers: • “What words or phrases really support the claim that Moon Shadow sees the Land of the Golden Mountain as drab?” • Cold call students to share their responses. Listen for them to suggest words and phrases from the text such as: “boxlike in shape,” “as if the demons hated fresh air but liked being shut up in something like a trunk,” “no ornamentation,” and “painted in dull colors—when they were painted at all.” • Record these words and phrases in the middle column of the displayed graphic organizer and invite students to do the same. Note that it is important that this is recorded on the displayed organizer, as students will be referring to it as an example of figurative language later on in the lesson. • Ask triads to discuss: <ul style="list-style-type: none"> * “What words or phrases really support the claim that Moon Shadow thinks the demons live a sad and dismal life?” • Cold call students to share their responses. Listen for them to suggest: “The little boxlike houses seemed so drab to me that I even felt sorry for the demons who lived in them, for they lived like prisoners without knowing they were in a prison.” Record this in the middle column of the displayed graphic organizer and invite students to do the same. • Ask triads to discuss: <ul style="list-style-type: none"> * “What is the tone you infer from the words about the houses?” • Consider using equity sticks to select students to share their responses. Listen for them to explain that Moon Shadow is disappointed about the houses. Record the word “disappointed” in the final column of the organizer and invite students to do the same. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask triads to discuss:<ul style="list-style-type: none">* “What is the tone you infer from the words about the demons living like prisoners?”• Consider using equity sticks to select students to share their responses. Listen for them to explain that Moon Shadow feels sorry for the demons, so the tone is “pity.” Record this word in the final column of the organizer and invite students to do the same.• Ask triads to discuss:<ul style="list-style-type: none">* “Which techniques did Laurence Yep use to develop Moon Shadow’s point of view of the Land of the Golden Mountain and the demons in this paragraph? Did he use Moon Shadow’s thoughts, words, and actions? Or the words and actions of another character?”• Listen for students to explain that he uses the thoughts of Moon Shadow. Underline all of the evidence in the middle column in red and draw a thought bubble next to it. Invite students to do the same.	



Work Time (continued)	Meeting Students' Needs
<p>C. Analyzing Figurative Language and Tone (7 minutes)</p> <ul style="list-style-type: none"> • Explain that one of the ways authors share the thoughts and actions of characters is through figurative language and that <i>Dragonwings</i> has a lot of figurative language such as <i>similes</i> and <i>metaphors</i>. (If your students participated in M2A, make a connection to the work they did with figurative language when reading <i>Bud, Not Buddy</i>). • Invite the class to reread the figurative language learning targets with you: <ul style="list-style-type: none"> * “I can determine the meaning of figurative language.” * “I can analyze how the words affect tone and meaning.” • Ask triads to discuss: <ul style="list-style-type: none"> * “Can you identify any figurative language in the notes you have taken? Remember that figurative language is when you describe something by comparing it to something else.” • Select students to share their responses. Listen for them to point out: “They were boxlike in shape, with no courtyards inside of them, as if the demons hated fresh air but liked being shut up in something like a trunk” and “They lived like prisoners without knowing they were in prison.” Circle these examples on your displayed model and invite students to do the same. • Ask triads to discuss: <ul style="list-style-type: none"> * “So what kind of figurative language are these examples? How do you know?” • Cold call students for their responses. Listen for them to explain that they are both similes, because similes often use “like” or “as” to compare two things. • Ask triads to discuss: <ul style="list-style-type: none"> * “So what do these phrases literally mean? Does it mean that the demons lived in trunks? Does it mean that they were prisoners?” • Consider using equity sticks to select students to share their responses. Listen for them to explain that it means the houses looked like they were small and dark, without any air. Because the houses reminded him of prisons, the people inside reminded him of prisoners. 	<ul style="list-style-type: none"> • Asking students to color code and add symbols to their text provides a clear visual reference for analysis.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: How Does a Passage Contribute to a Theme? (5 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Exit Ticket: How Does a Passage Contribute to a Theme? • Explain that the closing for the next several lessons is going to focus on another learning target. Invite students to read along with you: <ul style="list-style-type: none"> * “I can explain how a passage contributes to a theme.” • Explain that, to meet this learning target, students will be making connections between small parts of the novel and a larger theme. • Tell students that one theme that runs throughout this novel is: “It’s hard to fit in when you move to live in another culture.” • Invite the class to read the passage displayed along with you. • Ask students to read the question on the exit ticket and discuss the answer in triads. • Invite them to record their answers on their exit tickets. • Collect students’ exit tickets to informally assess. 	<ul style="list-style-type: none"> • Using exit tickets allows a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or before the next lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Read Chapter 2 of <i>Dragonwings</i>. Answer this question in your structured notes: <ul style="list-style-type: none"> – “What does Moon Shadow think about where the Tang people live? Use evidence flags to identify three text details from across the chapter to support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep used to convey Moon Shadow’s point of view. 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 2

Supporting Materials



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Moon Shadow's Point of View: Pages 15–16

Name: _____

Date: _____

I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4)

I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)

CLAIM	EVIDENCE	WORD CHOICE
What is Moon Shadow's point of view of the demons and the Land of the Golden Mountain?	How do you know? How did Yep develop Moon Shadow's point of view of the Land of the Golden Mountain and the demons? (specific words, phrases, and sentences from the text) Circle figurative language.	Describe the tone of the text with one word. (for example, angry or sad)



Moon Shadow's Point of View: Pages 15–16
(Answers for Teacher Reference)

CLAIM	EVIDENCE	WORD CHOICE
<p>What is Moon Shadow's point of view of the demons and the Land of the Golden Mountain?</p>	<p>How do you know? How did Yep develop Moon Shadow's point of view of the Land of the Golden Mountain and the demons? (specific words, phrases, and sentences from the text)</p> <p>Circle figurative language.</p>	<p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>
<p>Moon Shadow sees the demons as harsh and mean.</p>	<p>“The demons kept us locked inside a long, two-story warehouse for a week before it was our turn to be questioned. I don’t like to think about it too much. We were kept on the bottom story, where we slept and ate off the floors. All the time we smelled the sewage and the bilge of the bay.” - THOUGHTS</p>	<p><i>Sad</i></p>
<p>Moon Shadow sees the Land of the Golden Mountain as drab and like a trap.</p>	<p>“I saw plenty of hills, but not one golden one. And all the demon houses looked so strange. They were boxlike in shape, with no courtyards inside them, as if the demons hated fresh air but liked being shut up in something like a trunk.” - THOUGHTS</p>	<p><i>Disappointed</i></p>



Moon Shadow's Point of View: Pages 15–16
(Answers for Teacher Reference)

CLAIM	EVIDENCE	WORD CHOICE
<p>What is Moon Shadow's point of view of the demons and the Land of the Golden Mountain?</p>	<p>How do you know? How did Yep develop Moon Shadow's point of view of the Land of the Golden Mountain and the demons? (specific words, phrases, and sentences from the text)</p> <p>Circle figurative language.</p>	<p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>
<p>Moon Shadow thinks the demons live a sad and dismal life.</p>	<p>“The little boxlike houses seemed so drab to me that I even felt sorry for the demons who lived in them, for they lived like prisoners without knowing they were in a prison.” - THOUGHTS</p>	<p><i>Pity</i></p>



Exit Ticket: How Does a Passage Contribute to a Theme?

Name:

Date:

Theme: It's hard to fit in when you move to live in another culture.

Learning target: I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)

"I saw plenty of hills, but not one golden one. And all the demon houses looked so strange. They were boxlike in shape, with no courtyards inside them, as if the demons hated fresh air but liked being shut up in something like a trunk. The houses had almost no ornamentation and were painted in dull colors—when they were painted at all. The little boxlike houses seemed so drab to me that I even felt sorry for the demons who lived in them, for they lived like prisoners without knowing they were in a prison."

What is the connection between the passage and the theme?



Exit Ticket: How Does a Passage Contribute to a Theme?
(Answers for Teacher Reference)

Name:

Date:

Theme: It's hard to fit in when you move to live in another culture.

Learning target: I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)

“I saw plenty of hills, but not one golden one. And all the demon houses looked so strange. They were boxlike in shape, with no courtyards inside them, as if the demons hated fresh air but liked being shut up in something like a trunk. The houses had almost no ornamentation and were painted in dull colors—when they were painted at all. The little boxlike houses seemed so drab to me that I even felt sorry for the demons who lived in them, for they lived like prisoners without knowing they were in a prison.”

What is the connection between the passage and the theme?

The passage tells us that one of the things that makes it difficult to fit in when you move to live in another culture is that things, like houses, look different. The passage explains that houses look strange to Moon Shadow when he moves from China to the United States to live in a different culture.



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 3

Analyzing Point of View and Figurative Language: Chapter 2



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4)
- I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4)
- I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)
- I can analyze how an author develops a narrator or speaker’s point of view. (RL.6.6)

Supporting Learning Targets

- I can find the gist of pages 23–25 of *Dragonwings*.
- I can determine the meaning of figurative language.
- I can analyze how the words affect tone and meaning.
- I can explain how a chapter fits into a theme.
- I can analyze how Laurence Yep develops Moon Shadow’s point of view of where the Tang people live.

Ongoing Assessment

- Ongoing Assessment
- Structured notes (from homework)
- Gist annotated on sticky notes
- Point of View graphic organizer for pages 23–25



Agenda	Teaching Notes
<p>1. Opening</p> <ul style="list-style-type: none">A. Engaging the Reader: Chapter 2 of <i>Dragonwings</i> (8 minutes)B. Unpacking Learning Targets (2 minutes) <p>2. Work Time</p> <ul style="list-style-type: none">A. Rereading Pages 23–25 of <i>Dragonwings</i> for Gist (10 minutes)B. Analyzing Point of View, Figurative Language, and Tone: Pages 23–25 (10 minutes)C. Determining Author’s Techniques: Point of View, Tone and Meaning, and Figurative Language (10 minutes) <p>3. Closing and Assessment</p> <ul style="list-style-type: none">A. Exit Ticket: How Does the Chapter Contribute to a Theme? (5 minutes) <p>4. Homework</p> <ul style="list-style-type: none">A. Read Chapter 3 of <i>Dragonwings</i>. Answer this question in your structured notes:<ul style="list-style-type: none">– “What does Moon Shadow think about his father?”B. Use evidence flags to identify three text details from the chapter to support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep used to convey Moon Shadow’s point of view.	<ul style="list-style-type: none">• In preparation for the mid-unit assessment, this lesson begins to “gradually release” students to work more independently. They work in pairs without any teacher modeling to find the gist and then to analyze an excerpt of <i>Dragonwings</i> for point of view, figurative language, tone, and meaning.• In advance: Read pages 23–25 and the answer key for the Point of View graphic organizer to familiarize yourself with what students will be doing and the answers you will need to guide them toward (see supporting materials).• Review Mix and Mingle (Appendix) and have music ready to use for the opening of this lesson.• Post: Learning targets.



Lesson Vocabulary	Materials
<p>gist, figurative language, tone, point of view; souvenir, safeguards, guardians, inhabitants (23), amiably, tunic, flitting, vendors (24), flanks, zinc (25).</p>	<ul style="list-style-type: none">• <i>Dragonwings</i> (book; one per student)• Structured Notes (distributed to students in Lesson 1)• Equity sticks• Sticky notes (six per student)• Word-catcher (from previous lessons; one per student)• Dictionaries (enough for students to be able to refer to as they are reading)• Moon Shadow's Point of View graphic organizer: Pages 23–25 (one per student)• Moon Shadow's Point of View graphic organizer: Pages 23-25 (answers for teacher reference)• Colored pencils or markers (red and blue; one of each color per student)• Thought, Word, Action symbols (from Lesson 1; for teacher reference)• Exit Ticket: How Does the Chapter Contribute to a Theme? (one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapter 2 of <i>Dragonwings</i> (8 minutes)</p> <ul style="list-style-type: none">• Be sure students are seated with their triads with their text, <i>Dragonwings</i>. Ask triads to discuss:<ul style="list-style-type: none">* “What happens in Chapter 2?”• Listen for them to explain that Moon Shadow goes to where the Tang people live and is introduced to the Company.• Invite students to refer to their structured notes and the answer they wrote to the homework focus question:<ul style="list-style-type: none">* “What does Moon Shadow think about where the Tang people live?”• Mix and Mingle:<ol style="list-style-type: none">1. Play music. Invite students to move around the room.2. After 20 seconds, stop the music.3. Invite students to share their answer to the homework question with the person standing closest to them.4. Repeat until students have spoken to at least three people.• Consider using equity sticks to select students to share their answers with the whole class.	<ul style="list-style-type: none">• Opening the lesson by asking students to share their homework makes students accountable for completing homework. It also gives you the opportunity to monitor which children have not been completing their homework.• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening	Meeting Students' Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can find the gist of pages 23–25 of <i>Dragonwings</i>.”* “I can determine the meaning of figurative language.”* “I can analyze how the words affect tone and meaning.”* “I can explain how a chapter fits into a theme.”* “I can analyze how Laurence Yep develops Moon Shadow’s point of view of where the Tang people live.”• Students should be familiar with these learning targets from previous lessons. Remind students what <i>gist</i>, <i>figurative language</i>, <i>tone</i>, and <i>point of view</i> are.	



Work Time	Meeting Students' Needs
<p>A. Rereading Pages 23–25 of <i>Dragonwings</i> for Gist (10 minutes)</p> <ul style="list-style-type: none">• Tell students they are going to reread pages 23–25 of <i>Dragonwings</i> for the gist. Remind them that they should have done a first read of these pages for homework.• Ask students to reread from “Suddenly, I felt as if I had come home ...” on page 23 up to “youthful vigor” at the end of page 25.• Remind them to write their annotations of the gist of each paragraph on sticky notes to stick in the margin of the book and to use their word-catchers to record any new vocabulary.• Tell students that if they aren’t sure what a word means after looking for context clues and looking in the dictionary, they should leave the definition blank until the whole group discusses vocabulary later on.• Invite students to work in their triads to find the gist and record unfamiliar words on their word-catchers for pages 23–25.• Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it down.• Invite students to pair up with someone from another triad to compare what they wrote for their gist statements and to help each other with any unfamiliar vocabulary they haven’t been able to figure out.• Refocus the whole group and invite students to share any unfamiliar vocabulary words they found on pages 23–25, along with the definition. If they were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the definition. To keep things moving, if no one else knows what the word means, offer a definition yourself.• Students may struggle with these words, so be sure to address them here: <i>souvenir, safeguards, guardians, inhabitants, amiably, tunic, flitting, vendors, flanks, zinc.</i>• Remind students to record new words on their word-catcher. “How will you use the novel and informational texts?”	<ul style="list-style-type: none">• Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text.• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing Point of View, Figurative Language, and Tone: Pages 23–25 (10 minutes)</p> <ul style="list-style-type: none"> • Distribute Moon Shadow's Point of View graphic organizer: Pages 23–25 and remind students that they filled out a similar organizer in Lesson 2 to analyze Moon Shadow's point of view of the demons, the use of language, and how it creates tone and meaning. • Remind students of what should be recorded in each column of the organizer and point out the change of focus for their analysis of point of view. Explain that in this lesson, students are going to use the organizer to help them analyze pages 23–25 and identify Moon Shadow's point of view of where the Tang people live, the language used to communicate this point of view, and the tone that the language creates. Remind them that they have already started to look for this for homework and recorded ideas on their structured notes, so they can refer to these as they work. • Tell students to use the questions at the top of the columns to guide their analysis and thinking. • Invite them to work in triads to analyze the text. Remind them to discuss their answers before recording them on their own graphic organizers. • Circulate to assist students with analyzing the text for point of view, language, and tone. As you circulate, ask probing questions, such as the following: <ul style="list-style-type: none"> * "What is Moon Shadow's point of view about the place where the Tang people live?" * "How do you know? How did Laurence Yep develop Moon Shadow's point of view about where the Tang people live?" * "Which specific words, phrases, and sentences from the text support your claim about Moon Shadow's point of view?" * "Which of these words, phrases, and sentences contain figurative language? Circle them." * "Based on the images, words, and phrases you have selected, how would you describe the tone of the text with one word?" • Invite students to pair up with a student from another triad to share their graphic organizers. Encourage them to add to and revise their organizers based on what they learn from their new partner. • Cold call students to share their ideas with the whole group. Refer to Moon Shadow's Point of View graphic organizer: Pages 23-25 (answers for teacher reference) to guide students. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning • When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<p>C. Determining Author's Techniques: Point of View, Tone and Meaning, and Figurative Language (10 minutes)</p> <ul style="list-style-type: none"> • Remind students of the ways Laurence Yep develops Moon Shadow's point of view that they identified in Lesson 1: <ul style="list-style-type: none"> – Through his own thoughts, actions, feelings – Through the words and actions of others • Tell students that now they are going to continue to work in triads to analyze the details they have recorded from the text in the middle column. Distribute colored pencils or markers and tell students to underline details as follows: <ul style="list-style-type: none"> – Through Moon Shadow's own thoughts, actions, and feelings—red – Through the words and actions of others—blue • Remind students of the symbols on the Thought, Word, Action symbols and tell them to also code whether the evidence is a thought, word, or action. • Refocus the group. Ask triads to discuss: <ul style="list-style-type: none"> * "So what techniques does Yep use to develop Moon Shadow's point of view of where the Tang people live in this excerpt?" • Listen for students to explain that in this excerpt, most of Moon Shadow's point of view comes from his own thoughts. • Ask triads to discuss: <ul style="list-style-type: none"> * "What figurative language did you find? What does it mean literally?" • Cold call students to share figurative language and literal meaning with the whole group. • If it hasn't already been discussed, ask triads to discuss this specific example: <ul style="list-style-type: none"> * "On page 24, Moon Shadow says, 'In their dark tunics and pants, they looked like shadows—a street of shadows, flitting here and there, talking in high, loud, excited voices.' What does this mean?" * "What kind of figurative language is it?" • Consider using equity sticks to select students to share their responses. Listen for them to explain that the figurative language is saying the people look like shadows, a street of shadows. It is a simile, and we know this because he uses the word "like." • Ask triads to discuss: <ul style="list-style-type: none"> * "Why does Yep use this figurative language here? What does it do for the reader?" 	<ul style="list-style-type: none"> • Asking students to color code and add symbols to their text provides a clear visual reference for analysis.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Listen for students to explain that it helps the reader create a mental picture of what the men on the street looked like. • Invite students to focus on the Tone column of the Point of View organizer. Ask triads to discuss: <ul style="list-style-type: none"> * “You selected one word to describe the tone of each of the details from the text that you selected. How did the author create that tone? What techniques did he use? What examples can you provide?” • Cold call students to share their responses. Listen for them to explain that word choice helps to create the tone. For example, in this sentence, “The houses and the store had all the right colors,” the word “right” suggests that everything is as it should be, which creates a sense of relief. In this sentence, “Before the buildings were sensible safeguards against demons of any kind,” the word “sensible” suggests that it is normal. 	
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: How Does the Chapter Contribute to a Theme? (5 minutes)</p> <ul style="list-style-type: none"> • Distribute Exit Ticket: How Does the Chapter Contribute to a Theme? Remind students of the theme recorded at the top of the exit ticket: “It’s hard to fit in when you move to live in another culture.” • Ask triads to discuss: <ul style="list-style-type: none"> * “How is Moon Shadow finding it difficult to fit in during the events in Chapter 2?” * “Is it any easier for Moon Shadow to fit in in Chapter 2 than it is during the events in Chapter 1? Why or why not?” • Invite students to write their ideas on their exit tickets. • Collect the exit tickets to informally assess. 	<ul style="list-style-type: none"> • Using exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or prior to the next lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Read Chapter 3 of <i>Dragonwings</i>. Answer this question in your structured notes: <ul style="list-style-type: none"> – “What does Moon Shadow think about his father?” Use evidence flags to identify three text details from the chapter to support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep was using to convey Moon Shadow’s point of view. 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 3

Supporting Materials



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Moon Shadow's Point of View: Pages 23–25

Name: _____

Date: _____

I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4)

I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)

<p>CLAIM</p> <p>What is Moon Shadow's point of view of where the Tang people live?</p>	<p>EVIDENCE</p> <p>How do you know? How did Yep develop Moon Shadow's point of view of the Land of the Golden Mountain and the demons? (specific words, phrases, and sentences from the text)</p> <p>Circle figurative language.</p>	<p>WORD CHOICE</p> <p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>



Moon Shadow's Point of View: Pages 23–25
(Answers for Teacher Reference)

CLAIM	EVIDENCE	WORD CHOICE
<p>What is Moon Shadow's point of view of where the Tang people live?</p>	<p>How do you know? How did Yep develop Moon Shadow's point of view of the Land of the Golden Mountain and the demons? (specific words, phrases, and sentences from the text)</p> <p>Circle figurative language.</p>	<p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>
<p>He likes it because the buildings are normal and familiar.</p>	<p>"The houses and the store had all the right colors and shapes, for they had been built not by demons, but by the Tang people." - THOUGHTS</p>	<p>relieved</p>
<p>He feels that it is normal and safe.</p>	<p>Before the buildings were sensible safeguards against demons of any kind." - THOUGHTS</p>	<p>relieved</p>
<p>He thinks people are friendly to each other.</p>	<p>"The men had gathered outside, standing on the sidewalks, their hands behind their backs, talking amiably." - THOUGHTS</p>	<p>relieved</p>



Moon Shadow’s Point of View: Pages 23–25
(Answers for Teacher Reference)

CLAIM	EVIDENCE	WORD CHOICE
<p>What is Moon Shadow’s point of view of the demons and the Land of the Golden Mountain?</p>	<p>How do you know? How did Yep develop Moon Shadow’s point of view of the Land of the Golden Mountain and the demons? (specific words, phrases, and sentences from the text)</p> <p>Circle figurative language.</p>	<p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>
<p>He likes it because it is normal and familiar; the people talk in the way he is used to.</p>	<p>“In their dark tunics and pants, they looked like shadows—a street of shadows, flitting here and there, talking in high, loud, excited voices. (People who think Tang people are quiet have never listened to us in our own homes, where the conversation is carried on at the level of a shout.)” - THOUGHTS</p>	<p>excited</p>
<p>He likes the familiar sounds he hears.</p>	<p>“And from some room far above the street came the lonely, peaceful sound of a moon guitar.” - THOUGHTS</p>	<p>comfortable</p>



Exit Ticket:

How Does the Chapter Contribute to a Theme?

Name:

Date:

I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)

Theme: “It’s hard to fit in when you move to live in another culture.”

- How is Moon Shadow finding it difficult to fit in during the events in Chapter 2?

- Is it any easier for Moon Shadow to fit in during the events in Chapter 2 than in Chapter 1?
Why or why not?



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 4

Analyzing Point of View and Figurative Language: Chapter 3



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4)
- I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4)
- I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)
- I can analyze how an author develops a narrator or speaker’s point of view. (RL.6.6)

Supporting Learning Targets

- I can find the gist of pages 41–43 and 60–61 of *Dragonwings*.
- I can determine the meaning of figurative language.
- I can analyze how the words affect tone and meaning.
- I can explain how a chapter fits into a theme.
- I can analyze how Laurence Yep develops Moon Shadow’s point of view of his father.

Ongoing Assessment

- Gist annotated on sticky notes
- New vocabulary on word-catcher
- Moon Shadow’s Point of View graphic organizer: pages 41–43 and 60–61



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Chapter 3 of <i>Dragonwings</i> (8 minutes) Unpacking Learning Targets (2 minutes)</p> <p>B. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Rereading Pages 41–43 and 60–61 of <i>Dragonwings</i> for Gist (10 minutes)</p> <p>B. Analyzing Point of View, Figurative Language, and Tone: Pages 41–43 and 60–61 (10 minutes)</p> <p>C. Determining Author’s Techniques: Point of View, Tone and Meaning, and Figurative Language (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: How Does the Chapter Contribute to a Theme? (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 4 up to the end of page 70 of <i>Dragonwings</i>. Answer this question in your structured notes:</p>	<ul style="list-style-type: none">• This lesson is similar in structure to Lesson 3: students work in pairs without any teacher modeling to find the gist and to analyze an excerpt of <i>Dragonwings</i> for point of view, figurative language, tone, and meaning. But the analysis of point of view has a different focus: the focus is Moon Shadow’s point of view of his father.• In advance: Read pages 41–43 and 60–61 and the answer key for the Point of View graphic organizer to familiarize yourself with what students will be doing and the answers you will need to guide them toward (see supporting materials).• Post: Learning targets.



Lesson Vocabulary	Materials
<p>gist, figurative language, tone, point of view; tamed (41), crystal set, filaments (42), reassuring, superior, devices (43), newfound (60)</p>	<ul style="list-style-type: none">• <i>Dragonwings</i> (book; one per student)• Structured notes (distributed to students in Lesson 1)• Equity sticks• Sticky notes (six per student)• Word-catcher (from previous lessons; one per student)• Dictionaries (enough for students to be able to refer to as they are reading)• Moon Shadow's Point of View graphic organizer: Pages 41–43 and 60–61 (one per student)• Moon Shadow's Point of View graphic organizer: Pages 41-43 and 60-61 (answers for teacher reference)• Colored pencils or markers (red and blue; one of each color per student)• Thought, Word, Action symbols (from Lesson 1; for teacher reference)• Exit Ticket: How Does the Chapter Contribute to a Theme? (one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapter 3 of <i>Dragonwings</i> (8 minutes)</p> <ul style="list-style-type: none">• Be sure students have their text, <i>Dragonwings</i>. Ask students to discuss in triads:<ul style="list-style-type: none">* “What happens in Chapter 3?”• Listen for them to explain that Moon Shadow’s father tells him a story about a dragon king and how he got the name Windrider.• Invite students to refer to their structured notes and the answer they wrote to the homework focus question:<ul style="list-style-type: none">* “What does Moon Shadow think about his father?”• Invite triads to discuss their answers to the question.• Select students using equity sticks to share their answers with the whole class. Clarify any misconceptions.	<ul style="list-style-type: none">• Opening the lesson by asking students to share their homework makes students accountable for completing homework. It also gives you the opportunity to monitor which children have not been completing their homework.• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can find the gist of pages 41–43 of <i>Dragonwings</i>.”* “I can determine the meaning of figurative language.”* “I can analyze how the words affect tone and meaning.”* “I can explain how a chapter fits into a theme.”* “I can analyze how Laurence Yep develops Moon Shadow’s point of view of his father.”• Students should be familiar with these learning targets from previous lessons. Remind them what <i>gist</i>, <i>figurative language</i>, <i>tone</i>, and <i>point of view</i> are.	



Work Time	Meeting Students' Needs
<p>A. Rereading Pages 41–43 and 60–61 of <i>Dragonwings</i> for Gist (10 minutes)</p> <ul style="list-style-type: none"> • Tell students they are going to reread pages 41–43 and 60–61 of <i>Dragonwings</i> for the gist. Remind them that they should have done a first read of these pages for homework. • Tell them that they are going to reread from “He pushed open the door ...” on page 41 to “I guess I don’t know about being your son” at the end of page 43. Then they should read from “Father sat in silence for some time ...” on page 60 to “a friend and a guide” on page 61. • Remind students to write their annotations of the gist of each paragraph on sticky notes to stick in the margin of the book and to use their word-catcher to record any new vocabulary. • Tell students that if they aren’t sure what the word means after looking for context clues and looking in the dictionary, they should leave the definition blank for now. • Pair students up and invite them to work together to find the gist and record unfamiliar words on their word-catchers for pages 41–43 and 60–61. • Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it down. • Invite students to get into triads to compare what they wrote for their gist statements and to help each other with any unfamiliar vocabulary they haven’t been able to figure out. • Refocus the whole group and invite students to share any unfamiliar vocabulary words they found on pages 41–43 and 60–61, along with the definition. If they were unable to work out the meaning, encourage other students to assist them with the definition. To keep things moving, if no one else knows what the word means, offer a definition yourself. • Students may struggle with these words, so be sure to address them here: <i>tamed, crystal set, filaments, reassuring, superior, devices, newfound.</i> • Remind students to record new words on their word-catcher. 	<ul style="list-style-type: none"> • Mixed-ability pairing of students for discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. • Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing Point of View, Figurative Language, and Tone: Pages 41–43 and 60–61 (15 minutes)</p> <ul style="list-style-type: none"> • Distribute Moon Shadow's Point of View graphic organizer: Pages 41–43 and 60–61 and remind students that they filled out a similar organizer in Lesson 3 to analyze Moon Shadow's point of view of his father, the use of language, and how it creates tone and meaning. • Remind students what should be recorded in each column of the organizer. Explain that in this lesson, they will use the organizer to help them analyze pages 41–43 and 60–61 to identify Moon Shadow's point of view of his father, the language used to communicate this point of view, and the tone that the language creates. Remind students that they have already started to look for this in their homework and can refer to the ideas recorded on their structured notes as they work. • Tell students to use the questions at the top of the columns to guide their analysis and thinking. • Pair students up to analyze the text. Remind them to discuss their answers before recording on their graphic organizers. • Circulate to assist students with analyzing the text for point of view, language, and tone. As you circulate, ask probing questions such as the following: <ul style="list-style-type: none"> * "What is Moon Shadow's point of view of his father?" * "How do you know? How did Laurence Yep develop Moon Shadow's point of view of his father?" * "Which specific words, phrases, and sentences from the text support your claim about Moon Shadow's point of view?" * "Which of these words, phrases, and sentences contain figurative language? Circle them." * "Based on the images, words, and phrases you have selected, how would you describe the tone of the text with one word?" • Invite students to get into triads to share their graphic organizers. Encourage them to add to and revise their organizers based on what they learn from the other people in their triads. • Cold call students to share their ideas with the whole group. Refer to Moon Shadow's Point of View graphic organizer: Pages 41-43 and 60-61 (answers for teacher reference) to guide students. • Ask triads to discuss: <ul style="list-style-type: none"> * "How did Moon Shadow's point of view of his father change from pages 41–43 to pages 60–61?" • Select volunteers to share their responses. Listen for them to say that by 60–61, he was a lot more comfortable and familiar with his father and felt like he belonged with his father, compared with pages 41–43, when he was nervous around his father. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning • When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<p>C. Determining Author's Techniques: Point of View, Tone and Meaning, and Figurative Language (10 minutes)</p> <ul style="list-style-type: none"> • Remind students of the ways Laurence Yep develops Moon Shadow's point of view that they identified in Lesson 1: <ul style="list-style-type: none"> – Through his own thoughts, actions, feelings – Through the words and actions of others • Tell students that now they are going to work in triads to analyze the details they have recorded from the text in the middle column. Distribute colored pencils or markers and tell students to underline details as follows: <ul style="list-style-type: none"> – Through Moon Shadow's own thoughts, actions, and feelings—red – Through the words and actions of others—blue • Remind students of the symbols on the Thought, Word, Action symbols (for teacher reference) and tell them to also code whether the evidence is a thought, word, or action. • Refocus the group. Ask triads to discuss: <ul style="list-style-type: none"> * "So what techniques does Yep use to develop Moon Shadow's point of view of his father in this excerpt?" • Listen for students to explain that in this excerpt, most of Moon Shadow's point of view comes from his own thoughts. • Ask triads to discuss: <ul style="list-style-type: none"> * "What figurative language did you find? What does it mean literally?" • Cold call students to share figurative language and literal meaning with the whole group. • If it hasn't already been discussed, ask triads to discuss this specific example: <ul style="list-style-type: none"> * On page 41, Moon Shadow says, 'He showed me each item, handling the strange machines as if he had tamed whatever demons were trapped inside.' What does this mean?" • Consider using equity sticks to select students to share their responses. Listen for them to explain that it means that he handled the machines very carefully. • Ask triads to discuss: <ul style="list-style-type: none"> * "Why does Yep use this figurative language here? What does it do for the reader?" • Listen for students to explain that it helps the reader understand how Moon Shadow's father was touching the objects. 	<ul style="list-style-type: none"> • Asking students to color code and add symbols to their text provides a clear visual reference for analysis.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Invite students to focus on the Tone column. Ask triads to discuss: <ul style="list-style-type: none"> * “You selected one word to describe the tone of each of the details from the text that you selected. How did the author create that tone? What techniques did he use? What examples can you provide?” • Cold call students to share their responses. Listen for them to explain that word choice helps to create the tone. For example, in this sentence, “He waited almost shyly by the doorway as I went inside,” the word “shyly” sets the tone as nervous and awkward. 	
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: How Does the Chapter Contribute to a Theme? (5 minutes)</p> <ul style="list-style-type: none"> • Distribute Exit Ticket: How Does the Chapter Contribute to a Theme? Remind students of the theme recorded at the top of the exit ticket: “It’s hard to fit in when you move to live in another culture.” • Ask triads to discuss: <ul style="list-style-type: none"> * “Is Moon Shadow finding it difficult to fit in during the events in Chapter 3? If so, how?” * “Is it any easier for Moon Shadow to fit in during the events in Chapter 3 than it is in Chapter 2? Why?” • Invite students to write their ideas on their exit tickets. • Collect students’ exit tickets to informally assess 	<ul style="list-style-type: none"> • Using exit tickets allows a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or before the next lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Read Chapter 4 up to the end of page 70 of <i>Dragonwings</i>. Answer this question in your structured notes: <ul style="list-style-type: none"> – “What does Moon Shadow think about the demons?” Use evidence flags to identify three text details from the chapter to support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep used to convey Moon Shadow’s point of view of the demons. 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 4

Supporting Materials



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Moon Shadow's Point of View: 41–43 and 60–61

Name: _____

Date: _____

I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4)

I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)

CLAIM	EVIDENCE	WORD CHOICE
<p>What is Moon Shadow's point of view of his father?</p>	<p>How do you know? How did Yep develop Moon Shadow's point of view of his father? (specific words, phrases, and sentences from the text)</p> <p>Circle figurative language.</p>	<p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>



Moon Shadow's Point of View: Pages 15–16
(Answers for Teacher Reference)

I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4)
I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)

CLAIM	EVIDENCE	WORD CHOICE
<p>What is Moon Shadow's point of view of his father?</p>	<p>How do you know? How did Yep develop Moon Shadow's point of view of his father? (specific words, phrases, and sentences from the text)</p> <p>Circle figurative language.</p>	<p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>
<p>His father is awkward and nervous around him</p>	<p>“He waited almost shyly by the doorway as I went inside.” - ACTIONS</p>	<p>nervous</p>
<p>He is afraid of his father and his father's things.</p>	<p>“I did not dare touch a thing. I thought that each machine was like a magical bottle or box, with demons waiting inside to burst out.” - THOUGHTS</p>	<p>afraid</p>
<p>He thinks his father is brave because he isn't afraid of the demons items.</p>	<p>“But then Father became as excited as a small boy. He showed me each item, handling the strange machines as if he had tamed whatever demons were trapped inside. (Though, even so, if I had been left alone in that room, I would have bolted.)” - ACTIONS</p>	<p>in awe</p>



Moon Shadow's Point of View: Pages 15–16
(Answers for Teacher Reference)

CLAIM	EVIDENCE	WORD CHOICE
<p>What is Moon Shadow's point of view of his father?</p>	<p>How do you know? How did Yep develop Moon Shadow's point of view of his father? (specific words, phrases, and sentences from the text)</p> <p>Circle figurative language.</p>	<p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>
<p>He knows his father is fond of him.</p>	<p>“Father’s face softened.” - ACTIONS</p>	<p>happy</p>
<p>His father is proud to show off his strange machines to him.</p>	<p>“Father dimmed the gaslight. ‘Watch this,’ he said eagerly.” - ACTIONS and SPEECH</p>	<p>nervous</p>
<p>He knows his father wants to protect and reassure him.</p>	<p>“I didn’t say anything, but Father realized I was scared from the way I was shaking. He put his arm around me and I felt his reassuring bulk. He waved his arm around at the room. ‘All of these things are only toys. They’re harmless.’” – SPEECH and ACTIONS</p>	<p>protected</p>
<p>He’s not sure he trusts his father yet.</p>	<p>“‘It’s hard to order someone to believe.’ I added, ‘Sir.’” - SPEECH</p>	<p>unsure</p>



Moon Shadow's Point of View: Pages 15–16
(Answers for Teacher Reference)

CLAIM	EVIDENCE	WORD CHOICE
<p>What is Moon Shadow's point of view of his father?</p>	<p>How do you know? How did Yep develop Moon Shadow's point of view of his father? (specific words, phrases, and sentences from the text)</p> <p>Circle figurative language.</p>	<p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>
<p>He realizes that both he and his father need to work on their relationship.</p>	<p>“Father spread his hands. ‘Oh, hell, boy. I don’t know much about being a father.’ ‘I guess I don’t know much about being your son,’ I said slowly.” - SPEECH</p>	<p>frustrated</p>
<p>He believes his father and feels closer to him.</p>	<p>“I believe you were there, Father.’ I touched his arm shyly. ‘Something as beautiful as that has to be true.’” - SPEECH</p>	<p>trusting</p>
<p>He feels a connection to his father.</p>	<p>“Father smiled in our newfound understanding. ‘Then we must both be as true as dragons can be and must not try to put out the sun.’” – ACTION and SPEECH</p>	<p>connected</p>



Exit Ticket: How Does the Chapter Contribute to a Theme?

Name:

Date:

I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)

Theme: “It’s hard to fit in when you move to live in another culture.”

- “Is Moon Shadow finding it difficult to fit in during the events in Chapter 3? If so, how?”

- “Is it any easier for Moon Shadow to fit in during the events in Chapter 3 than it is in Chapter 2? Why?”



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 5

Analyzing Point of View and Figurative Language: Chapter 4



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4)
- I can analyze how an author’s word choice affects tone and meaning in a literary text. (RL.6.4)
- I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)
- I can analyze how an author develops a narrator or speaker’s point of view. (RL.6.6)
- I can use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) to determine the meaning of a word or phrase. (RL.6.4a)
- I can create and present a text or artwork in response to a literary work. (W.6.11)
- I can develop a perspective or theme supported by relevant details. (W.6.11a)
- I can recognize and illustrate social, historical, and cultural features in the presentation of literary texts. (W.6.11b)
- I can create poetry, stories, plays, and other literary forms (e.g., videos, artwork). (W.6.11c)

Supporting Learning Targets

- I can determine the meaning of figurative language.
- I can determine the meaning of a word from the context.
- I can analyze how the words affect tone and meaning.
- I can explain how a chapter fits into a theme.
- I can analyze how Laurence Yep develops Moon Shadow’s point of view.
- I can create a piece of artwork illustrating a scene from *Dragonwings* that contributes to one of the themes of the novel: “It’s hard to fit in when you move to live in another culture.”

Ongoing Assessment

- Structured notes (from homework)
- Mid-Unit 1 Assessment, Part 1: Point of View, Figurative Language, and Passage Connections from *Dragonwings*
- Mid-Unit 1 Assessment, Part 2: A Scene to Illustrate a Theme



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: Chapter 4 of <i>Dragonwings</i> (5 minutes) B. Unpacking Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Mid-Unit 1 Assessment, Part 1 (20 minutes) B. Choosing a Scene for Mid-Unit Assessment, Part 2 (5 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Mid-Unit 1 Assessment, Part 2: Drawing a Scene to Illustrate a Theme (13 minutes) 4. Homework <ol style="list-style-type: none"> A. Finish drawing your scene from <i>Dragonwings</i> illustrating the theme: “It’s hard to fit in when you move to live in another culture.” 	<ul style="list-style-type: none"> • In this Mid-Unit 1 Assessment, students read a passage of <i>Dragonwings</i> and are asked to identify and interpret the figurative language in the passage. They do this in a graphic organizer identical to the one they have been using to track point of view throughout the novel so far. Students are then asked a series of short constructed-response questions about figurative language and word choice. • Assess student responses using the Grade 6 2-Point Rubric—Short Response. • Note that Part 2 of the assessment asks students to draw, in alignment with NYS CCLS W.6.11c. Emphasize to students that they are not being assessed on the technical quality of their artwork, but rather on their ability to create art to illustrate a theme. As an extension, consider having students revise their artwork with the support of the art teacher. • Review Mix and Mingle (Appendix) and have music ready to use for the opening of this lesson. • Post: Learning targets.

Lesson Vocabulary	Materials
<p>Do not preview vocabulary.</p>	<ul style="list-style-type: none"> • Structured notes (distributed to students in Lesson 1) • Mid-Unit 1 Assessment, Part 1: Point of View, Figurative Language, and Passage Connections from <i>Dragonwings</i> (one per student) • <i>Dragonwings</i> (one per student) • Mid-Unit 1 Assessment, Part 2: A Scene to Illustrate a Theme (one per student) • Mid-Unit 1 Assessment: Point of View, Figurative Language, and Passage Connections from <i>Dragonwings</i> (for teacher reference) • Grade 6 2-Point Rubric—Short Response. (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapter 4 of <i>Dragonwings</i> (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to refer to their structured notes and the answer they wrote to the homework focus question: <ul style="list-style-type: none"> * “What does Moon Shadow think about the demons?” • Mix and Mingle: <ol style="list-style-type: none"> 1. Play music. Invite students to move around the room. 2. After 20 seconds, stop the music. 3. Invite students to share their answer to the homework question with the person standing closest to them. 4. Repeat until students have spoken to at least three people. 	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can determine the meaning of figurative language.” * “I can determine the meaning of a word from the context.” * “I can analyze how the words affect tone and meaning.” * “I can explain how a chapter fits into a theme.” * “I can analyze how Laurence Yep develops Moon Shadow’s point of view.” * “I can create a piece of artwork illustrating a scene from <i>Dragonwings</i> that contributes to one of the themes of the novel: * “It’s hard to fit in when you move to live in another culture.” • Remind students that these are the same learning targets they have been working with for the past four lessons, with the exception of the final target. Tell them that today they will show how well they can demonstrate these targets independently in an assessment. • Point to the final learning target and explain that this will be something fun for them to look forward to after the “heavy lifting” part of the assessment. I can find the gist of pages 41–43 of <i>Dragonwings</i>.” 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Mid-Unit Assessment Part 1 (20 minutes)</p> <ul style="list-style-type: none"> • Distribute a Mid-Unit 1 Assessment, Part 1: Point of View, Figurative Language, and Passage Connections from <i>Dragonwings</i> to each student. They will also need their text <i>Dragonwings</i>. • Invite students to read through the learning targets and the prompt with you. Remind them that the graphic organizer on the assessment handout is the same as they have been using to analyze point of view in lessons. • Invite students to read through the questions below the graphic organizer with you. Explain that once they have analyzed the point of view and tone, they are to answer those questions. • Remind the class that because this is an assessment, it is to be completed independently. However, if students need assistance, they should raise their hand to speak with a teacher. • Circulate and support students as they work. During an assessment, your prompting should be minimal. • Collect Part 1 of the Mid-Unit 1 Assessment. 	<ul style="list-style-type: none"> • If students receive accommodations for assessment, communicate with the cooperating service providers regarding the practices of instruction in use during this study, as well as the goals of the assessment.
<p>B. Choosing a Scene for Mid-Unit Assessment, Part 2 (5 minutes)</p> <ul style="list-style-type: none"> • Distribute a Mid-Unit 1 Assessment, Part 2: A Scene to Illustrate a Theme. • Tell students that for the second part of this assessment, they are going to draw a scene from what they have read in <i>Dragonwings</i> so far to illustrate the theme: "It's hard to fit in when you move to live in another culture." • Invite students to spend time considering which scene from the novel they are going to draw to illustrate this theme. Tell them that once they have chosen their scene, they may begin drawing. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Mid-Unit 1 Assessment, Part 2: Drawing a Scene to Illustrate a Theme (13 minutes)</p> <ul style="list-style-type: none">• Invite students to title their paper with a description of the scene they are going to draw and the page number(s) where this scene can be found.• Ask them to draw their chosen scene illustrating the theme. Tell students to label their scene to explain how the scene illustrates the theme.• Tell students that they may finish this scene for homework if they haven't finished by the end of the lesson.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish drawing your scene from <i>Dragonwings</i> illustrating the theme: "It's hard to fit in when you move to live in another culture."	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 5

Supporting Materials



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Mid-Unit 1 Assessment, Part 1:
Point of View, Figurative Language, and Passage Connections from *Dragonwings*

Name:

Date:

Learning Targets:

I can determine the meaning of literal and figurative language (metaphors and similes) in literary text. (RL.6.4)

I can analyze how an author's word choice affects tone and meaning in a literary text. (RL.6.4)

I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL.6.5)

I can analyze how an author develops a narrator or speaker's point of view. (RL.6.6)

I can use context (e.g., *the overall meaning of a sentence or paragraph; a word's position or function in a sentence*) to determine the meaning of a word or phrase. (RL.6.4a)

I can create and present a text or artwork in response to a literary work. (W.6.11)

I can develop a perspective or theme supported by relevant details. (W.6.11a)

I can recognize and illustrate social, historical, and cultural features in the presentation of literary texts. (W.6.11b)

I can create poetry, stories, plays, and other literary forms (e.g., videos, artwork). (W.6.11c)



Mid-Unit 1 Assessment, Part 1:

Point of View, Figurative Language, and Passage Connections from *Dragonwings*

One of the characteristics that makes Laurence Yep's novel *Dragonwings* a compelling story is his development of narrator's point of view. Through his use of descriptive language and details that capture Moon Shadow's observations and thoughts, the reader comes to know Moon Shadow's point of view of the demons, the company, and his father. In this assessment, you will have the opportunity to show what you have learned about determining how Moon Shadow's point of view has been developed, how both figurative language and word choice can affect the tone of a novel, and how each chapter contributes to the whole of the novel.

Directions: Read a passage from Chapter 4 of *Dragonwings* starting on page 71. The passage begins with the last paragraph, "Then came that one fateful encounter with a demon," and ends in the middle of page 74 with "'Here's a lesson for you,' he said." After you read, complete the chart and questions on the following pages.



Mid-Unit 1 Assessment, Part 1:
Point of View, Figurative Language, and Passage Connections from *Dragonwings*

1. Complete the table below.

CLAIM	EVIDENCE	WORD CHOICE
<p>What is Moon Shadow’s point of view of the demons based on his meeting with Mr. Alger?</p>	<p>How do you know? How did Yep develop Moon Shadow’s point of view of the demons based on his meeting with Mr. Alger?</p> <p>Provide two examples of specific words, phrases, and sentences that support your claim about Moon Shadow’s point of view of the demons.</p>	<p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>
	1.	1.
	2.	2.



Mid-Unit 1 Assessment, Part 1:

Point of View, Figurative Language, and Passage Connections from *Dragonwings*

2. From page 72: “That was the extent of Father’s knowledge. But to know facts is nothing. He had an intuitive feeling for what made the horseless carriages tick.” Use the context to determine what the word *intuitive* means and record the meaning below:

3. From page 72: What is the meaning of the figurative language used in this sentence about Mr. Alger: “The demon stopped and studied Father as you might look at a dog that had suddenly said he was going to the opera”?

In your explanation, include the specific words or phrase that helped you determine the meaning.

4. How does this excerpt contribute to the theme: “It’s hard to fit in when you move to live in another culture”? Use two details from the passage to support your answer.

Detail #1:

Detail #2:

Mid-Unit 1 Assessment, Part 2:
A Scene to Illustrate a Theme

Name: _____

Date: _____

I can create and present a text or artwork in response to a literary work. (W.6.11)

I can develop a perspective or theme supported by relevant details. (W.6.11a)

I can recognize and illustrate social, historical, and cultural features in the presentation of literary texts. (W.6.11b)

I can create poetry, stories, plays, and other literary forms (e.g., videos, artwork). (W.6.11c)

Directions: Draw a scene from *Dragonwings* to illustrate the theme: “It’s hard to fit in when you move to live in another culture.” Label your scene to explain how the scene illustrates the theme.

Description of the Scene:

Page number: _____



Mid-Unit 1 Assessment, Part 1:

Point of View, Figurative Language, and Passage Connections from *Dragonwings*
(For Teacher Reference)

1. Complete the table below.

CLAIM	EVIDENCE	WORD CHOICE
<p>What is Moon Shadow’s point of view of the demons based on his meeting with Mr. Alger?</p>	<p>How do you know? How did Yep develop Moon Shadow’s point of view of the demons based on his meeting with Mr. Alger?</p> <p>Provide two examples of specific words, phrases, and sentences that support your claim about Moon Shadow’s point of view of the demons.</p>	<p>Describe the tone of the text with one word.</p> <p>(for example, angry or sad)</p>
<p>This excerpt shows that Moon Shadow is beginning to develop some understanding that there are good demons and bad demons—that you can’t always judge people by their cultural identity.</p>	<p>1. “Because a demon can help or harm you, there is no way of telling if a demon might be testing you before he will reward you or whether he is trying to trick you”.</p>	<p>Cautious</p>
	<p>2. “The demon was a big, cheerful-looking demon with a bland, round face”.</p>	<p>More trusting</p>
	<p>3. “As happens sometimes between two people speaking different languages, the demon had begun to shout at Father as if Father were deaf and the demon made his words better understood by being loud”</p>	<p>Understanding</p>



Mid-Unit 1 Assessment, Part 1:

Point of View, Figurative Language, and Passage Connections from *Dragonwings*
(For Teacher Reference)

2. From page 72: “That was the extent of Father’s knowledge. But to know facts is nothing. He had an intuitive feeling for what made the horseless carriages tick.” Use the context to determine what the word *intuitive* means and record the meaning below:

Intuitive means he has this understanding about how to fix the horseless carriage that he feels rather than knows from having been told or from reading about it.

3. From page 72: What is the meaning of the figurative language used in this sentence about Mr. Alger: “The demon stopped and studied Father as you might look at a dog that had suddenly said he was going to the opera”?

In your explanation, include the specific words or phrase that helped you determine the meaning.

When Moon Shadow describes Mr. Alger to have a look as if a dog had suddenly said he was going to the opera, he means that he was very surprised or shocked. He did not expect Windrider, a Chinese immigrant, to fix something for free.



Mid-Unit 1 Assessment, Part 1:

Point of View, Figurative Language, and Passage Connections from *Dragonwings*
(For Teacher Reference)

4. How does this excerpt contribute to the theme: “It’s hard to fit in when you move to live in another culture”? Use two details from the passage to support your answer.

Detail #1:

This excerpt shows how hard it can be to fit in when you don’t speak the same language. For example, Moon Shadow says, “As happens sometimes between two people speaking different languages, the demon began to shout at Father as if Father were deaf and the demon made his words better understood by being loud” (73).

Detail #2:

Also this shows it is hard for people to develop trust of each other when they can’t talk to each other. Moon Shadow talks about how hard it is to know if a demon will “reward you or ... trick you.” Then Mr. Alger is both doubtful of Windrider and then surprised by him. On page 73, Mr. Alger does not really believe that Windrider can fix his horseless carriage. “Know where there’s a garage?” the demon finally asks. But after Windrider fixes the horseless carriage, the demon offers him money, which he turns down.



2-Point Rubric: Writing from Sources/Short Response¹
(for Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

2-point Response	The features of a 2-point response are:
	<ul style="list-style-type: none">• Valid inferences and/or claims from the text where required by the prompt• Evidence of analysis of the text where required by the prompt• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt• Complete sentences where errors do not impact readability
1-point Response	The features of a 1-point response are:
	<ul style="list-style-type: none">• A mostly literal recounting of events or details from the text as required by the prompt• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt• Incomplete sentences or bullets
0-point Response	The features of a 0-point response are:
	<ul style="list-style-type: none">• A response that does not address any of the requirements of the prompt or is totally inaccurate• No response (blank answer)• A response that is not written in English• A response that is unintelligible or indecipherable

¹From New York State Department of Education, October 6, 2012.



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 6

Introducing *The Lost Garden* and Finding Evidence of Laurence Yep's Perspective on What It's like to Fit into Another Culture on Pages 66–67 of *Dragonwings*



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Introducing *The Lost Garden* and Finding Evidence of Laurence Yep's Perspective on What It's like to Fit into Another Culture on Pages 66–67 of *Dragonwings*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a)

Supporting Learning Targets

- I can find the gist of the opening excerpt from Yep's autobiography *The Lost Garden*.
- I can identify details that affected Laurence Yep's perspective on what it's like to fit into another culture.
- I can infer how those details affected Laurence Yep's perspective on what it's like to fit into another culture.
- I can identify evidence of Laurence Yep's perspective on what it's like to fit into another culture in *Dragonwings*.

Ongoing Assessment

- Gathering Evidence of Yep's Perspective graphic organizer: Opening Excerpt



Introducing *The Lost Garden* and Finding Evidence of Laurence Yep's Perspective on What It's like to Fit into Another Culture on Pages 66–67 of *Dragonwings*

Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Unpacking Learning Targets (7 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading the Opening Excerpt from <i>The Lost Garden</i> for Gist (12 minutes) B. Identifying Cultural Details through Text-Dependent Questions on the Opening Excerpt of <i>The Lost Garden</i> (8 minutes) C. Writing an Inference Statement: Laurence Yep's Perspective (8 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Identifying Evidence of Laurence Yep's Perspective in <i>Dragonwings</i> (10 minutes) 4. Homework <ol style="list-style-type: none"> A. Read the rest of Chapter 4 (page 74 onward) in <i>Dragonwings</i>. Answer this question in your structured notes: * "What is Moon Shadow's point of view of the opium dens? How do you know?" Use evidence flags to identify three text details from the rest of this chapter to support your answer. 	<ul style="list-style-type: none"> • In this lesson, students are introduced to Laurence Yep's autobiography, <i>The Lost Garden</i>. Over the course of the rest of the unit, students will read three excerpts from his autobiography to identify how his culture affects his perspective. • The RL.6.6a standard is a literature standard that asks students to find evidence of an author's cultural perspective in his or her literary writing. This requires students to determine Yep's cultural perspective first from <i>The Lost Garden</i> and then find evidence of this in his novel <i>Dragonwings</i>. • The graphic organizer introduced in this lesson is designed to support students through the rest of Unit 1. Students will use it to gather evidence and infer Yep's perspective based on his cultural experiences from <i>The Lost Garden</i> in Lessons 6, 7, and 9. Students will use it to find matching evidence in <i>Dragonwings</i> in Lessons 8 and 10. Initially this is done with a lot of teacher guidance and modeling, but over the course of the unit students are gradually released to use the graphic organizer more independently, scaffolding toward the end of unit assessment. • In this unit, due to the connection between standards RL.6.6 and RL.6.6a, point of view and perspective are used synonymously. To address standard RL.6.6 in the first half of the unit, point of view is discussed in relation to the narrator of <i>Dragonwings</i>, Moon Shadow, and the way he sees objects, people, and events. To address standard RL.6.6a in the second half of the unit, perspective is used in relation to how Laurence Yep views the world as a result of his culture and how we see that perspective in the novel <i>Dragonwings</i>. • In advance: Read <i>The Lost Garden</i> excerpt, focusing on the gist and the author's perspective. • Post: Learning targets.



Introducing *The Lost Garden* and Finding Evidence of Laurence Yep's Perspective on What It's like to Fit into Another Culture on Pages 66–67 of *Dragonwings*

Lesson Vocabulary	Materials
<p>gist, autobiography, culture, perspective, infer;</p> <p>Paragraph 1: sheer, circumstance Paragraph 2: elements, cast Paragraph 3: adjusting</p>	<ul style="list-style-type: none">• Word-catcher (from previous lessons; one per student)• Equity sticks• Opening excerpt from <i>The Lost Garden</i> (one per student)• Dictionaries (enough for students to be able to refer to as they are reading)• Gathering Evidence of Yep's Perspective graphic organizer: Opening Excerpt (one per student and one to display)• Gathering Evidence of Yep's Perspective graphic organizer: Opening Excerpt (answers for teacher reference)• Identifying Evidence of Laurence Yep's Perspective in <i>Dragonwings</i> task card (one per student and one to display)• Evidence flags (five per student)• <i>Dragonwings</i> (one per student)



Introducing *The Lost Garden* and Finding Evidence of Laurence Yep's Perspective on What It's like to Fit into Another Culture on Pages 66–67 of *Dragonwings*

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (7 minutes)</p> <ul style="list-style-type: none"> • Invite students to silently read the learning targets as you read them aloud: <ul style="list-style-type: none"> * “I can find the gist of the opening excerpt from Yep’s autobiography <i>The Lost Garden</i>.” * “I can identify details in the opening excerpt that affected Laurence Yep’s perspective on what it’s like to fit into another culture.” * “I can infer how those details affected Laurence Yep’s perspective on what it’s like to fit into another culture.” * “I can identify evidence of Laurence Yep’s perspective on what it’s like to fit into another culture in <i>Dragonwings</i>.” • Remind students what the word <i>gist</i> means (understanding what the text is mostly about). • Ask: <ul style="list-style-type: none"> * “What is an <i>autobiography</i>?” • Call on a volunteer and listen for: “An autobiography is the story of someone’s life written by him or herself.” Explain that <i>auto</i> means “self,” and <i>biography</i> means “life story.” Tell students Yep wrote an autobiography called <i>The Lost Garden</i>, and they are going to read short excerpts of it in the next series of lessons. • Direct students to write autobiography down on their word-catcher. • Invite them to Think-Pair-Share: * “What does <i>culture</i> mean?” • Cold call students for responses. Listen for: “the way a group of people does things, based on that group’s beliefs, attitudes, ideas, and actions.” If students don’t know, provide them with the definition and invite them to record the word on their word-catcher. • Consider sharing some examples of different cultural actions. For example, in the American culture, we often eat with forks and spoons. In Moroccan culture, people often eat with their right hand. In America, we eat salad before the main meal, but Europeans eat salad at the end of the main meal. Clarify as needed. • Ask: <ul style="list-style-type: none"> * “What does <i>perspective</i> mean?” 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Introducing *The Lost Garden* and Finding Evidence of Laurence Yep's
Perspective on What It's like to Fit into Another Culture on Pages 66–67 of
Dragonwings

Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Consider using equity sticks to select students to share their responses. Listen for: “It means how you see something, based on your background and your previous experiences.” Make it clear to students that <i>point of view</i> and <i>perspective</i> mean something very similar, but when talking about Moon Shadow in <i>Dragonwings</i>, they have been using <i>point of view</i>; when talking about Laurence Yep, they are going to use the word <i>perspective</i>.• Direct students to define <i>perspective</i> on their word-catcher.• Review with students that <i>infer</i> means to draw a conclusion using both text evidence and your own background knowledge.	



Introducing *The Lost Garden* and Finding Evidence of Laurence Yep's Perspective on What It's like to Fit into Another Culture on Pages 66–67 of *Dragonwings*

Work Time	Meeting Students' Needs
<p>A. Reading the Opening Excerpt from <i>The Lost Garden</i> for Gist (12 minutes)</p> <ul style="list-style-type: none"> • Pair students and invite them to discuss: <ul style="list-style-type: none"> * “What do you think might have influenced Laurence Yep to write <i>Dragonwings</i>?” • Refocus whole class. Use equity sticks to call on a few students and listen to their thinking about Laurence Yep's influences. Allow students to share their ideas without any clarification at this time. Assure them that they are about to discover some of his influences by reading excerpts from his autobiography. • Distribute the opening excerpt from <i>The Lost Garden</i>. • Invite students to read along silently in their heads as you read the excerpt aloud slowly, fluently, and without interruption. Tell the class to listen for things that happened in Yep's life and for experiences he had that may have shaped his beliefs, values, and ideas. • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you learn about Laurence Yep in the opening excerpt?” • Select students to share their responses. • Invite pairs to work together to annotate the gist of each paragraph in the margin of the text and record unfamiliar words on their word-catchers. • Remind students that if they aren't sure what a word means after looking for context clues and looking in the dictionary, they should leave the definition blank, to be discussed with the whole group later on. • Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it down. • Invite students to get into triads to compare what they wrote for their gist statements and to help each other with any unfamiliar vocabulary they haven't been able to figure out. • Refocus whole class and invite students to share any unfamiliar vocabulary words they found, along with the definition. If students were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the meaning. To keep things moving, if no one else knows the definition, offer it yourself. 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. • Allow students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. • Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.



Introducing *The Lost Garden* and Finding Evidence of Laurence Yep’s Perspective on What It’s like to Fit into Another Culture on Pages 66–67 of *Dragonwings*

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • These are words students may struggle with, so be sure to address them here: <i>sheer, circumstance, elements, cast, adjusting.</i> 	
<p>B. Identifying Cultural Details through Text-Dependent Questions on the Opening Excerpt of <i>The Lost Garden</i> (8 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Gathering Evidence of Yep’s Perspective graphic organizer: Opening Excerpt • Focus students on the questions in the first column of the organizer. Explain that the answers to these questions can be found in the text. Invite students to read through the questions with you. • Tell them that triads will work together to reread the text-dependent questions in Column 1, review their excerpt, discuss possible answers, and then record their answers to the questions in Column 2 using evidence from the text. Make it clear that for now, they should leave the other columns blank. Clarify directions as needed. • Remind students to discuss the answers before recording anything on their graphic organizers and to use evidence to support their answers. • Circulate and observe triads working. Support students as needed by asking them to use only evidence from the excerpt to answer the questions. • Refocus whole class after a few minutes. Cold call students you missed while circulating to increase your check for understanding of the whole class. Guide students through each question using the Gathering Evidence of Yep’s Perspective graphic organizer: Opening Excerpt (answers for teacher reference). • Invite students to make revisions to their answers if necessary. 	<ul style="list-style-type: none"> • Asking students to discuss challenging questions before recording them helps to ensure that all students have an idea about what to write and can give students confidence in their responses. • Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding. • Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say, “look in the third paragraph.” • Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.



Work Time (continued)	Meeting Students' Needs
<p>C. Writing an Inference Statement: Laurence Yep's Perspective (8 minutes)</p> <ul style="list-style-type: none"> • Invite students to follow along as you read the third learning target aloud: <ul style="list-style-type: none"> * "I can infer how those details affected Laurence Yep's perspective on what it's like to fit into another culture." • Remind students that perspective means how you see something based on your background and your previous experiences. Direct their attention to the question at the top of the third column of the graphic organizer: <ul style="list-style-type: none"> * "As a result of what you have read so far, what do you think Yep's perspective on what it's like to fit into another culture might be? How do you think Laurence Yep sees fitting into another culture based on his previous experiences?" • Ask triads to discuss: <ul style="list-style-type: none"> * "What does it mean to fit into another culture?" • Select volunteers to share their ideas with the whole group. Listen for them to explain that to fit into another culture means you are familiar with the way things are and the way they work and you feel people accept you and you belong there. • Tell students that answering this question requires them to find clues in the text and make an inference, because Laurence Yep doesn't always say this directly. • Ask students to discuss in triads and then record in the third column of their graphic organizer: <ul style="list-style-type: none"> * "Do you think his perspective might be that it is easy to fit into another culture? Why or why not? What in the text you have read so far suggests that?" * "Or do you think his perspective might be that it is difficult to fit into another culture? Why or why not? What in the text you have read so far suggests that?" • Circulate to listen to triad discussions and remind them to find evidence in the text to support their claims. • Select volunteers to share their triad discussions with the whole group. Listen for something like the suggestions on the answer key to guide students in the right direction. 	



Introducing *The Lost Garden* and Finding Evidence of Laurence Yep's Perspective on What It's like to Fit into Another Culture on Pages 66–67 of *Dragonwings*

Closing and Assessment	Meeting Students' Needs
<p>A. Identifying Evidence of Laurence Yep's Perspective in <i>Dragonwings</i> (10 minutes)</p> <ul style="list-style-type: none"> • Invite students to follow along as you read the last learning target aloud: <ul style="list-style-type: none"> * "I can identify evidence of Laurence Yep's perspective on what it's like to fit into another culture in <i>Dragonwings</i>." • Explain that an author's perspective is often evident in his or her writing. Tell students that they are going to reread an excerpt of <i>Dragonwings</i> to look for evidence of where Laurence Yep may have communicated the perspective that it is tough to fit into another culture. • Display and distribute Identifying Evidence of Laurence Yep's Perspective in <i>Dragonwings</i> task card and the evidence flags. Invite students to read through the task card with you. • Tell students to follow the instructions on the task card to reread the short excerpt on pages 66 and 67 of <i>Dragonwings</i>, beginning at "The first time we went out ..." and ending at "... until the knuckles of my hands were almost bone white" to identify evidence of Yep's perspective. • Circulate to listen to triad discussions and remind them to find evidence in the text to support their claims. • Consider using equity sticks to select students to share their triad discussion and notes on the graphic organizer with the whole group. Listen for something like the suggestions on the Gathering Evidence of Yep's Perspective: Opening Excerpt graphic organizer (answers for teacher reference) to guide students in the right direction. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Read the rest of Chapter 4 (page 74 onward) from <i>Dragonwings</i>. Answer this question in your structured notes: <ul style="list-style-type: none"> * "What is Moon Shadow's point of view of the opium dens? How do you know?" Use evidence flags to identify three text details from the rest of this chapter to support your answer. 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 6

Supporting Materials



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Opening Excerpt from *The Lost Garden* by Laurence Yep

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Gathering Evidence of Yep's Perspective: Opening Excerpt

Name: _____

Date: _____

Learning Targets:

I can identify the cultural details that affected Laurence Yep's perspective.

I can infer how those details affected Laurence Yep's perspective.

I can identify evidence of Laurence Yep's perspective in *Dragonwings*.

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep's perspective on what it's like to fit in to another culture might be?	EVIDENCE Evidence of Yep's perspective in <i>Dragonwings</i> (use evidence from pages 66 and 67 of the text to support your answers)
OPENING EXCERPT			
1. What different cultures did Yep grow up in?			
2. What are the different pieces of "the box of rags" Yep is referring to in Paragraph 3?			



Gathering Evidence of Yep's Perspective: Opening Excerpt

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep's perspective on what it's like to fit in to another culture might be?	EVIDENCE Evidence of Yep's perspective in <i>Dragonwings</i> (use evidence from pages 66 and 67 of the text to support your answers)
OPENING EXCERPT			
3. What does Yep mean when he says, "When I wrote, I went from being a puzzle to a puzzle solver. I could reach into the box of rags that was my soul and begin stitching them together."			
4. How does Laurence Yep describe his father's experience of adjusting to life in the United States?			
5. Why did Laurence Yep write <i>Dragonwings</i> ?			



Gathering Evidence of Yep's Perspective: Opening Excerpt
(For Teacher Reference)

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep's perspective on what it's like to fit in to another culture might be?	EVIDENCE Evidence of Yep's perspective in <i>Dragonwings</i> (use evidence from pages 66 and 67 of the text to support your answers)
OPENING EXCERPT			
1. What different cultures did Yep grow up in?	Chinese, American, African American	It is hard to fit into another culture.	The passage beginning on page 66 with “The first time we went out, I had been afraid of just about everything” and ending on page 67 with “Father saw how I clutched the seat in sheer fright until the knuckles of my hands were almost bone white” shows how difficult it is to fit into another culture. Moon Shadow is worried the “demons” are going to do awful things to him. When you fit into a culture, you aren’t scared because the people of that culture accept you and things are more familiar and safe.
2. What are the different pieces of “the box of rags” Yep is referring to in Paragraph 3?	He is referring to being part Chinese, part American, part African American, being clumsy in an athletic family, with a Chinese grandmother who “spoke more of West Virginia than of China.”		



Gathering Evidence of Yep’s Perspective: Opening Excerpt
(For Teacher Reference)

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep’s perspective on what it’s like to fit in to another culture might be?	EVIDENCE Evidence of Yep’s perspective in <i>Dragonwings</i> (use evidence from pages 66 and 67 of the text to support your answers)
OPENING EXCERPT			
<p>3. What does Yep mean when he says, “When I wrote, I went from being a puzzle to a puzzle solver. I could reach into the box of rags that was my soul and begin stitching them together.”</p>	<p>He says he was a “puzzle” because he was made up of so many pieces, and he became a “puzzle solver” through writing because he was able to pull all of those pieces from his background and real-life experiences to make sense of them through writing. “I could take these different elements, each of which belonged to something else, and dip them into my imagination where they were melted down and cast into new shapes so that they became uniquely mine.”</p>		



Gathering Evidence of Yep's Perspective: Opening Excerpt
(For Teacher Reference)

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep's perspective on what it's like to fit in to another culture might be?	EVIDENCE Evidence of Yep's perspective in <i>Dragonwings</i> (use evidence from pages 66 and 67 of the text to support your answers)
OPENING EXCERPT			
4. How does Laurence Yep describe his father's experience of adjusting to life in the United States?	He said his father "had come to America at the age of ten but he did not like to talk much about the tough time he had had adjusting to life here."		
5. Why did Laurence Yep write <i>Dragonwings</i> ?	To tell his father's story. He said, "Writing <i>Dragonwings</i> was a way of stepping into his shoes."		



Identifying Evidence of Laurence Yep's Perspective in *Dragonwings* Task Card

Name:

Date:

1. Reread the excerpt of *Dragonwings* once to familiarize yourself with the content.
2. Reread the excerpt again, looking for evidence of Laurence Yep's perspective.
3. Mark evidence of Yep's perspective with evidence flags.
4. Discuss the evidence you marked with your triad and determine which evidence you think clearly shows his perspective.
5. Record the evidence in the final row of your graphic organizer and explain why you think this is evidence of Yep's perspective.



EXPEDITIONARY
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Grade 6: Module 3A: Unit 1: Lesson 7

Inferring Laurence Yep's Perspective on the Police, from the Crime in the Neighborhood

Excerpt of *The Lost Garden*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
Explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can find the gist of the Crime in the Neighborhood excerpt.• I can identify details in the Crime in the Neighborhood excerpt that affected Laurence Yep's perspective on the police.• I can infer how those details affected Laurence Yep's perspective on the police.	<ul style="list-style-type: none">• Structured notes (from homework)• Gathering Evidence of Yep's Perspective: Crime in the Neighborhood graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Chapter 4, Pages 74–97 of <i>Dragonwings</i> (5 minutes)</p> <p>B. Unpacking Learning Targets (3 minutes)</p> <p>2. Work Time</p> <p>A. Reading for Gist: The Crime in the Neighborhood Excerpt from <i>The Lost Garden</i> (15 minutes)</p> <p>B. Identifying Cultural Details through Questions: The Crime in the Neighborhood Excerpt of <i>The Lost Garden</i> (8 minutes)</p> <p>C. Inferring Laurence Yep’s Perspective on the Police (9 minutes) (8 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Sharing Ideas (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 5 up to page 108, stopping after “... all the others in the room could feel it too.” Answer this focus question in your structured notes:</p> <p>* “What was Moon Shadow’s point of view of Black Dog after he stole the collection money?” Use evidence flags to identify three text details from this section of Chapter 5 to support your answer.</p>	<ul style="list-style-type: none"> • In this lesson, students read a second excerpt from Laurence Yep’s autobiography, <i>The Lost Garden</i>. • This lesson is similar in structure to Lesson 6; however, due to the length of the excerpt, in this lesson students do not refer back to <i>Dragonwings</i> to find evidence of Laurence Yep’s perspective. They do this in Lesson 8 to ensure they have sufficient time to closely analyze both texts. • In advance: Review the Concentric Circles protocol (Appendix). • Be prepared to return the mid-unit assessment to students in Lesson 8. • Post: Learning targets.



Lesson Vocabulary	Materials
<p>gist, infer, perspective; Paragraph 3: lingered Paragraph 4: blustered, threatened Paragraph 5: agonizing, circular file, confrontation</p>	<ul style="list-style-type: none"> • Structured notes (distributed to students in Lesson 1) • Crime in the Neighborhood excerpt from <i>The Lost Garden</i> (one per student and one to display) • Word-catcher (from previous lessons; one per student) • Dictionaries (enough for students to be able to refer to as they are reading) • Gathering Evidence of Laurence Yep’s Perspective: Crime in the Neighborhood graphic organizer (one per student) • Gathering Evidence of Laurence Yep’s Perspective: Crime in the Neighborhood graphic organizer (answers for teacher reference)

Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Chapter 4, Pages 74–97 of <i>Dragonwings</i> (5 minutes)</p> <ul style="list-style-type: none"> • Remind the class of the Concentric Circles protocol, in which students stand in concentric circles and rotate to face a partner to answer the teacher’s questions. • Direct students to form two circles, an inside circle and an outside circle, standing face-to-face. If there is an odd number of students, join a circle so that everyone has someone to pair up with. Invite students to bring their structured notes with them to the circles. • Ask the two questions below twice to give students increased opportunities to speak and listen about the novel. Rotate after each question is asked: <ul style="list-style-type: none"> * “What happens in the second half of Chapter 4 after Windrider fixes Mr. Alger’s horseless carriage?” * “What is Moon Shadow’s point of view of the opium dens?” • Direct students to return to their seats and refocus whole class. 	<ul style="list-style-type: none"> • Reviewing homework holds all students accountable for reading the novel and completing their homework. • Learning targets are a research-based strategy that helps all students, especially challenged learners.



Opening	Meeting Students' Needs
<p>B. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Invite students to silently read the learning targets as you read them aloud:<ul style="list-style-type: none">* "I can find the gist of the Crime in the Neighborhood excerpt."* "I can identify details in the Crime in the Neighborhood excerpt that affected Laurence Yep's perspective on the police."* "I can infer how those details affected Laurence Yep's perspective on the police."• Point out that students had similar learning targets in the previous lesson when reading the opening excerpt. Remind them of what <i>gist</i>, <i>infer</i>, and <i>perspective</i> mean.• Tell students that in this lesson, they will read a new excerpt from <i>The Lost Garden</i> and use clues from the excerpt to infer about Laurence Yep's perspective.	<ul style="list-style-type: none">• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students’ Needs
<p>A. Reading for Gist: The Crime in the Neighborhood Excerpt from <i>The Lost Garden</i> (15 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Crime in the Neighborhood excerpt from <i>The Lost Garden</i>. Invite students to read along silently in their heads as you read it aloud. Remind them that the purpose for reading is to discover Yep’s perspective and how it influences what he writes about. Tell the class to listen for things that shaped his beliefs, values, and ideas. • Tell students they are going to reread the Crime in the Neighborhood excerpt for gist. • Pair students up and invite them to work together to annotate for gist and record unfamiliar words on their word-catcher. Remind students to write their gist annotations of each paragraph in the margin of the paper and to use their word-catchers to record any new vocabulary. • Tell students that if they aren’t sure what the word means after looking for context clues and looking in the dictionary, they should leave the definition blank, awaiting discussion with the whole group later on. • Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it down. • Invite students to get into triads to compare what they wrote for their gist statements and to help each other with any unfamiliar vocabulary they haven’t been able to figure out. • Refocus whole class and invite students to share any unfamiliar vocabulary words they found, along with the definition. If students were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the meaning. To keep things moving, if no one else knows a definition, offer one yourself. • These are words students may struggle with, so be sure to address them here: <i>lingered, blustered, threatened, agonizing, circular file, confrontation</i>. 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. • Allow students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. • Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.



Work Time (continued)	Meeting Students’ Needs
<p>B. Identifying Cultural Details through Questions: The Crime in the Neighborhood Excerpt of <i>The Lost Garden</i> (8 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Gathering Evidence of Laurence Yep’s Perspective: Crime in the Neighborhood graphic organizer. Remind students that the purpose of the organizer is to support them with the learning targets. • Invite them to reread along with you the learning target that will be the next focus: <ul style="list-style-type: none"> * “I can identify details in the Crime in the Neighborhood excerpt that affected Laurence Yep’s perspective on the police.” • Invite students to read the questions on the organizer with you as you read them aloud. Remind them that, as in the previous lesson, they need to reread the questions in Column 1, review their excerpt, discuss the answers with their triad, and then record the answers to the questions in Column 2. For now, they should leave the other columns blank. Clarify directions as needed. • Invite students to work in triads to discuss their answers before recording them. • Circulate and observe student work. As needed, support students by asking them to use evidence from the excerpt to answer the questions. • Refocus the whole class after a few minutes. Cold call students you missed while circulating to increase your check for understanding of the whole class. Listen for responses like those listed on the Gathering Evidence of Laurence Yep’s Perspective: Crime in the Neighborhood (answers for teacher reference). Invite students to revise their organizers as necessary based on what they hear from the rest of the class. 	<ul style="list-style-type: none"> • Asking students to discuss challenging questions before recording them helps to ensure that all students have an idea about what to write and can give students confidence in their responses. • Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding. • Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say, “look in the third paragraph.” • Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.



Work Time (continued)	Meeting Students' Needs
<p>C. Inferring Laurence Yep's Perspective on the Police (9 minutes)</p> <ul style="list-style-type: none">• Ask for a volunteer to read the last learning target aloud:<ul style="list-style-type: none">* "I can infer how those details affected Laurence Yep's perspective on the police."• Remind students that perspective means how you see something, based on your background and your previous experiences. Direct their attention to the question at the top of the third column of the graphic organizer:<ul style="list-style-type: none">* "As a result of what you have read so far, what do you think Yep's perspective on the police might be? How do you think Laurence Yep sees the police as a result of this experience with them?"• Remind students that they are going to have to infer the answer to the question because Yep doesn't give us this answer directly, but he does give us clues to infer the answer to the question.• Remind students to reread the excerpt and their answers to the questions in the second column and to discuss the question at the top of the third column in triads before recording their answers in the final column of their graphic organizer.• Circulate among students and listen for them to use clues from the text to answer the questions. If students are struggling, prompt them with the following questions:<ul style="list-style-type: none">* "Do you think his perspective on the police was that they were helpful in controlling crime in his neighborhood? Why/why not? What evidence can you see in the excerpt to lead you to that answer?"* "Do you think his perspective on the police was that they cared about the crime in his neighborhood? Why/why not?"	<ul style="list-style-type: none">• Asking students to discuss challenging questions before recording their answer helps to ensure that all students have an idea about what to write and can give students confidence in their responses.



Closing and Assessment	Meeting Students' Needs
<p>A. Sharing Ideas (5 minutes)</p> <ul style="list-style-type: none">• Refocus whole class. Select volunteers to share an inference they made about Laurence Yep's perspective on the police based on what they read in the excerpt.• Listen for responses like those listed on the Gathering Evidence of Laurence Yep's Perspective: Crime in the Neighborhood (answers for teacher reference).• Invite students to revise their organizers as necessary, based on what they hear from the rest of the class.	<ul style="list-style-type: none">• Asking students to share their ideas can enable them to build on their own thinking using the ideas of others, deepening their understanding. It can also help them to identify where they need to make revisions.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapter 5 up to page 108, stopping after "... all the others in the room could feel it too." Answer this focus question in your structured notes:<ul style="list-style-type: none">* "What was Moon Shadow's point of view of Black Dog after he stole the collection money?"• Use evidence flags to identify three text details from this section of Chapter 5 to support your answer.	



EXPEDITIONARY
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Grade 6: Module 3A: Unit 1: Lesson 7

Supporting Materials



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Crime in the Neighborhood
(excerpt from *The Lost Garden*)

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Gathering Evidence of Yep’s Perspective: Crime in the Neighborhood

Name: _____

Date: _____

Learning Targets:

I can find the gist of the Crime in the Neighborhood excerpt.

I can identify details in the Crime in the Neighborhood excerpt that affected Laurence Yep’s perspective on the police.

I can infer how those details affected Laurence Yep’s perspective on the police.

I can identify evidence of Laurence Yep’s perspective on the police in *Dragonwings*.

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep’s perspective on what it’s like to fit in to another culture might be?	EVIDENCE Evidence of Yep’s perspective in <i>Dragonwings</i> (use evidence from the text to support your answers)
CRIME EXCERPT			
1. What does Laurence Yep mean when he says, “The minutes ticked by like hours”?			



Gathering Evidence of Yep’s Perspective: Crime in the Neighborhood

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep’s perspective on what it’s like to fit in to another culture might be?	EVIDENCE Evidence of Yep’s perspective in <i>Dragonwings</i> (use evidence from pages 66 and 67 of the text to support your answers)
CRIME EXCERPT			
2. Why did Yep describe the ten minutes before the gang broke free as “agonizing”?			
3. How long after the gang had gone did it take the police officer to show up?			
4. How does Laurence Yep describe the officer’s attitude?			
5. What does he mean when he says, “...took the report that we knew would be dumped into the circular file”?			

Gathering Evidence of Yep's Perspective: Crime in the Neighborhood
(For Teacher Reference)

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep's perspective on what it's like to fit in to another culture might be?	EVIDENCE Evidence of Yep's perspective in <i>Dragonwings</i> (use evidence from the text to support your answers)
CRIME EXCERPT			
1. What does Laurence Yep mean when he says, "The minutes ticked by like hours"?	He means that it seemed to take a very long time for the police to come after his father had asked his mother to call them. He says after this, "Where were the police?"	The police didn't care enough about the people in his neighborhood to make an effort to show up quickly to help them out. He probably lost faith in the police and their ability to	
2. Why did Yep describe the ten minutes before the gang broke free as "agonizing"?	He and his father were in a dangerous situation facing the gang who "frantically blustered and threatened" them, and Laurence Yep was scared. He said, "I can still remember the fear knotting in my stomach."	protect him and his family. As a result, it is up to the family and the community to protect themselves, rather than relying on police protection from crime.	



Gathering Evidence of Yep’s Perspective: Crime in the Neighborhood
(For Teacher Reference)

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep’s perspective on what it’s like to fit in to another culture might be?	EVIDENCE Evidence of Yep’s perspective in <i>Dragonwings</i> (use evidence from pages 66 and 67 of the text to support your answers)
CRIME EXCERPT			
3. How long after the gang had gone did it take the police officer to show up?	Ten minutes		
4. How does Laurence Yep describe the officer’s attitude?	He describes him as “very bored.”		
5. What does he mean when he says, “...took the report that we knew would be dumped into the circular file”?	It would be thrown away.		



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 1: Lesson 8

Finding Evidence of Laurence Yep's Perspective of the Police in *Dragonwings*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a)

I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4)

Supporting Learning Targets

- I can identify evidence of Laurence Yep's perspective on the police in *Dragonwings*.
- I can explain what connotative language is and identify the meaning of connotative language.

Ongoing Assessment

- Structured notes (from homework)
- Gathering Evidence of Yep's Perspective: Crime in the Neighborhood graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Chapter 5 of <i>Dragonwings</i> (5 minutes)</p> <p>B. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Feedback from Mid-Unit 1 Assessment (4 minutes)</p> <p>B. Introducing Connotative Language (10 minutes)</p> <p>C. Identifying Evidence of Laurence Yep's Perspective in <i>Dragonwings</i> (14 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Forming a Connection Statement about Evidence of Laurence Yep's Perspective in <i>Dragonwings</i> (10 minutes)</p> <p>4. Homework</p> <p>A. Finish reading Chapter 5, pages 108–123. Answer this focus question in your structured notes:</p> <p>* “How does Moon Shadow’s point of view of his father change in this chapter?” Use evidence flags to identify three text details to support your answer.</p>	<ul style="list-style-type: none">• Lesson 8 builds on the work completed in Lesson 7. Students complete the final column of their Crime in the Neighborhood graphic organizer, adding evidence of author Laurence Yep’s perspective of the police in <i>Dragonwings</i>.• In this lesson, students are introduced to connotative language as another form of intentional word choice, specifically as a way of conveying perspective.• A suggested answer for the exit ticket has been provided in the supporting materials.• In advance: Read pages 106–108 of <i>Dragonwings</i>, beginning with “Father turned heavily in his seat ...” and ending with “Father said, ‘And that’s to do it myself,’” to familiarize yourself with the events and how they might show evidence of Laurence Yep’s perspective of the police; have the mid-unit assessments ready to return to students with feedback.• Post: Learning targets.



Lesson Vocabulary	Materials
perspective, connotative language; sleepers, justices (106)	<ul style="list-style-type: none">• <i>Dragonwings</i> (book; one per student)• Structured notes (distributed to students in Lesson 1)• Connotative Language in <i>Dragonwings</i> anchor chart (new; teacher-created)• Connotative Language in <i>Dragonwings</i> anchor chart (for teacher reference)• Equity sticks• Gathering Evidence of Yep's Perspective: Crime in the Neighborhood graphic organizer (from Lesson 7; one per student)• Evidence flags (five per student)• Identifying Evidence of Laurence Yep's Perspective in <i>Dragonwings</i> task card (from Lesson 6; one per student)• Gathering Evidence of Yep's Perspective: Crime in the Neighborhood graphic organizer (from Lesson 7; answers for teacher reference)• Connection Statement anchor chart (new; teacher-created)• Connection Statement model (for teacher reference)• Exit Ticket: Laurence Yep's Perspective (one per student)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Chapter 5 of <i>Dragonwings</i> (5 minutes)</p> <ul style="list-style-type: none"> Remind students of the homework question: <ul style="list-style-type: none"> * “What was Moon Shadow’s point of view of Black Dog after he stole the collection money?” Be sure students have their text, <i>Dragonwings</i>. Invite them to share text evidence of their answers from their structured notes in triads. Select volunteers to share the evidence they recorded to support their answers. Listen to make sure students understood that Moon Shadow was robbed and beaten by Black Dog but felt only pity for him afterward. Direct them to the sentence in the middle of page 105, “How could you be mad at some dumb, pain-goaded animal?” 	<ul style="list-style-type: none"> Reviewing homework holds all students accountable for reading the novel and completing their homework.
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> Invite students to read today’s learning targets with you aloud: <ul style="list-style-type: none"> * “I can identify evidence of Laurence Yep’s <i>perspective</i> on the police in <i>Dragonwings</i>.” * “I can explain what connotative language is and identify the meaning of connotative language.” Remind the class what perspective means. Circle the word <i>connotative</i> in the last learning target. Remind students that authors make intentional word choices when they write, as they saw when they studied figurative language in the first half of the unit. Tell them that <i>connotative language</i> is another kind of word choice that authors use, especially when they want to communicate a perspective to readers. Define connotative language for students as a word or phrase that has been used in such a way to carry emotional meaning. Today they will look at how Yep uses this kind of language in <i>Dragonwings</i> to share his perspective. 	<ul style="list-style-type: none"> Learning targets are a research-based strategy that helps all students, especially challenged learners. Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students’ Needs
<p>A. Feedback from Mid-Unit 1 Assessment (4 minutes)</p> <ul style="list-style-type: none"> Hand back the mid-unit assessments and invite students to spend time reading your feedback and thinking about: <ul style="list-style-type: none"> “How can this feedback help you to improve your work on Laurence Yep’s perspective and how it is evident through Moon Shadow’s point of view in <i>Dragonwings</i>?” Invite them to write their name on the board if they have questions, so that you can follow up either immediately or later on in the lesson. 	
<p>B. Introducing Connotative Language (10 minutes)</p> <ul style="list-style-type: none"> Point to the final learning target and ask a student to reread it aloud: <ul style="list-style-type: none"> “I can explain what connotative language is and identify the meaning of connotative language.” Tell students that, like figurative language, writers often use connotative language to help readers understand the story. Restate the definition of connotative language (from the opening), and provide the example that in <i>Dragonwings</i>, Laurence Yep chooses to use the word “demon” for anyone who is not in the Tang community, especially the white Americans. Post the Connotative Language in <i>Dragonwings</i> anchor chart. Write the word demon in the first box in the left column. Ask triads to discuss: <ul style="list-style-type: none"> “What does the word demon literally mean?” Cold call students for their responses. Listen for: “something evil” or “something bad.” Record the literal meaning in the second column of the anchor chart. See the Connotative Language in <i>Dragonwings</i> anchor chart (for teacher reference). Ask: <ul style="list-style-type: none"> “Why has Laurence Yep chosen the word demon to describe anyone outside the Tang community in <i>Dragonwings</i>?” Consider using equity sticks to select students to share their responses. Listen for them to explain that the word demon has been used to show that Moon Shadow was afraid of anyone other than Tang people and felt they were evil and dangerous. Record the connotative meaning in the third column. 	<ul style="list-style-type: none"> Anchor charts serve as note-catchers when the class is co-constructing ideas. Modeling provides a clear vision of the expectation for students.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> Ask students to go back to a sentence from the passage they read today from <i>Dragonwings</i>, at the bottom of page 107, which begins with “They are our brothers.” Repeat the process on the anchor chart with this word. Refer to the Connotative Language in <i>Dragonwings</i> anchor chart (for teacher reference). 	
<p>C. Identifying Evidence of Laurence Yep’s Perspective in <i>Dragonwings</i> (14 minutes)</p> <ul style="list-style-type: none"> Invite students to reread the answers they recorded on the Gathering Evidence of Yep’s Perspective: Crime in the Neighborhood graphic organizer from the previous lesson, in which they found evidence of and then inferred Laurence Yep’s perspective of the police in The Lost Garden excerpt. Remind students that an author’s perspective is often evident in his or her writing. Tell them that they are going to reread an excerpt of <i>Dragonwings</i> to look for evidence of where Laurence Yep may have communicated his own perspective of the police that they inferred in Lesson 7. Distribute evidence flags and invite students to refer to their Identifying Evidence of Laurence Yep’s Perspective in <i>Dragonwings</i> task card. Tell them that they are going to reread pages 106–108 of <i>Dragonwings</i>, beginning with “Father turned heavily in his seat ...” and ending with “Father said, ‘And that’s to do it myself.’” They should follow the directions on the task card to identify evidence of Yep’s perspective. Circulate to listen to triad discussions and remind students to find evidence in the text to support their claims. Consider using equity sticks to select students to share their triad discussion and notes on the graphic organizer with the whole group. Listen for something like the suggestions on the Gathering Evidence of Yep’s Perspective: Crime in the Neighborhood graphic organizer (answers for teacher reference) to guide students in the right direction. 	<ul style="list-style-type: none"> Asking students to discuss challenging questions before recording them helps to ensure that all students have an idea about what to write and can give students confidence in their responses.



Closing and Assessment	Meeting Students’ Needs
<p>A. Forming a Connection Statement about Evidence of Laurence Yep’s Perspective in <i>Dragonwings</i> (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that even though they may be able to recognize Laurence Yep’s perspective in <i>Dragonwings</i>, explaining what they see, clearly, in writing is trickier. • Tell students that whenever they make a claim about text and support it with text evidence, they must show the reader how the evidence is connected to the claim by making a connection statement. • Display the Connection Statement anchor chart. Read each sentence stem on the chart aloud. Model how to make a connection statement about Laurence Yep’s perspective of fitting into another culture (from Lesson 6) using the Connection Statement model (for teacher reference). • Distribute Exit Ticket: Laurence Yep’s Perspective. Invite students to fill it out for their work on Laurence Yep’s perspective on the police. 	<ul style="list-style-type: none"> • Using exit tickets allows a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs during the lesson or before the next lesson.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Finish reading Chapter 5, pages 108–123. Answer this focus question in your structured notes: <ul style="list-style-type: none"> * “How does Moon Shadow’s point of view of his father change in this chapter?” • Use evidence flags to identify three text details to support your answer. 	



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Grade 6: Module 3A: Unit 1: Lesson 8

Supporting Materials



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Connotative Language in *Dragonwings* Anchor Chart

Name: _____

Date: _____

WORD OR PHRASE	LITERAL MEANING	CONNOTATION in <i>Dragonwings</i>



Connotative Language in *Dragonwings* Anchor Chart
(For Teacher Reference)

WORD OR PHRASE	LITERAL MEANING	CONNOTATION in <i>Dragonwings</i>
<i>demon</i>	supernatural being that is evil, bad, harmful	used to show that Moon Shadow was afraid of anyone other than Tang people because he felt they were evil and dangerous
<i>brother</i>	boy child with same parent(s); very close friend; someone in your community whom you feel connected to	member of an organization of related men who protect each other and their property



Connection Statement Anchor Chart

Name:

Date:

CLAIM Yep's perspective is that ...	EVIDENCE In <i>The Lost Garden</i> , Yep's autobiography, he writes ...	EVIDENCE In his novel <i>Dragonwings</i> , he writes ...	CONNECTION STATEMENT This evidence supports Yep's perspective that ... (claim restated) because ...



Connection Statement Anchor Chart
(For Teacher Reference)

CLAIM	EVIDENCE	EVIDENCE	CONNECTION STATEMENT
<p>Yep’s perspective is that ...</p> <p>I infer that Yep’s perspective is that it is difficult to fit into another culture.</p>	<p>In <i>The Lost Garden</i>, Yep’s autobiography, he writes ...</p> <p>In The Lost Garden, Yep’s autobiography, he writes, “I was the Chinese American raised in a black neighborhood, a child who had been too American to fit into Chinatown and too Chinese to fit in elsewhere.”</p>	<p>In his novel <i>Dragonwings</i>, he writes ...</p> <p>In his novel <i>Dragonwings</i>, he writes, “The first time we went out I had been afraid of just about everything.”</p>	<p>This evidence supports Yep’s perspective that ... (claim restated) because ...</p> <p>This evidence supports my inference that Yep thinks it is hard to fit into another culture because in both texts he describes how difficult it is to fit in. In <i>The Lost Garden</i> excerpt he says it directly. In <i>Dragonwings</i> we can infer that Moon Shadow is finding it difficult to fit in because he is afraid, and when you fit in, you are not afraid anymore.</p>



Exit Ticket: Laurence Yep's Perspective

Name:

Date:

CLAIM: Yep's perspective is that?

EVIDENCE: In *The Lost Garden*, Yep's autobiography, he writes:

CONNECTION STATEMENT: This evidence supports Yep's perspective that (claim restated):

Because:



EXPEDITIONARY
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Grade 6: Module 3A: Unit 1: Lesson 9

Inferring Laurence Yep’s Perspective of Being Chinese, from the “Being Chinese” Excerpt of *The Lost Garden*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

Explain how an author’s geographic location or culture affects his or her perspective. (RL.6.6a)

Supporting Learning Targets

- I can find the gist of the “Being Chinese” excerpt.
- I can identify details in the “Being Chinese” excerpt that affected Laurence Yep’s perspective of being Chinese.
- I can infer how those details affected Laurence Yep’s perspective of being Chinese.

Ongoing Assessment

- Structured notes (from homework)
- Gathering Evidence of Yep’s Perspective: “Being Chinese” graphic organizer

Agenda

1. Opening
 - A. Engaging the Reader: Chapter 5 of *Dragonwings* (5 minutes)
 - B. Unpacking Learning Targets (3 minutes)
2. Work Time
 - A. Reading for Gist: Being Chinese Excerpt from *The Lost Garden* (15 minutes)
 - B. Identifying Cultural Details through Questions: Being Chinese Excerpt from *The Lost Garden* (8 minutes)
 - C. Inferring Laurence Yep’s Perspective of Being Chinese (9 minutes)
3. Closing and Assessment
 - A. Sharing Ideas (5 minutes)

Teaching Notes

- In this lesson, students read a third excerpt from Laurence Yep’s autobiography, *The Lost Garden*.
- This lesson is similar in structure to Lesson 7. In this lesson, students infer Laurence Yep’s perspective of being Chinese.
- Review Mix and Mingle (Appendix) and have music ready to use for the opening of this lesson.
- Post: Learning targets.



Agenda (continued)	Teaching Notes
<p>4. Homework</p> <p>A. Read Chapter 6 of <i>Dragonwings</i> and answer this focus question in your structured notes:</p> <p>– “What is Moon Shadow’s point of view of Miss Whitlaw in this chapter?” Use evidence flags to identify three text details that support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep used to convey Moon Shadow’s point of view of Miss Whitlaw.</p>	

Lesson Vocabulary	Materials
<p>perspective, infer;</p> <p>Paragraph 1: quarreled, comic-pitched battle</p> <p>Paragraph 2: caricatures, exaggerated, clad</p> <p>Paragraph 3: slunk,</p> <p>Paragraph 4: imitations, obnoxious, banquet</p>	<ul style="list-style-type: none"> • <i>Dragonwings</i> (book; one per student) • Structured notes (distributed in Lesson 1) • Being Chinese excerpt from <i>The Lost Garden</i> (one per student and one to display) • Word-catcher (from previous lessons; one per student) • Dictionaries (enough for students to be able to refer to as they are reading) • Gathering Evidence of Laurence Yep’s Perspective: Being Chinese graphic organizer (one per student and one to display) • Gathering Evidence of Laurence Yep’s Perspective: Being Chinese graphic organizer (answers for teacher reference)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Chapter 5 of <i>Dragonwings</i> (5 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their text <i>Dragonwings</i>. Ask students to discuss in triads: <ul style="list-style-type: none"> * “What happens in Chapter 5?” • Listen for: “Moon Shadow gets beaten up by Black Dog, and then Windrider beats up Black Dog for justice. Moon Shadow and Windrider must leave Chinatown to protect themselves.” • Invite students to refer to their structured notes and the answer they wrote to the homework focus question: <ul style="list-style-type: none"> * “How does Moon Shadow’s point of view of his father change in this chapter?” • Mix and Mingle (repeat three times for each question) <ol style="list-style-type: none"> 1. Play music. Invite students to move around the room. 2. After 15 seconds, stop the music. 3. Invite students to share their answer to the homework question with the person standing closest to them. 4. Repeat until students have spoken to three people. 	<ul style="list-style-type: none"> • Reviewing homework holds all students accountable for reading the novel and completing their homework.
<p>B. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Invite students to silently read the learning targets along with you as you read them aloud: <ul style="list-style-type: none"> * “I can find the gist of the Being Chinese excerpt.” * “I can identify details in the Being Chinese excerpt that affected Laurence Yep’s perspective of being Chinese.” * “I can infer how those details affected Laurence Yep’s perspective of being Chinese.” • Point out that students had similar learning targets in Lesson 7 when reading the Crime in the Neighborhood excerpt. Remind them what <i>gist</i>, <i>infer</i>, and <i>perspective</i> mean. • Tell students that in this lesson, they will read a new excerpt from <i>The Lost Garden</i> and use clues from the text to infer Laurence Yep’s perspective of being Chinese. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students’ Needs
<p>A. Reading for Gist: Being Chinese Excerpt from <i>The Lost Garden</i> (15 minutes)</p> <ul style="list-style-type: none">• Display and distribute the “Being Chinese” excerpt from <i>The Lost Garden</i>. Invite students to read along silently in their heads as you read it aloud. Remind them that the purpose for reading is to discover author Laurence Yep’s perspective and how it influences what he writes. Tell the class to listen for things that shaped his beliefs, values, and ideas.• Tell students they are going to reread the Being Chinese excerpt for gist. Pair students up and invite them to work together to annotate for gist in the margin of their text excerpt handout and record unfamiliar words on their word-catchers.• Tell students that if they aren’t sure what the word means after looking for context clues and looking in the dictionary, they should leave the definition column blank, to be discussed with the whole group later on.• Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it down.• Invite students to get into triads to compare what they wrote for their gist statements and to help each other with any unfamiliar vocabulary they haven’t been able to figure out.• Refocus whole class and invite students to share any unfamiliar vocabulary words they found, along with the definition. If they were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the meaning. To keep things moving, if no one else knows the definition, offer it yourself.• These are words students may struggle with, so be sure to address them here: <i>quarreled, comic-pitched battle, caricatures, exaggerated, clad, slunk, imitations, obnoxious, banquet</i>.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.• Allow students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves.• Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.



Work Time (continued)	Meeting Students’ Needs
<p>B. Identifying Cultural Details through Questions: Being Chinese Excerpt from The Lost Garden (8 minutes)</p> <ul style="list-style-type: none">• Distribute and display the Gathering Evidence of Laurence Yep’s Perspective: Being Chinese graphic organizer. Remind students that the purpose of the organizer is to support them with the learning targets.• Invite the class to reread along with you the learning target that will be the next focus:<ul style="list-style-type: none">* “I can identify details in the Being Chinese excerpt that affected Laurence Yep’s perspective of being Chinese.”• Invite students to read the questions with you as you read them aloud. Remind them that, as in the previous lesson, they need to reread the questions in Column 1, review the excerpt, discuss the answers with their triad, and then record the answers in Column 2. For now, they should leave the other columns blank. Clarify directions as needed.• Circulate and observe student work. As needed, support students by asking them to use evidence from the excerpt to answer the questions.• Refocus whole group after a few minutes. Cold call students you missed while circulating to increase your check for understanding among the whole class. Listen for responses like those listed on the Gathering Evidence of Laurence Yep’s Perspective: Being Chinese (answers for teacher reference). Invite students to revise their organizers as necessary based on what they hear from the rest of the class.	<ul style="list-style-type: none">• Asking students to discuss challenging questions before recording their answers helps to ensure that all students have an idea about what to write and can give students confidence in their responses.• Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.• Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say, “look in the third paragraph.”• Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers.



Work Time (continued)	Meeting Students' Needs
<p>C. Inferring Laurence Yep's Perspective of Being Chinese (9 minutes)</p> <ul style="list-style-type: none">• Ask for a volunteer to read the last learning target aloud:<ul style="list-style-type: none">* "I can infer how those details affected Laurence Yep's perspective of being Chinese."• Remind students that perspective means how you see something, based on your background and your previous experiences. Direct their attention to the question at the top of the third column of the graphic organizer:<ul style="list-style-type: none">* "As a result of what you have read so far, what do you think Laurence Yep's perspective of being Chinese might be?"• Point out the Child/Adult underneath the question and tell students that you would like them to consider two perspectives:<ul style="list-style-type: none">* "What do you think Laurence Yep's perspective of being Chinese was when he was a child?"* "What do you think Lawrence's Yep of being Chinese is as an adult?"• Remind students that they are going to have to infer the answer to the question because Yep doesn't give us this answer directly, but he does give us clues.• Tell students to reread the excerpt and their answers to the questions in the second column and to discuss the question at the top of the third column in triads before recording their answers in the final column of their graphic organizer.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Sharing Ideas (5 minutes)</p> <ul style="list-style-type: none"> • Refocus whole class. Select volunteers to share an inference they made about Laurence Yep’s perspective of being Chinese based on what they read in the excerpt. • Listen for responses like those listed on the Gathering Evidence of Laurence Yep’s Perspective: Being Chinese (answers for teacher reference). • Invite students to revise their organizers as necessary based on what they hear from the rest of the class. 	<ul style="list-style-type: none"> • Asking students to share their ideas can enable them to build on their own thinking using the ideas of others, deepening their understanding. It can also help them to identify where they need to make revisions.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Read Chapter 6 of <i>Dragonwings</i> and answer this focus question in your structured notes: <ul style="list-style-type: none"> – “What is Moon Shadow’s point of view of Miss Whitlaw in this chapter?” • Use evidence flags to identify three text details that support your answer. Code each flag as a thought, word, or action to show the technique that Laurence Yep used to convey Moon Shadow’s point of view of Miss Whitlaw. 	



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Grade 6: Module 3A: Unit 1: Lesson 9

Supporting Materials



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Being Chinese
(Excerpt from *The Lost Garden*)

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Gathering Evidence of Yep's Perspective: Being Chinese

Name: _____

Date: _____

Learning Targets:

I can find the gist of the Being Chinese excerpt.

I can identify details in the Being Chinese excerpt that affected Laurence Yep's perspective of being Chinese.

I can infer how those details affected Laurence Yep's perspective of being Chinese.

I can identify evidence of Laurence Yep's perspective of being Chinese in *Dragonwings*.

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep's perspective of being Chinese might be? Child/Adult	EVIDENCE Evidence of Yep's perspective in <i>Dragonwings</i> (use evidence from the text to support your answers)
CHINESE EXCERPT			
1. What culture did Laurence Yep see himself belonging to?			
2. How does he react to the cartoon of the Chinese laundrymen arguing with Scrappy?			



Gathering Evidence of Yep's Perspective: Being Chinese

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep's perspective of being Chinese might be? Child/Adult	EVIDENCE Evidence of Yep's perspective in <i>Dragonwings</i> (use evidence from the text to support your answers)
CHINESE EXCERPT			
3. What happens when his mother sees him imitating the cartoon? Why?			
4. What does Laurence Yep do to be different from his Chinese family and culture?			
5. Why do you think Laurence Yep regrets his actions now?			



Gathering Evidence of Yep’s Perspective: Being Chinese
(For Teacher Reference)

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep’s perspective of being Chinese might be? Child/Adult	EVIDENCE Evidence of Yep’s perspective in <i>Dragonwings</i> (use evidence from the text to support your answers)
CHINESE EXCERPT			
1. What culture did Laurence Yep see himself belonging to?	American	I think Laurence Yep, as a child, was ashamed of being Chinese and thought being Chinese was a bad thing, perhaps because he felt like an American and American cartoons made fun of Chinese people. He said, “I still didn’t particularly want to be Chinese,” and later he says, “I did my best to show that I was different.” I think this because he refused to do a lot of the things that other Chinese would do, like use chopsticks and drink tea.	“Miss Whitlaw stood away from the front door. ‘Would you like some cookies and milk?’ ‘Maybe cookies and tea?’ I asked. I held up the small package I had brought. It was a jasmine type of tea that is sweet and light and fragrant. “Cream and sugar, Moon Shadow?’ ‘Oh, but you never put that into it!’ She stood with the sugar bowl in her hand. ‘You don’t?’ ‘No. No. It ruin tea.’”
2. How does he react to the cartoon of the Chinese laundrymen arguing with Scrappy?	He mocks Chinese people. He says, “I remember putting my fingers up by the sides of my eyes to slant them like characters in the cartoon and running around making high, sing-song noises.”		



Gathering Evidence of Yep's Perspective: Being Chinese
(For Teacher Reference)

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep's perspective of being Chinese might be? Child/Adult	EVIDENCE Evidence of Yep's perspective in <i>Dragonwings</i> (use evidence from the text to support your answers)
CHINESE EXCERPT			
3. What happens when his mother sees him imitating the cartoon? Why?	She was horrified. She tells him, "You're Chinese. Stop that," because he is Chinese and by imitating the cartoon, he is making fun of his own people.	I think that as an adult, he regrets the way he behaved and wishes he had tried to be more tolerant of and value his Chinese heritage because he says he was obnoxious and uses the word "regret."	"Once I understood her, I shook my head vehemently. 'No, no. It a ...' I fumbled for the right word in the demon language, but all I could come up with was, 'a dragonee dragon.'"
4. What does Laurence Yep do to be different from his Chinese family and culture?	He "had to have a fork instead of chopsticks at a banquet in Chinatown," he drank Coca-Cola instead of tea, and he scraped his father's customs stickers off the wooden box gift.		"I went on to tell the demoness everything my Father had told me about dragons."



Gathering Evidence of Yep's Perspective: Being Chinese
(For Teacher Reference)

QUESTIONS	ANSWERS (use evidence from the text to support your answers)	PERSPECTIVE As a result of what you have read so far, what do you think Yep's perspective of being Chinese might be? Child/Adult	EVIDENCE Evidence of Yep's perspective in <i>Dragonwings</i> (use evidence from the text to support your answers)
CHINESE EXCERPT			
5. Why do you think Laurence Yep regrets his actions now?	He said, "There are so many things that I did as a child that I regret now." I think he regrets scraping the stickers off his father's box and pretending not to be Chinese because he describes himself as "obnoxious" for doing things like refusing to eat with chopsticks.		



EXPEDITIONARY
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Grade 6: Module 3A: Unit 1: Lesson 10

End of Unit Assessment: Finding Evidence of Laurence Yep's Perspective on Being Chinese in *Dragonwings* and Determining Connotative Language



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4).
Explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a)

Supporting Learning Targets

- I can identify evidence of Laurence Yep's perspective on being Chinese in *Dragonwings*.
- I can explain what connotative language is and identify the meaning of connotative language.

Ongoing Assessment

- End of Unit 1 Assessment



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. End of Unit 1 Assessment (35 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Concentric Circles: What Can We Learn from Laurence Yep? (8 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 7 up to page 150, stopping near the end of the page after “Father and I excused ourselves and left.” Answer this question in your structured notes:</p> <p>– “What are the differences between how Miss Whitlaw views dragons and how Moon Shadow views dragons?” Use evidence flags to identify three text details in this part of the chapter to support your answer.</p>	<ul style="list-style-type: none"> Lesson 10 is the end of unit assessment. It builds on the work completed in Lesson 9 and is similar in structure to Lesson 8, although this time students will work independently to find evidence of Laurence Yep’s perspective on being Chinese in <i>Dragonwings</i>. Before students begin working on this excerpt, it is important that you ensure they are aware that if Laurence Yep was regretful of his attitude toward being Chinese as a child, he may communicate this by making Moon Shadow behave in a different way in the novel. Remind them that he suggests in the opening excerpt from <i>The Lost Garden</i> that he changes things from real life in his writing to make them as he wants them to be. Assess student responses on the end of unit assessment using the Grade 6 2-Point Rubric—Short Response. Use the End of Unit Assessment: Finding Evidence of Laurence Yep’s Perspective in <i>Dragonwings</i> and Determining Connotation (example answers for teacher reference) in the supporting materials to guide you, but be aware that this is just an example of the kinds of things students may have written. In advance: Read pages 145–149 of <i>Dragonwings</i>, from the beginning of the chapter to “... but all I could come up with was, ‘No dragon pleasant. A dragonee dragon’” to familiarize yourself with the events and how they might show evidence of Laurence Yep’s perspective on being Chinese. Post: Learning targets.



Lesson Vocabulary	Materials
<p>Do not pre-teach vocabulary for this assessment.</p>	<ul style="list-style-type: none"> • End of Unit 1 <i>Assessment: Finding Evidence of Laurence Yep’s Perspective in <i>Dragonwings</i> and Determining Connotation</i> (one per student) • Being Chinese excerpt (from Lesson 9; one per student) • Gathering Evidence of Laurence Yep’s Perspective: Being Chinese graphic organizer (from Lesson 9; one per student) • <i>Dragonwings</i> (one per student) • Evidence flags (five per student) • End of Unit 1 <i>Assessment: Finding Evidence of Laurence Yep’s Perspective in <i>Dragonwings</i> and Determining Connotation</i> (answers, for teacher reference) • Grade 6 2-Point Rubric—Short Response. (for teacher reference; use to score students’ assessments)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can identify evidence of Laurence Yep’s perspective on being Chinese in <i>Dragonwings</i>.” * “I can explain what connotative language is and identify the meaning of connotative language.” • Remind students that these are the same learning targets they have been working with across the past four lessons. Today they will show how well they can demonstrate these targets independently in an assessment. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students’ Needs
<p>A. End of Unit 1 Assessment (35 minutes)</p> <ul style="list-style-type: none"> Remind students of this quote from the opening excerpt: “When I wrote, I went from being a puzzle to a puzzle solver. I could reach into the box of rags that was my soul and begin stitching them together. Moreover, I could try out different combinations to see which one pleased me the most.” Ask students to discuss in triads: <ul style="list-style-type: none"> * “What does he mean by this? How does he use writing?” Select volunteers to share their ideas with the whole group. Listen for them to explain that he uses writing to make sense of his world and can often change things that happened in real life to make them better. Explain that in this assessment, students will think about how Laurence Yep communicated his perspective on being Chinese (his regrets about his behavior toward his Chinese culture as a child) in <i>Dragonwings</i>. Remind them that if he regrets the way he behaved toward the Chinese culture as a child, he may communicate that perspective by making Moon Shadow behave in a different way. So rather than looking for evidence of Moon Shadow being ashamed of being Chinese, they are going to be looking for the opposite. Distribute the End of Unit 1 Assessment: Finding Evidence of Laurence Yep’s Perspective in <i>Dragonwings</i> and Determining Connotation. Invite students to read the directions at the top with you. Remind students that they will need: <ul style="list-style-type: none"> – Being Chinese excerpt – Gathering Evidence of Laurence Yep’s Perspective: Being Chinese graphic organizer, started in the previous lesson – <i>Dragonwings</i> book Distribute evidence flags. Record the page numbers and final sentence on the board for students to refer to. Remind the class that because this is an assessment, it is to be completed independently. However, if students need assistance, they should raise their hand to speak with a teacher. Circulate and support students as they work. During an assessment, your prompting should be minimal. At the end of the time, collect the assessments. 	<ul style="list-style-type: none"> If students receive accommodations for assessment, communicate with the cooperating service providers regarding the practices of instruction in use during this study, as well as the goals of the assessment. For some students, this assessment may require more than the 35 minutes allotted. Consider providing students time over multiple days if necessary.



Closing and Assessment	Meeting Students’ Needs
<p>A. Concentric Circles: What Can We Learn from Laurence Yep? (8 minutes)</p> <ul style="list-style-type: none"> • Congratulate students on the perseverance and stamina it takes to sit and analyze two texts. • Direct them to form two circles, an inside circle and an outside circle, standing face-to-face. If there is an odd number of students, join a circle so that everyone has someone to pair up with. • Ask the questions below in this sequence. Rotate after each question is asked. <ul style="list-style-type: none"> * “How do Moon Shadow and Miss Whitlaw see the dragons differently?” * “What does Yep want the reader to learn from these two different connotations of dragon?” * “How does Moon Shadow react to teasing by the neighborhood boys?” * “What does Yep want the reader to learn about how we should treat people who are different from us?” 	<ul style="list-style-type: none"> • Developing self-assessment and reflection supports all learners.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Read Chapter 7 up to page 150, stopping near the end of the page after “Father and I excused ourselves and left.” Answer this question in your structured notes: <ul style="list-style-type: none"> – “What are the differences between how Miss Whitlaw views dragons and how Moon Shadow views dragons?” • Use evidence flags to identify three text details in this part of the chapter to support your answer. 	



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Grade 6: Module 3A: Unit 1: Lesson 10

Supporting Materials



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End of Unit 1 Assessment:
Finding Evidence of Laurence Yep's Perspective in
Dragonwings and Determining Connotation

Name:

Date:

Learning Targets:

I can identify evidence of Laurence Yep's perspective on being Chinese in *Dragonwings*.

I can explain what connotative language is and identify the meaning of connotative language.

Directions:

1. Reread the Being Chinese excerpt from Lesson 9.
2. Reread what you recorded on your graphic organizer in Lesson 9 about Laurence Yep's perspective on being Chinese.
3. Read from the beginning of Chapter 7 to the bottom of page 149, which ends with "*No dragon pleasant. A dragonee dragon.*"
4. Reread that excerpt of *Dragonwings*, thinking about evidence of Laurence Yep's perspective on being Chinese. Remember that Yep often changed things in his writing to make them better than real life. Use evidence flags to mark any evidence you find of his perspective on being Chinese.
5. Record evidence in the final column of your graphic organizer.
6. Use the evidence you have recorded on your graphic organizer to make a claim with evidence in order to make connection statement (below) explaining how Yep's perspective on being Chinese is evident in this excerpt from *Dragonwings*.
7. Complete Question 2 about connotation.
8. Check through your answers.



End of Unit 1 Assessment:
Finding Evidence of Laurence Yep's Perspective in
Dragonwings and Determining Connotation

1. Write a connection statement, explaining how Laurence Yep's perspective on being Chinese is evident in this passage from *Dragonwings*.

CLAIM: Yep's perspective is that?

EVIDENCE: In *The Lost Garden*, Yep's autobiography, he writes:

EVIDENCE: In his novel *Dragonwings*, he writes:

CONNECTION STATEMENT: This evidence supports Yep's perspective that (claim restated):

Because:



End of Unit 1 Assessment:
Finding Evidence of Laurence Yep's Perspective in
Dragonwings and Determining Connotation

2. Reread the excerpts below and complete the chart to explain the connotation of the word *dragon* according to the Tang people and to Miss Whitlaw.

Page 138–139:

“*What’s that?*” I asked, pointing at the green creature.

“*A dragon,*” she said. “*You know. It’s a very wicked animal that breathes fire and goes about eating up people and destroying towns. St. George killed many of them.*”

Page 149:

“*Dragon do terrible thing, yes,*” I said, struggling for the right words. “*But dragon, they do good thing, too. Bring rain for crops. They king among all ... all reptile. They emperor of all animal.*”

Connotation for <i>dragon</i> according to Miss Whitlaw	Connotation for <i>dragon</i> according to Moon Shadow



End of Unit 1 Assessment:
Finding Evidence of Laurence Yep's Perspective in
Dragonwings and Determining Connotation
(For Teacher Reference)

1. Write a connection statement, explaining how Laurence Yep's perspective on being Chinese is evident in this passage from *Dragonwings*.

CLAIM: Yep's perspective is that?

Yep's perspective is that he regrets being ignorant and intolerant of his Chinese cultural background as a child and wishes he could have done it differently.

EVIDENCE: In *The Lost Garden*, Yep's autobiography, he writes:

In *The Lost Garden*, Yep's autobiography, he writes, "There are so many things that I did as a child that I regret now."

EVIDENCE: In his novel *Dragonwings*, he writes:

In his novel *Dragonwings*, he writes, "Cream and sugar, Moon Shadow?" "Oh, but you never put that into it!" She stood with the sugar bowl in her hand. "You don't?" "No. No. It ruin tea."

CONNECTION STATEMENT: This evidence supports Yep's perspective that (claim restated):

This evidence supports Yep's perspective that he regrets being ignorant and intolerant of his Chinese cultural background because he says he regrets many things that he did as a child in the context of describing how he refused to eat with chopsticks. In *Dragonwings*, we see Yep trying to right the wrongs of his childhood by making Moon Shadow insist to Miss Whitlaw that he take his tea in a traditional Chinese way rather than accepting it the American way with milk and sugar.

End of Unit 1 Assessment:
Finding Evidence of Laurence Yep's Perspective in
Dragonwings and Determining Connotation
(For Teacher Reference)

2. Reread the excerpts below and complete the chart to explain the connotation of the word *dragon* according to the Tang people and to Miss Whitlaw.

Page 138–139:

“What’s that?” I asked, pointing at the green creature.

“A dragon,” she said. *“You know. It’s a very wicked animal that breathes fire and goes about eating up people and destroying towns. St. George killed many of them.”*

Page 149:

“Dragon do terrible thing, yes,” I said, struggling for the right words. *“But dragon, they do good thing, too. Bring rain for crops. They king among all ... all reptile. They emperor of all animal.”*

Connotation for <i>dragon</i> according to Miss Whitlaw	Connotation for <i>dragon</i> according to Moon Shadow
<p>Dragons are dangerous animals that harm you and must be destroyed.</p>	<p>Dragons are good and bad. They can harm you and help you. They are the ruling animals.</p>



2-Point Rubric: Writing from Sources/Short Response¹
(For Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

2-point Response	The features of a 2-point response are:
	<ul style="list-style-type: none">• Valid inferences and/or claims from the text where required by the prompt• Evidence of analysis of the text where required by the prompt• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt• Complete sentences where errors do not impact readability
1-point Response	The features of a 1-point response are:
	<ul style="list-style-type: none">• A mostly literal recounting of events or details from the text as required by the prompt• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt• Incomplete sentences or bullets
0-point Response	The features of a 0-point response are:
	<ul style="list-style-type: none">• A response that does not address any of the requirements of the prompt or is totally inaccurate• No response (blank answer)• A response that is not written in English• A response that is unintelligible or indecipherable

¹From New York State Department of Education, October 6, 2012.



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Grade 6: Module 3A: Unit 2: Overview



Unit 2: Comparing Varying Points of View of the Same Topic or Event

In this unit, students are introduced to the performance task in order to give them a purpose for learning about the 1906 San Francisco earthquake. Students continue reading and discussing *Dragonwings*, but now also dig in more deeply to informational text about this time and place in history. Students are involved in a study of how a point of view is conveyed in an informational text about the earthquake and how an author introduces, illustrates, and elaborates on a topic within an excerpt of text. Students will read excerpts of “Comprehending the Calamity,” an informative report of the 1906 earthquake and fire by Emma Burke, who lived in San Francisco at the time and experienced the earthquake. As they read

the excerpts, students will identify her point of view of particular aspects of the event like the earthquake itself, the immediate aftermath, and the relief camps. They will also analyze how Burke introduces, illustrates, and elaborates on each of these aspects of the earthquake in the excerpts. In the second half of the unit, students write an essay explaining how the author’s purpose affects point of view. They compare and contrast Emma Burke’s point of view of the immediate aftermath of the earthquake with Moon Shadow’s point of view of the immediate aftermath and explain how they are different as a result of the author’s purpose.

Guiding Questions and Big Ideas

- **How does an author convey point of view?**
- **How does an author introduce, illustrate, and elaborate on an idea?**
- **How does an author’s purpose affect the narrator’s point of view?**
- *Understanding diverse points of view helps us to live in an increasingly diverse society.*
- *An author’s purpose affects the narrator’s point of view.*



Mid-Unit 2 Assessment	<p>Short Response: Analyzing the Point of View: Relief Camps</p> <p>This assessment centers on NYSP12 ELA CCLS RI.6.3, RI.6.6 and RI.6.4. Students read a new excerpt from the text by Emma Burke. There are two parts to this assessment. In Part A, students determine word and phrase meaning from the excerpt and analyze how she has introduced, illustrated, and elaborated on the relief camps. In Part B, students determine the author’s point of view and how it has been conveyed, using a graphic organizer that they have been using throughout the first half of the unit.</p>
End of Unit 2 Assessment	<p>Literary Analysis: How do the author’s purposes affect the narrator’s points of view of the immediate aftermath of the earthquake?</p> <p>This assessment centers on NYSP12 ELA CCLS W.6.2a, b, c, d, e, f, W.6.9, W.6.9a, L.6.2, L.6.2a, and L.6.2b. Students write the final draft of their literary analysis essay in which they compare Moon Shadow’s point of view of the immediate aftermath of the earthquake to Emma Burke’s point of view in order to explain how author’s purpose can affect the narrator’s point of view.</p>



Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about the 1906 San Francisco earthquake and fire. However, the module intentionally incorporates Social Studies practices and themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:

Unifying Themes (pages 6–7)

- Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity. Personal identity is a function of an individual’s culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.
- Theme 2: Development, Movement, and Interaction of Cultures: Role of diversity within and among cultures. Aspects of culture such as belief systems, religious faith, or political ideas as influences on other parts of a culture such as its institutions or literature, music, and art.
- Theme 10: Global Connections and Exchange: Past, current, and likely future global interactions and connections. Cultural diffusion, the spread of ideas, beliefs, technology, and goods. Role of technology. Benefits/consequences of global interdependence (social, political, economic). Causes of and patterns of migration of people. Tension between national interests and global priorities.

Social Studies Practices, Gathering, Using, and Interpreting Evidence, Grades 5–8:

- Descriptor 2: Identify, describe, and evaluate evidence about events from diverse sources (including written documents, works of art, photographs, charts and graphs, artifacts, oral traditions, and other primary and secondary sources)
- Descriptor 3: Analyze evidence in terms of content, authorship, point of view, purpose, and format; identify bias; explain the role of bias and audience in presenting arguments or evidence

Central Texts

1. Laurence Yep, *Dragonwings* (New York: HarperCollins Publishers Inc., 1975), ISBN: 978-0-064-40085.
2. Emma M. Burke, “Comprehending the Calamity,” *Overlook Magazine*, June 1906 (excerpts).



This unit is approximately 3 weeks or 14 sessions of instruction.

Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Launching the Performance Task: The 1906 San Francisco Earthquake and Fire	<ul style="list-style-type: none"> I can use a variety of media to develop and deepen my understanding of a topic or idea. (RI.6.7) I can interpret information presented in different media and formats. (SL.6.2) 	<ul style="list-style-type: none"> I can use a photograph, a video, and a text excerpt to find out more about an event. 	<ul style="list-style-type: none"> KWL anchor chart 	<ul style="list-style-type: none"> KWL
Lesson 2	Introducing “Comprehending the Calamity	<ul style="list-style-type: none"> I can analyze how key individuals, events, or ideas are developed throughout a text. (RI.6.3) I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4) 	<ul style="list-style-type: none"> I can find the gist of the earthquake excerpt of “Comprehending the Calamity.” I can determine the meaning of unfamiliar words and phrases in the earthquake excerpt of “Comprehending the Calamity.” I can explain how Emma Burke introduces, illustrates, and elaborates on the 1906 San Francisco earthquake in “Comprehending the Calamity.” 	<ul style="list-style-type: none"> Structured Notes 	<ul style="list-style-type: none"> Introducing, Illustrating, and Elaborating Concentric Circles protocol
Lesson 3	Analyzing Author’s Point of View: Earthquake Excerpt of “Comprehending the Calamity”	<ul style="list-style-type: none"> I can determine an author’s point of view or purpose in an informational text. (RI.6.6) I can explain how an author’s point of view is conveyed in an informational text. (RI.6.6) 	<ul style="list-style-type: none"> I can identify Emma Burke’s point of view of the earthquake. I can explain how Emma Burke conveys her point of view of the earthquake. 	<ul style="list-style-type: none"> Author’s Point of View Graphic Organizer: Earthquake Excerpt 	<ul style="list-style-type: none"> Author’s Purpose
Lesson 4	Finding the Gist of the Immediate Aftermath Excerpt of “Comprehending the Calamity”	<ul style="list-style-type: none"> I can analyze how key individuals, events, or ideas are developed throughout a text. (RI.6.3) I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4) 	<ul style="list-style-type: none"> I can find the gist of the immediate aftermath excerpt of “Comprehending the Calamity.” I can determine the meaning of unfamiliar words and phrases in the immediate aftermath excerpt of “Comprehending the Calamity.” I can explain how Emma Burke introduces, illustrates, and elaborates on the immediate aftermath of the 1906 San Francisco earthquake and fire in “Comprehending the Calamity.” 	<ul style="list-style-type: none"> Structured notes 	<ul style="list-style-type: none"> Introducing, Illustrating, and Elaborating



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Analyzing Author's Point of View: Immediate Aftermath Excerpt of "Comprehending the Calamity"	<ul style="list-style-type: none"> I can determine an author's point of view or purpose in an informational text. (RI.6.6) I can explain how an author's point of view is conveyed in an informational text. (RI.6.6) 	<ul style="list-style-type: none"> I can identify Emma Burke's point of view of the immediate aftermath of the 1906 San Francisco earthquake. I can explain how Emma Burke conveys her point of view of the immediate aftermath the 1906 San Francisco earthquake. 	<ul style="list-style-type: none"> Author's Point of View Graphic Organizer: Immediate Aftermath Excerpt 	
Lesson 6	Mid-Unit 2 Assessment: Analyzing the Author's Point of View: Relief Camps	<ul style="list-style-type: none"> I can analyze how key individuals, events, or ideas are developed throughout a text. (RI.6.3) I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4) I can determine an author's point of view or purpose in an informational text. (RI.6.6) I can explain how an author's point of view is conveyed in an informational text. (RI.6.6) 	<ul style="list-style-type: none"> I can determine the meaning of unfamiliar words and phrases in an excerpt of "Comprehending the Calamity." I can explain how Emma Burke introduces, illustrates, and elaborates on the relief camps in "Comprehending the Calamity." I can identify Emma Burke's point of view of the relief camps in "Comprehending the Calamity." I can explain how Emma Burke conveys her point of view of the relief camps in "Comprehending the Calamity." 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment Part A: Determining Word Meaning and How Ideas Are Developed Mid-Unit 2 Assessment Part B: Determining the Author's Point of View and How it Is Conveyed 	<ul style="list-style-type: none"> Introducing, Illustrating, and Elaborating Vote with Your Feet discussion protocol
Lesson 7	Qualities of a Strong Literary Analysis Essay	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9) 	<ul style="list-style-type: none"> I can find the gist of the model literary analysis essay. I can determine the main ideas of a model literary analysis essay 	<ul style="list-style-type: none"> Model literary analysis annotations Mix and Mingle class discussion 	



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 8	Reading for Gist and Analyzing Point of View: Moon Shadow	<ul style="list-style-type: none"> I can determine an author’s point of view or purpose in an informational text. (RI.6.6) 	<ul style="list-style-type: none"> I can analyze the structure of a model literary essay. I can identify Moon Shadow’s point of view in an excerpt of <i>Dragomings</i>. 	<ul style="list-style-type: none"> Structured notes Qualities of a Strong Literary Analysis Essay anchor chart Analyzing Moon Shadow’s Point of View of the Immediate Aftermath graphic organizer 	<ul style="list-style-type: none"> Qualities of a Strong Literary Analysis Essay
Lesson 9	Making a Claim: Emma Burke’s Point of View of the Immediate Aftermath of the Earthquake	<ul style="list-style-type: none"> I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9) I can apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels; and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a) 	<ul style="list-style-type: none"> I can make a claim about Emma Burke’s point of view of the immediate aftermath of the earthquake. I can <i>skillfully</i> select the best evidence to support my claim. I can draft the first body paragraph of my literary analysis essay. 	<ul style="list-style-type: none"> Making a Claim Graphic Organizer: Emma Burke’s Point of View of the Immediate Aftermath Draft of body paragraph 1 of literary analysis essay 	<ul style="list-style-type: none"> Qualities of a Strong Literary Analysis Essay
Lesson 10	Making a Claim: Moon Shadow’s Point of View of the Immediate Aftermath	<ul style="list-style-type: none"> I can develop the topic with relevant facts, definitions, concrete details, and quotations. (W.6.2d) I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9) I can apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels; and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a) 	<ul style="list-style-type: none"> I can make a claim about Moon Shadow’s point of view of the immediate aftermath. I can <i>develop</i> my claim using concrete details and quotations. I can draft the second body paragraph of my literary analysis essay. 	<ul style="list-style-type: none"> Structured notes Making a Claim Graphic Organizer: Moon Shadow’s Point of View of the Immediate Aftermath Draft of body paragraph 2 of literary analysis essay 	<ul style="list-style-type: none"> Qualities of a Strong Literary Analysis Essay



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 11	Planning for Writing: Introduction and Conclusion of a Literary Analysis Essay	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) I can introduce the topic of my text. (W.6.2a) I can construct a concluding statement or section of an informative/explanatory text. (W.6.2h) 	<ul style="list-style-type: none"> I can identify and name key features of a strong introduction and conclusion for a literary analysis essay. I can draft the introduction and conclusion of my literary analysis essay. 	<ul style="list-style-type: none"> First draft of literary analysis essay Self-assessment against Rows 1 and 3 of Grade 6 New York State Expository Writing Rubric 	<ul style="list-style-type: none"> Qualities of a Strong Literary Analysis Essay Author's Purpose
Lesson 12	Analyzing the Purpose of a Newspaper Article	<ul style="list-style-type: none"> I can determine the main idea of an informational text based on details in the text. (RI.6.2) I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 	<ul style="list-style-type: none"> I can find the gist of a model newspaper article. I can determine the angle of a model newspaper article. I can determine the purpose of a newspaper article and explain what readers expect from a newspaper article. 	<ul style="list-style-type: none"> Model newspaper article annotations Team Chalk Talk chart 	<ul style="list-style-type: none"> Newspaper Article Criteria anchor chart
Lesson 13	Researching Facts	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) I can conduct short research projects to answer a question. (W.6.7) 	<ul style="list-style-type: none"> I can research to find factual information to use in my newspaper article. 	<ul style="list-style-type: none"> Researching Factual Information graphic organizer 	<ul style="list-style-type: none"> Newspaper Article Criteria anchor chart
Lesson 14	End of Unit 2 Assessment: Final Literary Analysis	<ul style="list-style-type: none"> I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2) I can use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements. (L.6.2a) I can spell correctly. (L.6.2b) 	<ul style="list-style-type: none"> I can use the NYS Expository Writing Evaluation Rubric to provide kind, specific, and helpful feedback to my peers. I can use teacher feedback to revise my argument essay to further meet the expectations of the NYS Expository Writing Evaluation Rubric. 	<ul style="list-style-type: none"> End of Unit 2 Assessment: Final Draft of Literary Analysis Essay 	



Optional: Experts, Fieldwork, and Service

Experts:

- Ask recent immigrants to the United States to speak with the class about the experience of coming to a new country and fitting into a new culture.

Fieldwork:

- Arrange for a visit to a museum or exhibit about earthquakes, so students can learn more about earthquakes and the aftermath.
- Arrange for a visit to a local Chinatown, so students can compare the buildings and architecture to those outside Chinatown.
- Arrange for a visit to a flight/aviation museum or exhibit, so students can learn more about early flying machines like those described in *Dragonwings*.

Optional: Extensions

- A study of earthquakes and natural disasters
- A study of the history of a local Chinatown
- A study of the history of flight



Preparation and Materials

This unit includes a number of routines that involve stand-alone documents.

In Lessons 1–8, students continue to read a section of the novel *Dragonwings* for homework. As in Unit 1, students will answer a point-of-view focus question using evidence from the text each night. Once students have finished reading *Dragonwings*, their homework will consist of work that will help them to write their literary analysis for the end of unit assessment.

1. Reading Calendar

- Students read *Dragonwings* for homework for Lessons 1–8. Each night, they read either a chapter or part of a chapter.
- Consider providing a reading calendar to help students, teachers, and families understand what is due and when. See stand-alone document.

2. Structured Notes

Students will do a “first read” of several chapters of *Dragonwings* each night. The structured notes record their thinking about a point-of-view focus question specific to that chapter as they do this initial read. Structured notes are organized by chapter and require students to read the chapter, answer the point-of-view focus question for each chapter, and record evidence from the chapter to support their answers to the questions.



Reading Calendar

The calendar below shows what is due on each day.
You may modify this document to include dates instead of lessons.

Due at Lesson	Read the chapter/pages below:	Point-of-View Focus Question
1	Chapter 7 “Educations” pp. 145–150, stopping near the end of the page after, “Father and I excused ourselves and left.”	<p>What are the differences between how Miss Whitlaw views dragons and how Moon Shadow views dragons?</p> <p>Use evidence flags to identify text details in this part of the chapter to support your answer. In your structured notes, answer the question using text evidence.</p> <p>Key Vocabulary: faithfully, arithmetic, reeducating, proprieties, fumbled, misgivings, sinuous, patronizing, boarders</p>
2	Chapter 7 “Educations” pp. 156–170, starting with, “It was about two demon weeks after the water-pump incident.”	<p>In the rest of Chapter 7 the two cultures, Tang and demon, are beginning to come together and learn about each other’s way of life. How does Moon Shadow begin to “fit in” with the demon culture in this chapter?</p> <p>Use evidence flags to identify text details from the rest of Chapter 7. In your structured notes, answer the questions using text evidence.</p> <p>Key Vocabulary: aeronautical, schematics, erratically, configuration, triumphantly, exasperated, whoppers, conspiratorially, loftily, skittering, revolutions, ambition</p>
3	Chapter 8 “Earth, Wind, and Water”	<p>Throughout this whole chapter the Tang culture and the demon culture intermix as the characters do things together. What are some things the characters learn they have in common as human beings, regardless of their different cultures?</p> <p>Use evidence flags to identify text details from Chapter 8 to answer the question above. In your structured notes, answer the questions using text evidence.</p> <p>Key Vocabulary: correspondence, sullenly, perpendicular, indecisively, exhilarating, wistfully squid, patronized, constellations</p>
4	Chapter 9 “The Dragon Wakes” pp. 189–206, stopping at, “... while Father picked up his hats, dusted them off, and set them on his head one by one.”	<p>“The dragon wakes” is a metaphor for a big event in this chapter. What is the event? How do Moon Shadow’s beliefs about dragons help him understand what is happening?</p> <p>Use evidence flags to identify text details that show how Moon Shadow is trying to understand what just happened. In your structured notes, answer this question using the text evidence.</p> <p>Key Vocabulary: acquire, monopolized, banquet, boycott, exasperated, undulate, ominously eerie, rubble, trundled</p>



Reading Calendar

Due at Lesson	Read the chapter/pages below:	Point-of-View Focus Question
5	<p>Chapter 9</p> <p>“The Dragon Wakes”</p> <p>pp. 206–222, starting with, “I don’t think the demons were necessarily bad for not wanting to help others.”</p>	<p>How does Yep help you, the reader, experience what it was like to live through this big event?</p> <p>Use evidence flags to identify text details from this part of Chapter 9 where you can see, feel, or hear what it was like to live through this big event. In your structured notes, answer the questions using text evidence. For each of your evidence flags, identify the writing technique Yep uses to help you experience what it was like to live through this event, to see, feel or hear it (e.g. simile, metaphor).</p> <p>Key Vocabulary: deliberately, unruly, collapse, tottering, misery, martial law, salvaging, possessions, refuge.</p>
6	<p>Chapter 10</p> <p>“Aroused”</p> <p>pp. 223–236 ending with, “All in all, it was a fine evening and we were sorry it had to come to an end.”</p>	<p>How does Moon Shadow view the demons after the earthquake? Use evidence flags to identify text details from across the chapter that show Moon Shadow’s view of the demons after the earthquake.</p> <p>Choose the flag that is an example that you feel is most powerful. In your structured notes, answer the question with the example you think is most powerful and explain why you think it is the most powerful to show Moon Shadow’s point of view.</p> <p>Key Vocabulary: harmony, immoveable, forlorn, plumes, latrine, improvise, perverse, meager</p>
7	<p>Chapter 10</p> <p>“Aroused”</p> <p>pp. 236–256 starting with, “Three days later, on a Saturday morning ...”</p>	<p>No focus question for this chapter.</p> <p>Key Vocabulary: cisterns, malicious, rebellion, orneriest, sardonically, scandalized</p>
8	<p>Chapter 11</p> <p>“Exile”</p>	<p>This chapter ends with the line, “There was some beauty to life after all, even if it was only the beauty of hope.” What does Moon Shadow talk about in this chapter that gives him hope and something to believe in?</p> <p>Use evidence flags to identify text details that give Moon Shadow hope and something to believe in. In your structured notes, answer the questions with the text evidence you flag.</p> <p>Key Vocabulary: plateau, helter-skelter, ramshackle, revelations, translucent, struts, propellers, banking, spectators, christen, extension, sacred</p>



Reading Calendar

Due at Lesson	Read the chapter/pages below:	Point-of-View Focus Question
9	Chapter 12 and the Afterword "Dragonwings"	<p>Give Chapter 12 a new title. Use evidence flags to identify details in the story that guided you to this title. In your structured notes, write down your new title and explain the reasons for your title using the details in the story that guided you.</p> <p>Key Vocabulary: abominable, sternly, penance, bristling, folly, jargon, dubiously, auspicious, mortician, lurched, lavished, cannibalized, cantankerous</p>



Structured Notes

Chapter	Answer to Homework Focus Question	Evidence from the Text (with page number)



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 1

Launching the Performance Task: The 1906 San Francisco Earthquake and Fire



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can use a variety of media to develop and deepen my understanding of a topic or idea. (RI.6.7)
I can interpret information presented in different media and formats. (SL.6.2)

Supporting Learning Targets

- I can use a photograph, a video, and a text excerpt to find out more about an event.

Ongoing Assessment

- KWL anchor chart

Agenda

1. Opening
 - A. Launching the Research Topic: Mystery Photographs (10 minutes)
 - B. Reviewing Learning Target (2 minutes)
2. Work Time
 - A. Gathering Data from a Video (12 minutes)
 - B. Gathering Data from a Text (10 minutes)
 - C. Summing Up the Data: Explaining the Mystery Event (5 minutes)
3. Closing and Assessment
 - A. Introducing the Performance Task (6 minutes)
4. Homework
 - A. Finish reading Chapter 7 of *Dragonwings*, starting on page 156 with, “It was about two demon weeks after the water-pump incident.” Use evidence flags to identify three text details from the rest of Chapter 7, then answer the focus question in your structured notes using text evidence

Teaching Notes

- This lesson introduces students to the performance task, which they will complete at the end of Unit 3. The reason this is being introduced so soon is to serve as a bridge between Unit 1, which centers on the novel *Dragonwings* and Unit 2, which is where students are introduced to the 1906 San Francisco earthquake and fire through an informational text—a first person account of the event. Students have not reached the earthquake in *Dragonwings* yet, so it is essential at this stage not to “spoil” what happens later on in the book. Guidelines for how to handle this situation are given in the lesson plan directions.
- Students are introduced to the 1906 San Francisco earthquake and fire with mystery photographs of the actual event and its aftermath. Each mystery photo will be cut into thirds and students will have to link their pieces to make a whole photograph. Then students will discuss what they know (observe) and wonder (ask questions) about the photograph. Do not tell students what the pictures are about. The mystery element is an engaging way to introduce a topic and build some background knowledge.
- In Work Time A and B, students are given two other types of media (a video and a text) about this historic event. They will repeat this process of making observations and asking questions.
- The Closing of this lesson formally introduces students to the performance task prompt so that they know what they are being asked to do by the end of Unit 3.
- Note that these are older photographs that lose some of their quality once they are printed. You may want to display them digitally for students once they have pieced them together.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In advance: Cut each mystery photograph into thirds, so that each picture is like a puzzle that three students have to match up to make a whole picture again. Since there are six photographs total, some triads will have the same photograph. Remember to cut each photograph differently. Also, the simpler you make the cuts in each photograph, the more quickly students will solve the puzzle. This will allow students to have more time to discuss the photographs.• In advance: Determine how you want to group the triads: heterogeneously, homogeneously, or randomly. Students will remain in these triads throughout Units 2 and 3. If you decide to intentionally group students, you need to plan how you will distribute the pieces of the pictures so that the intended student gets a third of the proper photograph.• In advance: Preview the CBS 60 Minutes Historic Film: Market Street 1906. If there is not time to show the whole video, cue the video to be viewed from minutes 1:00–5:25 and 8:30–11:07.• In advance: Prepare chart paper for the KWL anchor chart. Create the posted KWL anchor chart in the same format as the triad KWL anchor chart (see supporting materials).• In advance: Review the performance task prompt.• Post: Learning targets and KWL anchor chart.



Lesson Vocabulary	Materials
notice, wonder, accurate, tremor, rubble, dynamite, outskirts, rationed	<ul style="list-style-type: none">• Mystery photographs (two copies of each, cut into thirds)• Tape dispensers (one per triad)• KWL anchor chart (new; co-created with students in Opening A)• <i>60 Minutes Historic Film: Market Street 1906</i> video (http://www.cbsnews.com/video/watch/?id=7372854n)• Triad KWL anchor chart (one per triad)• Document camera• A Brief Account of the Facts (one for display)• Unit 2 word-catcher (two per student)• Performance Task Prompt (one per student and one to display)• Structured Notes (from Unit 1, Lesson 1; optional for students who may need additional copies)



Opening	Meeting Students' Needs
<p>A. Launching the Research Topic: Mystery Photographs (10 minutes)</p> <ul style="list-style-type: none">• Distribute to each student one segment of the pre-cut mystery photographs (see directions in Teaching Notes for cutting photographs and determining grouping of students).• Explain to students that each segment is a puzzle piece. It is one-third of a photograph. Invite them to find the other two pieces of the puzzle and make a whole photograph. Tell them that there should be three to a group when they have matched up correctly. Tell students they have 1 minute.• After all students have found their match, invite them to sit in their triads. Ask one student from each triad to get a tape dispenser for their group. Direct students to quickly tape their photograph together.• Explain that each photograph is different but that all of them are pictures of a specific event in history. Direct students to discuss with their triad:<ul style="list-style-type: none">* “Make as many observations about your picture as you can. What do you know about this event in history just from looking at the picture?”• Circulate and listen for students to make observations about people, buildings, and other observable items in their photographs. As needed, offer students a model like: “I see fire.” Even as students try to guess what the event is, keep it a mystery and do not tell them what the photographs are about. Praise students for their accurate and detailed observations.• After a few minutes, direct students to discuss with their triad:<ul style="list-style-type: none">* “What questions do you have about your photograph?”• Circulate and listen to students ask questions about their photographs. Listen for questions about what, who, where, when, and how. Consider jotting a few of these questions down to share back with the class.• Refocus whole class and direct students’ attention to the posted KWL anchor chart. Explain that the Know column is for their observations/<i>notices</i>; the <i>Wonder</i> column is for their questions.• Cold call on each triad to share a few of their observations (know) and one or two questions (wonder) about their photograph. Write student thinking on the KWL anchor chart. Praise and bring attention to notices and wonders that address the five W’s (who, what, where, when, why). As each triad shares their information, consider having one student walk around the room to show the class their photograph. Encourage students to look quietly while they listen.	



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Target (2 minutes)</p> <ul style="list-style-type: none">• Invite a volunteer to read the learning target out loud and invite the other students to silently follow along:<ul style="list-style-type: none">* “I can use a photograph, a video, and a text excerpt to find out more about an event.”• Explain that in this lesson students are introduced to an event that happened at around the same time period that Moon Shadow was a boy in the novel <i>Dragonwings</i> in preparation for the performance task. Make sure not to let students know that Moon Shadow experiences the earthquake and fire in the novel. If they ask, explain that they will read the rest of the book in this unit to find out.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Gathering Data from a Video (12 minutes)</p> <ul style="list-style-type: none">• Tell students they are going to watch a short video. Explain that the video is actually filmed in modern day, but parts of it talk about the historic event in the photographs. Tell students to keep trying to solve the mystery. Direct them to think about trying to answer the five <i>W</i>'s—the who, what, when, where, and why of this mystery event. Direct students to keep making detailed and <i>accurate</i> observations. Ask them to discuss in triads:<ul style="list-style-type: none">* “What does it mean to make an accurate observation?”• Cold call a student and listen for something like: “An accurate observation is where you tell only what is there; you don’t add details.”• Thank students. Invite them to make accurate observations of the video. Also, display the five <i>W</i>'s and direct students to these words as a visual reminder of kinds of information to listen and watch for.<ul style="list-style-type: none">* “Who?”* “What?”* “Where?”* “When?”* “Why?”• Display the 60 Minutes Historic Film: Market Street 1906 video. Cue the video and begin to play it at 1:00. At 5:24 fast-forward to 8:30. Stop the video at 11:07 minutes. If time allows, consider showing the whole video, which is 12 minutes long.• Distribute a triad KWL anchor chart to each triad. Invite them to discuss what they now know and what they wonder about the video. Ask them to write brief notes: observations in the Know column and questions in the Wonder column. Remind students to include information that answers any of the five <i>W</i>'s.• Circulate and listen for: “where: San Francisco,” “what: an earthquake; destruction of the city,” “when: April 1906,” “who: the people in the video.” Support student discussions by prompting them with the five <i>W</i>'s. Encourage students to make accurate and detailed observations.	<ul style="list-style-type: none">• Inviting students to discuss questions in pairs or groups before asking them to share with the whole group will engage all students in the thinking process and give them more confidence to contribute, particularly ELL students.• Inviting ELL students to discuss questions with other ELL students who speak the same language will enable them to think more deeply about the questions being asked.• Stopping the video at strategic points to discuss complex issues that have been raised can ensure all students understand what is going on.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Continue listening for the wonders students are discussing, such as: “How many people died?” and “What happened after the earthquake?” Encourage students to ask questions about the five W’s. Refocus whole class. Cold call on two or three triads to share what they now know and wonder. Consider calling on triads you were not able to circulate among during triad discussions to expand your check for understanding. Add new thinking to the KWL anchor chart. <p>Praise students for their accurate and detailed observations and strong questions that have helped them to figure out this mystery so far.</p>	
<p>B. Gathering Data from a Text (10 minutes)</p> <ul style="list-style-type: none"> Tell students they will discuss one more piece of data—a brief account of the facts of this mystery event. Direct students’ attention to the document camera. Display A Brief Account of the Facts. Invite student to silently follow along as you read the text aloud. Give directions: <ol style="list-style-type: none"> Reread the text for the gist. Discuss the italicized words with your triad and make sure everyone knows the meaning of these key words. Remember to use the strategies for determining unfamiliar words that you have been developing all school year. The italicized words will be used throughout this unit. Add any new words to your Unit 2 word-catcher. Discuss what you want to add to the Know and Wonder columns of your triad KWL anchor chart and take notes as needed. Be ready to share with the whole class. Remember to gather more data on the five W’s. Circulate and listen for students discussing the facts: “what: a fire destroyed the city after the fire,” “where: in the city,” and “when: April 18, 1906; burned for three days.” Refocus whole class and invite a few triads to share what they know and wonder. Add new thinking to the Know and Wonder columns of the KWL anchor chart. 	<ul style="list-style-type: none"> Posting multi-step directions for all students to see can provide students with some independence when working and help ensure that all students remain on task. ELL students may need support identifying the meaning of additional unfamiliar words besides those in italics.



Work Time (continued)	Meeting Students' Needs
<p>C. Summing Up the Data: Explaining the Mystery Event (5 minutes)</p> <ul style="list-style-type: none">• Explain that students have looked at three types of media: the photograph, the video, and the text about an event.• Ask triads to discuss:<ul style="list-style-type: none">* “So what can you tell me about this event?”• Refocus whole class. Cold call on two or three triads to share their explanations of the event. In the Learned column on the KWL anchor chart, write the gist of one or two student explanations. An explanation might sound like: “A big earthquake and fire hit San Francisco in 1906, killing 450–700 people and destroying 490 blocks of the city. 250,000 were homeless and they had to move into white tents. Some people watched the fire burn the city. A few days before the earthquake, someone took a film of Market Street in San Francisco. The people didn’t know what was about to happen.”• Direct students’ attention to the parts of the explanation that came from each media source. “Some people watched the fire burn the city” was from a photograph, while “450–700 people were killed” is from the text.• Congratulate students on putting information together from different media to solve their mystery.	<ul style="list-style-type: none">• Capturing whole class thinking on anchor charts enables students to synthesize their thinking and learn from one another. It also provides a source of reference that can be used as a starting point and built upon in later lessons.



Closing and Assessment	Meeting Students' Needs
<p>A. Introducing the Performance Task (6 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the document camera. Display and distribute the Performance Task Prompt to students. Invite students to read it with you, and then discuss in triads: <ul style="list-style-type: none"> * "What do you notice?" * "What do you wonder?" • Invite students to share their notices and wonders with the whole group. • Explain that while they won't be completing the performance task in this unit, it is useful for students to know why they are changing their focus from <i>Dragonwings</i> to the 1906 San Francisco earthquake and fire. Tell students that over the course of this unit they are going to be exploring one person's point of view and perspective of the 1906 San Francisco earthquake and fire that will help to prepare them to write a newspaper article for the performance task at the end of Unit 3. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Finish reading Chapter 7 of <i>Dragonwings</i>, starting on page 156 with, "It was about two demon weeks after the water-pump incident." Use evidence flags to identify three text details from the rest of Chapter 7, then answer the focus question in your structured notes using text evidence: <ul style="list-style-type: none"> * In the rest of Chapter 7, the two cultures—Tang and demon—are beginning to learn about each other's way of life. How does Moon Shadow begin to "fit in" to the demon culture in this chapter? 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 1

Supporting Materials



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Mystery Photographs



"1906 San Francisco Earthquake Photographs." 1906 San Francisco Earthquake Photographs. N.p., n.d. Web.



Mystery Photographs



"Refugees Wait for Water - 1906." Museum of the City of San Francisco. Web. <http://www.sfmuseum.org/hist/pix46.html>



"U.S. Army General Hospital - 1906." Museum of the City of San Francisco. N.p., n.d. Web. <http://www.sfmuseum.org/hist/pix47.html>



Mystery Photographs



"1906 San Francisco Earthquake Photographs." 1906 San Francisco Earthquake Photographs. N.p., n.d. Web.



Mystery Photographs



"1906 San Francisco Earthquake Photographs." 1906 San Francisco Earthquake Photographs. N.p., n.d. Web.



Mystery Photographs



"Fire Destruction Around San Francisco Union Square - 1906." Museum of the City of San Francisco. N.p., n.d. Web. <<http://www.sfmuseum.org/hist2/stockgea>



Triad KWL Anchor Chart

Know (observe/notice)	Wonder (ask questions)	Learn (combine the information from all resources)
Photographs		
Video		
Text		



A Brief Account of the Facts

On the morning of April 18, 1906, at 5:15 a.m., a great earthquake hit the city of San Francisco and the surrounding area. The first tremor lasted about 1 minute. Other tremors continued to strike throughout the morning. Buildings crumbled, while the water and gas lines broke. The escaping gas started fires in the rubble, which spread throughout the city. With water mains broken, the fires burned for three days. Firefighters and the Army worked to dynamite buildings in hopes of stopping the great fire. Finally, after three days the fire burned itself out and rain began to fall. Several camps were set up on the outskirts of the city for the estimated 250,000 homeless. Food and water were rationed by the Army for free. In total, the earthquake and fire destroyed 490 city blocks including a total of 25,000 buildings, and killed between 450 and 700 people. Damage estimates topped \$350,000,000.



Unit 2 Word-catcher

Name: _____

Date: _____

A	B	C	D	E
F	G	H	I	J
K	L	M	N	O



Unit 2 Word-catcher

P	Q	R	S	T
U	V	W	X	Y
Z	Use this space for notes.			

Performance Task Prompt: 1906 San Francisco Earthquake and Fires

Name:

Date:

How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?

For this performance task, you are going to step back in time to be a reporter working for a San Francisco newspaper, the *San Francisco Tribune*, to report on the 1906 earthquake and fire a week after the event.

Your editor has given you the task to write a front-page newspaper article to show people how the earthquake and fire has affected people in San Francisco. You will need to uncover different perspectives and write a newspaper article that objectively reports on the story and engages your audience.

Your newspaper article needs to:

- Be written as though you are a reporter at the time, just one week after the earthquake and fire.
- Include factual information.
- Have a clear angle on the question: How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?
- Be written following the inverted pyramid structure—most important information first.
- Include different perspectives: eyewitness accounts.
- Include the features of a newspaper article: headline, subheading, byline, image with a caption.



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 2

Introducing “Comprehending the Calamity”



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can analyze how key individuals, events, or ideas are developed throughout a text. (RI.6.3)

I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)

Supporting Learning Targets

- I can find the gist of the earthquake excerpt of “Comprehending the Calamity.”
- I can determine the meaning of unfamiliar words and phrases in the earthquake excerpt of “Comprehending the Calamity.”
- I can explain how Emma Burke introduces, illustrates, and elaborates on the 1906 San Francisco earthquake in “Comprehending the Calamity.”

Ongoing Assessment

- Structured notes



Agenda	Teaching Notes
<p>1. Opening</p> <p>1. Engaging the Reader: Pages 156–170 of <i>Dragonwings</i> (5 minutes)</p> <p>2. Unpacking Learning Targets (4 minutes)</p> <p>2. Work Time</p> <p>A. Introducing the Earthquake Excerpt of “Comprehending the Calamity” (5 minutes)</p> <p>B. Finding the Gist and Identifying Vocabulary: The Earthquake Excerpt of “Comprehending the Calamity” (14 minutes)</p> <p>C. Determining the Meaning of Unfamiliar Words and Phrases (7 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Analyzing How Emma Burke Introduces, Illustrates, and Elaborates on the 1906 San Francisco Earthquake (10 minutes)</p> <p>4. Homework</p> <p>A. Read <i>Dragonwings</i>, Chapter 8: “Earth, Wind, and Water.” Use evidence flags to identify three text details from Chapter 8, then answer the focus question in your structured notes using textual evidence</p>	<ul style="list-style-type: none">• The primary focus of this half of the unit is how point of view is conveyed in informational texts, addressing RI.6.6. Students analyze the point of view of different aspects of the 1906 San Francisco earthquake in a primary source document, “Comprehending the Calamity.”• Each excerpt of the text is addressed in a two-lesson cycle. In the first lesson of the cycle, students read an excerpt of the text for gist and analyze how Emma Burke introduces, illustrates, and elaborates on the 1906 San Francisco earthquake. In the second lesson, students analyze the excerpt for point of view.• The focus in this excerpt is the actual earthquake.• Remind students at appropriate points throughout the lesson that the activities in Lessons 2–5 will support their success on the Mid-Unit 2 Assessment in Lesson 6.• Post: Learning targets.



Lesson Vocabulary	Materials
<p>gist, illustrates, elaborate, comprehending, calamity, domain-specific vocabulary, attorney, entirety, fortunate, figurative language, arisen, occupied, descended, hurled, footboard, commenced, casing, distinguished, marine, mutual, utmost, momentarily</p>	<ul style="list-style-type: none">• <i>Dragonwings</i> (book; one per student distributed in Unit 1)• Structured notes (homework note-catcher distributed in Unit 1)• Unit 2 word-catcher (from Lesson 1; may need additional copies)• Document camera• Earthquake excerpt of “Comprehending the Calamity” (one per student and one to display)• Equity sticks• Introducing, Illustrating, and Elaborating anchor chart (new; teacher-created; see supporting materials)• Introducing, Illustrating, and Elaborating anchor chart for earthquake excerpt of “Comprehending the Calamity” (answers, for teacher reference)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Pages 156–170 of <i>Dragonwings</i> (5 minutes)</p> <ul style="list-style-type: none"> • Remind students that for homework they read pages 156–170 of <i>Dragonwings</i>. Ask students to discuss in triads: <ul style="list-style-type: none"> * “What happens in the rest of Chapter 7?” • Cold call students to share their responses with the whole group. Listen for students to explain that Moon Shadow and Windrider flew their glider while Robin tagged along. Later, Moon Shadow and Robin discussed dragons and started becoming friends as Robin promised to help Moon Shadow read some of her favorite books. Robin and Miss Whitlaw gave Moon Shadow some reading and writing lessons. Moon Shadow wrote to the Wright brothers and they responded by sending him tables and diagrams for building an airplane. • Remind students of the homework point-of-view focus question. <ul style="list-style-type: none"> * “In the rest of Chapter 7, the two cultures—Tang and demon—are beginning to learn about each other’s way of life. How does Moon Shadow begin to “fit in” to the demon culture in this chapter?” • Invite students to share the evidence they recorded on their structured notes in a Concentric Circles protocol: <ol style="list-style-type: none"> 1. Split the group in half. Have half the group make a circle facing out. 2. Have the other half make a circle around them facing in. 3. Invite students on the inside circle to share their answer with the person opposite them on the outside circle. 4. Invite students on the outside circle to do the same. 5. After they have shared, invite students on the inside circle to move two people to the right and repeat. 6. Repeat until students have spoken to three different people. 7. Select volunteers to share their evidence with the whole group. 	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.



Opening (continued)	Meeting Students’ Needs
<p>B. Unpacking Learning Targets (4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can find the gist of the earthquake excerpt of ‘Comprehending the Calamity.’”* “I can determine the meaning of unfamiliar words and phrases in the earthquake excerpt of ‘Comprehending the Calamity.’”* “I can explain how Emma Burke introduces, illustrates, and elaborates on the 1906 San Francisco earthquake in ‘Comprehending the Calamity.’”• Remind students that reading for the gist is something that they have done many times with many different texts. Also remind them that it means they will be reading each paragraph to determine what it is mostly about.• Ask students to discuss in triads:<ul style="list-style-type: none">* “What does <i>illustrates</i> mean?”• Select volunteers to share their responses. Listen for students to explain that “illustrates” can mean “draws,” like book illustrations, but in writing it can also mean “explains something.” Tell students that just like when you draw a scene to explain in pictures what is happening, when you illustrate in words you do the same thing—you explain so the reader has a really good understanding of the event.• Ask students to discuss in triads:<ul style="list-style-type: none">* “What does <i>elaborate</i> mean?”• Select volunteers to share their responses. Listen for students to explain that elaborate means “to add more detail.”• Invite students to record new words on their Unit 2 word-catchers.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students’ Needs
<p>A. Introducing the Earthquake Excerpt of “Comprehending the Calamity” (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit with their triads. Direct their attention to the document camera. Display and distribute the earthquake excerpt of “Comprehending the Calamity.” Invite students to read the title with you. Ask students to discuss in their triads: <ul style="list-style-type: none"> * “What does <i>comprehending</i> mean?” * “What does <i>calamity</i> mean?” • Cold call students to share their responses with the whole group. Listen for students to explain that comprehending means “understanding,” and a calamity is some kind of disaster. Explain that as this unit and Unit 3 are about the 1906 San Francisco earthquake and fire, calamity is a <i>domain-specific vocabulary</i> word, which means that it is a word specific to the topic being studied. Invite students to circle any domain-specific vocabulary words already recorded on their word-catchers. Remind students that these will be words about earthquakes or fires. • Invite students to record new words on their word-catchers. • Invite students to follow along silently as you read the information about Emma M. Burke in italics at the very beginning of the report. Ask students to discuss in their triads: <ul style="list-style-type: none"> * “What do you know about Emma M. Burke from this short paragraph?” • Select volunteers to share their ideas with the whole group. Listen for students to explain that she was the wife of an attorney in San Francisco. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What is an <i>attorney</i>?” • Consider using equity sticks to select students to share their responses with the whole group. Students may struggle with this one, so you may need to explain that an attorney is a lawyer. Ask students: <ul style="list-style-type: none"> * “Is this domain-specific vocabulary to earthquakes and fires?” • Cold call students to share their responses. Listen for: “No, it isn’t domain-specific vocabulary to this particular topic.” 	<ul style="list-style-type: none"> • Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students follow along silently as you read the text aloud. • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.



Work Time (continued)	Meeting Students’ Needs
<p>B. Finding the Gist and Identifying Vocabulary: Earthquake Excerpt of “Comprehending the Calamity” (14 minutes)</p> <ul style="list-style-type: none">• Invite students to follow along silently with you as you read the excerpt aloud.• Then ask students to silently reread Paragraph 1 for the gist. Ask them to discuss in triads:<ul style="list-style-type: none">* “What is the gist of this paragraph?”• Select students to share their responses. Listen for them to explain that it is mostly about how the earthquake was difficult to understand because it was so bad, but that Emma was lucky because no one in her house was injured or killed.• Invite students to circle any unfamiliar words in the first paragraph. Select volunteers to share the unfamiliar words they circled and circle them on your displayed text. Ensure the following are circled: <i>entirety</i> and <i>fortunate</i>. Explain that you will come back to the unfamiliar words later.• Invite students to find the gist and circle any unfamiliar vocabulary in each of the remaining paragraphs of the excerpt. Remind students to discuss the gist with their triads before recording it in the margin.• Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it in the margin.• Refocus whole group. Consider using equity sticks to select students to share the gist of the remaining paragraphs.	<ul style="list-style-type: none">• Reviewing academic vocabulary words benefits all students by developing academic language. Consider allowing students to grapple with a complex text prior to explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary.



Work Time (continued)	Meeting Students’ Needs
<p>C. Determining the Meaning of Unfamiliar Words and Phrases (7 minutes)</p> <ul style="list-style-type: none"> • Focus students on the word <i>entirety</i> in the first paragraph. Cover the “-ty” in the word. Ask students: <ul style="list-style-type: none"> * “What does the word ‘entire’ mean?” • Select volunteers to share their responses. Listen for students to explain that entire means “everything.” <ul style="list-style-type: none"> * “So what does the phrase ‘No one can comprehend the calamity to San Francisco in its entirety’ mean?” • Cold call students to share their responses. Listen for students to explain that it means no one could understand everything that had happened in the disaster because it was so big. • Invite students to record this word on their word-catcher. • Ask students: <ul style="list-style-type: none"> * “Is this a domain-specific vocabulary word? Is it specific to the topic of earthquakes?” • Cold call students to share their responses. Listen for: “No, it isn’t a domain-specific vocabulary word.” • Invite students to focus on the word “fortunate.” Ask students: <ul style="list-style-type: none"> * “Read around the word. What word could you use instead of fortunate in this sentence?” • Select volunteers to share their responses. Listen for students to suggest something like “lucky” instead. <ul style="list-style-type: none"> * “So thinking about the word you substituted for ‘fortunate,’ what do you think ‘fortunate’ might mean?” • Cold call students to share their responses. Listen for students to explain that it means lucky. • Invite students to focus on the phrase “for neither personal injury nor death visited my household.” Ask students to discuss in triads: <ul style="list-style-type: none"> * “What does she mean here? Does she mean that there are people called personal injury and death and that none of them visited her house?” * “What kind of language is this?” 	<ul style="list-style-type: none"> • Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text. When students annotate the text by circling these words it can also provide a formative assessment for the teacher.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Select volunteers to share their responses. Listen for students to explain that she means that no one in her house was injured or died and that this is <i>figurative language</i>.• If there are any other words students circled as unfamiliar, depending on the time you have available, either:<ul style="list-style-type: none">– Invite other students to tell them the meaning.– Invite them to look the words up in the dictionary.– Tell them what the word means.• Words students may struggle with include: <i>arisen, occupied, descended, hurled, footboard, commenced, casing, distinguished, marine, mutual, utmost, and momentarily</i>.• Remind students to record new words on their word-catcher.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Analyzing How Emma Burke Introduces, Illustrates, and Elaborates on the 1906 San Francisco Earthquake (10 minutes)</p> <ul style="list-style-type: none"> • Reread the learning target: <ul style="list-style-type: none"> * “I can explain how Emma Burke introduces, illustrates, and elaborates on the 1906 San Francisco earthquake in ‘Comprehending the Calamity.’” • Introduce the Introducing, Illustrating, and Elaborating anchor chart. Ask students to reread the first paragraph of the excerpt and discuss in triads: <ul style="list-style-type: none"> * “How does Emma Burke introduce the earthquake?” • Consider using equity sticks to select students to share their responses. Record responses in the first column on the anchor chart. See the Introducing, Illustrating, and Elaborating anchor chart for earthquake excerpt of “Comprehending the Calamity” (answers, for teacher reference) to guide you in what the completed anchor chart should look like. • Ask students to reread the rest of the excerpt again and discuss in triads: <ul style="list-style-type: none"> * “How does Emma Burke illustrate the earthquake? How does she explain the earthquake so that we have a clear idea of what happened?” • Select volunteers to share their responses. Record responses in the second column on the anchor chart. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “How does Emma Burke elaborate on the earthquake? How does she add more detail to the step-by-step explanation of what happened from the beginning until the end of the earthquake?” • Cold call students to share their responses. Record responses in the third column on the anchor chart. 	<ul style="list-style-type: none"> • Anchor charts are a way to synthesize and capture valuable whole group thinking that can be built upon and referred to in later lessons.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Read <i>Dragonwings</i>, Chapter 8: “Earth, Wind, and Water.” Use evidence flags to identify three text details from Chapter 8, then answer the focus question in your structured notes using textual evidence: <ul style="list-style-type: none"> * Throughout this whole chapter, the Tang culture and the demon culture intermix as the characters do things together. What are some things the characters learn they have in common as human beings, regardless of their different cultures? 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 2

Supporting Materials



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Earthquake Excerpt of “Comprehending the Calamity” by Emma M. Burke

Name:

Date:

Comprehending the Calamity

This splendid eyewitness account was written by Emma M. Burke, wife of San Francisco attorney Bart Burke, who lived on Waller Street near Golden Gate Park at the time of the earthquake. This article appeared in the June 2, 1906, edition of Overlook Magazine.

No one can comprehend the calamity to San Francisco in its entirety. The individual experience can probably give the general public the clearest idea. I was one of the fortunate ones, for neither personal injury nor death visited my household; but what I saw and felt I will try to give to you.

It was 5:13 a.m., and my husband had arisen and lit the gas stove, and put on the water to heat. He had closed our bedroom door that I might enjoy one more nap. We were in a fourth-story apartment flat, said to be built with unusual care.

Twelve flats, so constructed, occupied a corner one block from Golden Gate Park. All our rooms, six in number, opened into a square reception hall, from which the stairs descended.

The shock came, and hurled my bed against an opposite wall. I sprang up, and, holding firmly to the foot-board managed to keep on my feet to the door. The shock was constantly growing heavier; rumbles, crackling noises, and falling objects already commenced the din.

The door refused to open. The earthquake had wedged it in the door-frame. My husband was pushing on the opposite side and I pulled with all my strength, when a twist of the building released it, and the door sprang open.

We braced ourselves in the doorway, clinging to the casing. Our son appeared across the reception room, and my husband motioned to him to stand in his door also, for fear of the chimney.

It grew constantly worse, the noise deafening; the crash of dishes, falling pictures, the rattle of the flat tin roof, bookcases being overturned, the piano hurled across the parlor, the groaning and straining of the building itself, broken glass and falling plaster, made such a roar that no one noise could be distinguished.



Earthquake Excerpt of “Comprehending the Calamity” by Emma M. Burke

We never knew when the chimney came tearing through; we never knew when a great marine picture weighing one hundred and twenty-five pounds crashed down, not eight feet away from us; we were frequently shaken loose from our hold on the door, and only kept our feet by mutual help and our utmost efforts, the floor moved like short, choppy waves of the sea, crisscrossed by a tide as mighty as themselves. The ceiling responded to all the angles of the floor. I never expected to come out alive. I looked across the reception-room at the white face of our son, and thought to see the floors give way with him momentarily. How a building could stand such motion and keep its frame intact is still a mystery to me.

Stand in front of your clock and count off forty-eight seconds, and imagine this scene to have continued for that length of time, and you can get some idea of what one could suffer during that period.

Emma M. Burke 1906 Earthquake Eyewitness Account." Museum of the City of San Francisco. N.p., n.d. <<http://www.sfmuseum.net/1906/ew13.ht>



Introducing, Illustrating, and Elaborating Anchor Chart

Introducing	Illustrating	Elaborating



Introducing, Illustrating, and Elaborating Anchor Chart
for Earthquake Excerpt of “Comprehending the Calamity”
(Answers, for Teacher Reference)

Introducing	Illustrating	Elaborating
She begins by emphasizing the severity of the whole event, and then she explains that she is going to tell her personal story so people can get an idea of what it was like.	She describes the layout of her home so that we can visualize it, and then she gives a step-by-step account of what happened until the earthquake stopped.	She uses a lot of sensory language to describe how things sounded with adjectives like rumbling, deafening, and rattle. She also uses powerful action verbs like hurled and sprang.



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 3

Analyzing Author's Point of View:

Earthquake Excerpt of "Comprehending the Calamity"



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine an author's point of view or purpose in an informational text. (RI.6.6) I can explain how an author's point of view is conveyed in an informational text. (RI.6.6)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">I can identify Emma Burke's point of view of the earthquake.I can explain how Emma Burke conveys her point of view of the earthquake.	<ul style="list-style-type: none">Author's Point of View Graphic Organizer: Earthquake Excerpt



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Chapter 8 of <i>Dragonwings</i> (8 minutes)</p> <p>B. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing the Author's Point of View of the Earthquake (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Analyzing How the Author Conveys Her Point of View (15 minutes)</p> <p>4. Homework</p> <p>A. Read <i>Dragonwings</i>, Chapter 9: "The Dragon Wakes," pages 189–206, stopping at, "... while Father picked up his hats, dusted them off, and set them on his head one by one." Use evidence flags to identify three text details from Chapter 9, then answer the focus question in your structured notes using text evidence.</p>	<ul style="list-style-type: none">• This is the second in the two-lesson cycle started in the Lesson 2. Students analyze the same excerpt they read for the gist in the previous lesson: the earthquake excerpt of "Comprehending the Calamity." In this lesson, students identify Emma Burke's point of view of the earthquake. They then identify how she conveyed her point of view.• Remind students at appropriate points throughout the lesson that the activities in Lessons 2–5 will support their success on the Mid-Unit 2 Assessment in Lesson 6.• In advance: Read the earthquake excerpt of "Comprehending the Calamity" (see Lesson 2) and consider Emma Burke's point of view of the earthquake and how she conveys it. See Author's Point of View: Earthquake Excerpt (answers, for teacher reference) in supporting materials.• Post: Learning targets.



Lesson Vocabulary	Materials
point of view, conveys	<ul style="list-style-type: none">• <i>Dragonwings</i> (book; one per student distributed in Unit 1)• Structured notes (homework note-catcher distributed in Unit 1)• Equity sticks• Document camera• Author’s Point of View Graphic Organizer: Earthquake Excerpt (one per student and one for display)• Author’s Point of View Graphic Organizer: Earthquake Excerpt (answers, for teacher reference)• Author’s Purpose anchor chart (new; teacher-created; see supporting materials)• Author’s Purpose anchor chart (answers, for teacher reference)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapter 8 of <i>Dragonwings</i> (8 minutes)</p> <ul style="list-style-type: none">• Remind students that for homework they read Chapter 8 of <i>Dragonwings</i>. Ask students to discuss in triads:<ul style="list-style-type: none">* "What happens in Chapter 8?"• Cold call students to share their responses with the whole group. Listen for students to explain that Moon Shadow and Windrider invite Robin and Miss Whitlaw to fly their glider at the beach. Robin gives Moon Shadow some advice and he stands up to Jack and earns the respect of the boys in the neighborhood. Windrider tells a story of the constellations and shares his Chinese culture, but the text also shows how he misses his wife back in China.• Remind students of the homework focus question.<ul style="list-style-type: none">* "Throughout this whole chapter, the Tang culture and the demon culture intermix as the characters do things together. What are some things the characters learn they have in common as human beings, regardless of their different cultures?"• Invite students to share the evidence they recorded on their structured notes in their triads.• Consider using equity sticks to select students to share their evidence with the whole group.	<ul style="list-style-type: none">• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.



Opening (continued)	Meeting Students’ Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can identify Emma Burke’s point of view of the earthquake.” * “I can explain how Emma Burke conveys her point of view of the earthquake.” • Remind students that they did a lot of work analyzing Moon Shadow’s point of view in Unit 1. Also remind them what <i>point of view</i> means. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What are the different points of view that an author can write from?” • Consider using equity sticks to select students to share their responses. Listen for students to explain that an author can write from first person (I), third person (he, she), or third person omniscient. • Remind students that the word <i>convey</i> means communicate, so they are going to consider how Emma Burke communicates her point of view to the reader. • Remind students of how Moon Shadow conveys his point of view. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “How do we know Moon Shadow’s point of view? How is his point of view conveyed?” • Select volunteers to share their responses. Listen for students to explain that Moon Shadow’s point of view is conveyed through his thoughts, words, and actions, and through the words and actions of others in the novel. • Remind students that since “Comprehending the Calamity” is a nonfiction text, the point of view may be conveyed differently from Moon Shadow’s point of view in the novel. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students’ Needs
<p>A. Analyzing the Author’s Point of View of the Earthquake (20 minutes)</p> <ul style="list-style-type: none"> • Direct students’ attention to the document camera. Display and distribute Author’s Point of View Graphic Organizer: Earthquake Excerpt. Ask: <ul style="list-style-type: none"> * “What do you notice?” * “What do you wonder?” • Cold call students to share their ideas with the whole group. • Point out that this organizer is very similar to the graphic organizer they filled out in Unit 1 and tell students they will fill it out in the same way. Point out that the final column about tone is gone and instead the final column is about how Emma Burke conveys her point of view. • Focus students’ attention on the first paragraph of the earthquake excerpt and invite them to reread it. Ask students to discuss in triads: <ul style="list-style-type: none"> * “What is Emma Burke’s point of view of the earthquake?” • Select volunteers to share their responses. Record ideas on the displayed organizer. Refer to Author’s Point of View Graphic Organizer: Earthquake Excerpt (answers, for teacher reference) as needed to guide students toward suggested answers. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “How do you know? What words or phrases support this claim?” • Cold call students to share their responses. Record ideas on the displayed organizer. • Invite students to work in triads to reread the rest of the excerpt, analyze it, and fill in their graphic organizer with Emma Burke’s point of view of the earthquake. Remind students to discuss their ideas in their triads before they fill out the organizer. Tell students to ignore the third column of the organizer for now, as they will come back to that later. • Circulate to assist students with rereading the excerpt and analyzing it for the author’s point of view. As you circulate, ask: <ul style="list-style-type: none"> * “What does Emma Burke think of the earthquake?” * “How do you know? What evidence can you find of this point of view in the text?” * “What words or phrases does she use to convey her point of view?” • Refocus whole group. Select volunteers to share their thinking and record appropriate responses on the displayed graphic organizer. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • Guiding questions provide motivation for student engagement with the topic, and give a purpose to reading a text closely. • Inviting students to discuss their ideas in triads before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELL students.



Closing and Assessment	Meeting Students’ Needs
<p>A. Analyzing How the Author Conveys Her Point of View (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that now they have identified Emma Burke’s point of view of the earthquake, they are going to think about how she conveys that point of view—just as they did with Moon Shadow. • Refer to the example recorded on the displayed organizer and ask students to discuss in triads: <ul style="list-style-type: none"> * “So how does she convey the point of view that it was such a big disaster it was difficult to understand?” * “Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language?” • Select volunteers to share their ideas and record appropriate responses on the displayed graphic organizer. • Invite students to work in triads to do the same with the other claims they have made about Emma Burke’s point of view. • Circulate to assist students with determining how Emma Burke conveyed her point of view. As you circulate, ask: <ul style="list-style-type: none"> * “How does she convey that point of view? What techniques has she used in her writing to convey her point of view?” * “Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language?” • Refocus whole group. Use equity sticks to select volunteers to share their ideas and record appropriate responses on the displayed graphic organizer. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “Now you have read the first excerpt and analyzed it for point of view, what do you think was Emma Burke’s purpose in writing this text?” • Select volunteers to share their responses with the whole group. Listen for students to say that her purpose was to inform readers about the 1906 San Francisco earthquake. Emphasize that it is an informational text, so the primary purpose of it is to inform. Record responses in the first column on the Author’s Purpose anchor chart. Refer to the Author’s Purpose anchor chart (answers, for teacher reference). • Ask students to discuss in triads: <ul style="list-style-type: none"> * “How do you think that affects her point of view?” • Cold call students to share their responses. Listen for students to explain that we have to infer some of her point of view. It isn’t always stated directly because she is trying to give more factual details than reveal too much about how she felt about what was happening. Record this in the second column of the Author’s Purpose anchor chart. 	



Homework	Meeting Students’ Needs
<ul style="list-style-type: none">• Read <i>Dragonwings</i>, Chapter 9: “The Dragon Wakes,” pages 189–206, stopping at, “... while Father picked up his hats, dusted them off, and set them on his head one by one.” Use evidence flags to identify three text details from Chapter 9, then answer the focus question in your structured notes using text evidence:<ul style="list-style-type: none">– “The dragon wakes” is a metaphor for a big event in this chapter. What is the event? How do Moon Shadow’s beliefs about dragons help him to understand what is happening?	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 3

Supporting Materials



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Author's Point of View Graphic Organizer: Earthquake Excerpt

Name: _____

Date: _____

I can determine an author's point of view or purpose in an informational text. (RI.6.6)
I can explain how an author's point of view is conveyed in an informational text. (RI.6.6)

What is Emma Burke's point of view of the earthquake?	How do you know? (specific words, phrases, and sentences from the text)	How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)



Author's Point of View Graphic Organizer: Earthquake Excerpt
(Answers, for Teacher Reference)

I can determine an author's point of view or purpose in an informational text. (RI.6.6)
I can explain how an author's point of view is conveyed in an informational text. (RI.6.6)

What is Emma Burke's point of view of the earthquake?	How do you know? (specific words, phrases, and sentences from the text)	How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)
It was such a big disaster that it was difficult to understand.	"No one can comprehend the calamity to San Francisco in its entirety."	States it directly
She was lucky.	"I was one of the fortunate ones, for neither personal injury nor death visited my household."	States it directly
She was shocked.	"The shock came, and hurled my bed against an opposite wall. I sprang up ..."	Inferred from her description of her reaction to the earthquake



Author's Point of View Graphic Organizer: Earthquake Excerpt
(Answers, for Teacher Reference)

What is Emma Burke's point of view of the earthquake?	How do you know? (specific words, phrases, and sentences from the text)	How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)
She was desperate.	"My husband was pushing on the opposite side and I pulled with all my strength." "We braced ourselves in the doorway, clinging to the casing ..." "We were frequently shaken loose from our hold on the door, and only kept our feet by mutual help and our utmost efforts ..."	Inferred from her description of her actions She uses a lot of powerful verbs and adjectives, which emphasize how desperate she was.
She was relieved.	"I never expected to come out alive."	States it directly



Author's Purpose Anchor Chart

Name: _____

Date: _____

Author's Purpose	How does this affect the narrator's point of view?



Author's Purpose Anchor Chart
(Answers, for Teacher Reference)

Author's Purpose	How does this affect the narrator's point of view?
Emma Burke's purpose was to inform readers about the 1906 San Francisco earthquake.	We have to infer some of her point of view. It isn't always stated directly because she is trying to give details about what was happening rather than reveal too much about how she felt about it.



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 4

Finding the Gist of the Immediate Aftermath: Excerpt of “Comprehending the Calamity”



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can analyze how key individuals, events, or ideas are developed throughout a text. (RI.6.3)
I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)

Supporting Learning Targets

- I can find the gist of the immediate aftermath excerpt of “Comprehending the Calamity.”
- I can determine the meaning of unfamiliar words and phrases in the immediate aftermath excerpt of “Comprehending the Calamity.”
- I can explain how Emma Burke introduces, illustrates, and elaborates on the immediate aftermath of the 1906 San Francisco earthquake and fire in “Comprehending the Calamity.”

Ongoing Assessment

- Structured notes



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: First Part of Chapter 9 of <i>Dragonwings</i> (7 minutes)</p> <p>B. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Finding the Gist and Identifying Vocabulary: Immediate Aftermath Excerpt of “Comprehending the Calamity” (16 minutes)</p> <p>B. Determining the Meaning of Unfamiliar Words and Phrases (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Analyzing How Emma Burke Introduces, Illustrates, and Elaborates on the Immediate Aftermath of the 1906 San Francisco Earthquake (10 minutes)</p> <p>4. Homework</p> <p>A. Read the rest of Chapter 9 (pages 207–222). Use evidence flags to identify three text details from the rest of Chapter 9, then answer the focus question in your structured notes using text evidence.</p>	<ul style="list-style-type: none">• This lesson is very similar in structure to Lesson 2 and is the first lesson in the next round of two-lesson cycles. In this lesson, students read and find the gist of a new excerpt of “Comprehending the Calamity.” In the next lesson, they will analyze this excerpt to determine the author’s point of view about the immediate aftermath of the earthquake.• Remind students at appropriate points throughout the lesson that the activities in Lessons 2–5 will support their success on the Mid-Unit 2 Assessment in Lesson 6.• This excerpt will be used in the end of unit assessment, so it is important that students have a good understanding of the content.• Post: Learning targets and Introducing, Illustrating, and Elaborating anchor chart (begun in Lesson 2).



Lesson Vocabulary	Materials
<p>tortuous, domain-specific vocabulary, clasping, cherished, substantial, hastily, inebriated attitudes, obtain, elevated, timbering, unconscious, insurmountable</p>	<ul style="list-style-type: none">• <i>Dragonwings</i> (book; one per student distributed in Unit 1)• Structured notes (homework note-catcher distributed in Unit 1)• Document camera• Immediate aftermath excerpt of “Comprehending the Calamity” (one per student and one for display)• Equity sticks• Unit 2 word-catcher (from Lesson 1; may need additional copies)• Introducing, Illustrating, and Elaborating anchor chart (begun in Lesson 2; one for display)• Introducing, Illustrating, and Elaborating anchor chart for the immediate aftermath excerpt of “Comprehending the Calamity” (answers, for teacher reference)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: First Part of Chapter 9 of <i>Dragonwings</i> (7 minutes)</p> <ul style="list-style-type: none">• Remind students that for homework they read the first part of Chapter 9, pages 189–206 of <i>Dragonwings</i>, ending with, “... while Father picked up his hats, dusted them off, and set them on his head one by one.” Ask students to discuss in triads:<ul style="list-style-type: none">* “What happens in this part of Chapter 9?”• Invite students to work in triads to select a key scene from their reading and form a “snapshot” of that scene by arranging themselves to mimic a still photograph of the scene. Triads should each choose one member to explain the scene aloud in a few sentences.• Ask students to share their “snapshots” with another group, first allowing the viewing group to guess which scene the performing group selected. Listen for students to portray and explain how San Franciscans, including the demons and the Tang people, reacted to the earthquake and fire. Then have the performing group become the viewers and repeat the process.• Remind students of the focus question that they flagged for homework.<ul style="list-style-type: none">* “‘The Dragon Wakes’ is a metaphor for a big event in this chapter. What is the event? How do Moon Shadow’s beliefs about dragons help him to understand what is happening?”• Invite students to share the evidence they recorded on their structured notes with their triad. Circulate and listen for students to describe the changing nature of dragons, and how they can be powerful in different ways.• Select volunteers to share their evidence with the whole group.	<ul style="list-style-type: none">• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework



Opening (continued)	Meeting Students’ Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can find the gist of the immediate aftermath excerpt of ‘Comprehending the Calamity.’”* “I can determine the meaning of unfamiliar words and phrases in the immediate aftermath excerpt of ‘Comprehending the Calamity.’”* “I can explain how Emma Burke introduces, illustrates, and elaborates on the immediate aftermath of the 1906 San Francisco earthquake and fire in ‘Comprehending the Calamity.’”• Remind students that they saw similar learning targets in Lesson 2. Tell them they will be repeating the activities completed in Lesson 2, but with a new excerpt.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students’ Needs
<p>A. Finding the Gist and Identifying Vocabulary: Immediate Aftermath Excerpt of “Comprehending the Calamity” (16 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit with their triads and direct their attention to the document camera. Display and distribute the immediate aftermath excerpt of “Comprehending the Calamity.” • Invite students to follow along silently you as you read the excerpt aloud. • Invite students to silently reread Paragraph 1 for the gist. Ask them to discuss in triads: <ul style="list-style-type: none"> * “What is the gist of this paragraph?” • Select students to share their responses. Listen for them to explain that it is mostly about how she looked out onto her street and described what she saw. • Invite students to circle any unfamiliar words in the first paragraph. Select volunteers to share the unfamiliar words they circled and circle them on your displayed text. Ensure the following are circled: <i>tortuous</i> and <i>clasp</i>. Explain that you will come back to the unfamiliar words later. • Invite students to find the gist and then circle any unfamiliar vocabulary in the remaining paragraphs of the excerpt. Remind students to discuss the gist with their triads before recording it in the margin. • Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before writing it in the margin. • Refocus whole group. Consider using equity sticks to select students to share the gist of the remaining paragraphs. 	<ul style="list-style-type: none"> • Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.to ELL students.



Work Time (continued)	Meeting Students’ Needs
<p>B. Determining the Meaning of Unfamiliar Words and Phrases (10 minutes)</p> <ul style="list-style-type: none"> • Focus students on the word <i>tortuous</i> in the first paragraph. Cover the “-ous” and ask: <ul style="list-style-type: none"> * “What other word has this root?” • Select volunteers to share their responses. Listen for students to explain that the word “torture” has the same root. Tell them “tort” is a Latin root that means to twist. Ask: <ul style="list-style-type: none"> * “So thinking about the meaning of the root and what an earthquake might do to stairs in a building, what do you think ‘tortuous’ means?” • Cold call students for their responses. Listen for them to explain that it means the stairs were twisted. • Invite students to record this word on their Unit 2 word-catcher. • Ask students: <ul style="list-style-type: none"> * “Is this a <i>domain-specific vocabulary</i> word? Is it specific to the topic of earthquakes?” • Cold call students to share their responses. Listen for: “Yes, it is a domain-specific vocabulary word.” Tell students they should circle it on their Unit 2 word-catcher. • Invite students to focus on the word <i>clasping</i>. Ask: <ul style="list-style-type: none"> * “What does ‘clasp’ mean?” • Select volunteers to share their responses. Listen for: “to hold tightly.” Students may also explain that a clasp is something that holds a purse or an item of clothing. Ask: <ul style="list-style-type: none"> * “So what do you think clasping means?” • Cold call students to share their responses. Listen for students to say it means holding tightly. 	<ul style="list-style-type: none"> • Reviewing academic vocabulary words benefits all students by developing academic language. Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for the gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• If there are any other words students circled as unfamiliar, depending on the time you have available either:<ul style="list-style-type: none">– Invite other students to tell them the meaning.– Invite them to look the words up in the dictionary.– Tell them what the word means.• Words students may struggle with include: cherished, substantial, hastily, inebriated attitudes, obtain, elevated, timbering, unconscious, and insurmountable.• Remind students to record new words on their Unit 2 word-catchers and to circle domain-specific vocabulary.	<ul style="list-style-type: none">• Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text. When students annotate the text by circling these words it can also provide a formative assessment for the teacher.



Closing and Assessment	Meeting Students’ Needs
<p>A. Analyzing How Emma Burke Introduces, Illustrates, and Elaborates on the Immediate Aftermath of the 1906 San Francisco Earthquake (10 minutes)</p> <ul style="list-style-type: none"> • Reread the learning target: <ul style="list-style-type: none"> * “I can explain how Emma Burke introduces, illustrates, and elaborates on the 1906 San Francisco earthquake in ‘Comprehending the Calamity.’” • Direct students’ attention to the posted Introducing, Illustrating, and Elaborating anchor chart (from Lesson 2). Tell them that you will be adding their ideas to the anchor chart based on this new excerpt. Ask students to reread the first paragraph of the excerpt again and to discuss in triads: <ul style="list-style-type: none"> * “How does Emma Burke introduce the immediate aftermath of the earthquake?” • Consider using equity sticks to select students to share their responses. Record responses in the first column on the anchor chart. See the Introducing, Illustrating, and Elaborating anchor chart for the immediate aftermath excerpt of “Comprehending the Calamity” (answers, for teacher reference) to guide you in what the completed anchor chart should look like. • Ask students to reread the rest of the excerpt again and to discuss in triads: <ul style="list-style-type: none"> * “How does Emma Burke illustrate the earthquake? How does she explain the earthquake so that we have a clear idea of what happened?” • Select volunteers to share their responses. Record responses in the second column on the anchor chart. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “How does Emma Burke elaborate on the earthquake? How does she add more detail to the step-by-step explanation of what happened from the beginning until the end of the earthquake?” • Cold call students to share their responses. Record responses in the third column on the anchor chart. 	<ul style="list-style-type: none"> • Anchor charts are a way to synthesize and capture valuable whole group thinking that can be built upon and referred to in later lessons.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Read the rest of Chapter 9 (pages 207–222). Use evidence flags to identify three text details from the rest of Chapter 9, then answer the focus question below in your structured notes, using text evidence: <ul style="list-style-type: none"> – How does Yep help you, the reader, experience what it was like to live through this big event? 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 4

Supporting Materials



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Immediate Aftermath Excerpt of “Comprehending the Calamity” by Emma M. Burke

Name:

Date:

My husband told me to dress quickly and get down our tortuous stairs to the street. I rushed to the window and saw my neighbor of the lower flat standing in the middle of the street in her nightclothes, clasping her little babe in her arms. I called to her and asked if I should fling out some bedclothing to wrap them in. She said her husband had gone into the house to get their clothes. The street was black with people, or rather white, for they were mostly in street undress.

Then I turned to dress myself. What a change in values! I had no thought for the dress I had cherished the day before, I was merely considering what was warmest and most substantial. A coarse wool skirt, and a long coat lined with white silk and highly decorated with trimming. Did I choose the latter because it was pretty? No, indeed! but because it was warm and long. My diamonds and money were thrust into a hand-satchel, and we hastily made our way to the street.

The electric poles stood in the most inebriated attitudes the length of our street. Chimneys on roofs, chimneys in the street, bricks and broken glass everywhere, stone steps gaping apart, wooden ones splintered, and buildings themselves at strange angles!

We walked around to the Park Emergency Hospital, three blocks away. We were anxious about the great buildings in the business section, and hoped to obtain some news there. The street was elevated at one point several feet, and a great broken water main was flooding that section.

The hospital is a one-story, low stone structure, with tiled roof. Its stone facing had nearly all fallen away, the chimney was gone, and the tiles were twisted and broken. All the timbering that supported the roof was exposed to view; the stone arch over the entrance was crumbled and just ready to fall.

The matron had just been removed unconscious from a heap of brick, mortar, and general debris. The attendants were making frantic efforts to get the ambulance out. Tumbled piles of stones were in front of the doors, and one door was so wedged that it could not be moved.

But the ambulance was found to be narrower than the remaining door, willing hands were lifting and turning the great stones out of the way, and finally the frightened horses hauled it out over an amount of debris that in ordinary times would have been considered insurmountable ...

Emma M. Burke 1906 Earthquake Eyewitness Account." Museum of the City of San Francisco. N.p., n.d. <<http://www.sfmuseum.net/1906/ew13.ht>



Introducing, Illustrating, and Elaborating Anchor Chart for the Immediate Aftermath
Excerpt of “Comprehending the Calamity”
(Answers, for Teacher Reference)

Introducing	Illustrating	Elaborating
<p>She introduces it by describing how she looked out her window onto the street.</p>	<p>She focuses on the destruction on her street and at a hospital that was three blocks away.</p>	<p>She elaborates by describing how the destruction was causing problems like blocking an ambulance.</p> <p>She also uses a lot of descriptive language to elaborate on the details of the destruction. For example: “The tiles were twisted and broken,” “The roof was exposed to view,” and “Tumbled piles of stones were in front of the door.”</p>



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 5

Analyzing Author's Point of View: Immediate Aftermath Excerpt of "Comprehending the Calamity"



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can determine an author’s point of view or purpose in an informational text. (RI.6.6) I can explain how an author’s point of view is conveyed in an informational text. (RI.6.6)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> • I can identify Emma Burke’s point of view of the immediate aftermath of the 1906 San Francisco earthquake. • I can explain how Emma Burke conveys her point of view of the immediate aftermath the 1906 San Francisco earthquake. 	<ul style="list-style-type: none"> • Author’s Point of View Graphic Organizer: Immediate Aftermath Excerpt



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Second Half of Chapter 9 of <i>Dragonwings</i> (8 minutes)</p> <p>B. Reviewing Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing the Author’s Point of View of the Immediate Aftermath (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Analyzing How the Author Conveys Her Point of View (15 minutes)</p> <p>4. Homework</p> <p>A. Continue Reading <i>Dragonwings</i> and Answer Focus Questions, using structured notes. Read pages 223–236 of Chapter 10 of <i>Dragonwings</i>, stopping at, “All in all, it was a fine evening and we were sorry it had to come to an end.” Use evidence flags to identify text details, then answer the focus question in your structured notes using text evidence.</p>	<ul style="list-style-type: none">• This is the second in the two-lesson cycle started in the Lesson 4. In this lesson, students analyze the same excerpt they read for gist in the previous lesson to identify Emma Burke’s point of view of the immediate aftermath of the 1906 San Francisco earthquake. They then identify how she has conveyed her point of view.• Remind students at appropriate points throughout the lesson that the activities in Lessons 2–5 will support their success on the Mid-Unit 2 Assessment in Lesson 6.• In advance: Read the immediate aftermath excerpt of “Comprehending the Calamity” (see Lesson 4) and consider Emma Burke’s point of view of the immediate aftermath of the earthquake and how she conveys it. See the Author’s Point of View: Immediate Aftermath Excerpt (answers, for teacher reference) in supporting materials.• Post: Learning targets.



Lesson Vocabulary	Materials
point of view, convey	<ul style="list-style-type: none">• <i>Dragonwings</i> (book; one per student distributed in Unit 1)• Structured notes (homework note-catcher distributed in Unit 1)• Equity sticks• Document camera• Author's Point of View Graphic Organizer: Immediate Aftermath Excerpt (one per student and one for display)• Author's Point of View Graphic Organizer: Immediate Aftermath Excerpt (answers, for teacher reference)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Second Half of Chapter 9 of <i>Dragonwings</i> (8 minutes)</p> <ul style="list-style-type: none"> • Remind students that for homework they read the second half of Chapter 9 of <i>Dragonwings</i>. Ask students to discuss in triads: <ul style="list-style-type: none"> * “What happens in this part of Chapter 9?” • Cold call students to share their responses with the whole group. Listen for students to explain that it is about the aftermath of the earthquake: Moon Shadow, his father, Robin, and Miss Whitlaw try to help people, but a fire quickly spreads across the city and they all have to move to Golden Gate Park. • Remind students of the point of view focus question that they answered for homework. <ul style="list-style-type: none"> * “How does Yep help you, the reader, experience what it was like to live through this big event?” • Mix and Mingle: <ul style="list-style-type: none"> – Play music and invite students to move around the room. – Tell students that when you stop the music, they are to use their structured notes to share their answer with the person closest to them. – Repeat three times. <p>Use equity sticks to select students to share their answers with the whole group.</p>	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.



Opening (continued)	Meeting Students’ Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can identify Emma Burke’s point of view of the immediate aftermath of the 1906 San Francisco earthquake.” * “I can explain how Emma Burke conveys her point of view of the immediate aftermath of the 1906 San Francisco earthquake.” • Remind students of what <i>point of view</i> means. Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “What are the different points of view that an author can write from?” • Consider using equity sticks to select students to share their responses. Listen for students to explain that an author can write from first person (I), third person (he, she), or third person omniscient. • Remind students that the word <i>convey</i> means communicate, so they are going to consider how Emma Burke communicates her point of view to the reader. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students’ Needs
<p>A. Analyzing the Author’s Point of View of the Immediate Aftermath (20 minutes)</p> <ul style="list-style-type: none"> • Direct students’ attention to the document camera. Display and distribute the Author’s Point of View Graphic Organizer: Immediate Aftermath Excerpt. • Focus students’ attention on the first paragraph of the immediate aftermath excerpt and invite them to reread it. Ask students to discuss in triads: <ul style="list-style-type: none"> * “What is Emma Burke’s point of view of the immediate aftermath of the earthquake?” • Select volunteers to share their responses. Record ideas on the displayed graphic organizer. Refer to Author’s Point of View Graphic Organizer: Immediate Aftermath Excerpt (answers, for teacher reference) as needed to guide students toward suggested answers. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “How do you know? What words or phrases support this claim?” • Cold call students to share their responses. Record ideas on the displayed organizer. • Invite students to work in triads to reread the rest of the excerpt, analyze it, and fill in their graphic organizer with Emma Burke’s point of view of the earthquake. Remind students to discuss their ideas in their triads before they fill out the organizer. Tell students to ignore the third column of the organizer for now, as they will come back to that later. • Circulate to assist students with rereading the excerpt and analyzing it for the author’s point of view. As you circulate ask students: <ul style="list-style-type: none"> * “What does Emma Burke think of the immediate aftermath of the earthquake?” * “How do you know? What evidence can you find of this point of view in the text?” * “What words or phrases does she use to convey her point of view?” • Refocus whole group. Select volunteers to share their thinking and record appropriate responses on the displayed organizer. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • Guiding questions provide motivation for student engagement with the topic, and give a purpose to reading a text closely. • Inviting students to discuss their ideas in triads before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELL students.



Closing and Assessment	Meeting Students’ Needs
<p>A. Analyzing How the Author Conveys Her Point of View (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that now that they have identified Emma Burke’s point of view of the immediate aftermath of the earthquake, they are going to think about how she conveys that point of view, just as they did with the excerpt in Lesson 3. • Refer to the example recorded on the displayed organizer and ask students to discuss in triads: <ul style="list-style-type: none"> * “So how does she convey the point of view that looking pretty was no longer a priority?” * “Does she state it directly? Is it inferred from her descriptions of her actions? Or in her descriptions of the actions of others? Is it inferred from her use of language?” • Select volunteers to share their ideas and record appropriate responses on the displayed graphic organizer. • Invite students to work in triads to do the same with the other claims they have made about Emma Burke’s point of view. • Circulate to assist students with determining how Emma Burke conveyed her point of view. As you circulate, ask: <ul style="list-style-type: none"> * “How does she convey that point of view? What techniques has she used in her writing to convey her point of view?” * “Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language?” • Refocus whole group. Use equity sticks to select volunteers to share their ideas and record appropriate responses on the displayed graphic organizer. • Remind students that they will complete the Mid-Unit 2 Assessment in the next lesson, which will be very much like the activities in Lessons 2–5. 	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> • Read pages 223–236 of Chapter 10 of <i>Dragonwings</i>, stopping at, “All in all, it was a fine evening and we were sorry it had to come to an end.” Use evidence flags to identify text details, then answer the focus question below in your structured notes using text evidence: <ul style="list-style-type: none"> – How does Moon Shadow view the demons after the earthquake? 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 5

Supporting Materials



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Author's Point of View Graphic Organizer: Immediate Aftermath Excerpt

Name: _____

Date: _____

I can determine an author's point of view or purpose in an informational text. (RI.6.6)
I can explain how an author's point of view is conveyed in an informational text. (RI.6.6)

What is Emma Burke's point of view of the immediate aftermath of the earthquake?	How do you know? (specific words, phrases, and sentences from the text)	How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)



Author’s Point of View Graphic Organizer: Immediate Aftermath Excerpt
(Answers, for Teacher Reference)

I can determine an author’s point of view or purpose in an informational text. (RI.6.6)
I can explain how an author’s point of view is conveyed in an informational text. (RI.6.6)

<p>What is Emma Burke’s point of view of the immediate aftermath of the earthquake?</p>	<p>How do you know? (specific words, phrases, and sentences from the text)</p>	<p>How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)</p>
<p>Everyday issues like looking pretty weren’t important anymore.</p>	<p>“What a change in values! I had no thought for the dress I had cherished the day before, I was merely considering what was warmest and most substantial.” “Did I choose the latter because it was pretty? No, indeed! but because it was warm and long.”</p>	<p>She states it directly. She also describes her thought process behind her actions.</p>



Author’s Point of View Graphic Organizer: Immediate Aftermath Excerpt
(Answers, for Teacher Reference)

<p>What is Emma Burke’s point of view of the immediate aftermath of the earthquake?</p>	<p>How do you know? (specific words, phrases, and sentences from the text)</p>	<p>How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)</p>
<p>The destruction was immense.</p>	<p>“Chimneys on roofs, chimneys in the street, bricks and broken glass everywhere, stone steps gaping apart, wooden ones splintered, and buildings themselves at strange angles.” “Its stone facing had nearly all fallen away, the chimney was gone, and the tiles were twisted and broken, All the timbering that supported the roof was exposed to view; the stone arch over the entrance was crumbled and just ready to fall.”</p>	<p>It is inferred from her use of language—she lists everything she saw, as though there was destruction everywhere she looked both on her street and at the hospital.</p>
<p>She was anxious about certain buildings.</p>	<p>“We were anxious about the great buildings in the business section, and hoped to obtain some news there.”</p>	<p>She states it directly: “We were anxious ...”</p>



Author’s Point of View Graphic Organizer: Immediate Aftermath Excerpt
(Answers, for Teacher Reference)

<p>What is Emma Burke’s point of view of the immediate aftermath of the earthquake?</p>	<p>How do you know? (specific words, phrases, and sentences from the text)</p>	<p>How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)</p>
<p>People were working hard to help and achieve the seemingly impossible.</p>	<p>“I rushed to the window and saw my neighbor of the lower flat standing in the middle of the street in her nightclothes, clasping her little babe in her arms. I called to her and asked if I should fling out some bed clothing to wrap them in.” “The attendants were making frantic efforts to get the ambulance out.” “... willing hands were lifting and turning the great stones out of the way, and finally the frightened horses hauled it out over an amount of debris that in ordinary times would have been considered insurmountable.”</p>	<p>She describes her own actions and the actions of others: “The attendants were making frantic effort s...” and “finally the frightened horses hauled it out over an amount of debris that in ordinary times would have been considered insurmountable.”</p>



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 6

Mid-Unit 2 Assessment: Analyzing the Author's Point of View: Relief Camps



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can analyze how key individuals, events, or ideas are developed throughout a text. (RI.6.3)
- I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)
- I can determine an author’s point of view or purpose in an informational text. (RI.6.6)
- I can explain how an author’s point of view is conveyed in an informational text. (RI.6.6)

Supporting Learning Targets

- I can determine the meaning of unfamiliar words and phrases in an excerpt of “Comprehending the Calamity.”
- I can explain how Emma Burke introduces, illustrates, and elaborates on the relief camps in “Comprehending the Calamity.”
- I can identify Emma Burke’s point of view of the relief camps in “Comprehending the Calamity.”
- I can explain how Emma Burke conveys her point of view of the relief camps in “Comprehending the Calamity.”

Ongoing Assessment

- Mid-Unit 2 Assessment Part A: Determining Word Meaning and How Ideas Are Developed
- Mid-Unit 2 Assessment Part B: Determining the Author’s Point of View and How it Is Conveyed



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: First Half of Chapter 10 of <i>Dragonwings</i> (8 minutes) B. Unpacking Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Mid-Unit 2 Assessment Part A: Determining Word Meaning and How Ideas Are Developed (15 minutes) B. Mid-Unit 2 Assessment Part B: Determining the Author’s Point of View and How it Is Conveyed (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Self-Assessment of Learning Targets: Vote with Your Feet (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read <i>Dragonwings</i>, Chapter 10: “Aroused,” pages 236–256, starting with, “Three days later, on a Saturday morning ...” There is no new focus question for this reading. 	<ul style="list-style-type: none"> • In this mid-unit assessment, students read a new excerpt from “Comprehending the Calamity” and analyze word/phrase meaning; the ways the author has conveyed her point of view of the relief camps; and how the author has introduced, illustrated, and elaborated on relief camps. The graphic organizers used for this assessment are the same organizers students have been using throughout the unit so far, so they should be familiar with how to fill them out. • Assess student responses on the mid-unit assessment using the Grade 6 Two-Point Rubric—Short Response. • In advance: Review Back-to-Back, Face-to-Face discussion protocol and Vote with Your Feet protocol (see Appendix). Make signs to post either on the floor or walls for this activity: “Not meeting the learning target,” “Approaching the learning target,” “Meeting the learning target,” and “Exceeding the learning target.” • Post: Learning targets and Introducing, Illustrating, and Elaborating anchor chart (begun in Lesson 2).



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• <i>Dragonwings</i> (book; one per student distributed in Unit 1)• Structured notes (homework note-catcher distributed in Unit 1)• Mid-Unit 2 Assessment Part A: Determining Word Meaning and How Ideas Are Developed (one per student)• Introducing, Illustrating, and Elaborating anchor chart (begun in Lesson 2; one for display)• Mid-Unit 2 Assessment Part A: Determining Word Meaning and How Ideas Are Developed (answers, for teacher reference)• Mid-Unit 2 Assessment Part B: Determining Author's Point of View and How It Is Conveyed (one per student)• Mid-Unit 2 Assessment Part B: Determining the Author's Point of View and How It Is Conveyed (answers, for teacher reference)• Grade 6 Two-Point Rubric—Short Response (for teacher reference)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: First Half of Chapter 10 of <i>Dragonwings</i> (8 minutes)</p> <ul style="list-style-type: none"> • Remind students that for homework they read pages 223–236 of Chapter 10 of <i>Dragonwings</i>, stopping at, “All in all, it was a fine evening and we were sorry it had to come to an end.” Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What happens in the beginning of Chapter 10?” • Cold call students to share their responses with the whole group. Listen for students to explain that Moon Shadow and Windrider join the rest of the Company in convincing Uncle to leave the Company Building to find safety in Oakland. San Francisco was in ruins as fires raged and the Army demolished the remains of half-collapsed buildings. Once they arrived in the tent city full of earthquake refugees, Moon Shadow and the Company hosted Miss Whitlaw and Robin, and the members of the Company enjoyed meeting them and getting to know each other some. • Invite students to use their structured notes to participate in a Back-to-Back, Face-to-Face discussion. • Back-to-Back, Face-to-Face: <ol style="list-style-type: none"> 1. Invite students to find a partner and stand back-to-back. 2. Remind students of the homework point of view focus question, “How does Moon Shadow view the demons after the earthquake?” 3. Allow 1 minute for students to refer to their structured notes to think about how they will answer the question. 4. Ask students to turn face-to-face and share their answers. 5. After students share, give the signal for them to find a new partner and repeat the process two or three more times. • Select volunteers to share something new they learned or a question they have. 	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.



Opening (continued)	Meeting Students' Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can determine the meaning of unfamiliar words and phrases in an excerpt of ‘Comprehending the Calamity.’”* “I can explain how Emma Burke introduces, illustrates, and elaborates on the relief camps in ‘Comprehending the Calamity.’”* “I can identify Emma Burke’s point of view of the relief camps in ‘Comprehending the Calamity.’”* “I can explain how Emma Burke conveys her point of view of the relief camps in ‘Comprehending the Calamity.’”• Remind students that these are the same learning targets they have been working with across the previous five lessons, just with a new excerpt. Tell students that today they will show how well they can demonstrate these targets independently in an assessment.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students’ Needs
<p>A. Mid-Unit 2 Assessment Part A: Determining Word Meaning and How Ideas Are Developed (15 minutes)</p> <ul style="list-style-type: none"> • Distribute the Mid-Unit 2 Assessment Part A: Determining Word Meaning and How Ideas Are Developed to each student. • Invite students to read through the learning targets and the prompts with you. Remind them that the graphic organizer on the assessment handout is the same as the Introducing, Illustrating, and Elaborating anchor chart they have been adding to as a class since Lesson 2 of this unit, so they are to fill it out in the same way. Direct students’ attention to the posted Introducing, Illustrating, and Elaborating anchor chart. • Remind the class that because this is an assessment, it is to be completed independently. However, if students need assistance, they should raise their hand to speak with a teacher. Explain that although Emma Burke doesn’t say it directly, this excerpt is about the relief camps that were set up in parks in San Francisco for people to live in when their homes were destroyed or were unsafe for them to live in. Tell students that people lived in the parks, sometimes in tents and sometimes without tents. • Circulate and support students as they work. During an assessment, your prompting should be minimal. • Collect the Mid-Unit 2 Assessment Part A. 	<ul style="list-style-type: none"> • For some students, this assessment may require more than the 30 minutes allotted. Consider providing students time over multiple days if necessary. • If students receive accommodations for assessments, communicate with the cooperating service providers regarding the practices of instruction in use during this study as well as the goals of the assessment.
<p>B. Mid-Unit 2 Assessment Part B: Determining the Author’s Point of View and How It Is Conveyed (15 minutes)</p> <ul style="list-style-type: none"> • Distribute the Mid-Unit 2 Assessment Part B: Determining the Author’s Point of View and How It Is Conveyed to each student. • Invite students to read through the learning targets and the prompts with you. Remind them that the graphic organizer on the assessment handout is the same as the graphic organizer used throughout this unit to analyze point of view. • Remind the class that because this is an assessment, it is to be completed independently. However, if students need assistance, they should raise their hand to speak with a teacher. • Circulate and support students as they work. During an assessment, your prompting should be minimal. • Collect the Mid-Unit 2 Assessment Part B. 	



Closing and Assessment	Meeting Students’ Needs
<p>A. Self-Assessment of Learning Targets: Vote with Your Feet (5 minutes)</p> <ul style="list-style-type: none"> Remind students of the Vote with Your Feet discussion protocol where they move around the room depending on how closely they feel they have met the learning target on today’s mid-unit assessment. Invite students to read the learning targets with you: <ul style="list-style-type: none"> “I can determine the meaning of unfamiliar words and phrases in an excerpt of ‘Comprehending the Calamity.’” “I can explain how Emma Burke introduces, illustrates, and elaborates on the relief camps in ‘Comprehending the Calamity.’” “I can identify Emma Burke’s point of view of the relief camps in ‘Comprehending the Calamity.’” “I can explain how Emma Burke conveys her point of view of the relief camps in ‘Comprehending the Calamity.’” <p>Vote with Your Feet:</p> <ol style="list-style-type: none"> Either post sheets of paper with “Not meeting the learning target,” “Approaching the learning target,” “Meeting the learning target,” and “Exceeding the learning target” on the walls or lay them on the floor. Read the first learning target. Invite students to move around the room according to their perceived ability to meet the first learning target on today’s mid-unit assessment. Ask students to turn and talk to a partner and explain why they are standing in that particular location. Listen for explanations such as: “I am standing near ‘Meeting the learning target’ because I was able to determine the meaning of difficult words by using relevant context clues.” <ul style="list-style-type: none"> After both partners share, repeat the process until students have self-assessed and discussed all four learning targets. 	<ul style="list-style-type: none"> The debrief after the assessment can help build a culture of achievement in your classroom.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> Read <i>Dragonwings</i>, Chapter 10: “Aroused,” pages 236–256, starting with, “Three days later, on a Saturday morning ...” There is no new focus question for this reading. <p><i>Note: To assess students’ performance on the mid-unit assessment, you will use the Mid-Unit 2 Assessment Part A: Determining Word Meaning and How Ideas Are Developed, the Mid-Unit 2 Assessment Part B: Determining the Author’s Point of View and How It Is Conveyed, and the Grade 6 Two-Point Rubric—Short Response.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 6

Supporting Materials



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Mid-Unit 2 Assessment Part A:
Determining Word Meaning and How Ideas Are Developed

Name:

Date:

**I can analyze how key individuals, events, or ideas are developed throughout a text.
(RI.6.3)**

**I can use a variety of strategies to determine word meaning in informational texts.
(RI.6.4)**

Read the excerpt and then answer the questions on the next page.

1. I gave them food, and hastened to the Park through the gathering twilight. My husband and son had spread a mattress under the protecting branches of some bushes, with a great eucalyptus tree towering over us. We crawled in, sleeping crosswise of the mattress, and my long coat kept me snug and warm.
2. The immense fires started by the earthquake now made such a ruddy glow that it was easy to see everything, although the flames were two miles away. No lights were allowed in the Park, and all was soon quiet except the wail of a baby, the clang of an ambulance, and the incessant roll of wheels and tramp of feet as the people constantly sought refuge. People were all about us in huddled groups, sleeping the sleep of exhaustion on the lawns and under the shrubbery.
3. Late in the night I heard a cry, “Bakers wanted! Bakers wanted!” over and over—the first cry of a stricken people for bread. Later came another through the silent night—“Union telegraphers wanted”—to tell the world our awful plight.
4. Morning came, and my husband was detailed to take charge of the water distribution at the entrance to the Park. Water was now more precious than gold, and not a drop must be wasted. Many of the mains were broken, and no one knew how the reservoirs were.
5. A large iron cauldron was secured from the engineer of the Park, and two stone-masons volunteered their aid. Stone was hauled from the fallen chimneys of the Park Lodge, and the cauldron soon set, and a fire roaring under it to boil water for tea or coffee. Do you imagine the post of water-distributor to be an easy one?
6. The day came on dusty and hot. The wind had changed, showering us with ashes and stinging our eyes with smoke from the ever-increasing fire. The line formed for cold water. Each had his turn. A man would argue for a drink for his wife, and look down the long line of Americans, Japanese, Negroes, Chinese, and all sorts and degrees of men, women, and children.



Mid-Unit 2 Assessment Part A:
Determining Word Meaning and How Ideas Are Developed

7. “Just one cupful. It only takes a moment, and she's almost famished.” “Yes, but that moment belongs to some one else,” replied my husband, with that fierce look from his old military days that I knew covered the softest heart in the world. And the man went to the foot of the line, and it was just an hour and a half before he came to the faucet for his pitcherfull.

Glossary

- Hastened: went quickly
- Immense: large
- Refuge: safety
- Shrubbery: plants
- Stricken: scared
- Detailed: tasked
- Famished: extremely hungry
- Faucet: tap



Mid-Unit 2 Assessment Part A:
Determining Word Meaning and How Ideas Are Developed

1. Reread Paragraph 2. Look at the word *incessant*. Read the sentence around the word. From the context, what do you think *incessant* means?
 - a. stopping and starting
 - b. continuous and nonstop
 - c. occasional
 - d. noisy and loud

2. Reread Paragraph 3. Look at the word *plight*. Based on the way Emma Burke uses this word, which of the following has a similar meaning to *plight*?
 - a. luck
 - b. troubles
 - c. earthquake
 - d. story



Mid-Unit 2 Assessment Part A:
Determining Word Meaning and How Ideas Are Developed

3. Emma Burke uses the figurative language, “Water was now more precious than gold.” What does she mean by this? How do you know?

4. How does Emma Burke introduce, illustrate, and elaborate on the relief camps? How does she explain the relief camps so that we have a clear idea of what it was like? How does she add more detail? Fill out the table.

Introducing	Illustrating	Elaborating



Mid-Unit 2 Assessment Part B:
Determining Author’s Point of View and How It Is Conveyed

Name: _____

Date: _____

I can determine an author’s point of view or purpose in an informational text. (RI.6.6)
I can explain how an author’s point of view is conveyed in an informational text. (RI.6.6)

* What is Emma Burke’s point of view of the relief camp? How do you know? How does she convey that point of view?

What is Emma Burke’s point of view of the relief camp?	How do you know? (specific words, phrases, and sentences from the text)	How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)



Mid-Unit 2 Assessment Part A:
Determining Word Meaning and How Ideas are Developed
(Answers, for Teacher Reference)

**I can analyze how key individuals, events, or ideas are developed throughout a text.
(RI.6.3)**

**I can use a variety of strategies to determine word meaning in informational texts.
(RI.6.4)**

1. Reread Paragraph 2. Look at the word *incessant*. Read the sentence around the word. From the context, what do you think incessant means?
 - a. stopping and starting
 - b. continuous and nonstop**
 - c. occasional
 - d. noisy and loud

2. Reread Paragraph 3. Look at the word *plight*. Based on the way Emma Burke uses this word, which of the following has a similar meaning to plight?
 - a. luck
 - b. troubles**
 - c. earthquake
 - d. story

3. Emma Burke uses the figurative language, “Water was now more precious than gold.” What does she mean by this? How do you know?

She means that people needed water more than they needed gold so it was more valuable. I know because she says, “not a drop must be wasted. Many of the mains were broken ...”



Mid-Unit 2 Assessment Part A:
Determining Word Meaning and How Ideas are Developed
(Answers, for Teacher Reference)

4. How does Emma Burke introduce, illustrate and elaborate on the relief camps? How does she explain the relief camp so that we have a clear idea of what it was like? How does she add more detail? Fill out the table.

Introducing	Illustrating	Elaborating
<p>She introduces the relief camps by explaining that she went to the park to sleep as soon it started to get dark.</p>	<p>She describes the things she saw and heard at the relief camp throughout the night to give the reader a good idea of what it was actually like.</p>	<p>She uses descriptive language like “wail of a baby,” and “clang of an ambulance bell” and figurative language like “water was now more precious than gold” to elaborate on what it was like in the relief camp.</p> <p>She describes her husband’s role in distributing water to people at the relief camp to elaborate on how all kinds of people regardless of culture were affected, how little they had, and how desperate everyone was.</p>



Mid-Unit 2 Assessment Part B:
Determining Author’s Point of View and How It Is Conveyed
(Answers, for Teacher Reference)

I can determine an author’s point of view or purpose in an informational text. (RI.6.6)
I can explain how an author’s point of view is conveyed in an informational text. (RI.6.6)

* What is Emma Burke’s point of view of the relief camp? How do you know? How does she convey that point of view?

What is Emma Burke’s point of view of the relief camp?	How do you know? (specific words, phrases, and sentences from the text)	How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)
<i>It was comfortable.</i>	<i>“My husband and son had spread a mattress under the protecting branches of some bushes ...”</i> <i>“... my long coat kept me snug and warm”</i> <i>“all was soon quiet”</i>	<i>It is inferred from her use of language. She describes the branches as “protecting;” she describes how her long coat “kept me snug and warm;” and she describes how “all was soon quiet”—all of which suggest comfort.</i>



Mid-Unit 2 Assessment Part B:
Determining Author’s Point of View and How It Is Conveyed
(Answers, for Teacher Reference)

<p>What is Emma Burke’s point of view of the relief camp?</p>	<p>How do you know? (specific words, phrases, and sentences from the text)</p>	<p>How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)</p>
<p>The disaster made people work together.</p>	<p>“Late in the night I heard a cry, ‘Bakers wanted! Bakers wanted!’ over and over—the first cry of a stricken people for bread. Later came another through the silent night—‘Union telegraphers wanted’—to tell the world our awful plight.”</p> <p>“Morning came, and my husband was detailed to take charge of the water distribution at the entrance to the Park.”</p> <p>“A large iron caldron was secured from the engineer of the Park, and two stone-masons volunteered their aid.”</p>	<p>It is inferred from the details she provides about the actions of others.</p>



Mid-Unit 2 Assessment Part B:
Determining Author's Point of View and How It Is Conveyed
(Answers, for Teacher Reference)

What is Emma Burke's point of view of the relief camp?	How do you know? (specific words, phrases, and sentences from the text)	How does the author convey her point of view? (Does she state it directly? Is it inferred from her descriptions of her actions? Is it inferred from her use of language? etc.)
Regardless of culture or background, everyone in the relief camp was in a similar situation of being desperate for necessary resources like food and water.	"A man would argue for a drink for his wife, and look down the long line of Americans, Japanese, Negroes, Chinese, and all sorts and degrees of men, women, and children." "Just one cupful. It only takes a moment, and she's almost famished."	She says it directly when describing the different people in the line for water. It is also inferred from her use of language. For example, "stricken people," and in the quotes of things people said.



2-Point Rubric: Writing from Sources/Short Response¹
(For Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

2-point Response	The features of a 2-point response are:
	<ul style="list-style-type: none">• Valid inferences and/or claims from the text where required by the prompt• Evidence of analysis of the text where required by the prompt• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt• Complete sentences where errors do not impact readability
1-point Response	The features of a 1-point response are:
	<ul style="list-style-type: none">• A mostly literal recounting of events or details from the text as required by the prompt• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt• Incomplete sentences or bullets
0-point Response	The features of a 0-point response are:
	<ul style="list-style-type: none">• A response that does not address any of the requirements of the prompt or is totally inaccurate• No response (blank answer)• A response that is not written in English• A response that is unintelligible or indecipherable

¹From New York State Department of Education, October 6, 2012.



EXPEDITIONARY
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Grade 6: Module 3A: Unit 2: Lesson 7

Qualities of a Strong Literary Analysis Essay



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)
I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

Supporting Learning Targets

- I can find the gist of the model literary analysis essay.
- I can determine the main ideas of a model literary analysis essay.

Ongoing Assessment

- Model literary analysis annotations
- Mix and Mingle class discussion

Agenda

1. Opening
 - A. Engaging the Reader: The Second Half of Chapter 10 of *Dragonwings* (5 minutes)
 - B. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Unpacking the Prompt and Introducing the Rubric (13 minutes)
 - B. Reading the Model Literary Analysis for Gist (15 minutes)
 - C. Analyzing Content of Model Essay (5 minutes)
3. Closing and Assessment
 - A. Mix and Mingle: Next Steps? (5 minutes)
4. Homework
 - A. Read Chapter 11 of *Dragonwings*. Use evidence flags to identify three text details, then answer the focus question in your structured notes, using text evidence.

Teaching Notes

- This lesson launches the end of unit assessment, in which students will write a literary analysis essay comparing how the author’s purposes affect the narrator’s point of view of the immediate aftermath of the earthquake in *Comprehending the Calamity* and *Dragonwings*. They must use evidence from the informational text and the novel to support their analysis.
- The New York State Grades 6–8 Expository Writing Evaluation Rubric will be used to assess the literary analysis essays. Students will review the rubric briefly in this lesson, but they will evaluate their own writing in Lessons 9–11.
- The model literary analysis introduced in this lesson does not have the same focus question as the student prompt. The reason for this is that a model with the same focus question would have revealed all of the necessary thinking students need to complete to write the essay. Instead, the model compares two points of view in *Dragonwings* and focuses on how culture and background affects point of view, rather than how author’s purpose affects point of view. The model provides an organizational structure that students can replicate to order their thinking on their essay question.
- In advance: Review the student model literary analysis (see supporting materials); review the Mix and Mingle strategy. (Appendix)
- Post: Learning targets.



Lesson Vocabulary	Materials
gist, main idea	<ul style="list-style-type: none"> • <i>Dragonwings</i> (book; one per student distributed in Unit 1) • End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis (one per student and one to display) • Document camera • New York State Grades 6–8 Expository Writing Evaluation Rubric (one per student and one to display) • Model literary analysis (one per student and one to display) • Equity sticks

Opening	Meeting Students' Needs
<p>A. Engaging the Reader: The Second Half of Chapter 10 of <i>Dragonwings</i> (5 minutes)</p> <ul style="list-style-type: none"> • Remind students that for homework they were to read Chapter 10 of <i>Dragonwings</i>. Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “What happens in the second half of Chapter 10?” • Cold call students to share their responses with the whole group. Listen for them to explain that the military forced the Chinese to leave the camp, and Moon Shadow was separated from Miss Whitlaw and Robin. The Company rebuilt their building, as did much of the city. The Whitlaws moved to Oakland, where they had to seek employment. Windrider decided to pursue his dream rather than return to the Company. 	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.



Opening (continued)	Meeting Students' Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can find the gist of the model literary analysis essay.”* “I can determine the main ideas of a model literary analysis essay.”• Remind students of what finding the <i>gist</i> means.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
Work Time	Meeting Students' Needs
<p>A. Unpacking the Prompt and Introducing the Rubric (13 minutes)</p> <ul style="list-style-type: none">• Distribute End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis and display a copy on a document camera. Invite students to follow along with you as you read the prompt aloud. Ask them to circle any unfamiliar words. Clarify words as needed.• Tell students that over the next several lessons, they will analyze the point of view of the immediate aftermath of the earthquake to compare and contrast it with the point of view of Emma Burke, and they will deconstruct a model literary analysis to prepare to write their own essays.• Display and distribute the New York State Grades 6–8 Expository Writing Evaluation Rubric, which they are familiar with from previous modules. Remind students that you will use this rubric to assess their essays.• Ask students to review the criteria of the rubric with you. Select volunteers to read each of the criteria for the whole group.	<ul style="list-style-type: none">• Consider providing select students with a pre-highlighted version of the end of unit assessment that highlights the explicit actions they will need to take to complete the task.



Work Time (continued)	Meeting Students' Needs
<p>B. Reading the Model Literary Analysis for Gist (15 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the model literary analysis. • Congratulate students for unwrapping the prompt for the end of unit assessment. Tell them they will now begin reading like a writer, studying a model literary analysis to see what they will be writing. • Read the model aloud and invite students to read it silently in their heads. • Turn their attention to the focus question and ask them to discuss in triads: <ul style="list-style-type: none"> * “What is the difference between the focus question in your prompt and the focus question in this model?” • Select students to share their responses with the whole group. Listen for them to explain that the model essay has a different topic. Instead of being about the point of view about the immediate aftermath of the earthquake, the model discusses the points of view about dragons and the focus is on cultural perspective and background rather than author’s purpose. Also the two points of view in the model are Moon Shadow’s and Miss Whitlaw’s, rather than Moon Shadow’s and Emma Burke’s. • Ask triads to discuss: <ul style="list-style-type: none"> * “What is this model essay mostly about?” • Consider using equity sticks to select students to share their responses with the whole group. Listen for them to explain that the essay is mostly about the similarities and differences between Miss Whitlaw’s point of view of dragons and Moon Shadow’s point of view of dragons. • Explain that now students will work in triads to reread and annotate each paragraph of the model literary analysis for the gist to get an idea of what each of the paragraphs is mostly about. Remind them to discuss the gist of each paragraph in their triads before recording anything. • Circulate and observe the annotations and invite students who are struggling to say the gist aloud to you before recording it. 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students; they are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. • Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary.



Work Time (continued)	Meeting Students' Needs
<p>C. Analyzing Content of Model Essay (5 minutes)</p> <ul style="list-style-type: none">• Explain to students that now they will synthesize their thinking about the model literary analysis.• Give them a minute to review their annotations, then have them turn to a partner and discuss their annotations.• Invite students to share their annotations with the whole group. Ask:<ul style="list-style-type: none">* “What are the main ideas of the model literary analysis?”• Select volunteers to share their responses. Listen for them to explain that the main ideas are that Moon Shadow and Miss Whitlaw have similar and different points of view about dragons, and that their points of view are influenced by their different cultures.	



Closing and Assessment	Meeting Students' Needs
<p>A. Mix and Mingle: Next Steps? (5 minutes)</p> <ul style="list-style-type: none">• Congratulate students for an excellent analysis of the model literary analysis. Remind them that they have written literary analysis essays throughout the year and should be familiar with some of the next steps in the writing process.• Invite them to refer to their Prompt: Point of View of the Immediate Aftermath Literary Analysis and explain that they now will discuss the next steps they will take in writing their own literary analysis based on the prompt. Ask:<ul style="list-style-type: none">* “What do you think your next step should be in writing this literary analysis?”• Invite them to participate in a Mix and Mingle discussion protocol:<ol style="list-style-type: none">1. Play music for 15 seconds and tell students to move around to the music.2. Stop the music and tell students to share their answer with the person closest to them.3. Ask them to consider the next step they think they need to take.4. Repeat 1–3 at least four times.• Ask students to help you make a class list of the next steps in the literary analysis writing process. Add any steps that are missing and point out that students will help create an anchor chart on the structure of a model literary analysis in the next lesson. Keep this list for them to reference during the writing process. The list could include:<ul style="list-style-type: none">– Analyze the point of view of Moon Shadow on the immediate aftermath of the earthquake.– Review the point of view of Emma Burke on the immediate aftermath of the earthquake.– Analyze each author’s purpose in each text.– Compare how the author’s purposes have affected the narrators’ points of view.– Draft the paragraphs of the essay.– Receive adult and peer feedback.– Revise for a final draft.	<ul style="list-style-type: none">• Asking students to think about the steps they need to take encourages them to think more deeply about the process of writing a literary analysis essay.



Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapter 11 of <i>Dragonwings</i>. Use evidence flags to identify three text details, then answer the focus question below in your structured notes, using text evidence:<ul style="list-style-type: none">* “This chapter ends with the line, ‘There was some beauty to life after all, even if it was only the beauty of hope.’ In this chapter, what gives Moon Shadow hope and something to believe in?”	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 7

Supporting Materials



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End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary
Analysis

Name:

Date:

Learning targets:

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

Focus question: How do the author's purposes affect the narrator's point of view of the immediate aftermath of the earthquake?

Both Emma Burke and Moon Shadow discuss the immediate aftermath of the 1906 San Francisco earthquake. In this assessment, you will analyze each narrator's point of view of the immediate aftermath and explain how the author's purpose affects the narrator's point of view.

In your essay, be sure to answer these questions:

- What is Emma Burke's point of view of the immediate aftermath of the earthquake? Use evidence from the text to support your claim.
- What is Moon Shadow's point of view of the immediate aftermath of the earthquake? Use evidence from the text to support your claim.
- How do the author's purposes affect the narrator's points of view of the immediate aftermath of the earthquake?



New York State Grades 6–8 Expository Writing Evaluation Rubric

Criteria	CCLS	4	3	2	1	0
<p>CONTENT AND ANALYSIS: The extent to which the newspaper article objectively conveys complex ideas and information clearly and accurately in order to logically support the author’s analysis of different points of view</p>	<p>W.2 R.1.9</p>	<p>—clearly conveys the topic in a manner that is objective, compelling, and follows logically from the task and purpose</p> <p>—demonstrates insightful analysis of the text(s) by referencing different points of view of the event</p>	<p>—clearly conveys the topic in a manner that is objective and follows from the task and purpose</p> <p>—demonstrates grade-appropriate analysis of the text(s) by referencing different points of view of the event</p>	<p>—conveys the topic in a manner that follows generally from the task and purpose</p> <p>—demonstrates a literal comprehension of the text(s) by referencing different points of view of the event</p>	<p>—conveys the topic in a manner that does not logically follow from the task and purpose</p> <p>—demonstrates little understanding of the text(s) by attempting to reference different points of view of the event</p>	<p>—claim and reasons demonstrate a lack of comprehension of the text(s) or task</p>



New York State Grades 6–8 Expository Writing Evaluation Rubric

Criteria	CCLS	4	3	2	1	0
<p>COMMAND OF EVIDENCE: The extent to which the newspaper article presents evidence from the various media to support analysis and reflection through the use of newspaper article features*</p> <p>*headline, byline, subheading, graphic image with caption, and quotations</p>	<p>W.9 R.1.9</p>	<p>—develops the topic with relevant, well-chosen facts, concrete details, quotations, other information and examples from the text(s), and features of a newspaper article*</p> <p>—sustains the use of varied, relevant evidence</p> <p>—skillfully and logically selects evidence to support the angle of the newspaper article</p>	<p>—develops the topic with relevant facts, concrete details, quotations, other information and examples from the text(s), and features of a newspaper article*</p> <p>—sustains the use of relevant evidence, with some lack of variety</p> <p>—logically selects evidence to support the angle of the newspaper article</p>	<p>—partially develops the topic with the use of some textual evidence and features of a newspaper article,* some of which may be irrelevant</p> <p>—uses relevant evidence inconsistently</p> <p>—sometimes logically selects evidence to support the angle of the newspaper article</p>	<p>—demonstrates an attempt to use evidence and features of a newspaper article,* but develops ideas with only minimal, occasional evidence that is generally invalid or irrelevant</p> <p>—attempts to select evidence to support the angle of the newspaper article</p>	<p>—provides no evidence or provides evidence that is completely irrelevant</p> <p>—does not explain how evidence supports the angle of the newspaper article</p>



New York State Grades 6–8 Expository Writing Evaluation Rubric

Criteria	CCLS	4	3	2	1	0
<p>COHERENCE, ORGANIZATION, AND STYLE: The extent to which the newspaper article logically organizes complex ideas, concepts, and information using the inverted pyramid structure* and formal and precise language</p> <p>*newspaper article uses the inverted pyramid structure, organizing details in order from major to minor</p>	<p>W.2 L.3 L.6</p>	<p>—exhibits clear newspaper article organization,* with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning</p> <p>—establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated descriptive language and domain-specific vocabulary with a notable sense of voice</p> <p>—uses a variety of sentence structures to make writing more compelling and interesting</p>	<p>—exhibits clear newspaper article organization,* with the use of appropriate transitions to create a unified whole</p> <p>—establishes and maintains a formal style using precise descriptive language and domain-specific vocabulary</p> <p>—uses a variety of sentence structures to make writing more interesting</p>	<p>—exhibits some attempt at newspaper article organization,* with inconsistent use of transitions</p> <p>—establishes but fails to maintain a formal style, with inconsistent use of descriptive language and domain-specific vocabulary</p> <p>—inconsistent use of a variety of sentence structures to make writing more interesting</p>	<p>—exhibits little attempt at newspaper article organization,* or attempts to organize are irrelevant to the task</p> <p>—lacks a formal style, using language that is not descriptive or is inappropriate for the text(s) and task</p> <p>—rarely uses a variety of sentence structures to make writing more interesting</p>	<p>—exhibits no evidence of newspaper article organization*</p> <p>—uses language that is predominantly incoherent or copied directly from the text(s)</p> <p>—does not use a variety of sentence structures to make writing more interesting</p>



New York State Grades 6–8 Expository Writing Evaluation Rubric

Criteria	CCLS	4	3	2	1	0
CONTROL OF CONVENTIONS: The extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	W.2 L.1 L.2	—demonstrates grade-appropriate command of conventions, with few errors	—demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension	—demonstrates emerging command of conventions, with some errors that may hinder comprehension	—demonstrates a lack of command of conventions, with frequent errors that hinder comprehension	—demonstrates minimal command of conventions, making assessment of conventions unreliable

Model Literary Analysis

Name:

Date:

Focus question: How do the different cultures and backgrounds of Miss Whitlaw and Moon Shadow affect their points of view of the dragons?

What are dragons? Are they good or evil? Are they angry and destructive, or magical and all-powerful? In *Dragonwings*, both kinds of dragons exist in the eyes of the characters. By analyzing Moon Shadow’s point of view about dragons and Miss Whitlaw’s point of view about dragons, it is clear how people’s culture influences how they see the world.

Miss Whitlaw’s point of view of dragons is that they are wicked things. She describes them to Moon Shadow as “... a very wicked animal that breathes fire and goes about eating up people and destroying towns” (139) and tells Moon Shadow about St. George, a man who killed dragons. Moon Shadow feels sorry for Miss Whitlaw because of her negative point of view of dragons, which he describes when he says, “Her dragons were sly, spiteful creatures who stole people’s gold and killed people for malicious fun” (143). Later, when talking about dragons with Moon Shadow, Miss Whitlaw explains, “All of the dragons I’ve read about haven’t been very pleasant creatures” (149).

Moon Shadow also believes that there are bad dragons like Miss Whitlaw’s dragons called outlaw dragons: “They sounded more and more like what Mother and Grandmother had told me about the outlaw dragons” (143). However, Moon Shadow also thinks that there are other, good kinds of dragons, such as “... the true dragons of the sea, who were wise and benevolent” (143). Dragons play a significant role in Moon Shadow’s life; he believes that they control a lot of what happens on earth. For example, he believes a dragon is responsible for the earthquake. He asked his father, “Do you think one of the mean dragons is doing all this?” (198).



Model Literary Analysis

Moon Shadow and Miss Whitlaw have heard different stories about dragons throughout their lives because of the cultures they were brought up in. Miss Whitlaw probably has this point of view of dragons because she grew up with the story of how St. George killed the dragons that were destroying people and towns. In contrast, Moon Shadow grew up hearing stories about the dragon king, such as the dream his father shared with him. In the dream, the dragon is a creature to be admired, and Moon Shadow's father believes he is destined to become a dragon. When Moon Shadow and Miss Whitlaw learn about each other's points of view, they are surprised. In 1906, San Francisco was a place where Chinese immigrants lived among San Franciscans, and as a result, their two cultures slowly began to share their "truths" with each other. Though there are some similarities between Moon Shadow's and Miss Whitlaw's beliefs about dragons, there are large differences in their "truths" about dragons. They have each learned their "truths" about dragons through cultural images and stories about gods, power, and the balance of good and evil. We learn from other cultures when we listen to others' points of view.



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 8

Reading for Gist and Analyzing Point of View: Moon Shadow



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine an author's point of view or purpose in an informational text. (RI.6.6)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can analyze the structure of a model literary essay.• I can identify Moon Shadow's point of view in an excerpt of <i>Dragonwings</i>.	<ul style="list-style-type: none">• Structured notes• Qualities of a Strong Literary Analysis Essay anchor chart• Analyzing Moon Shadow's Point of View of the Immediate Aftermath graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Chapter 11 of <i>Dragonwings</i> (6 minutes)</p> <p>B. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing the Structure of the Model Literary Analysis (10 minutes)</p> <p>B. Analyzing Moon Shadow's Point of View of the Immediate Aftermath (19 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Triad Discussion: Similarities and Differences between the Points of View of Emma Burke and Moon Shadow (8 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 12 of <i>Dragonwings</i> and the afterword. Use evidence flags to identify three text details, then answer the focus question in your structured notes, using text evidence.</p>	<ul style="list-style-type: none">• In this lesson, students help create an anchor chart of the structure of a literary analysis essay based on the model literary analysis.• The language to use on the anchor chart comes directly from the New York State Grades 6–8 Expository Writing Evaluation Rubric and the writing prompt distributed in Lesson 7. Students will use the rubric in Lessons 9–11 to self-assess their writing.• In this lesson, students analyze Moon Shadow's point of view of the immediate aftermath of the earthquake, using a similar graphic organizer to the one they have been using to analyze Emma Burke's point of view in the first half of the unit.• In the suggested answers for teacher reference, there are many quotes listed in the second column. Students may not identify all of these quotes. As many possibilities as possible have been provided for you as a guide, but this is not the expectation for students.• In advance: Review the anchor chart and the Analyzing Moon Shadow's Point of View of the Immediate Aftermath graphic organizer (see supporting materials).• Post: Learning targets.



Lesson Vocabulary	Materials
structure	<ul style="list-style-type: none">• <i>Dragonwings</i> (book; one per student distributed in Unit 1)• Structured notes (homework note-catcher distributed in Unit 1)• End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis Prompt (from Lesson 7; one per student)• Model literary analysis (from Lesson 7; one per student)• Qualities of a Strong Literary Analysis Essay anchor chart (new, co-created with students in Work Time A)• Analyzing Moon Shadow's Point of View of the Immediate Aftermath of the Earthquake (one per student and one for display)• Document camera• Analyzing Moon Shadow's Point of View of the Immediate Aftermath of the Earthquake (answers, for teacher reference)• Author's Purpose anchor chart (begun in Lesson 3)• Author's Purpose anchor chart (answers, for teacher reference)• Author's Point of View Graphic Organizer: Immediate Aftermath Excerpt (from Lesson 5)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapter 11 of <i>Dragonwings</i> (6 minutes)</p> <ul style="list-style-type: none"> Remind students that for homework they were to read Chapter 11 of <i>Dragonwings</i>. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What happens in Chapter 11?” Cold call students to share their responses with the whole group. Listen for them to explain that Moon Shadow and Windrider moved to a new place and had a tough few years. They built <i>Dragonwings</i> during this time, and then Black Dog came and stole all of their money. Remind students of the focus question: <ul style="list-style-type: none"> *“This chapter ends with the line, ‘There was some beauty to life after all, even if it was only the beauty of hope.’ In this chapter, what gives Moon Shadow hope and something to believe in?” <ul style="list-style-type: none"> – Invite students to share their answers to the question from their structured notes with the rest of their triad. – Select volunteers to share their answer with the whole group. 	<ul style="list-style-type: none"> Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can analyze the structure of a model literary analysis essay.” * “I can identify Moon Shadow’s point of view in an excerpt of <i>Dragonwings</i>.” Ask students to discuss in triads: <ul style="list-style-type: none"> * “What is the <i>structure</i>? If you are going to analyze the <i>structure</i> in a piece of writing, what are you going to be looking for?” Select volunteers to share their responses. Listen for students to explain that the structure is the way the writing has been put together. 	<ul style="list-style-type: none"> Learning targets are a research-based strategy that helps all students, especially challenged learners. Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Analyzing the Structure of the Model Literary Analysis (10 minutes)</p> <ul style="list-style-type: none">• Remind students that in the previous lesson, they unpacked the End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis Prompt and identified the main ideas of the Model Literary Analysis.• Invite them to reread the assessment prompt to ground themselves in what they are being asked to do.• Ask students to review their gist statements from their annotated model literary analysis. Explain that their gist statements will help them identify the structure and qualities of a strong literary analysis essay.• Ask triads to discuss:<ul style="list-style-type: none">* “What is the structure of a strong literary analysis essay?”* “What are the qualities of a strong literary analysis essay?”• Begin the Qualities of a Strong Literary Analysis Essay anchor chart. Cold call triads to share the structure and qualities they discussed that make a strong literary analysis essay.• As students share their answers, put them into language from the rubric and prompt. Be sure the chart includes:<ul style="list-style-type: none">– Introductory paragraph—introduces what the essay will be about– Body paragraph 1—describes Miss Whitlaw’s point of view of dragons– Body paragraph 2—describes Moon Shadow’s point of view of dragons– Concluding paragraph—summarizes the content of the essay and answers the question: How do the different cultures and backgrounds of Miss Whitlaw and Moon Shadow affect their points of view of dragons?• For anything students do not identify on their own, add it to the anchor chart and explain why you are adding it.	<ul style="list-style-type: none">• A model essay provides a framework that students can replicate to structure their own thinking to answer a similar question.• Anchor charts collect whole-group thinking for reference later on.



Work Time (continued)	Meeting Students' Needs
<p>B. Analyzing Moon Shadow's Point of View of the Immediate Aftermath (19 minutes)</p> <ul style="list-style-type: none">• Congratulate students for creating an anchor chart that will guide them through this writing process.• Tell students that they will now reread an excerpt of the novel <i>Dragonwings</i> (pages 198–204) to analyze Moon Shadow's point of view of the immediate aftermath of the earthquake.• Distribute Analyzing Moon Shadow's Point of View of the Immediate Aftermath of the Earthquake. Invite students to read through the directions and the column headings of the graphic organizer with you. Remind them that this graphic organizer is very similar to the one they have been filling out for the Emma Burke excerpts in the first half of the unit, but this time they don't have to analyze how Moon Shadow conveys his point of view, as that isn't relevant to the content of their essay.• Invite students to work in triads to fill in the graphic organizer. Remind them to discuss ideas in their triads before recording anything.• Circulate to support students as they work. Ask guiding questions:<ul style="list-style-type: none">* "What is his point of view here? How do you know?"* "What in the text suggests this point of view?"• Invite students to pair up with someone from another triad to share their answers and to make revisions where they think necessary.• Select students to share whole group. Use a document camera to display a blank Analyzing Moon Shadow's Point of View of the Immediate Aftermath organizer and fill it with appropriate student responses. Invite students to revise or add to their own graphic organizers. Refer to the Analyzing Moon Shadow's Point of View of the Immediate Aftermath of the Earthquake (answers, for teacher reference) to guide students in what they should have recorded.	<ul style="list-style-type: none">• Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.• Inviting students to discuss their ideas in triads before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELLs.



Closing and Assessment	Meeting Students' Needs
<p>A. Triad Discussion: Similarities and Differences between Points of View of Emma Burke and Moon Shadow (8 minutes)</p> <ul style="list-style-type: none"> • Ask triads to discuss: <ul style="list-style-type: none"> * “What is an author’s purpose in a novel? So what is Laurence Yep’s purpose in <i>Dragonwings</i> and in this excerpt?” • Select volunteers to share their responses. Listen for them to explain that an author’s purpose in a novel is to entertain us by telling us a story that we want to keep reading, so Laurence Yep’s purpose is to entertain us by telling a story that we want to keep reading. Record this in the first column on the Author’s Purpose anchor chart. See Author’s Purpose anchor chart (answers, for teacher reference). • Ask triads to discuss: <ul style="list-style-type: none"> * “So how does that affect the narrator’s point of view?” • Cold call students to share their ideas. Listen for them to explain that Moon Shadow’s point of view appeals to our emotions by focusing on the people in the immediate aftermath of the earthquake and how he felt about what he saw. Record this in the second column on the Author’s Purpose anchor chart. • Invite students to refer to their Author’s Point of View Graphic Organizer: Immediate Aftermath Excerpt completed in Lesson 5. Remind them that they already identified Emma Burke’s point of view of the immediate aftermath on this assessment. Ask students to compare the two graphic organizers (from Lesson 5 and the one they completed in this lesson) to discuss in triads: <ul style="list-style-type: none"> * “How is Emma Burke’s point of view similar to Moon Shadow’s?” * “How is Emma Burke’s point of view different from Moon Shadow’s?” * “Think about the end of unit assessment prompt question about how author’s purpose affects the narrator’s point of view in each of the texts. Look at the Author’s Purpose anchor chart. Why do you think their points of view are different?” • Select volunteers to share their discussions with the whole group. These are only preliminary thinking ideas, so don’t expect students to know the answer to this question immediately. Listen for them to explain that Emma Burke was writing an informational text to inform people about her experiences of the earthquake, whereas Laurence Yep is writing to entertain the reader and draw them into the story. This results in Emma Burke focusing on providing details about physical destruction and the significant events she witnessed, while Laurence Yep tries to draw us in emotionally by having Moon Shadow’s point of view of the immediate aftermath of the earthquake focused on things that will appeal to the reader’s emotions, like the people and their suffering. 	



Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapter 12 of <i>Dragonwings</i> and the afterword. Use evidence flags to identify three text details, then answer the focus question below in your structured notes, using text evidence:<ul style="list-style-type: none">* “Give this chapter a new title. Use evidence flags to identify three details in the story that guided you to this title.”	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 8

Supporting Materials



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Analyzing Moon Shadow's Point of View of the Immediate Aftermath of the Earthquake

Name: _____

Date: _____

Read:

- Pages 198–204, from “Mercifully, for a moment ...”

* What is Moon Shadow's point of view of the immediate aftermath of the earthquake? How do you know?

What is Moon Shadow's point of view of the immediate aftermath of the earthquake?	How do you know? (specific words, phrases, and sentences from the text)



Analyzing Moon Shadow’s Point of View of the Immediate Aftermath of the Earthquake
(Answers, for Teacher Reference)

Read:

- Pages 198–204, from “Mercifully, for a moment ...”

* What is Moon Shadow’s point of view of the immediate aftermath of the earthquake? How do you know?

What is Moon Shadow’s point of view of the immediate aftermath of the earthquake?	How do you know? (specific words, phrases, and sentences from the text)
<p>disturbed and upset by what he saw and heard</p>	<ul style="list-style-type: none"> • “I saw an arm sticking up from the mound of rubble and the hand was twisted at an impossible angle from the wrist.” (198-199) • “I could see Jack sitting up in bed with his two brothers. His mother and father were standing by the bed holding on to Maisie.... Then they were gone, disappearing in a cloud of dust as the walls and floor collapsed. Father held me as I cried” (199). • “A strange, eerie silence hung over the city.... It was as if the city itself were holding its breath” (200). • “People, trapped inside the mounds, began calling. Their voices sounded faint and ghostly, as if dozens of ghosts floated over the rubble, crying in little, distant voices for help” (201). • “And then the survivors started to emerge, and I saw that there were as many hurt in mind as in body. Some people wandered out of the buildings almost naked, others still in their nightclothes” (202 and 203).



Analyzing Moon Shadow's Point of View of the Immediate Aftermath of the Earthquake
(Answers, for Teacher Reference)

What is Moon Shadow's point of view of the immediate aftermath of the earthquake?	How do you know? (specific words, phrases, and sentences from the text)
	<ul style="list-style-type: none">• “One woman in a nightgown walked by, carrying her crying baby by its legs as if it were a dead chicken” (203).• “Just about the whole street's gone” (200).• “We had gone to sleep on a street crowded with buildings, some three or four stories high and crowded with people; and now many of the houses were gone” (202).• “It was that kind of desolate feeling—just looking at huge hills of rubble: of brick and broken wooden slats that had once been houses” (202). <p>“We tried to get other survivors to help. One or two came out of their daze and started to work on the mound, clearing rocks and broken boards again, but most of them ignored Father and went on their way as if they were made of stone. Some even cursed him.” (204)</p>



Author's Purpose Anchor Chart
(Answers, for Teacher Reference)

Author's purpose	How does it affect the narrator's point of view?
<i>Comprehending the Calamity:</i> Emma Burke's purpose is to inform readers about the 1906 San Francisco earthquake.	We have to infer some of her point of view. It isn't always stated directly, because she is trying to give details about what was happening rather than reveal too much about how she felt about it.
<i>Dragonwings:</i> Laurence Yep's purpose is to entertain us by telling a story that we want to keep reading.	Moon Shadow's point of view appeals to our emotions by focusing on the people in the immediate aftermath of the earthquake and how he felt about what he saw.



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 9

Making a Claim: Emma Burke's Point of View of the Immediate Aftermath of the Earthquake



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

I can apply grade 6 Reading standards to literature (e.g., "Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels; and fantasy stories] in terms of their approaches to similar themes and topics"). (W.6.9a)

Supporting Learning Targets

- I can make a claim about Emma Burke's point of view of the immediate aftermath of the earthquake.
- I can *skillfully* select the best evidence to support my claim.
- I can draft the first body paragraph of my literary analysis essay.

Ongoing Assessment

- Making a Claim Graphic Organizer: Emma Burke's Point of View of the Immediate Aftermath
- Draft of body paragraph 1 of literary analysis essay



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Receiving Feedback from Mid-Unit 2 Assessment (4 minutes)</p> <p>B. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Comparing Body Paragraph 1 of the Model Literary Analysis against the Rubric (6 minutes)</p> <p>B. Modeling Making an Evidence-Based Claim (8 minutes)</p> <p>C. Making an Evidence-Based Claim: Emma Burke's Point of View of the Immediate Aftermath (16 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Begin Drafting Body Paragraph 1 (9 minutes)</p> <p>4. Homework</p> <p>A. Use the resources from today's lesson to support you in completing this draft of body paragraph 1 about Emma Burke's point of view of the immediate aftermath of the earthquake.</p>	<ul style="list-style-type: none"> • In Lessons 9–11, students draft their literary analysis essays. Each lesson has a similar structure of direct instruction with the model literary analysis followed by students' work on their own literary analysis essays. • To get a clear vision of success, students evaluate the model literary analysis against the New York State Grades 6–8 Expository Writing Evaluation Rubric to scaffold their writing. • Part of the New York State Grades 6–8 Expository Writing Evaluation Rubric asks students to “develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s).” In this lesson, the focus is describing Emma Burke's point of view of the immediate aftermath and supporting claims about this point of view with evidence. In Lesson 10, students focus on describing Moon Shadow's point of view of the immediate aftermath with evidence. • The Making a Claim Graphic Organizer: Miss Whitlaw's Point of View of Dragons is used for teacher modeling only. Students receive their own copy just so they can follow along. • The Making a Claim Graphic Organizer: Emma Burke's Point of View of the Immediate Aftermath helps students analyze how their evidence supports the claim. It also scaffolds the writing of the first body paragraph, which students begin as the Closing of this lesson. They should finish drafting their first body paragraph for homework. • A suggested answer key has been provided in the supporting materials for you to reference as you circulate to support students. • In advance: Review the model literary analysis and evaluate according to the New York State Grades 6–8 Expository Writing Evaluation Rubric. Consider the support students will need to identify relevant evidence from the model to produce a similar claim in their own literary analysis essay (see Making a Claim Graphic Organizer: Miss Whitlaw's Point of View of Dragons (answers, for teacher reference). Consider pairing students according to the feedback they received on the Mid-Unit 2 Assessment to differentiate and meet their needs as writers. • Post: Learning targets.



Lesson Vocabulary	Materials
skillfully	<ul style="list-style-type: none">• Mid-Unit 2 Assessments (from Lesson 6)• End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis Prompt (from Lesson 7; one per student)• Document camera• Model literary analysis (from Lesson 7; one per student)• Qualities of a Strong Literary Analysis Essay anchor chart (begun in Lesson 8)• New York State Grades 6–8 Expository Writing Evaluation Rubric (from Lesson 7; one per student)• Equity sticks• Making a Claim Graphic Organizer: Miss Whitlaw's Point of View of Dragons (one per student and one to display)• Making a Claim Graphic Organizer: Miss Whitlaw's Point of View of Dragons (answers, for teacher reference)• Making a Claim Graphic Organizer: Emma Burke's Point of View of the Immediate Aftermath (one per student and one to display)• Author's Point of View Graphic Organizer: Immediate Aftermath Excerpt (from Lesson 5)• Making a Claim Graphic Organizer: Emma Burke's Point of View of the Immediate Aftermath (answers, for teacher reference)• Lined paper (one piece per student)



Opening	Meeting Students' Needs
<p>A. Receiving Feedback from Mid-Unit 2 Assessment (4 minutes)</p> <ul style="list-style-type: none"> • Hand back the Mid-Unit 2 Assessments and invite students to spend time reading your feedback. • Ask students to write their name on the board if they have questions so that you can follow up either immediately or later in the lesson. 	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite a student to read the learning targets aloud while the other students follow along: <ul style="list-style-type: none"> * "I can make a claim about Emma Burke's point of view of the immediate aftermath." * "I can <i>skillfully</i> select the best evidence to support my claim." * "I can draft the first body paragraph of my literary analysis essay." <p>Tell students they will evaluate the model literary analysis according to the rubric first and then begin working on their own essays with a writing graphic organizer.</p>	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Comparing Body Paragraph 1 of the Model Literary Analysis against the Rubric (6 minutes)</p> <ul style="list-style-type: none"> • Invite students to reread the End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis Prompt to ground themselves in what they are being asked to do. • Use a document camera to display the Model Literary Analysis and direct students to reread the copy they annotated in Lesson 7. Explain that the two paragraphs in the middle are the body paragraphs. Invite them to reread the first body paragraph of the essay. • Focus students on the description of body paragraph 1 on the Qualities of a Strong Literary Analysis anchor chart. • Ask them to discuss in triads: <ul style="list-style-type: none"> * “What is the first claim made in the first body paragraph?” • Select volunteers to share their answers with the whole group. Listen for them to explain that the claim is that Miss Whitlaw’s point of view is that dragons are wicked. • Invite students to take out their New York State Grades 6–8 Expository Writing Evaluation Rubric and evaluate the evidence used to support the first claim in body paragraph 1. Ask triads to discuss: <ul style="list-style-type: none"> * “How does the model literary analysis use relevant evidence to support the first claim?” * “How is the evidence connected to the claim?” • Cold call students to share their responses. Refer to the model literary analysis to check student responses. Make sure that students have a clear understanding of what makes the evidence in the model meet the criteria of the rubric. 	<ul style="list-style-type: none"> • Inviting students to compare a model against the rubric can help them to see why the model is strong and therefore is a good example to follow.



Work Time (continued)	Meeting Students' Needs
<p>B. Modeling Making an Evidence-Based Claim (8 minutes)</p> <ul style="list-style-type: none"> • Display and distribute copies of the Making a Claim graphic organizer: Miss Whitlaw's Point of View of Dragons. Remind students that they have used graphic organizers like this to find evidence to support their claims in previous literary analyses. This graphic organizer is just a model for students to hold on to, and refer back to when they complete a similar graphic organizer themselves on a different topic. • Model how to complete the Making a Claim graphic organizer using body paragraph 1 of the model literary analysis by demonstrating a Think-aloud as you complete the sections of the graphic organizer. Refer to the Making a Claim Graphic Organizer: Miss Whitlaw's Point of View of Dragons (answers, for teacher reference) as necessary. Explain to students that you are going to remind them how to use this graphic organizer. • Say, "My answer to the focus question is that Miss Whitlaw's point of view of dragons is that they are evil." • Cold call students to provide the supporting evidence from the model literary analysis. Record the evidence on the displayed organizer and ask students to fill in their own copies, so that each student creates a model. • Refer to the Making a Claim graphic organizer: Miss Whitlaw's Point of View of Dragons (answers, for teacher reference) as a guide to think aloud how to complete the remaining boxes on the organizer. Invite students to assist you by asking them the questions in each of the boxes. Complete the displayed organizer with appropriate student responses. 	<ul style="list-style-type: none"> • When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • Clear modeling of how to fill out a graphic organizer supports all students in understanding what the content of each part of the organizer should look like, enabling them to work more independently and freeing up the teacher to work with those who are struggling and require additional support.



Work Time (continued)	Meeting Students' Needs
<p>C. Making an Evidence-Based Claim: Emma Burke's Point of View of the Immediate Aftermath (16 minutes)</p> <ul style="list-style-type: none"> • Refocus students on the assessment prompt, particularly the first bullet: <ul style="list-style-type: none"> * "What is Emma Burke's point of view of the immediate aftermath of the earthquake? Use evidence from the text to support your claim." • Display and distribute Making a Claim Graphic Organizer: Emma Burke's Point of View of the Immediate Aftermath and explain that students are going to use the excerpt of text about the immediate aftermath written by Emma Burke and the points of view recorded on their Author's Point of View Graphic Organizer: Immediate Aftermath Excerpt from Lesson 5 to fill out their graphic organizer in the same way that you just filled out the displayed model as a whole group. • Place students in partnerships based on the Mid-Unit 2 Assessment you handed back in the Opening of the lesson. Invite them to support each other in <i>skillfully</i> selecting the best evidence and putting it in the graphic organizers. Tell them that each student is responsible for completing his or her own organizer. • Circulate and support students as they work. Refer to the Making a Claim Graphic Organizer: Emma Burke's Point of View of the Immediate Aftermath (answers, for teacher reference). As needed, support students by asking specific questions like: <ul style="list-style-type: none"> * "What was Emma Burke's point of view of the immediate aftermath? How do you know?" * "When you look back over your resources, is there more relevant evidence that you could use to support your claim?" * "Are there more details you can add from the text and your own thinking to explain your claim?" • Refocus students whole group. Explain that it is important for them to share their work with their peers to help synthesize their thinking before they begin writing their first body paragraph. • Invite them to find a new partner with whom they can share their graphic organizers. Encourage them to find a partner who has a similar claim in order to compare their supporting evidence. Not all students may be able to find a partner with the same claim. • Ask students to evaluate their partner's claim and supporting evidence against the rubric. Say: <ul style="list-style-type: none"> * "Has the claim been developed with relevant facts, definitions, details, quotations, or other information and examples from the text(s)?" 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • Guiding questions provide motivation for student engagement in the topic and give a purpose to reading a text closely. • Inviting students to discuss their ideas in pairs before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELLs.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Circulate to support the discussions. Listen for students to push each other to find more relevant evidence connected to their claim. • Encourage them to revise their claims or evidence based on their partner collaboration. 	<ul style="list-style-type: none"> •
Closing and Assessment	Meeting Students' Needs
<p>A. Begin Drafting Body Paragraph 1 (9 minutes)</p> <ul style="list-style-type: none"> • Congratulate students for all their hard work making claims and organizing evidence from the texts. Explain that now it is time for them to begin writing their first body paragraph using all of the resources they have been working with in this lesson. • Distribute lined paper. Remind students of the expectations for quiet writing time. Explain that they have had several opportunities to talk about Emma Burke's point of view of the immediate aftermath of the earthquake. Now the focus is on working independently to draft a quality literary analysis essay. • Circulate to provide additional support to those students who might need it. 	<ul style="list-style-type: none"> • Some students may benefit from saying sentences aloud before writing them down. Consider seating those students together in the same area so that you can circulate to support each one as they write.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Use the resources from today's lesson to support you in completing this draft of body paragraph 1 about Emma Burke's point of view of the immediate aftermath of the earthquake. 	



EXPEDITIONARY
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Grade 6: Module 3A: Unit 2: Lesson 9

Supporting Materials



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Making a Claim Graphic Organizer:
Miss Whitlaw's Point of View of Dragons

Name: _____

Date: _____

Focus Question	What is Miss Whitlaw's point of view of dragons?
-----------------------	--

Detail	Detail	Detail

My thinking about this detail	My thinking about this detail	My thinking about this detail

How I connect these details	
------------------------------------	--

Claim	What is Miss Whitlaw's point of view of dragons?
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Making a Claim Graphic Organizer:
Miss Whitlaw’s Point of View of Dragons
(Answers, for Teacher Reference)

Focus Question	<p>What is Miss Whitlaw’s point of view of dragons?</p> <p>She thinks they are wicked.</p>
----------------	---

Detail	Detail	Detail
<p>“... a very wicked animal that breathes fire and goes about eating up people and destroying towns” (139)</p>	<p>“Her dragons were sly, spiteful creatures who stole people’s gold and killed people for malicious fun” (143).</p>	<p>“All of the dragons I’ve read about haven’t been very pleasant creatures” (149).</p>

My thinking about this detail	My thinking about this detail	My thinking about this detail
<p>She describes how she thinks they are wicked.</p>	<p>Moon Shadow describes Miss Whitlaw’s negative ideas about dragons.</p>	<p>Once again Miss Whitlaw herself describes how everything she has heard about dragons hasn’t been good.</p>

How I connect these details	<p>All of the things that Miss Whitlaw said to Moon Shadow show that she thinks dragons are wicked.</p>
-----------------------------	--

Claim	<p>What is Miss Whitlaw’s point of view of dragons?</p> <p>She thinks they are wicked.</p>
-------	---



Making a Claim Graphic Organizer:
Emma Burke's Point of View of the Immediate Aftermath

Name: _____

Date: _____

Focus Question	What is Emma Burke's point of view of the immediate aftermath of the earthquake?
-----------------------	--

Detail	Detail	Detail

My thinking about this detail	My thinking about this detail	My thinking about this detail

How I connect these details	
------------------------------------	--

Claim	What is Emma Burke's point of view of the immediate aftermath of the earthquake?
--------------	--



Making a Claim Graphic Organizer:
Emma Burke's Point of View of the Immediate Aftermath
(Answers, for Teacher Reference)

Focus Question	<p>What is Emma Burke's point of view of the immediate aftermath of the earthquake?</p> <p>The destruction was immense, but people were working hard to help.</p>
----------------	--

Detail	Detail	Detail
<p>"Chimneys on roofs, chimneys in the street, bricks and broken glass everywhere, stone steps gaping apart, wooden ones splintered, and buildings themselves at strange angles."</p>	<p>"The attendants were making frantic efforts to get the ambulance out."</p>	<p>"Willing hands were lifting and turning the great stones out of the way."</p>

My thinking about this detail	My thinking about this detail	My thinking about this detail
<p>This describes the immense destruction.</p>	<p>This explains how the attendants were helping.</p>	<p>This explains how people were helping to move heavy stones.</p>

How I connect these details	<p>These details suggest that the destruction was immense and people were working hard to help.</p>
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Claim	<p>What is Emma Burke's point of view of the immediate aftermath of the earthquake?</p> <p>The destruction was immense, but people were working hard to help.</p>
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EXPEDITIONARY
LEARNING

Grade 6 Module 3A: Unit 2: Lesson 10

Making a Claim: Moon Shadow's Point of View of the Immediate Aftermath



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can develop the topic with relevant facts, definitions, concrete details, and quotations. (W.6.2d)

I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

I can apply grade 6 Reading standards to literature (e.g., "Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels; and fantasy stories] in terms of their approaches to similar themes and topics"). (W.6.9a)

Supporting Learning Targets

- I can make a claim about Moon Shadow's point of view of the immediate aftermath.
- I can *develop* my claim using concrete details and quotations.
- I can draft the second body paragraph of my literary analysis essay.

Ongoing Assessment

- Structured notes
- Making a Claim Graphic Organizer: Moon Shadow's Point of View of the Immediate Aftermath
- Draft of body paragraph 2 of literary analysis essay



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Comparing Body Paragraph 2 of the Model Literary Analysis against the Rubric (6 minutes)</p> <p>B. Modeling Making an Evidence-Based Claim (8 minutes)</p> <p>C. Making an Evidence-Based Claim: Moon Shadow's Point of View of the Immediate Aftermath (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Begin Drafting Body Paragraph 2 (9 minutes)</p> <p>4. Homework</p> <p>A. Finish drafting body paragraph 2.</p> <p>B. Use the resources from today's lesson to support you in completing this body paragraph about Moon Shadow's point of view of the immediate aftermath of the earthquake.</p>	<ul style="list-style-type: none">• In this lesson, students continue to draft their literary analysis essays. This lesson follows a similar structure as Lesson 9, direct instruction with the model literary analysis followed by students' work on their own literary analysis essays.• This lesson asks students to draft their second body paragraph based on the model essay, their planning documents, and the instruction provided in Lessons 8 and 9.• Part of the New York State Grades 6–8 Expository Writing Evaluation Rubric asks students to “develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s).” In this lesson, students focus on Moon Shadow's point of view of the immediate aftermath of the earthquake.• The Making a Claim Graphic Organizer: Moon Shadow's Point of View of the Immediate Aftermath helps students analyze how their evidence supports a claim. It also scaffolds the writing of the second body paragraph, which they begin in the Closing of this lesson. Students should finish drafting their second body paragraph for homework.• As students have already had practice filling out this organizer in the previous lesson and did most of thinking about Moon Shadow's point of view of the immediate aftermath in Lesson 8, use the time when they are filling out their graphic organizers in pairs to circulate and read through some of the first body paragraphs that students wrote for homework. Provide feedback. Make a note of those students who require additional support to work with in a group in the Closing of the lesson.• In advance: Review the model literary analysis and evaluate according to the New York State Grades 6–8 Expository Writing Evaluation Rubric and consider the support students will need to identify the use of relevant evidence from the model to produce a similar claim in their own literary analysis essay (see Making a Claim Graphic Organizer: Moon Shadow's Point of View of Dragons (answers, for teacher reference).• Post: Learning targets.



Lesson Vocabulary	Materials
develop	<ul style="list-style-type: none">• Model literary analysis (from Lesson 7; one per student)• Document camera• Qualities of a Strong Literary Analysis Essay anchor chart (begun in Lesson 8)• New York State Grades 6–8 Expository Writing Evaluation Rubric (from Lesson 7; one per student)• End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis Prompt (from Lesson 7; one per student)• Making a Claim Graphic Organizer: Moon Shadow's Point of View of Dragons (one to display)• Making a Claim Graphic Organizer: Moon Shadow's Point of View of Dragons (answers, for teacher reference)• Making a Claim Graphic Organizer: Moon Shadow's Point of View of the Immediate Aftermath (one per student and one to display)• Analyzing Moon Shadow's Point of View of the Immediate Aftermath of the Earthquake (from Lesson 8; one per student)• Making a Claim Graphic Organizer: Moon Shadow's Point of View of the Immediate Aftermath (answers, for teacher reference)• Lined paper (one piece per student)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite a student to read the learning targets aloud while the others follow along:<ul style="list-style-type: none">* "I can make a claim about Moon Shadow's point of view of the immediate aftermath."* "I can <i>develop</i> my claim using concrete details and quotations."* "I can draft the second body paragraph of my literary analysis essay."• Remind students that they had similar learning targets in the previous lesson and that they will meet the third target in class and finish the second body paragraph for homework.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Comparing Body Paragraph 2 of the Model Literary Analysis against the Rubric (6 minutes)</p> <ul style="list-style-type: none">• Direct students to retrieve the Model Literary Analysis they annotated in Lesson 7 and display a copy using a document camera. Remind students that the two paragraphs in the middle are the body paragraphs. Invite them to reread the second body paragraph of the essay.• Focus students on the description of body paragraph 2 on the Qualities of a Strong Literary Analysis anchor chart.• Invite students to discuss in triads:<ul style="list-style-type: none">* “What is the claim made in the second body paragraph?”• Select volunteers to share their answers with the whole group. Listen for them to explain that the claim is that Moon Shadow believes there are good dragons and bad dragons.• Invite students to take out their New York State Grades 6–8 Expository Writing Evaluation Rubric and, with their triads, evaluate the evidence used to support the first claim in body paragraph 2. Say:<ul style="list-style-type: none">* “How does the model literary analysis use concrete details and quotations to support the first claim?”* “What evidence is being used to support the claim?”• Cold call students to share their responses. Refer to the model literary analysis to check the responses. Make sure that students have a clear understanding of what makes the evidence in the model meet the criteria of the rubric.	<ul style="list-style-type: none">• Inviting students to compare a model against the rubric can help them to see why the model is strong and therefore is a good example to follow.



Work Time (continued)	Meeting Students' Needs
<p>B. Modeling Making an Evidence-Based Claim (8 minutes)</p> <ul style="list-style-type: none">• Invite students to reread the End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis Prompt to ground themselves in what they are being asked to do.• Display the Making a Claim Graphic Organizer: Moon Shadow's Point of View of Dragons. Remind students of the Think-aloud modeled in the previous lesson on how to complete this graphic organizer.• Model how to complete the Making a Claim graphic organizer using the claim in body paragraph 2 of the model literary analysis by asking students to help complete each section. Refer to the Making a Claim Graphic Organizer: Moon Shadow's Point of View of Dragons (answers, for teacher reference) as necessary. Explain that you are going to remind students how to use this graphic organizer.• Ask for help answering the focus question:<ul style="list-style-type: none">* "What is Moon Shadow's point of view of dragons?"• Cold call students to share with the whole group. Record their responses. Listen for: "Moon Shadow believes there are good and bad dragons and that dragons cause a lot of things that happen in life." Record the evidence on the displayed organizer. Refer to the Making a Claim Graphic Organizer: Moon Shadow's Point of View of Dragons (answers, for teacher reference) as a guide.• Continue to refer to the teacher reference as a guide to think aloud how to complete the remaining boxes on the organizer. Ask students the questions on the organizer to gain their input and record appropriate suggestions on the displayed model.	<ul style="list-style-type: none">• When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.• Clear modeling of how to fill out a graphic organizer supports all students in understanding what the content of each part of the organizer should look like, enabling them to work more independently and freeing up the teacher to work with students who are struggling and require additional support.



Work Time (continued)	Meeting Students' Needs
<p>C. Making an Evidence-Based Claim: Moon Shadow's Point of View of the Immediate Aftermath (20 minutes)</p> <ul style="list-style-type: none"> • Refocus students on the assessment prompt, particularly the second bullet: <ul style="list-style-type: none"> * "What is Moon Shadow's point of view of the immediate aftermath of the earthquake? Use evidence from the text to support your claim." • Display and distribute Making a Claim Graphic Organizer: Moon Shadow's Point of View of the Immediate Aftermath and explain that students are going to use the excerpt of text from <i>Dragonwings</i> on pages 198–204 and the points of view recorded on their Analyzing Moon Shadow's Point of View of the Immediate Aftermath of the Earthquake from Lesson 8 to fill out their graphic organizer. • Invite students to get back into the same partnerships from the previous lesson (based on the mid-unit assessment). Tell them that each student is responsible for completing his or her own graphic organizer. • As students have already had practice filling out this organizer in the previous lesson and have done most of thinking for this in Lesson 8, use this time to circulate to read through some of the first body paragraphs that students have written for homework and to provide feedback. Make a note of those students who require additional support to work with in a group in the Closing of the lesson. • Refocus students whole group. Explain that it is important for them to share their work with their peers to help synthesize their thinking before they begin writing their second body paragraph. • Invite students to find a new partner with whom they can share their Making a Claim graphic organizers. Encourage them to find a partner who has a similar claim in order to compare their supporting evidence. It is OK if not all students find a partner with the same claim. • Invite students to evaluate their partner's claim and supporting evidence against the rubric. Say: <ul style="list-style-type: none"> * "Has the claim been developed with relevant facts, definitions, details, quotations, or other information and examples from the text(s)?" • Circulate to support student discussions. Refer to the Making a Claim Graphic Organizer: Moon Shadow's Point of View of the Immediate Aftermath (answers, for teacher reference). Listen for students to push each other to find more relevant evidence connected to their claim. <p>Encourage them to revise their claims or evidence based on their partner collaboration.</p>	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • Guiding questions provide motivation for student engagement in the topic and give a purpose to reading a text closely. • Inviting students to discuss their ideas in pairs before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELLs.



Closing and Assessment	Meeting Students' Needs
<p>A. Begin Drafting Body Paragraph 2 (9 minutes)</p> <ul style="list-style-type: none"> • Congratulate students for all their hard work making claims and organizing evidence from the texts. Explain that now it is time for them to begin writing their second body paragraph using all of the resources they have been working with in this lesson. • Distribute lined paper. Remind students that there are expectations for quiet writing time. They have had several opportunities to talk about Moon Shadow's point of view of the immediate aftermath. Now the focus is on working independently to draft a quality literary analysis essay. • Spend time with students who you identified need additional support. 	<p>Some students may benefit from saying sentences aloud before writing them down. Consider seating those students together in the same area so you can circulate to support each one as they write.</p>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Finish drafting body paragraph 2. • Use the resources from today's lesson to support you in completing this body paragraph about Moon Shadow's point of view of the immediate aftermath. 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 10

Supporting Materials



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Making a Claim Graphic Organizer:
Moon Shadow's Point of View of Dragons

Name: _____

Date: _____

Focus Question	What is Moon Shadow's point of view of dragons?
-----------------------	---

Detail	Detail	Detail

My thinking about this detail	My thinking about this detail	My thinking about this detail

How I connect these details	
------------------------------------	--

Claim	What is Moon Shadow's point of view of dragons?
--------------	---



Making a Claim Graphic Organizer:
Moon Shadow's Point of View of Dragons
(Answers, for Teacher Reference)

Focus Question	<p>What is Moon Shadow's point of view of dragons?</p> <p>Moon Shadow believes there are good dragons as well as bad and that dragons are responsible for a lot of things that happen.</p>
----------------	---

Detail	Detail	Detail
<p>"They sounded more and more like what Mother and Grandmother had told me about the outlaw dragons" (143).</p>	<p>"... the true dragons of the sea, who were wise and benevolent" (143)</p>	<p>"Do you think one of the mean dragons is doing all this?" (198)</p>

My thinking about this detail	My thinking about this detail	My thinking about this detail
<p>He says this in response to Miss Whitlaw's description of dragons as wicked. This shows that he agrees that there are bad dragons.</p>	<p>This explains how he believes there are good dragons.</p>	<p>Moon Shadow asked his father this question during the earthquake, which shows he believes that dragons can be responsible for things that happen.</p>

How I connect these details	<p>These details show that Moon Shadow believes in good and bad dragons and that they are responsible for things that happen.</p>
-----------------------------	--

Claim	<p>What is Moon Shadow's point of view of dragons?</p> <p>Moon Shadow believes there are good dragons as well as bad and that dragons are responsible for a lot of things that happen.</p>
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Making a Claim Graphic Organizer:
Moon Shadow's Point of View of the Immediate Aftermath

Name: _____

Date: _____

Focus Question	What is Moon Shadow's point of view of the immediate aftermath of the earthquake?
-----------------------	--

Detail	Detail	Detail

My thinking about this detail	My thinking about this detail	My thinking about this detail

How I connect these details	
------------------------------------	--

Claim	What is Moon Shadow's point of view of the immediate aftermath of the earthquake?
--------------	--



Making a Claim Graphic Organizer:
Moon Shadow's Point of View of the Immediate Aftermath
(Answers, for Teacher Reference)

Focus Question	<p>What is Moon Shadow's point of view of the immediate aftermath of the earthquake?</p> <p>He was upset and disturbed by what he saw and heard.</p>
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Detail	Detail	Detail
<p>"I could see Jack sitting up in bed with his two brothers. His mother and father were standing by the bed holding on to Maisie.... Then they were gone, disappearing in a cloud of dust as the walls and floor collapsed. Father held me as I cried" (199).</p>	<p>"People, trapped inside the mounds, began calling. Their voices sounded faint and ghostly, as if dozens of ghosts floated over the rubble, crying in little, distant voices for help" (201).</p>	<p>"One woman in a nightgown walked by, carrying her crying baby by its legs as if it were a dead chicken" (203).</p>

My thinking about this detail	My thinking about this detail	My thinking about this detail
<p>This describes how he was upset.</p>	<p>The language he uses here suggests he was disturbed by what he could hear because he makes it sound very scary.</p>	<p>The way he describes the baby as being held like a dead chicken makes it sound like he was very disturbed.</p>

How I connect these details	<p>They all suggest Moon Shadow was shocked and disturbed by what he saw and heard.</p>
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Claim	<p>What is Moon Shadow's point of view of the immediate aftermath of the earthquake?</p> <p>He was shocked, upset, and overwhelmed by what he saw and heard.</p>
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EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 11

Planning for Writing: Introduction and Conclusion of a Literary Analysis Essay



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Planning for Writing: Introduction and Conclusion of a Literary Analysis Essay

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

I can introduce the topic of my text. (W.6.2a)

I can construct a concluding statement or section of an informative/explanatory text. (W6.2h)

Supporting Learning Targets

- I can identify and name key features of a strong introduction and conclusion for a literary analysis essay.
- I can draft the introduction and conclusion of my literary analysis essay.

Ongoing Assessment

- First draft of literary analysis essay
- Self-assessment against Rows 1 and 3 of Grade 6 New York State Expository Writing Rubric



Planning for Writing: Introduction and Conclusion of a Literary Analysis Essay

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Studying the Model and Drafting an Introductory Paragraph (15 minutes)</p> <p>B. Studying the Model and Drafting a Concluding Paragraph (22 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Self-Assessment against the Grade 6 New York State Expository Writing Evaluation Rubric (6 minutes)</p> <p>4. Homework</p> <p>A. If you haven't finished your draft literary analysis (introductory paragraph, two body paragraphs, and a conclusion), finish it for homework. Be prepared to hand it in at the beginning of Lesson 12.</p>	<ul style="list-style-type: none">• In this lesson, students draft the introductory and concluding paragraphs of their End of Unit 2 Assessment literary analysis essay. They revisit the model to get a firm grounding in what their introduction and conclusion should include.• If students have written literary arguments previously (as in Module 2, Unit 2), they will have experience using a model essay to help them write their own essays.• By the end of this lesson, students should have finished their draft argument essay for their end of unit assessment. Those who have not finished their draft by the end of this lesson will benefit from taking it home to finish it for homework. Remind them that they will need to hand in their essay in the next lesson.• Be prepared to provide student feedback in Lesson 14 using Row 2 of the New York State Grades 6–8 Expository Writing Evaluation Rubric. Provide specific positive feedback for at least one thing each student did well (star) and at least one specific area of focus for revision (step).• In preparation for the next lesson, you will need to put together research folders. See Lesson 12 supporting materials.• Unit 3 will be launched in Lessons 12 and 13 to give you an opportunity to assess the draft essays.• Post: Learning targets.



Planning for Writing: Introduction and Conclusion of a Literary Analysis Essay

Lesson Vocabulary	Materials
introduction, conclusion, topic, claim, evidence	<ul style="list-style-type: none">• Model literary analysis essay (from Lesson 7; one per student)• Equity sticks• Qualities of a Strong Literary Analysis Essay anchor chart (begun in Lesson 8)• End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis Prompt (from Lesson 7; one per student)• Lined paper (one piece per student)• Immediate Aftermath Excerpt of “Comprehending the Calamity” (from Lesson 4)• Author’s Purpose anchor chart (begun in Lesson 3)• <i>Dragonwings</i> (book; one per student)• Document camera• New York State Grades 6–8 Expository Writing Evaluation Rubric (from Lesson 7; one to display)• Rows 1 and 3 of the Grades 6–8 New York State Expository Writing Evaluation Rubric (one per student)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can identify and name key features of a strong introduction and conclusion for a literary analysis essay.”* “I can draft the introduction and conclusion of my literary analysis essay.”• Remind students that the <i>introduction</i> is the opening paragraph and the <i>conclusion</i> is the paragraph that closes the essay.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Studying the Model and Drafting an Introductory Paragraph (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that now that they have written a first draft of the body paragraphs of their analysis essay and know what they discussed in them, they are going to finish by drafting introductory and concluding paragraphs, which work to support the body paragraphs by introducing them and closing the essay afterward. • Invite students to read along silently as you read the introduction of the model literary analysis essay. • Ask them to discuss in triads: <ul style="list-style-type: none"> * “What is the purpose of the introduction?” * “What does the author include in the introductory paragraph?” • Consider using equity sticks to select students to share their responses. Listen for them to explain that the purpose of the introduction is to introduce readers to the content of the essay and to prepare them for what they are about to read. Record any new appropriate responses about what the author includes next to Introductory Paragraph on the Qualities of a Strong Literary Analysis Essay anchor chart for students to refer to throughout the lesson. Note that the key criteria have already been recorded in Lesson 7, but students may suggest other ideas that are useful. • Invite students to reread their draft body paragraphs 1 and 2 and the End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis Prompt to remind themselves of the question. • Invite students to pair up to verbally rehearse an introductory paragraph for their essays. Remind them to refer to the notes under Introduction on the Qualities of a Strong Literary Analysis Essay anchor chart to be sure their introduction does what it needs to do for their readers. Remind students also to refer to the model literary analysis as a guide. • Invite a couple of volunteers to share their verbal rehearsals with the whole group. • Distribute lined paper. Ask students to draft their introductory paragraph using their verbal rehearsal. Remind them that they are to write independently, without talking to classmates. • Circulate to assist students in drafting their introductory paragraphs. Ask: <ul style="list-style-type: none"> * “How can you begin the paragraph?” * “How did the author begin the model analysis essay?” * “What is important for the reader to know right at the beginning? Why?” 	<ul style="list-style-type: none"> • Providing models of expected work supports all learners, especially those who are challenged. • Allowing students to discuss their thinking with their peers before writing helps to scaffold comprehension and assists in language acquisition for ELLs. • Consider placing students in homogeneous pairs and provide more specific, direct support to those who need it most.



Work Time (continued)	Meeting Students' Needs
<p>B. Studying the Model and Drafting a Concluding Paragraph (22 minutes)</p> <ul style="list-style-type: none"> • Tell students they will now think about how to conclude their essays and take some time to draft a conclusion. • Invite triads to discuss what should go into the paragraph by asking: <ul style="list-style-type: none"> * “In this type of essay, how are introductions and conclusions similar to each other but different from the body paragraphs?” • Listen for: “They are both writing about the whole essay in some way” or “They are both ‘big idea’ writing, not about details.” • Again invite triads to discuss: <ul style="list-style-type: none"> * “How are introductions and conclusions different from each other?” • Listen for: “The introduction should get the reader interested in the topic, while the conclusion should wrap up the essay by leaving the reader with something to think about.” • Invite students to read along silently as you read the concluding paragraph of the model essay. Record any new responses on the Qualities of a Strong Literary Analysis Essay anchor chart for students to refer to throughout the lesson. • Ask triads to discuss: <ul style="list-style-type: none"> * “What is the purpose of the concluding paragraph?” * “What does the writer do in the concluding paragraph?” • Use equity sticks to select students to share their responses. Record any new appropriate responses about what the author includes next to Concluding Paragraph on the Qualities of a Strong Literary Analysis Essay anchor chart for students to refer to throughout the lesson. Note that the key criteria have already been recorded in Lesson 7, but students may suggest other ideas that are useful. • Remind students of the third bullet on the assessment prompt: <ul style="list-style-type: none"> * “How do the author’s purposes affect the narrator’s point of view of the immediate aftermath of the earthquake?” • Ask students to refer to their Immediate Aftermath Excerpt of “Comprehending the Calamity” and the Author’s Purpose anchor chart to discuss in triads: <ul style="list-style-type: none"> * “So what is Emma Burke’s purpose? What is she trying to do?” * “How did this affect her point of view?” 	<ul style="list-style-type: none"> •



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Students have already discussed this question, so this shouldn't be new thinking for them. Select volunteers to share their responses. Listen for them to explain that she was writing an informational text to inform people about the earthquake, which resulted in her point of view focusing on providing details about physical destruction and the significant events she witnessed.• Ask students to refer to pages 198–204 of <i>Dragonwings</i> and the Author's Purpose anchor chart to discuss in triads:<ul style="list-style-type: none">* "So what is Laurence Yep's purpose? What is he trying to do?"• Cold call students to share their responses. Listen for them to explain that Yep is writing to entertain readers and draw them into the story. This results in him trying to draw us in emotionally by having Moon Shadow's point of view of the immediate aftermath of the earthquake focused on things that will appeal to the readers' emotions, like the people and their suffering.• Invite students to pair up to verbally rehearse their concluding paragraph. Remind them to refer to the Model Literary Essay and the Concluding Paragraph part of the Qualities of a Strong Literary Analysis Essay anchor chart.• Invite students to draft their concluding paragraphs on the same paper as their introductory paragraph.• Circulate to assist students in writing their concluding paragraphs. Ask:<ul style="list-style-type: none">* "How can you summarize the argument?"* "How did the author conclude the model analysis essay?" <p>"How have the authors' purposes affected the narrators' points of view?"</p>	<ul style="list-style-type: none">•



Closing and Assessment	Meeting Students' Needs
<p>A. Self-Assessment against the Grade 6 New York State Expository Writing Evaluation Rubric (6 minutes)</p> <ul style="list-style-type: none"> Using a document camera, display the New York State Grades 6–8 Expository Writing Evaluation Rubric (from Lesson 7). Ask students to focus on Rows 1 and 3. Remind them that they have already seen the whole rubric and these are the two rows that apply to the introductory and concluding paragraphs. Invite students to read the Criteria column and Level 3 indicators with you. Distribute the new document: Rows 1 and 3 of the Grades 6–8 New York State Expository Writing Evaluation Rubric. Tell students they are going to score the introductory and concluding paragraphs of the draft essay against the rubric—Row 1 of the rubric is about the introductory paragraph and Row 3 is about the concluding paragraph. Tell students to underline on the rubric where their essay fits best. They are then to justify how they have scored themselves using evidence from their essay on the lines underneath. Remind students to be honest when self-assessing because identifying where there are problems with their work will help them improve it. Circulate to ask questions to encourage students to think carefully about their scoring choices: <ul style="list-style-type: none"> * “You have underlined this part of your rubric. Why? Where is the evidence in your essay to support this?” Those who finish quickly can begin to revise their draft essays based on their scoring against the rubric. Tell students that now that they have finished the introductory and concluding paragraphs of their essays, they have completed the first draft. Collect the first drafts and the self-assessments. Skim students’ drafts for capitalization or punctuation errors that seem to recur, in preparation for the mini lesson in Lesson 14. Some students may need more time to finish their essays. Give them the opportunity to finish the essay at home and collect them at the beginning of the next lesson. 	<ul style="list-style-type: none"> Inviting students to self-assess can enable them to identify their own errors, which gives them a sense of ownership when revising their work.
Homework	Meeting Students' Needs
<p>If you haven't finished your draft literary analysis (introductory paragraph, two body paragraphs, and a conclusion), finish it for homework. Be prepared to hand it in at the beginning of Lesson 12.</p>	



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Grade 6: Module 3A: Unit 2: Lesson 11

Supporting Materials



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Rows 1 and 3 of the Grades 6–8 New York State Expository Writing Evaluation Rubric

Name: _____

Date: _____

Criteria	CCLS	4 Essays at this level:	3 Essays at this level:
<p>CONTENT AND ANALYSIS: The extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support claims in an analysis of topics or texts.</p>	<p>W.2 R.1-9</p>	<p>—clearly introduce the topic in a manner that is compelling and follows logically from the task and purpose</p> <p>—demonstrate insightful analysis of the text(s)</p>	<p>—clearly introduce a topic in a manner that follows from the task and purpose</p> <p>—demonstrate grade-appropriate analysis of the text(s)</p>



Rows 1 and 3 of the Grades 6–8 New York State Expository Writing Evaluation Rubric

Criteria	CCLS	4 Essays at this level:	3 Essays at this level:
<p>COHERENCE, ORGANIZATION, AND STYLE: The extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language</p>	<p>W.2 L.3. L.6</p>	<p>—exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning</p> <p>—establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice</p> <p>—provide a concluding statement or section that is compelling and follows clearly from the topic and information presented</p>	<p>—exhibit clear organization, with the use of appropriate transitions to create a unified whole</p> <p>—establish and maintain a formal style using precise language and domain-specific vocabulary</p> <p>—provide a concluding statement or section that follows from the topic and information presented</p>
<p>CONTENT AND ANALYSIS: The extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support claims in an analysis of topics or texts.</p>	<p>W.2 R.1-9</p>	<p>— introduce the topic in a manner that follows generally from the task and purpose</p> <p>—demonstrate a literal comprehension of the text(s)</p>	<p>—introduce the text and the claim in a manner that does not logically follow from the task and purpose</p> <p>—demonstrate little understanding of the text(s)</p>



Rows 1 and 3 of the Grades 6–8 New York State Expository Writing Evaluation Rubric

Criteria	CCLS	2 Essays at this level:	1 Essays at this level	0 Essays at this level:
<p>COHERENCE, ORGANIZATION, AND STYLE: The extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language</p>	<p>W.2 L.3. L.6</p>	<p>—exhibit some attempt at organization, with inconsistent use of transitions</p> <p>—establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary</p> <p>—provide a concluding statement or section that follows generally from the topic and information presented</p>	<p>—exhibit little attempt at organization, or attempts to organize are irrelevant to the task</p> <p>—lack a formal style, using language that is imprecise or inappropriate for the text(s) and task</p> <p>—provide a concluding statement or section that is illogical or unrelated to the topic and information presented</p>	<p>—exhibit no evidence of organization</p> <p>—use language that is predominantly incoherent or copied directly from the text(s)</p> <p>—do not provide a concluding statement or section</p>



Rows 1 and 3 of the Grades 6–8 New York State Expository Writing Evaluation Rubric

Row 1:

Row 3:



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Grade 6: Module 3A: Unit 2: Lesson 12

Analyzing the Purpose of a Newspaper Article



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine the main idea of an informational text based on details in the text. (RI.6.2)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

Supporting Learning Targets

- I can find the gist of a model newspaper article.
- I can determine the angle of a model newspaper article.
- I can determine the purpose of a newspaper article and explain what readers expect from a newspaper article.

Ongoing Assessment

- Model newspaper article annotations
- Team Chalk Talk chart



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (3 minutes)B. Reviewing the Performance Task Prompt and Introducing the Rubric (10 minutes)2. Work Time<ol style="list-style-type: none">A. Reading the Model Newspaper Article for Gist (14 minutes)B. Chalk Talk: The Purpose of a Newspaper Article (12 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Whole Group Share (6 minutes)4. Homework<ol style="list-style-type: none">A. Read your independent reading book.	<ul style="list-style-type: none">• This lesson and the next lesson introduce Unit 3 in order to give you some time to provide feedback on the draft literary analysis essays. Make sure students are aware of why they are jumping into Unit 3 before they have finished Unit 2. In this lesson, students read and analyze a model to determine the purpose of a newspaper article.• Students are introduced to the rubric in this lesson. The Newspaper Article Rubric is based on the New York State Grades 6–8 Expository Writing Evaluation Rubric, but it has been modified to assess the specific structure and organization of a newspaper article. There are two rubrics in supporting materials; one for student reference and one for teacher reference. The reason for this is that the elements specific to a newspaper article have been underlined for teacher reference, so that when students are asked to do the same thing, you have an answer key..• For Lesson 13, prepare the research materials for each triad (see Supporting Materials in Lesson 13). Each triad needs one research article, and you must have enough of each article for one per student. The articles provided are of a range of levels, so determine how to allocate the articles by considering the reading level of students in each triad. In addition to the article, each triad needs a glossary for their article too.• In advance: Review the model newspaper article and the Newspaper Article Rubric (see supporting materials).• Review: Chalk Talk Protocol (see Appendix).• Post: Learning targets.



Lesson Vocabulary	Materials
gist, angle	<ul style="list-style-type: none"> • Performance Task Prompt for the 1906 San Francisco earthquake and fire (from Lesson 1) • Newspaper Article Rubric (one per student and one for display) • Newspaper Article Rubric (with underlining; for teacher reference; see Teaching Note above) • Model newspaper article: “Sandy wreaks havoc across Northeast; at least 11 dead” (one per student and one for display) • Equity sticks (optional) • Chart paper (one piece per team) • Markers (a different color for each student in each team and a different color for you) • Newspaper Article Criteria anchor chart (new; teacher-created; see Closing and Assessment A)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Tell students that while you look over their draft literary analyses to provide feedback, they are going to begin preparing for Unit 3. • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can find the gist of a model newspaper article.” * “I can determine the angle of a model newspaper article.” * “I can determine the purpose of a newspaper article and explain what readers expect from a newspaper article.” • Remind students of what “finding the <i>gist</i>” means. Tell them that the <i>angle</i> is the main idea of a newspaper article. Explain that it is sometimes also called the “hook.” • Ask students to discuss in triads: <ul style="list-style-type: none"> * “Why are we going to be reading a model newspaper article?” • Cold call students to share their responses. Listen for students to explain that analyzing a model will help them identify what they need to include in their own newspaper articles. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing the Performance Task Prompt and Introducing the Rubric (10 minutes)</p> <ul style="list-style-type: none">• Invite students to reread the Performance Task Prompt for the 1906 San Francisco earthquake and fire to ground themselves in what is expected of them at the end of Unit 3.• Display and distribute the Newspaper Article Rubric. Explain to students that this is very similar to the writing rubric they often use for literary essays and other informative writing, but it has been adapted to assess specific features of a newspaper article.• Ask students to read through the criteria of the rubric and then to read through the column that scores “3.” Then ask them to work in their triads to underline the parts of the rubric that are specific to a newspaper article.• Select volunteers to share with the whole group those parts of the rubric that they underlined. See Newspaper Article Rubric (for teacher reference) for guidance in which parts of the rubric should have been underlined.	<ul style="list-style-type: none">• Consider providing select students with a pre-highlighted version of the rubric that highlights the “3” score column to guide students toward the level you would like them to focus on.
Work Time	Meeting Students' Needs
<p>A. Reading the Model Newspaper Article for Gist (14 minutes)</p> <ul style="list-style-type: none">• Display and distribute the model newspaper article: “Sandy wreaks havoc across Northeast; at least 11 dead.” Tell students they will now begin reading like a writer, studying a model newspaper article to see what they will be writing.• Invite students to follow along while you read the model newspaper article out loud.• Ask students to discuss in triads:<ul style="list-style-type: none">* “What is this model newspaper article mostly about?”• Consider using equity sticks to select students to share their responses with the whole group. Listen for students to explain that the newspaper article is mostly about the destruction caused by Hurricane Sandy.• Explain to students that now they will be working in triads to reread and annotate each paragraph of the model newspaper article for the gist to get an idea of what each of the paragraphs is mostly about. Remind students to discuss the gist of each paragraph in their triads before recording anything.• Circulate and observe student annotations and invite students who are struggling to say the gist aloud to you before recording it.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Refocus the whole group. Ask students:<ul style="list-style-type: none">* “So what is the angle of the model newspaper article? What is the main idea?”• Select volunteers to share the main idea of the model newspaper article with the whole group. Listen for them to explain that the main idea is that Hurricane Sandy caused widespread destruction including deaths and injuries.• Tell students that journalists make sure they include the “five W’s” in their newspaper articles: who, what, where, when, and why. Ask students to identify the five W’s in the model newspaper article:• Cold call volunteers to share their responses. Listen for students to explain and record on the board:<ul style="list-style-type: none">– Who: The people affected by the hurricane– What: Destruction including injuries and deaths– Where: The Northeast of the United States– When: Monday– Why: Superstorm Sandy	<ul style="list-style-type: none">• Consider allowing students to grapple with a complex text and before explicit teaching of vocabulary. After students have read for the gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary.



Work Time (continued)	Meeting Students' Needs
<p>A. Chalk Talk: The Purpose of a Newspaper Article (12 minutes)</p> <ul style="list-style-type: none">• Tell students that they are now going to do a Chalk Talk in their triads about the purpose of a newspaper article. Explain that thinking about the purpose of a newspaper article will help them make sure they include the necessary content in their own newspaper articles for the performance task.• Distribute chart paper and markers. Remind students that in a Chalk Talk there is no talking—instead students take turns to write their ideas on their piece of chart paper. Remind students that as it is a silent discussion, they are to ask and answer one another's questions as they answer the prompt questions.• Post the questions students are to discuss in their Chalk Talk:<ul style="list-style-type: none">* "What is the purpose of a newspaper article?"* "What do readers need/expect from a newspaper article? Why?"• Invite triads to record those questions at the top of their chart paper before they begin.• Invite triads to begin the Chalk Talk. Circulate to ensure triads are talking only on paper and that all students are contributing. (This should be clear from the colors evident on the chart paper).• Note: To deepen students' thinking, on each team's chart paper, use a separate colored marker to record any questions or ideas relevant to what they are writing about. .	<ul style="list-style-type: none">• The Chalk Talk protocol can help to ensure that all students are engaged in thinking about the guiding questions and can enable students to push one another's thinking further without requiring them to speak.• Some students may need additional support and assistance in reading the ideas of others and writing their own ideas. Consider inviting those students who may struggle to write to say their ideas to you aloud before writing.



Closing and Assessment	Meeting Students' Needs
<p>A. Whole Group Share (6 minutes)</p> <ul style="list-style-type: none"> • Cold call triads to share their ideas. Record student ideas on the Newspaper Article Criteria anchor chart. Ensure the list includes: <ul style="list-style-type: none"> – Informative: Tells readers key facts about the who, what, where, when, why – Has an angle—a main idea, to be more precise – Provides quotes from eyewitnesses to give the reader an idea of what it was like to experience it – Objective (unbiased) – Compelling to make the reader want to keep reading all the way to the end – Believable 	<ul style="list-style-type: none"> • Capturing whole class thinking on an anchor chart can ensure quick reference later on.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Read your independent reading book. <p><i>Note: Preview Lesson 13 carefully and prepare the research articles in advance.</i></p>	



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Grade 6: Module 3A: Unit 2: Lesson 12

Supporting Materials



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Newspaper Article Rubric

Criteria	CCLS	4	3	2	1	0
<p>CONTENT AND ANALYSIS: The extent to which the newspaper article objectively conveys complex ideas and information clearly and accurately in order to logically support the author’s analysis of different points of view</p>	<p>W.2 R.1.9</p>	<p>—clearly conveys the topic in a manner that is objective, compelling, and follows logically from the task and purpose</p> <p>—demonstrates insightful analysis of the text(s) by referencing different points of view of the event</p>	<p>—clearly conveys the topic in a manner that is objective and follows from the task and purpose</p> <p>—demonstrates grade-appropriate analysis of the text(s) by referencing different points of view of the event</p>	<p>—conveys the topic in a manner that follows generally from the task and purpose</p> <p>—demonstrates a literal comprehension of the text(s) by referencing different points of view of the event</p>	<p>—conveys the topic in a manner that does not logically follow from the task and purpose</p> <p>—demonstrates little understanding of the text(s) by attempting to reference different points of view of the event</p>	<p>—claim and reasons demonstrate a lack of comprehension of the text(s) or task</p>



Newspaper Article Rubric

Criteria	CCLS	4	3	2	1	0
<p>COMMAND OF EVIDENCE: The extent to which the newspaper article presents evidence from the various media to support analysis and reflection through the use of newspaper article features*</p> <p>*headline, byline, subheading, graphic image with caption, and quotations</p>	<p>W.9 R.1.9</p>	<p>—develops the topic with relevant, well-chosen facts, concrete details, quotations, other information and examples from the text(s), and features of a newspaper article*</p> <p>—sustains the use of varied, relevant evidence</p> <p>—skillfully and logically selects evidence to support the angle of the newspaper article</p>	<p>—develops the topic with relevant facts, concrete details, quotations, other information and examples from the text(s), and features of a newspaper article*</p> <p>—sustains the use of relevant evidence, with some lack of variety</p> <p>—logically selects evidence to support the angle of the newspaper article</p>	<p>—partially develops the topic with the use of some textual evidence and features of a newspaper article,* some of which may be irrelevant</p> <p>—uses relevant evidence inconsistently</p> <p>—sometimes logically selects evidence to support the angle of the newspaper article</p>	<p>—demonstrates an attempt to use evidence and features of a newspaper article,* but develops ideas with only minimal, occasional evidence that is generally invalid or irrelevant</p> <p>—attempts to select evidence to support the angle of the newspaper article</p>	<p>—provides no evidence or provides evidence that is completely irrelevant</p> <p>—does not explain how evidence supports the angle of the newspaper article</p>



Newspaper Article Rubric

Criteria	CCLS	4	3	2	1	0
<p>COHERENCE, ORGANIZATION, AND STYLE: The extent to which the newspaper article logically organizes complex ideas, concepts, and information using the inverted pyramid structure* and formal and precise language</p> <p>*newspaper article uses the inverted pyramid structure, organizing details in order from major to minor</p>	<p>W.2 L.3 L.6</p>	<p>—exhibits clear newspaper article organization,* with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning</p> <p>—establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated descriptive language and domain-specific vocabulary with a notable sense of voice</p> <p>—uses a variety of sentence structures to make writing more compelling and interesting</p>	<p>—exhibits clear newspaper article organization,* with the use of appropriate transitions to create a unified whole</p> <p>—establishes and maintains a formal style using precise descriptive language and domain-specific vocabulary</p> <p>—uses a variety of sentence structures to make writing more interesting</p>	<p>—exhibits some attempt at newspaper article organization,* with inconsistent use of transitions</p> <p>—establishes but fails to maintain a formal style, with inconsistent use of descriptive language and domain-specific vocabulary</p> <p>—inconsistent use of a variety of sentence structures to make writing more interesting</p>	<p>—exhibits little attempt at newspaper article organization,* or attempts to organize are irrelevant to the task</p> <p>—lacks a formal style, using language that is not descriptive or is inappropriate for the text(s) and task</p> <p>—rarely uses a variety of sentence structures to make writing more interesting</p>	<p>—exhibits no evidence of newspaper article organization*</p> <p>—uses language that is predominantly incoherent or copied directly from the text(s)</p> <p>—does not use a variety of sentence structures to make writing more interesting</p>



Newspaper Article Rubric

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CONTROL OF CONVENTIONS: The extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	W.2 L.1 L.2	—demonstrates grade-appropriate command of conventions, with few errors	—demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension	—demonstrates emerging command of conventions, with some errors that may hinder comprehension	—demonstrates a lack of command of conventions, with frequent errors that hinder comprehension	—demonstrates minimal command of conventions, making assessment of conventions unreliable



Newspaper Article Rubric
(with underlining, for Teacher Reference)

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Model Newspaper Article:

Sandy wreaks havoc across Northeast; at least 11 dead

By Matt Smith, CNN

updated 1:32 AM EDT, Tue October 30, 2012

(CNN)—Though no longer a hurricane, “post-tropical” superstorm Sandy packed a hurricane-sized punch as it slammed into the Jersey Shore on Monday, killing at least 11 people from West Virginia to North Carolina and Connecticut.

Sandy whipped torrents of water over the streets of Atlantic City, stretching for blocks inland and ripping up part of the vacation spot’s fabled boardwalk. The storm surge set records in Lower Manhattan, where flooded substations caused a widespread power outage. It swamped beachfronts on both sides of Long Island Sound and delivered hurricane-force winds from Virginia to Cape Cod as it came ashore.

Sandy’s wrath also prompted the evacuation of about 200 patients at NYU Langone Medical Center.

“We are having intermittent telephone access issues, and for this reason the receiving hospital will notify the families of their arrival,” spokeswoman Lisa Greiner said.

In addition, the basement of New York’s Bellevue Hospital Center flooded, and the hospital was running off of emergency backup power. Ian Michaels of the Office of Emergency Management said the main priority is to help secure additional power and obtain additional fuel and pumps for the hospital.

The storm hit near Atlantic City about 8 p.m. ET, the National Hurricane Center reported. It packed 80-mph winds at landfall, down from the 90 mph clocked earlier Monday.

Superstorm Sandy's wrath

“I’ve been down here for about 16 years, and it’s shocking what I’m looking at now. It’s unbelievable,” said Montgomery Dahm, owner of the Tun Tavern in Atlantic City, which stayed open as Sandy neared the Jersey Shore. “I mean, there’s cars that are just completely underwater in some of the places I would never believe that there would be water.”

Dahm’s family cleared out of Atlantic City before the storm hit, but he says he stayed put to serve emergency personnel. At nightfall Monday, he said the water was lapping at the steps of his restaurant, where a generator was keeping the lights on.



Model Newspaper Article:

Sandy wreaks havoc across Northeast; at least 11 dead

The storm had already knocked down power lines and tree limbs while still 50 miles offshore and washed out a section of the boardwalk on the north end of town, Atlantic City Mayor Lorenzo Langford told CNN. He said there were still “too many people” who didn’t heed instructions to evacuate, and he urged anyone still in town to “hunker down and try to wait this thing out.”

“When Mother Nature sends her wrath your way, we’re at her mercy, and so all we can do is stay prayerful and do the best that we can,” Langford said.

And in Seaside Heights, about 30 miles north of Atlantic City, Police Chief Thomas Boyd told CNN, “The whole north side of my town is totally under water.”

Mass transit grinds to a halt

In New York, lower Manhattan's Battery Park recorded nearly 14-foot tides, smashing a record set by 1960’s Hurricane Donna by more than 3 feet. The city had already halted service on its bus and train lines, closing schools and ordering about 400,000 people out of their homes in low-lying areas of Manhattan and elsewhere.

Flooding forced the closure of all three of the major airports in the area, LaGuardia, John F. Kennedy, and Newark Liberty. Water seeped into subway stations in Lower Manhattan and into the tunnel connecting Lower Manhattan and Brooklyn, while high winds damaged a crane perched atop a Midtown skyscraper under construction, forcing authorities to evacuate the surrounding area.

New York Mayor Michael Bloomberg told reporters there was an “extraordinary” amount of water in Lower Manhattan, as well as downed trees throughout the city and widespread power outages.

“We knew that this was going to be a very dangerous storm, and the storm has met our expectations,” he said. “The worst of the weather has come, and city certainly is feeling the impact.”

The storm was blamed for more than 2.8 million outages across the Northeast. About 350,000 of them were in the New York City area, where utility provider Con Edison reported it had also cut power to customers in parts of Brooklyn and Lower Manhattan to protect underground equipment as the storm waters rose.

But as water crept into its substations, Con Ed said it had lost service to about 250,000 customers in Manhattan—including most of the island south of 39th Street.

Smith, Matt. "Sandy Wreaks Havoc across Northeast; at Least 11 Dead." CNN. Cable News Network, 30 Oct. 2012. Web.

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EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 13

Researching Facts



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)
I can conduct short research projects to answer a question. (W.6.7)

Supporting Learning Targets

- I can research to find factual information to use in my newspaper article.

Ongoing Assessment

- Researching Factual Information graphic organizer

Agenda

1. Opening
 - A. Unpacking the Learning Target (3 minutes)
2. Work Time
 - A. Analyzing the Factual Information in the Model Newspaper Article (10 minutes)
 - B. Researching Facts: Part 1 of the Jigsaw (20 minutes)
3. Closing and Assessment
 - A. Triad Share: Part 2 of the Jigsaw (12 minutes)
4. Homework
 - A. Continue reading your independent reading book.

Teaching Notes

- In this lesson, students work in triads to research factual information about the 1906 San Francisco earthquake and fire to use as a basis for their newspaper articles. This is done in a jigsaw, so each triad is given a different research article and they partner up with another triad at the end to share what they have found.
- In advance: Prepare the research materials for each triad (see supporting materials. Each triad needs one research article, and you must have enough of each article for one per student. The articles provided are of a range of levels, so determine how to allocate the articles by considering the reading level of students in each triad. In addition to the article, each triad needs a glossary for their article.
- Post: Learning target.



Lesson Vocabulary	Materials
factual information	<ul style="list-style-type: none"> • Performance Task Prompt for the 1906 San Francisco earthquake and fire (from Lesson 1) • Model newspaper article: “Sandy wreaks havoc across Northeast; at least 11 dead” (from Lesson 12) • Model newspaper article factual information (for teacher reference only) • Newspaper Article Criteria anchor chart (from Lesson 12) • Researching Factual Information graphic organizer (one per student and one to display) • Research articles and glossaries (each triad should be allocated an article; see Teaching Note above) <ul style="list-style-type: none"> – The Great 1906 Earthquake and Fires of San Francisco (and glossary) – Timeline of the San Francisco Earthquake, April 18–23, 1906 (and glossary)

Opening	Meeting Students’ Needs
<p>A. Unpacking the Learning Target (3 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can research to find factual information to use in my newspaper article.” • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What is <i>factual information</i>?” • Select volunteers to share their ideas. Listen for them to explain that factual information is information that is indisputable—it is definitely true and there is no arguing against it. Explain that the who, what, where, when, and why are usually compiled from factual information. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Analyzing the Factual Information in the Model Newspaper Article (10 minutes)</p> <ul style="list-style-type: none"> • Invite students to reread the Performance Task Prompt for the 1906 San Francisco earthquake and fire. Focus on the overarching question (How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?) and the bullet that says the newspaper article must contain factual information. • Display the model newspaper article: “Sandy wreaks havoc across Northeast; at least 11 dead.” Ask students to reread it to remind themselves of what it is about. • Tell students they are going to work in triads underlining the factual information—the information that is definitely true. • Model this on the displayed newspaper article. Invite students to reread the first paragraph. Ask: <ul style="list-style-type: none"> * “Which information in this first paragraph is factual information? Which information is definitely true and cannot be denied or argued against?” • Select volunteers to share their responses. Listen for students to explain that “no longer a hurricane,” “Jersey Shore on Monday,” and “killing at least 11 people from West Virginia to North Carolina and Connecticut” are all facts. They are things that are undeniably true. Underline those facts on the displayed model newspaper article. • Invite students to work in triads doing the same thing with the rest of the article, marking up their own copies. • Circulate to support triads. Ask guiding questions: <ul style="list-style-type: none"> * “Is this factual information? Is it something that is undeniably true?” • Refocus the whole group. Cold call students to share with the class those facts their triads underlined. Underline appropriate responses on the displayed article. Refer to the model newspaper article factual information (for teacher reference only) to guide students toward how it should look. • Ask students to look over all of the facts and discuss in their triads: <ul style="list-style-type: none"> * “Why have these facts been included? Why does the reader need to know them?” * “How much of the article is factual information?” • Select volunteers to share their responses with the whole group. Listen for students to explain that the facts have been included to inform the reader about the destruction that Hurricane Sandy caused and that the majority of the article is factual information. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for students with lower levels of language proficiency and/or learning. • When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • Guiding questions provide motivation for student engagement in the topic, and give a purpose to reading a text closely. • Inviting students to discuss their ideas in triads before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELL students.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Ask students to discuss in triads: <ul style="list-style-type: none"> * “So what can you learn from this for planning your newspaper articles about the 1906 San Francisco earthquake and fire?” • Cold call students to share their responses. Listen for them to explain that their newspaper articles must include a lot of facts to inform the reader. • Point out the word “Objective” (unbiased) on the Newspaper Article Criteria anchor chart (from Lesson 12). Tell students that by including a lot of factual information that is undeniably true, they can help keep their newspaper articles objective. • Ask students: <ul style="list-style-type: none"> * “So how are you going to get these facts?” <p>Select volunteers to share their responses. Listen for them to explain that they need to research to find out facts about the 1906 San Francisco earthquake and fire.</p>	
<p>B. Researching Facts: Part 1 of the Jigsaw (20 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Researching Factual Information graphic organizer. Invite students to read through the directions and the column headings with you. • Tell students that they are going to be researching facts about the 1906 San Francisco earthquake and fire that they could use in their newspaper articles. Explain that they are going to be doing a jigsaw so different triads will have different articles to research. Then they will come together at the end to share what they have found out. Tell students that this way they can share the workload of researching facts. • Distribute the research articles and glossaries. • Invite triads to begin researching. Remind students to discuss their ideas before writing anything on their individual graphic organizers. • Circulate to support students in reading the texts and underlining factual information. Ask guiding questions: <ul style="list-style-type: none"> * “Does this information answer the focus question: How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?” * “Is this factual information? Is it something that is undeniably true?” 	<ul style="list-style-type: none"> • If students have been grouped homogeneously, focus your attention on those triads who need additional support reading the research materials.



Closing and Assessment	Meeting Students' Needs
<p>A. Triad Share: Part 2 of the Jigsaw (12 minutes)</p> <ul style="list-style-type: none">• Invite triads to pair up with another triad to share the facts they have collected.• Invite triads to add any facts to their graphic organizer.	<ul style="list-style-type: none">• Inviting triads to share their work can function as a self-check and can enable triads to push each other's thinking further.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading your independent reading book.	



EXPEDITIONARY
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Grade 6: Module 3A: Unit 2: Lesson 13

Supporting Materials



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Model Newspaper Article Factual Information
(For Teacher Reference)

Sandy wreaks havoc across Northeast; at least 11 dead

By Matt Smith, CNN

updated 1:32 AM EDT, Tue October 30, 2012

(CNN)—Though no longer a hurricane, “post-tropical” superstorm Sandy packed a hurricane-sized punch as it slammed into the Jersey Shore on Monday, killing at least 11 people from West Virginia to North Carolina and Connecticut.

Sandy whipped torrents of water over the streets of Atlantic City, stretching for blocks inland and ripping up part of the vacation spot’s fabled boardwalk. The storm surge set records in Lower Manhattan, where flooded substations caused a widespread power outage. It swamped beachfronts on both sides of Long Island Sound and delivered hurricane-force winds from Virginia to Cape Cod as it came ashore.

Sandy’s wrath also prompted the evacuation of about 200 patients at NYU Langone Medical Center.

“We are having intermittent telephone access issues, and for this reason the receiving hospital will notify the families of their arrival,” spokeswoman Lisa Greiner said.

In addition, the basement of New York’s Bellevue Hospital Center flooded, and the hospital was running off of emergency backup power. Ian Michaels of the Office of Emergency Management said the main priority is to help secure additional power and obtain additional fuel and pumps for the hospital.

The storm hit near Atlantic City about 8 p.m. ET, the National Hurricane Center reported. It packed 80-mph winds at landfall, down from the 90 mph clocked earlier Monday.

Superstorm Sandy's wrath

“I’ve been down here for about 16 years, and it’s shocking what I’m looking at now. It’s unbelievable,” said Montgomery Dahm, owner of the Tun Tavern in Atlantic City, which stayed open as Sandy neared the Jersey Shore. “I mean, there’s cars that are just completely underwater in some of the places I would never believe that there would be water.”



Model Newspaper Article Factual Information
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Dahm's family cleared out of Atlantic City before the storm hit, but he says he stayed put to serve emergency personnel. At nightfall Monday, he said the water was lapping at the steps of his restaurant, where a generator was keeping the lights on.

The storm had already knocked down power lines and tree limbs while still 50 miles offshore and washed out a section of the boardwalk on the north end of town, Atlantic City Mayor Lorenzo Langford told CNN. He said there were still "too many people" who didn't heed instructions to evacuate, and he urged anyone still in town to "hunker down and try to wait this thing out."

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Flooding forced the closure of all three of the major airports in the area, LaGuardia, John F. Kennedy, and Newark Liberty. Water seeped into subway stations in Lower Manhattan and into the tunnel connecting Lower Manhattan and Brooklyn, while high winds damaged a crane perched atop a Midtown skyscraper under construction, forcing authorities to evacuate the surrounding area.

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"We knew that this was going to be a very dangerous storm, and the storm has met our expectations," he said. "The worst of the weather has come, and city certainly is feeling the impacts."



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The storm was blamed for more than 2.8 million outages across the Northeast. About 350,000 of them were in the New York City area, where utility provider Con Edison reported it had also cut power to customers in parts of Brooklyn and Lower Manhattan to protect underground equipment as the storm waters rose.

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Smith, Matt. "Sandy Wreaks Havoc across Northeast; at Least 11 Dead." CNN. Cable News Network, 30 Oct. 2012. Web.



Researching Factual Information Graphic Organizer

Name: _____

Date: _____

How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?

Directions:

1. Read through the text carefully. Use the glossary to help you with words that are unfamiliar.
2. Reread the text and discuss what is factual information and what isn't.
3. Underline factual information that answers the focus question for your newspaper article—information that is undeniably true and can't be argued against.
4. Ignore the first column for now.
5. Record the source in the second column (title and author).
6. Record the fact in the third column.
7. In the fourth column, describe how this fact answers the question: How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?

Importance	Source (title and author)	Factual information	How does it answer the question?



The Great 1906 Earthquake and Fires of San Francisco

The California earthquake of April 18, 1906 ranks as one of the most significant earthquakes of all time. Today, its importance comes more from the wealth of scientific knowledge derived from it than from its sheer size. Rupturing the northernmost 296 miles (477 kilometers) of the San Andreas fault from northwest of San Juan Bautista to the triple junction at Cape Mendocino, the earthquake confounded contemporary geologists with its large, horizontal displacements and great rupture length. Indeed, the significance of the fault and recognition of its large cumulative offset would not be fully appreciated until the advent of plate tectonics more than half a century later. Analysis of the 1906 displacements and strain in the surrounding crust led Reid (1910) to formulate his elastic-rebound theory of the earthquake source, which remains today the principal model of the earthquake cycle.

At almost precisely 5:12 a.m., local time, a foreshock occurred with sufficient force to be felt widely throughout the San Francisco Bay area. The great earthquake broke loose some 20 to 25 seconds later, with an epicenter near San Francisco. Violent shocks punctuated the strong shaking which lasted some 45 to 60 seconds. The earthquake was felt from southern Oregon to south of Los Angeles and inland as far as central Nevada. The highest Modified Mercalli Intensities (MMI's) of VII to IX paralleled the length of the rupture, extending as far as 80 kilometers inland from the fault trace. One important characteristic of the shaking intensity noted in Lawson's (1908) report was the clear correlation of intensity with underlying geologic conditions. Areas situated in sediment-filled valleys sustained stronger shaking than nearby bedrock sites, and the strongest shaking occurred in areas where ground reclaimed from San Francisco Bay failed in the earthquake. Modern seismic-zonation practice accounts for the differences in seismic hazard posed by varying geologic conditions. As a basic reference about the earthquake and the damage it caused, geologic observations of the fault rupture and shaking effects, and other consequences of the earthquake, the Lawson (1908) report remains the authoritative work, as well as arguably the most important study of a single earthquake. In the public's mind, this earthquake is perhaps remembered most for the fire it spawned in San Francisco, giving it the somewhat misleading appellation of the "San Francisco earthquake". Shaking damage, however, was equally severe in many other places along the fault rupture. The frequently quoted value of 700 deaths caused by the earthquake and fire is now believed to underestimate the total loss of life by a factor of 3 or 4. Most of the fatalities occurred in San Francisco, and 189 were reported elsewhere.

"The Great 1906 San Francisco Earthquake." Earthquake Hazards Program. N.p., n.d. Web. <<http://earthquake.usgs.gov/regional/nca>



The Great 1906 Earthquake and Fires of San Francisco: Glossary

Article 1: The Great 1906 Earthquake and Fires of San Francisco	
roused	Woke someone up who was sleeping deeply
tremor	A shaking of the earth
toppled	Fell over because something became unsteady
pandemonium	A situation where there is a lot of noise and confusion because people are angry or scared or confused
ensued	Began as a result of something else
tectonic plates	Massive, irregular slabs of rock that cover Earth's surface.
populous	Having many people in relation to its size—an area with a lot of people in a small space is populous, but an area with a lot of people in a large space is not very populous
sporadically	Happening often and regularly but not continuously
buckled	Became bent or curved because of heat or pressure
decimated	Destroyed a large part of something
infernos	Very large and dangerous fires



Timeline of the San Francisco Earthquake, April 18–23, 1906

April 18, 1906

San Francisco was wrecked by a Great Earthquake at 5:13 a.m., and then destroyed by the seventh Great Fire that burned for four days. Hundreds, perhaps thousands of trapped persons died when South-of-Market tenements collapsed as the ground liquefied beneath them. Most of those buildings immediately caught fire, and trapped victims could not be rescued. Reevaluation of the 1906 data, during the 1980s, placed the total earthquake death toll at more than 3,000 from all causes. Damage was estimated at \$500,000,000 in 1906 dollars.

Fire Chief Engineer Dennis T. Sullivan was mortally wounded when the dome of the California Theatre and hotel crashed through the fire station in which he was living at 410-412 Bush St. Acting Chief Engineer John Dougherty commanded fire operations.

The earthquake shock was felt from Coos Bay, Oregon, to Los Angeles, and as far east as central Nevada, an area of about 375,000 square miles, approximately half of which was in the Pacific Ocean. The region of destructive effect extended from the southern part of Fresno County to Eureka, about 400 miles, and for a distance of 25 to 30 miles on either side of the fault zone. The distribution of intensity within the region of destruction was uneven. Of course, all structures standing on or crossing the rift were destroyed or badly damaged. Many trees standing near the fault were either uprooted or broken off. Perhaps the most marked destruction of trees was near Loma Prieta in Santa Cruz County, where, according to Dr. John C. Branner of Stanford University, “The forest looked as though a swath had been cut through it two hundred feet in width.” In little less than a mile he counted 345 earthquake cracks running in all directions.

U.S. Post Office at Seventh and Mission sts. was dreadfully damaged by the earthquake. Assistant to the Postmaster Burke said, “walls had been thrown into the middle of various rooms, destroying furniture and covering everything with dust. In the main corridors the marble was split and cracked, while the mosaics were shattered and had come rattling down upon the floor. Chandeliers were rent and twisted by falling arches and ceilings.”

Fireman James O’Neill, drawing water for the horses in Fire Station No. 4 on Howard Street opposite Hawthorne, was killed when a wall of the American Hotel collapsed onto the fire station. Police officer Max Fenner was mortally wounded when a wall collapsed upon him at 138 Mason Street.

All telephone and telegraph communications stopped within the city, although some commercial telegraph circuits to New York and to India, via the Pacific cable at the Ocean Beach, remained in temporary operation.



Timeline of the San Francisco Earthquake, April 18–23, 1906

A messenger arrived at Ft. Mason at 6:30 a.m. with orders from Gen. Funston to send all available troops to report to the mayor at the Hall of Justice.

First army troops from Fort Mason reported to Mayor Schmitz at the Hall of Justice around 7 a.m.

At 8 a.m., the 10th, 29th, 38th, 66th, 67th, 70th and 105th Companies of Coast Artillery, Troops I and K of the 14th Cavalry and the First, Ninth and 24th Batteries of Field Artillery arrived Downtown to take up patrol.

Seventy-five soldiers from Companies C and D, Engineer Corps were assigned to the Financial District at 8 a.m., and another 75 along Market from Third Street to the City Hall at Grove and Larkin streets.

A major aftershock struck at 8:14 a.m., and caused the collapse of many damaged buildings. There was much panic.

Second day session of the Grand Chapter of the Royal Arch Masons of the state of California fifty-second annual convocation. The group met after the earthquake but evacuated before the temple at Montgomery and Post streets was destroyed by fire. The Masons listed the date as April 18, A.I. 2436, A.D.

At 10 a.m. Headquarters and First Battalion 22nd Infantry, were brought from Ft. McDowell by boat, and were held for a time in reserve at O'Farrell St. They were later utilized as patrols and to assist the fire department.

At about 10:05 a.m. the DeForest Wireless Telegraph Station at San Diego radioed press reports of the disaster at San Francisco to the "U.S.S. Chicago." Admiral Caspar Goodrich immediately ordered fires started under all boilers, and after a confirmation message from the Mayor of San Diego, the "Chicago" steamed at full speed for San Francisco. It was the first time wireless telegraphy was used in a major natural disaster.

At 10:30 a.m., the "U.S.S. Preble" from Mare Island, under the command of Lt. Frederick Newton Freeman, landed a hospital shore party at the foot of Howard St. to help the wounded and dying who sought help at Harbor Emergency Hospital.

Another fire broke out at 395 Hayes St. on the southwest corner of Hayes and Gough. It would become known as the "Ham and Egg" fire, and would destroy part of the Western Addition, the Mechanics' Pavilion, City Hall and then jump Market Street at Ninth.



Timeline of the San Francisco Earthquake, April 18–23, 1906

General Funston's staff abandoned the Dept. of California's Headquarters in the Phelan Building, across from the Palace Hotel, at 11 a.m. They did manage to save valuable records.

Winchester Hotel caught fire at Third and Stevenson streets and collapsed at 11 a.m.

Fort Miley troops, the 25th and 64th Companies Coast Artillery, arrived at 11:30 a.m.

Two earthquake in Los Angeles just before noon, about ten minutes apart. The quaking began as crowds gathered around bulletin boards to read the latest telegraphic dispatches from San Francisco. Thousands ran in panic when the earthquakes struck.

Hearst Building at Third and Market streets caught fire at noon.

Evacuation of the injured from Mechanics' Pavilion, Grove and Larkin, began at noon because of the spreading "Ham and Egg" fire. The wounded were taken to Golden Gate Park, Children's Hospital and the Presidio.

Mechanics' Pavilion took fire at 1 p.m.

St. Mary's Hospital at First and Bryant sts. was abandoned to the fire at 1 p.m. Patients were loaded aboard the ferryboat "Modoc" and taken to Oakland.

Entire area in the Financial District, behind the Hall of Justice, was on fire by 1 p.m.

Fires so threatened the Portsmouth Square area by 1 p.m. that General Manager Hewitt of the Dept. of Electricity decided to abandon the Central Fire Alarm Station at 15 Brenham Place in Chinatown.

Restaurant atop the Call, or Claus Spreckels Building, at Third and Market streets, took fire at 2 p.m.

Postal Telegraph operators transmitted their last message to the outside world as army troops ordered them from the building at 534 Market St., opposite Second St., at 2:20 p.m. because of the approaching fire.

Latest casualty count: 750 people seriously injured people were being treated at various hospitals at 2:30 p.m.

Dynamiting of buildings around the U.S. Mint at Fifth and Mission streets began at 2:30 p.m. U.S. Army Signal Corps established Ferry Building telegraph operations at 3 p.m.



Timeline of the San Francisco Earthquake, April 18–23, 1906

Mayor Schmitz appointed the Committee of Fifty at 3 p.m. at the Hall of Justice. The mayor also said: “Let it be given out that three men have already been shot down without mercy for looting. Let it also be understood that the order has been given to all soldiers and policemen to do likewise without hesitation in the cases of any and all miscreants who may seek to take advantage of the city’s awful misfortune.”

The Mayor appointed ex-Mayor James Phelan to head the Relief Committee.

Fifty or more corpses had been buried by the police in Portsmouth Square by 5 p.m because the morgue and police pistol range could hold no more bodies.

Mayor Schmitz, at 8 p.m., was still confident that a good part of downtown could be saved. Unfortunately a possible arsonist set fire to the Delmonico Restaurant in the Alcazar Theatre Building on O’Farrell near Stockton, and that blaze burned into Downtown and to Nob Hill.

War Department received a telegram from Gen. Funston at 8:40 p.m., Pacific Coast time, that asked for thousands of tents and all available rations. Funston placed the death toll at 1000.

Firefighters attempted to make a stand at 9 p.m. along Powell St. between Sutter and Pine, but it was unsuccessful in keeping the fire from sweeping up Nob Hill.

Crocker- Woolworth Bank Building at Post and Market took fire at 9 p.m.

April 19, 1906

Governor Pardee arrived in Oakland at 2 a.m. He was supposed to arrive three hours earlier, but his train was stalled because of sinking of the track in the Susuin marshes. The governor said he would declare a bank holiday today.

St. Francis Hotel at Union Square caught fire at 2:30 a.m.

Mayor Schmitz and Capt. Thomas Magner of Engine No. 3 found a cistern at the Hopkins Mansion, Mason and California streets, at 4 a.m., and attempted to keep the fire from burning the structure. They were not successful.

Secretary of War Taft at 4 a.m. ordered 200,000 rations sent to San Francisco from the Vancouver Barracks.



Timeline of the San Francisco Earthquake, April 18–23, 1906

Secretary Taft ordered all hospital, wall and conical tents sent to San Francisco from army posts at Vancouver; Forts Douglas, Logan, Snelling, Sheridan and Russell, from San Antonio and the Presidio of Monterey.

Secretary Taft wired Gen. Funston at 4:55 a.m. that all tents in the U.S. Army were en route to San Francisco.

“Call,” “Chronicle” and “Examiner” printed a combined newspaper today on the presses of the “Oakland Herald.”

176 prisoners moved from city prison to Alcatraz.

“U.S.S. Chicago” arrived in San Francisco Bay at 6 p.m.

The Great Fire reached Van Ness Avenue during the evening. The army dynamited mansions along the street in an attempt to build a fire break. Demolition to stop the fire was ordered by Colonel Charles Morris of the Artillery Corps.

April 20, 1906

The fire burned as far as Franklin St. by 5 a.m., then attempted to circle south.

At the foot of Van Ness Avenue, 16 enlisted men and two officers from the “U.S.S. Chicago” supervised the rescue of 20,000 refugees fleeing the Great Fire. It was the largest evacuation by sea in history, and probably as large as the evacuation of Dunkirk during World War II.

Fire approached the Appraisers’ Building for a second time at 3 p.m. Lt. Freeman attempted to pump saltwater from the Bay but found that his hose connections would not fit those of the Fire Department, so the effort was abandoned.

Gen. Funston issued General Orders No. 37 which placed Lt. Col. George Torney of the Medical Department in full control of sanitation in San Francisco.

Gen. Funston wired War Department at 8:30 p.m. on status of the fire. He advised that Fort Mason has been saved, and some looters have been shot. His telegram said most casualties are in the poorer districts, South of Market St.; not many killed in better portion of the city.



Timeline of the San Francisco Earthquake, April 18–23, 1906

April 21, 1906

Haig Patigian's statue of President McKinley, commissioned for the city of Arcata, found in the rubble of a local foundry and saved by several artisans who carried it into the street.

The fire that swept the Mission District was stopped at 20th and Dolores sts. by three- thousand volunteers and a few firemen who fought the blaze with knapsacks, brooms and a little water from an operating hydrant at 20th and Church.

April 22, 1906

Fire Chief Engineer Dennis T. Sullivan died at the Army General Hospital at the Presidio at 1 a.m.

Father Ricard at the University of Santa Clara wrote to the "San Jose Mercury":

The earthquake period is gone. Once the pent up forces of nature have had a vent, nothing of a serious nature need be apprehended. At the most a succession of minor shocks may be felt and that's all. It is not unreasonable, therefore, for people to continue in dread of a new destructive temblor. People should fearlessly go to work and repair mischief done and sleep quietly at night anywhere at all, especially in wooden frame. Never mind foreboders of evil: they do not know what they are talking about. Seismonetry is in its infancy and those therefore who venture out with predictions of future earthquakes when the main shock has taken place ought to be arrested as disturbers of the peace.

Major-General Adolphus W. Greely, Commander of the army's Pacific Division returned to San Francisco.

United Railroad crews began stringing temporary overhead trolley wires on Market St., but did not repair the cable traction system in the street.

April 23, 1906

Governor Pardee told a newspaper reporter, "The work of rebuilding San Francisco has commenced, and I expect to see the great metropolis replaced on a much grander scale than ever before."

Imperial decree on the 30th Day of the Third Moon from Empress Dowager of China to send 100,000 taels as a personal contribution to the relief of the San Francisco sufferers. President Theodore Roosevelt declined the offer, as well as donations from other foreign governments.

"Timeline of the San Francisco Earthquake and Fire - 1906." Museum of the City of San Francisco. N.p., n.d. Web. <<http://www.sfmuseum.org/hist10/06timeli>



Timeline of the San Francisco Earthquake, April 18–23, 1906: Glossary

Article 2: Timeline of the San Francisco Earthquake, April 18–23, 1906	
tenements	A large building divided into apartments, usually in a poor part of town
liquefied	Turned something to liquid
rift	A crack or narrow opening in a rock
swath	A large strip of something
mosaic	A pattern or picture made by fitting small pieces of stone, glass, or other small objects together
convocation	A large, formal meeting of a group of people, especially church officials
miscreant	A bad person who causes mischief or harm
arsonist	Someone who deliberately starts a fire
cistern	A large container of water which supplies water to an entire building
casualties	The number of people who are killed or hurt in a war or an accident



Timeline of the San Francisco Earthquake, April 18–23, 1906: Glossary

Article 2: Timeline of the San Francisco Earthquake, April 18–23, 1906	
apprehended	(old fashion word) Understood something
succession	Happening one right after the other
foreboder	Someone who has a strong feeling that something bad will happen
venture	To say or do something in an uncertain way
seismonetry	The study of earthquakes
commenced	Began, started officially



EXPEDITIONARY
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Grade 6 Module 3A: Unit 3A: Lesson 14

End of Unit 2 Assessment: Final Literary Analysis



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2)
I can use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements. (L.6.2a)
I can spell correctly. (L.6.2b)

Supporting Learning Targets

- I can use the NYS Expository Writing Evaluation Rubric to provide kind, specific, and helpful feedback to my peers.
- I can use teacher feedback to revise my argument essay to further meet the expectations of the NYS Expository Writing Evaluation Rubric.

Ongoing Assessment

- End of Unit 2 Assessment: Final Draft of Literary Analysis Essay



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Unpacking Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Language Mini Lesson: Capitalization and Punctuation (10 minutes) B. Peer Critique of Draft Literary Analysis Essays (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Writing Final Literary Analysis (23 minutes) 4. Homework <ol style="list-style-type: none"> A. If you didn't finish writing your final literary analysis, do so for homework. Be prepared to return it at the beginning of the next lesson. 	<ul style="list-style-type: none"> • This lesson is an opportunity for students to review and revise their essays to meet the expectations of the New York State Grades 6–8 Expository Writing Evaluation Rubric. • In advance, be sure to have reviewed students' first drafts (from Lesson 11) against Row 2 of the rubric. Give specific positive feedback for at least one thing each student did well. Provide at least one specific area of focus for each student for revision. • This lesson includes 5 minutes to address common mistakes you noticed while reviewing student essays. A sample structure is provided here. Focus the lesson on one specific common convention error you noticed as you assessed students' drafts. • Some students may need more help with revising than others. There is space for this during the revision time. • Some students may not finish their final draft during this lesson. Consider whether to allow them to finish their essays at home and hand them in at the beginning of the next lesson. • In advance: Ensure student draft essays have been assessed with teacher feedback in preparation for this lesson. Give specific positive feedback for at least one thing each student did well. Provide at least one specific area of focus for each student for revision. • Post: Learning targets.

Lesson Vocabulary	Materials
<p>peer critique, conventions, comprehension, hinder</p>	<ul style="list-style-type: none"> • End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis (from Lesson 7; one per student) • Students' draft essays (from Lesson 11) • Self-assessment using criteria in Rows 1 and 3 of the rubric (completed in Lesson 11) • Peer Critique Guidelines • New York State Grades 6–8 Expository Writing Evaluation Rubric (distributed in Lesson 7) • Stars and Steps recording form (one per student) • Materials for student writing (computers or lined paper)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">• “I can use the NYS Expository Writing Evaluation Rubric to provide kind, specific, and helpful feedback to my peers.”• “I can use the NYS Expository Writing Evaluation Rubric to help my partner improve control of conventions in his or her essay.”• Remind students of what conventions refer to—Standard English capitalization, punctuation, spelling, and grammar/usage. Tell students that they will focus on capitalization, punctuation, and spelling in this lesson.• Ask students to discuss in triads:<ul style="list-style-type: none">• “Given what you have been learning from looking at the model essay and the rubric, and from planning your own essay, what do you want to focus on as you revise?”• Emphasize that writing well is hard, and revision is important to make one’s message as clear as possible for one’s readers. Encourage students and thank them in advance for showing persistence and stamina. Revising can be difficult, but it is one of the things that can help make a good essay great.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Language Mini Lesson: Capitalization and Punctuation (10 minutes)</p> <ul style="list-style-type: none">• Distribute the End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis (from Lesson 7). Remind students that today is their opportunity to write their final draft. Address any clarifying questions.• Return students' draft essays from Lesson 11, as well as their self-assessment using criteria in Rows 1 and 3 of the rubric. Invite them to spend a few minutes looking through the feedback they have been given.• Tell students you noticed a common error in their essays relevant to the rubric (for instance, comma splices or inconsistent capitalization).• Display an example of the error. Explain why it is incorrect.• Model how to revise and correct the error.• Check for understanding. Ask students to give you a thumbs-up if they understand the error and how to fix it when revising, or a thumbs-down if they don't understand fully.• If many students give a thumbs-down, show another example of the error. Ask students to think about how to fix it.• Cold call a student to suggest how to correct it. If the answer is incorrect, clarify. Again ask students to give you a thumbs-up or thumbs-down. If some students are still struggling, consider checking in with them individually.• Invite students to revise their draft essays to reflect their learning from the mini lesson.	<ul style="list-style-type: none">• The use of leading questions on student essays helps struggling students understand what areas they should improve before submitting their essay again.



Work Time (continued)	Meeting Students' Needs
<p>B. Peer Critique of Draft Literary Analysis Essays (10 minutes)</p> <ul style="list-style-type: none">• Remind students that a <i>peer critique</i> is when we look over someone else's work and provide feedback. Explain that peer critiquing must be done carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don't want to make them feel bad. Post the Peer Critique Guidelines and invite students to read them with you.• Display the New York State Grades 6–8 Expository Writing Evaluation Rubric and ask students to refer to their own copies.• Focus students on the fourth row, Control of Conventions. In Column 3, highlight/underline this section: "Demonstrates grade-appropriate command of <i>conventions</i> with occasional errors that do not hinder comprehension." Ask students to define <i>comprehension</i> and <i>hinder</i>. Ensure they know that to "hinder comprehension" means to get in the way of understanding what is written.• Emphasize that their job is to make sure that their peers' writing shows that they know the rules for capitalization and punctuation. Distinguish peer critique from proofreading; they are focusing on convention errors that make the ideas confusing, misleading, or very distracting. It is fine if they catch small errors in each other's work. But the goal is to make the thinking in the writing as strong as possible.• Tell students that they will present feedback in the form of stars and steps. Remind them that they have done this in the first module. Today they will give one "star" and one "step" based on Row 4 of the rubric. Remind students that conventions make the reading experience smoother and the ideas easier to understand, so they should pay attention to when the essay is confusing and when it is not as confusing.• Briefly model how to give "kind, specific, helpful" stars. Be sure to connect your comments directly to the rubric. For example: "You have capitalized the names of people and sources consistently, which makes the reading very clear." If students have trouble articulating how a peer has mastered conventions, suggest that they find a section that is especially smooth to read and highlight how easy it was to understand the student's ideas without having to figure out what the writer means.• Repeat, briefly modeling how to give "kind, specific, helpful" steps. For example: "Would punctuation to make this sentence read more smoothly?" If students have trouble articulating exactly which convention might be helpful, suggest they ask a general question about a part that confused them or forced them to reread.	<ul style="list-style-type: none">• Set up peer critiquing carefully to ensure students feel safe giving and receiving feedback. Students must be given a set of clear guidelines for behavior, and they need to see the teacher model how to do it successfully. Asking students to provide feedback to their peers based on explicit criteria benefits both parties in clarifying what a strong piece of writing should look like. Students can learn from both the strengths and weaknesses that they notice in the work of peers.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Emphasize that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this: "I wonder if ...?" "Have you thought about ...?" "I'm not sure what you meant by ..." • Distribute the Stars and Steps recording form. Explain that today, students will record a star and step for their partner on this sheet so that their partner can remember the feedback he or she receives. They are to write the name of their partner at the top of their paper. • Pair up students. Distribute the draft essays. Invite pairs to swap essays and to spend 3 minutes reading them in silence. • Ask students to record a star and step for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. Circulate to assist students who may struggle with articulating or recording their feedback. • Ask students to return the essay and Stars and Steps recording form to their partner and to explain the star and step they recorded for their partner. Invite students to question their partners where they don't understand the star or step they have been given. 	<ul style="list-style-type: none"> •
Closing and Assessment	Meeting Students' Needs
<p>A. Writing Final Literary Analysis (23 minutes)</p> <ul style="list-style-type: none"> • Invite students to apply the stars and steps from the peer critique and the teacher feedback on their draft to write their final literary analysis. • Circulate around the room, addressing questions. Consider checking in first with students who need extra support to make sure they can use their time well. • Collect essays and drafts from students who have finished by the end of the lesson. Invite those who haven't finished to take them home and return them the following lesson. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • If you didn't finish writing your final literary analysis, do so for homework. Be prepared to return it at the beginning of the next lesson. 	



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Grade 6 Module 3A: Unit 2: Lesson 14

Supporting Materials



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Peer Critique Guidelines

1. **Be kind:** Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.
2. **Be specific:** Focus on particular strengths and weaknesses, rather than making general comments like “It’s good” or “I like it.” Provide insight into why it is good or what, specifically, you like about it.
3. **Be helpful:** The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.
4. **Participate:** Peer critique is a process to support each other, and your feedback is valued.



Stars and Steps Recording Form

Partner's Name:

Date:

“Demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension.”

Star:

Step:



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Grade 6: Module 3A: Unit 3: Overview



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Unit 3: Researching and Interpreting Information: How the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco

In this unit, students delve more deeply into learning about the San Francisco earthquake and fire in order to write a newspaper article to answer the question: How did the 1906 San Francisco earthquake and fire affect the people of San Francisco? The unit informally begins in Lessons 12 and 13 of Unit 2 (while teachers assess students' literary analysis essays). Students begin by researching factual information and eyewitness accounts and collecting what they find on graphic organizers. Students also read literary texts about the earthquake and fires and make connections between the ideas in those texts. In the second half of the unit,

students analyze newspaper articles in order to learn about the features of a newspaper article. Students then evaluate the information and quotes they have collected through research to determine an angle for their article. They organize their information to write a newspaper article to answer the research question, following the inverted pyramid structure—where the most important information is at the beginning.

Guiding Questions and Big Ideas

- **What is the purpose of a newspaper article?**
- **Why do newspaper articles contain more than one perspective of an event?**
- *Understanding diverse points of view helps us to live in an increasingly diverse society.*
- *Newspaper articles contain multiple perspectives of the same event in order to give the reader a sense of what an event was like for a lot of different people.*



<p>Mid-Unit 3 Assessment</p>	<p>Part 1: Researching and Interpreting Information: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco Part 2: Explaining How New information Connects to the Topic</p> <p>This assessment centers on NYSP12 ELA CCLS RL.6.11, W.6.7, and SL.6.2. There are two parts to this assessment. In Part 1, students interpret the information presented in diverse media and formats to answer the question: What destruction did the 1906 San Francisco earthquake and fires cause? They record their interpretations on a graphic organizer. In Part 2, students explain orally how the resources they have looked at contribute to the topic of the destruction caused by the 1906 earthquake and fires.</p>
<p>End of Unit 3 Assessment</p>	<p>Draft Newspaper Article: How the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco</p> <p>This assessment centers on NYSP12 ELA CCLS RI.6.7, W.6.2a–f, W.6.4a, and W.6.9. Students write a first draft of their newspaper article to answer the question: How did the 1906 San Francisco earthquake and fire affect the people of San Francisco? They choose an angle for their newspaper article and select factual information and eyewitness quotes from research that is most compelling and relevant to their angle. They follow the journalist’s inverted pyramid structure to organize their research and their writing.</p>
<p>Final Performance Task</p>	<p>Newspaper Article: How the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco</p> <p>In this performance task, students have a chance to complete their learning about the 1906 San Francisco earthquake and fire and how it affected the people of San Francisco by writing a newspaper article about the event. They research to gather factual information and eyewitness accounts, and then use their research to determine an angle they want to take when writing their article. They use journalist tools and techniques like the five W’s and the inverted pyramid to make their newspaper article as authentic as possible, and they analyze real-world newspaper articles in order to build criteria for their own work. This task addresses NYSP12 ELA CCLS RI.6.7, W.6.2, W.6.4a, W.6.9, and L.6.3.</p>



Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about the 1906 San Francisco earthquake and fires. However, the module intentionally incorporates Social Studies practices and themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:

Unifying Themes (pages 6–7)

- Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity. Personal identity is a function of an individual’s culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.
- Theme 2: Development, Movement, and Interaction of Cultures: Role of diversity within and among cultures. Aspects of culture such as belief systems, religious faith, or political ideas as influences on other parts of a culture such as its institutions or literature, music, and art.
- Theme 10: Global Connections and Exchange: Past, current, and likely future global interactions and connections. Cultural diffusion, the spread of ideas, beliefs, technology, and goods. Role of technology. Benefits/consequences of global interdependence (social, political, economic). Causes and patterns of migration of people. Tension between national interests and global priorities.

Social Studies Practices: Gathering, Using, and Interpreting Evidence, Grades 5–8:

- Descriptor 2: Identify, describe, and evaluate evidence about events from diverse sources (including written documents, works of art, photographs, charts and graphs, artifacts, oral traditions, and other primary and secondary sources).
- Descriptor 3: Analyze evidence in terms of content, authorship, point of view, purpose, and format; identify bias; explain the role of bias and audience in presenting arguments or evidence.



Central Texts

1. Laurence Yep, *Dragonwings* (New York: HarperCollins Publishers Inc., 1975), ISBN: 978-0-064-40085-5.
2. Emma M. Burke, "Comprehending the Calamity," in *Overlook Magazine*, June 1906 (excerpts).
3. Eliza's Pittsinger, "Poem of the Earthquake," as found at <http://www.sfgenealogy.com/sf/history/1906/hgpoem.htm>.
4. "Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance," written by Expeditionary Learning for instructional purposes.
5. "Waking Up in a Nightmare," written by Expeditionary Learning for instructional purposes.
6. "Photo: View from Laguna and Market Streets of the Great Fire Burning through the Mission District," in "16 Views of the Great Earthquake and Fire" (PowerPoint), as found at <http://www.sfmuseum.org/1906/photos.html>, Slide 7.
7. Lloyd Head, "One Boy's Experience," in *Our Junior Citizens*, July 28, 1906, as found at <http://www.sfmuseum.net/1906/ew7.html>.
8. "Casualties and Damage after the 1906 Earthquake," on USGS.gov, as found at <http://earthquake.usgs.gov/regional/nca/1906/18april/casualties.php>.
9. "Photos: Area Destroyed by the Fire of April 18–21, 1906," as found at <http://www.zpub.com/sf/history/burned.html>.
10. Matt Smith, "Sandy wreaks havoc across Northeast; at least 11 dead," on CNN.com, October 30, 2012, as found at <http://news.blogs.cnn.com/2012/10/29/hurricane-sandy-strengthens-to-85-mph/>.
11. "The Great 1906 San Francisco Earthquake," on USGS.gov, as found at <http://earthquake.usgs.gov/regional/nca/1906/18april/index.php>.
12. Gladys Hansen, "Timeline of the San Francisco Earthquake, April 18–23, 1906," on SFMuseum.org, as found at <http://www.sfmuseum.org/alm/quakes2.html>.
13. "The San Francisco Earthquake, 1906," from Eyewitness to History, as found at <http://www.eyewitnesstohistory.com/sfeq.htm>.



This unit is approximately 2.5 weeks or 12 sessions of instruction.

Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Writing Interview Questions	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) I can interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11) I can conduct short research projects to answer a question. (W.6.7) I can use several sources in my research. (W.6.7) I can refocus or refine my question when appropriate. (W.6.7) 	<ul style="list-style-type: none"> I can interpret an excerpt of a poem and make connections between it and other texts I have read. I can write interview questions that will provide me with the information I need in my newspaper article. 	<ul style="list-style-type: none"> Exit Ticket: Interview Questions 	<ul style="list-style-type: none"> Connecting Texts



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 2	Researching: Eyewitness Accounts, Part 1	<ul style="list-style-type: none"> I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11) I can determine the main idea of an informational text based on details in the text. (RI.6.2) I can summarize an informational text using only information from the text. (RI.6.2) I can conduct short research projects to answer a question. (W.6.7) I can use several sources in my research. (W.6.7) I can refocus or refine my question when appropriate. (W.6.7) 	<ul style="list-style-type: none"> I can interpret an excerpt of a play and make connections between it and other texts I have read. I can identify compelling quotes to answer my research questions in an eyewitness account. 	<ul style="list-style-type: none"> Researching Eyewitness Accounts graphic organizer 	



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Researching: Eyewitness Accounts, Part 2	<ul style="list-style-type: none"> I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11) I can determine the main idea of an informational text based on details in the text. (RI.6.2) I can summarize an informational text using only information from the text. (RI.6.2) I can conduct short research projects to answer a question. (W.6.7) I can use several sources in my research. (W.6.7) I can refocus or refine my question when appropriate. (W.6.7) 	<ul style="list-style-type: none"> I can interpret a short story and make connections between it and other texts I have read. I can identify compelling quotes to answer my research questions in an eyewitness account. 	<ul style="list-style-type: none"> Researching Eyewitness Accounts graphic organizer 	<ul style="list-style-type: none"> Connecting Texts



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Mid-Unit 3 Assessment Part 1: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires	<ul style="list-style-type: none"> I can conduct short research projects to answer a question. (W.6.7) I can use several sources in my research. (W.6.7) I can refocus or refine my question when appropriate. (W.6.7) I can interpret information presented in different media and formats. (SL.6.2) I can explain how new information connects to a topic, text, or issue I am studying. (SL.6.2) I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11) 	<ul style="list-style-type: none"> I can interpret information from different resources as part of my research about the 1906 San Francisco earthquake and fire and explain how it deepens my understanding of the 1906 San Francisco earthquake and fire. I can refocus the research question to guide my continuing research. I can interpret a short story and make connections between it and other texts I have read. 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment Part 1: Researching and Interpreting Information: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires 	<ul style="list-style-type: none"> Connecting Texts
Lesson 5	Mid-Unit 3 Assessment Part 2: Explaining How New Information Connects to the Topic	<ul style="list-style-type: none"> I can interpret information presented in different media and formats. (SL.6.2) I can explain how new information connects to a topic, text, or issue I am studying. (SL.6.2) 	<ul style="list-style-type: none"> I can explain how the new information I found through research deepens my understanding of the destruction of the 1906 San Francisco earthquake and fire. 	<ul style="list-style-type: none"> Mid-Unit 3 Assessment, Part 2: Explaining How New Information Connects to the Topic Rubric 	
Lesson 6	The Five W's	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) 	<ul style="list-style-type: none"> I can use the information from my research to determine who, what, where, when, and why to form the basis of my newspaper article. I can choose a compelling angle for my article that is supported by the information from my research. 	<ul style="list-style-type: none"> Five W's web organizer 	<ul style="list-style-type: none"> Newspaper Article Criteria



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Analyzing the Features of a Newspaper Article	<ul style="list-style-type: none">• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)• I can produce text (print or nonprint) that explores a variety of cultures and perspectives (W.6.4a)•	<ul style="list-style-type: none">• I can identify the features of a newspaper article.• I can evaluate research to choose the most relevant factual information to support my angle.	<ul style="list-style-type: none">• Annotated newspaper articles	<ul style="list-style-type: none">• Newspaper Article Criteria



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 8	Evaluating Eyewitness Accounts	<ul style="list-style-type: none"> • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect). (W.6.2b) • I can develop the topic with relevant facts, definitions, concrete details, and quotations. (W.6.2d) • I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.6.4a) • I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9) • I can apply grade 6 Reading standards to literature (e.g., “compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a) 	<ul style="list-style-type: none"> • I can evaluate research to choose the most relevant eyewitness accounts showing a variety of perspectives. 	<ul style="list-style-type: none"> • Eyewitness account quotes recorded on the Newspaper Article Planning graphic organizer 	<ul style="list-style-type: none"> • Newspaper Article Criteria



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<p>Lesson 9</p>	<p>Organizing Research: The Inverted Pyramid</p>	<ul style="list-style-type: none"> • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • I can introduce the topic of my text. • I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect). • I can include headings, graphics, and multimedia to help readers understand my ideas. • b. I can develop the topic with relevant facts, definitions, concrete details, and quotations. • I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9) • I can apply grade 6 Reading standards to literature (e.g., “compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a) • I can 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. (RI.6.7) 	<ul style="list-style-type: none"> • I can use the inverted pyramid to organize my research to form the structure of my newspaper article. • I can choose a visual component to develop the reader’s understanding of my angle. 	<ul style="list-style-type: none"> • Information organized according to the inverted pyramid structure on the Newspaper Article Planning graphic organizer 	<ul style="list-style-type: none"> • Newspaper Article Criteria



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 10	End of Unit 3 Assessment: Drafting the Newspaper Article	<ul style="list-style-type: none"> • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) • I can introduce the topic of my text. • I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect). • I can include headings, graphics, and multimedia to help readers understand my ideas. • I can develop the topic with relevant facts, definitions, concrete details, and quotations. • I can use transitions to clarify relationships among my ideas. • I can use contextually specific language/vocabulary to inform or explain about a topic. • I can establish and maintain a formal style in my writing. • I can construct a concluding statement or section of an informative/explanatory text. • I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.6.4a) • I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9) • 	<ul style="list-style-type: none"> • I can use active words and domain-specific vocabulary in my newspaper article. • I can draft an interesting, accurate, and objective newspaper article based on carefully selected evidence. 	<ul style="list-style-type: none"> • End of Unit 3 Assessment: Draft newspaper article 	<ul style="list-style-type: none"> • Newspaper Article Criteria



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 10 (continued)		<ul style="list-style-type: none"> I can apply grade 6 Reading standards to literature (e.g., “compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a) I can 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. (RI.6.7) 			
Lesson 11	Revising the Newspaper Article: Sentence Structure and Transitions	<ul style="list-style-type: none"> I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3a) I can maintain consistency in style and tone when writing and speaking. (L.6.3b) 	<ul style="list-style-type: none"> I can use a variety of sentence structures to make my article more interesting. I can use appropriate transitions to make the newspaper article flow smoothly. 	<ul style="list-style-type: none"> Revised End of Unit 3 Assessment: Draft newspaper article Self-assessment of the article on Row 3 of the Newspaper Article Rubric 	<ul style="list-style-type: none"> Newspaper Article Criteria
Lesson 12	Performance Task: Final Draft of the Newspaper Article	<ul style="list-style-type: none"> I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) I can introduce the topic of my text. I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect). I can include headings, graphics, and multimedia to help readers understand my ideas. 	<ul style="list-style-type: none"> I can use formative feedback from the teacher to revise my newspaper article. I can use peer feedback to revise my article to further meet the expectations of the Newspaper Article Rubric. I can write a final draft of an interesting, accurate, and objective newspaper article. I can choose a section of my article to share that captures my most interesting and accurate details of the event. 	<ul style="list-style-type: none"> Final draft of newspaper article 	



Lesson	Lesson Title	Long-Term Learning Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<p>Lesson 12 (continued)</p>		<ul style="list-style-type: none"> • I can develop the topic with relevant facts, definitions, concrete details, and quotations. • I can use transitions to clarify relationships among my ideas. • I can use contextually specific language/vocabulary to inform or explain about a topic. • I can establish and maintain a formal style in my writing. • I can construct a concluding statement or section of an informative/explanatory text. • I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.6.4a) • I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9) • I can apply grade 6 Reading standards to literature (e.g., “compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a) • I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3a) • I can maintain consistency in style and tone when writing and speaking. (L.6.3b) 			



Optional: Experts, Fieldwork, and Service

Experts:

- A journalist or editor from a local newspaper or magazine.

Fieldwork:

- Arrange for a visit to a local newspaper office, so that students can see journalists in action.
- Arrange for a visit to a museum or exhibit about earthquakes, so that students can learn more about earthquakes and the aftermath.

Optional: Extensions

- A study of the history of a local Chinatown.
- A study of a local natural disaster and how it affected the local community.

Preparation and Materials

- The research materials provided in the research folders in this unit are purposely of a range of Lexile measures in order to challenge students of all abilities. Guide students to choose research materials from the folder that are at an appropriate level for them. Glossaries have been provided for each of the articles, so ensure that students use the glossaries with the articles in order to gain a greater understanding of the text. Be prepared to provide support to students who will struggle with all of the texts in a group—choose one text for all of them to work with and read it for the gist as a group.



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 1

Writing Interview Questions



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)</p> <p>I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11)</p> <p>I can conduct short research projects to answer a question. (W.6.7)</p> <p>I can use several sources in my research. (W.6.7)</p> <p>I can refocus or refine my question when appropriate. (W.6.7)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> I can interpret an excerpt of a poem and make connections between it and other texts I have read. I can write interview questions that will provide me with the information I need in my newspaper article. 	<ul style="list-style-type: none"> Exit Ticket: Interview Questions



Agenda	Teaching Notes
<p>1. Opening</p> <ul style="list-style-type: none">A. Unpacking Learning Targets (3 minutes)B. Connecting the Ideas in Texts: Introducing a Poem (17 minutes) <p>2. Work Time</p> <ul style="list-style-type: none">A. Analyzing Eyewitness Accounts in the Model Newspaper Article (10 minutes)B. Writing Interview Questions (10 minutes) <p>3. Closing and Assessment</p> <ul style="list-style-type: none">A. Exit Ticket (5 minutes) <p>4. Homework</p> <ul style="list-style-type: none">A. Read your independent reading book.	<ul style="list-style-type: none">• In this lesson, students work in triads to write interview questions for a hypothetical eyewitness of the 1906 San Francisco earthquake and fire. Students will be using these questions to guide them in finding the information they need from first-person accounts in the next few lessons. Ensure students understand that journalists interview real people, but as the earthquake and fire happened more than 100 years ago, most of the people who experienced it are no longer alive, so this isn't an option. (In fact, students may be interested to know that there only one two survivors left, one of whom is 112 years old).• Students will be using the questions they record on their exit tickets in the next lesson, so ensure you either collect them or have students store them for reference in the next lesson.• To address RL.6.11, at the beginning of the lesson students read a stanza of a poem written by an eyewitness of the earthquake and discuss how it is connected to the other texts they have read about the earthquake so far. Only one stanza has been chosen because this poem is complex and detailed analysis would take more time than is available. This stanza has also been chosen because of the connections to other texts the students have read and will read in the next few lessons.• In preparation for Lesson 2, organize Research Folders (see Supporting Materials of Lesson 2). Each triad needs a research folder and there should be enough of each article in the research folder for one per student. There should also be a glossary for each article, one per team.• Post: Learning targets.



Lesson Vocabulary	Materials
aesthetically pleasing; despoiled, toiled	<ul style="list-style-type: none">• Stanza 9 of “Poem of the Earthquake” (one per student and one for display)• Stanza 9 Close Reading Guide (for teacher reference)• Word-catcher (distributed in Units 1 and 2; students may need a new one)• Excerpts of “Comprehending the Calamity” (from Unit 2)• <i>Dragonwings</i> (book; distributed to students in Unit 1)• Connecting Texts anchor chart (new; teacher created; see supporting materials)• Connecting Texts anchor chart (answers, for teacher reference)• Performance Task Prompt for the 1906 San Francisco earthquake and fire (from Unit 2, Lesson 1)• Model newspaper article: “Sandy wreaks havoc across Northeast; at least 11 dead” (from Unit 2, Lesson 12)• Model newspaper article eyewitness accounts (for teacher reference)• Scrap paper (one piece per student)• Exit Ticket: Interview Questions (one per student)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can interpret an excerpt of a poem and make connections between it and other texts I have read.” * “I can write interview questions that will provide me with the information I need in my newspaper article.” • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What do you think you will be doing in this lesson? Why?” • Select volunteers to share their ideas. Listen for them to explain that they are going to be reading a poem and then writing interview questions, because journalists often prepare questions for eyewitnesses before they interview them. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
<p>B. Connecting the Ideas in Texts: Introducing a Poem (17 minutes)</p> <ul style="list-style-type: none"> • Tell students that the 1906 San Francisco earthquake and fire was such a big disaster that many people wrote eyewitness accounts about it, like Emma Burke; it featured in novels like <i>Dragonwings</i>; and people also wrote poems and plays about it. • Display and distribute Stanza 9 of “Poem of the Earthquake.” Tell students this is an excerpt of a long poem written by a woman who was an eyewitness of the earthquake. • Read the poem and invite students to follow along silently in their heads. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What is this stanza about? How do you know?” • Select volunteers to share their ideas. Listen for them to explain that the stanza is about how the earthquake and fire destroyed people’s homes and their belongings, as well as killed people. 	<ul style="list-style-type: none"> • Consider grouping ELL students who speak the same first language to enable them to have a deeper discussion about the poem.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Use the Stanza 9 Close Reading Guide (for teacher reference) to guide students through the stanza in order to better understand the poem. • Invite students to record unfamiliar words on their Word-catcher. • Ask students to refer to their excerpts of “Comprehending the Calamity” from Unit 2 and Chapter 9 of the novel <i>Dragonwings</i> to discuss in triads: <ul style="list-style-type: none"> * “How are these texts connected? How do the experiences of Eliza Pittsinger compare to Emma Burke’s and Moon Shadow’s? What is similar about their experiences of the immediate aftermath earthquake?” • Select volunteers to share their responses. Record students’ ideas on the Connecting Texts anchor chart. Refer to the Connecting Texts anchor chart (answers, for teacher reference) for the kind of responses to guide students toward. 	<ul style="list-style-type: none"> •

Work Time	Meeting Students' Needs
<p>A. Analyzing Eyewitness Accounts in the Model Newspaper Article (10 minutes)</p> <ul style="list-style-type: none"> • Invite students to reread the Performance Task Prompt for the 1906 San Francisco earthquake and fire. Focus on the bullet that says the newspaper article must contain different perspectives: eyewitness accounts. Ask students to discuss in triads: <ul style="list-style-type: none"> * “What are eyewitness accounts? Why are they important in newspaper articles?” • Select volunteers to share their responses. Listen for students to explain that eyewitness accounts are quotes from people who actually saw and experienced the event. So their newspaper articles must contain quotes from people who actually saw and experienced the 1906 San Francisco earthquake and fire. • Display the model newspaper article: “Sandy wreaks havoc across Northeast; at least 11 dead.” Ask students to reread it to remind themselves of what it is about. • Tell students they are going to work in triads to underline the eyewitness accounts in a different color from the one they used to underline the factual information in the previous lesson. • Model this on the displayed newspaper article. Ask students: <ul style="list-style-type: none"> * “Where are the eyewitness accounts?” 	<ul style="list-style-type: none"> • Modeling what students are going to do helps to ensure that all students understand what is expected of them during independent work time. • If students have been grouped homogeneously, focus your attention on those triads who need additional support reading the text.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Select one volunteer to share his or her responses. In a different color from the one used in the previous lesson, underline the eyewitness account suggested by the student on the displayed model newspaper article. Use the model newspaper article eyewitness accounts (for teacher reference) as a guide.• Invite students to work in triads doing the same thing with the rest of the article, marking up their own copies.• Circulate to support triads. Ask guiding questions:<ul style="list-style-type: none">* “Is this an eyewitness account? How do you know?”• Refocus the whole group. Cold call students to share with the class the eyewitness accounts they underlined. Underline appropriate responses on the displayed article. Refer to the model newspaper article eyewitness accounts (for teacher reference) to guide students toward what should be underlined.• Ask students to look over all of the eyewitness accounts and discuss in triads:<ul style="list-style-type: none">* “Why have these eyewitness accounts been included? What is their purpose in the article?”* “How much of the article is eyewitness accounts?”* “Are all of the eyewitness accounts from the same person? Why not?”• Select volunteers to share their responses with the whole group. Listen for students to explain that the eyewitness accounts have been included to give readers an emotional connection to the disaster and make them want to read on. Also listen for students to explain that there are only a few eyewitness accounts in the article and they are from different people—which provides different perspectives of the event.• Ask students to discuss in triads:<ul style="list-style-type: none">* “What can you learn from this for planning your newspaper articles about the 1906 San Francisco earthquake and fire?” <p>Cold call students to share their responses. Listen for students to explain that their newspaper articles must include eyewitness accounts of the disaster from a few different people in order to give readers an emotional connection to the disaster and compel them to read more of the article.</p>	<ul style="list-style-type: none">•



Work Time (continued)	Meeting Students' Needs
<p>B. Writing Interview Questions (10 minutes)</p> <ul style="list-style-type: none">• Ask students:<ul style="list-style-type: none">* “How do you think journalists get the quotes they need for their newspaper articles?”• Select volunteers to share their answers. Listen for students to explain that the journalists interview eyewitnesses.• Explain to students that in order to interview eyewitnesses, journalists first need to write questions that will help them find out the information they need to know.• Tell students that in this lesson they are going to write interview questions to ask eyewitnesses of the San Francisco earthquake and fire. It is important to make it clear here that students will not be interviewing real survivors of the earthquake, as almost all of those people are no longer alive; instead they will be using the questions they write to guide them as they read first-person accounts over the next few lessons.• Ask students to discuss in triads:<ul style="list-style-type: none">* “What makes a good interview question for eyewitness?”• Select volunteers to share their responses. Listen for students to explain that interview questions are:<ul style="list-style-type: none">– Precise: They get the eyewitness to tell you exactly what you need to know.– Open rather than closed: Closed questions require only yes or no answers, which do not gain much information and they “put words into the mouth” of the eyewitness.– Draw out emotions: They encourage the eyewitness to describe how the experience made him/her feel. This will be compelling for readers.• Record these on the board for students to refer to throughout the rest of the lesson.• Remind students of the prompt question:<ul style="list-style-type: none">* “How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?”	<ul style="list-style-type: none">• Asking students to help you generate criteria can ensure they have a firm understanding of what is expected of their work.• Some students may benefit from saying their questions aloud to you before recording them.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Ask students to think about this question: <ul style="list-style-type: none"> * “Imagine you could talk to a survivor of the 1906 San Francisco earthquake—what would you ask that person to help you answer the prompt question? Refer to the criteria you developed for an effective interview question.” • Invite students to work together in triads to write three interview questions that fulfill the criteria on the board on scrap paper. <p>Circulate to support those students who may need assistance recording their ideas.</p>	<ul style="list-style-type: none"> •
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to record the three questions their triad wrote on Exit Ticket: Interview Questions for reference in the next lesson. 	<ul style="list-style-type: none"> • Exit tickets are a good way to assess student learning in the lesson.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Read your independent reading book. 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 1

Supporting Materials



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Stanza 9 of “Poem of the Earthquake”

By Eliza A. Pittsinger

1. It was the drama of the World;
2. Our treasures were to ruin hurled
3. Despoiled of all their glory—
4. Like horses wild the fires leapt
5. The people toiled and many wept
6. For those who ‘mid the ruins slept,
7. But who shall tell the story?

Pittsinger, Eliza A. "Poem of The Earthquake." 1907. From San Francisco Genealogy.com. Web. <http://www.sfgenealogy.com/sf/history/1906/hgpoem.html> public domain



Stanza 9 Close Reading Guide
For Teacher Reference

(9 minutes)

Parts of the Poem	Teacher Directions
<ol style="list-style-type: none"> 1. It was the drama of the World; 2. Our treasures were to ruin hurled 3. Despoiled of all their glory— 	<p>(4 minutes)</p> <ul style="list-style-type: none"> • Ask students to discuss in triads: • * “What do you think she means by a ‘drama of the World?’ How do you know?” • Cold call students for their responses. Listen for and guide them to understand that it means it was a very significant world disaster. • Focus students on the second and third lines of the stanza and explain that <i>despoiled</i> means violently removed. Ask them to discuss in triads: • * “So what do you think the second and third line of the stanza mean?” • Select volunteers to share their answers. Listen for students to explain that it means their belongings were ruined as they were thrown around in the earthquake.
<ol style="list-style-type: none"> 4. Like horses wild the fires leapt 5. The people toiled and many wept 6. For those who ‘mid the ruins slept, 7. But who shall tell the story? 	<p>(5 minutes)</p> <ul style="list-style-type: none"> • Tell students that the word <i>toiled</i> means to work extremely hard. • Ask students to discuss in triads: • * “Why did the people toil and weep?” • Cold call students for their responses. Listen for them to explain that the people worked to free other people from the ruins and they wept for the people who died. • Ask students to discuss in triads: • * “What does she mean in Line 6? Does she mean people were sleeping in the ruins?”



Stanza 9 Close Reading Guide
For Teacher Reference

Parts of the Poem	Teacher Directions
	<ul style="list-style-type: none">• Select volunteers to share their responses with the whole group. Listen for students to explain that it means people had died in the earthquake and their bodies were trapped in the ruins.• Ask students to discuss in triads:• * “What does the question in the final line suggest?”• Cold call students to share their responses with the whole group. Listen for them to explain that it suggests that so many people died in the earthquake and fire that there weren’t many left to tell the story.



Connecting Texts Anchor Chart

Text	Connections



Connecting Texts Anchor Chart
Answers, For Teacher Reference

Text	Connections
Stanza 9 of “Poem of the Earthquake”	<ul style="list-style-type: none">• It can be inferred that both Eliza Pittsinger and Moon Shadow in <i>Dragonwings</i> share the point of view that the earthquake and fires were upsetting and disturbing. Both describe death and the way that people worked hard to save others from the ruins.• Both Eliza Pittsinger and Emma Burke describe the way people lost their things; however, Eliza Pittsinger is more dramatic in her descriptions because her writing is a poem rather than an informative piece like Emma Burke’s.



Model Newspaper Article Eyewitness Accounts
For Teacher Reference

Sandy wreaks havoc across Northeast; at least 11 dead

By Matt Smith, CNN

updated 1:32 AM EDT, Tue October 30, 2012

(CNN)—Though no longer a hurricane, “post-tropical” superstorm Sandy packed a hurricane-sized punch as it slammed into the Jersey Shore on Monday, killing at least 11 people from West Virginia to North Carolina and Connecticut.

Sandy whipped torrents of water over the streets of Atlantic City, stretching for blocks inland and ripping up part of the vacation spot’s fabled boardwalk. The storm surge set records in Lower Manhattan, where flooded substations caused a widespread power outage. It swamped beachfronts on both sides of Long Island Sound and delivered hurricane-force winds from Virginia to Cape Cod as it came ashore.

Sandy’s wrath also prompted the evacuation of about 200 patients at NYU Langone Medical Center.

“We are having intermittent telephone access issues, and for this reason the receiving hospital will notify the families of their arrival,” spokeswoman Lisa Greiner said.

In addition, the basement of New York’s Bellevue Hospital Center flooded, and the hospital was running off of emergency backup power. Ian Michaels of the Office of Emergency Management said the main priority is to help secure additional power and obtain additional fuel and pumps for the hospital.

The storm hit near Atlantic City about 8 p.m. ET, the National Hurricane Center reported. It packed 80-mph winds at landfall, down from the 90 mph clocked earlier Monday.

Superstorm Sandy's wrath

“I’ve been down here for about 16 years, and it’s shocking what I’m looking at now. It’s unbelievable,” said Montgomery Dahm, owner of the Tun Tavern in Atlantic City, which stayed open as Sandy neared the Jersey Shore. “I mean, there’s cars that are just completely underwater in some of the places I would never believe that there would be water.”



Model Newspaper Article Eyewitness Accounts
For Teacher Reference

Dahm's family cleared out of Atlantic City before the storm hit, but he says he stayed put to serve emergency personnel. At nightfall Monday, he said the water was lapping at the steps of his restaurant, where a generator was keeping the lights on.

The storm had already knocked down power lines and tree limbs while still 50 miles offshore and washed out a section of the boardwalk on the north end of town, Atlantic City Mayor Lorenzo Langford told CNN. He said there were still "too many people" who didn't heed instructions to evacuate, and he urged anyone still in town to "hunker down and try to wait this thing out."

"When Mother Nature sends her wrath your way, we're at her mercy, and so all we can do is stay prayerful and do the best that we can," Langford said.

And in Seaside Heights, about 30 miles north of Atlantic City, Police Chief Thomas Boyd told CNN, "The whole north side of my town is totally under water."

Mass transit grinds to a halt

In New York, lower Manhattan's Battery Park recorded nearly 14-foot tides, smashing a record set by 1960's Hurricane Donna by more than 3 feet. The city had already halted service on its bus and train lines, closing schools and ordering about 400,000 people out of their homes in low-lying areas of Manhattan and elsewhere.

Flooding forced the closure of all three of the major airports in the area, LaGuardia, John F. Kennedy, and Newark Liberty. Water seeped into subway stations in Lower Manhattan and into the tunnel connecting Lower Manhattan and Brooklyn, while high winds damaged a crane perched atop a Midtown skyscraper under construction, forcing authorities to evacuate the surrounding area.

New York Mayor Michael Bloomberg told reporters there was an "extraordinary" amount of water in Lower Manhattan, as well as downed trees throughout the city and widespread power outages.

"We knew that this was going to be a very dangerous storm, and the storm has met our expectations," he said. "The worst of the weather has come, and city certainly is feeling the impacts."



Model Newspaper Article Eyewitness Accounts
For Teacher Reference

The storm was blamed for more than 2.8 million outages across the Northeast. About 350,000 of them were in the New York City area, where utility provider Con Edison reported it had also cut power to customers in parts of Brooklyn and Lower Manhattan to protect underground equipment as the storm waters rose.

But as water crept into its substations, Con Ed said it had lost service to about 250,000 customers in Manhattan—including most of the island south of 39th Street.

Source : <http://news.blogs.cnn.com/2012/10/29/hurricane-sandy-strengthens-to-85-mpg/>



Exit Ticket: Interview Questions

1. _____

2. _____

3. _____



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 2

Researching: Eyewitness Accounts, Part 1



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11)
- I can determine the main idea of an informational text based on details in the text. (RI.6.2)
- I can summarize an informational text using only information from the text. (RI.6.2)
- I can conduct short research projects to answer a question. (W.6.7)
- I can use several sources in my research. (W.6.7)
- I can refocus or refine my question when appropriate. (W.6.7)

Supporting Learning Targets

- I can interpret an excerpt of a play and make connections between it and other texts I have read.
- I can identify compelling quotes to answer my research questions in an eyewitness account.

Ongoing Assessment

- Researching Eyewitness Accounts graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (4 minutes)</p> <p>B. Connecting the Ideas in Texts: Introducing a Play (15 minutes)</p> <p>2. Work Time</p> <p>A. Researching: Eyewitness Accounts (21 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Pair Share (5 minutes)</p> <p>4. Homework</p> <p>A. Continue to read your independent reading book.</p>	<ul style="list-style-type: none">• Due to a lack of age-appropriate, authentic resources, the scene of the play that is performed at the beginning of this lesson has been written specifically for this lesson for the purpose of addressing RL.6.11.• In this lesson and the next, students research eyewitness accounts looking for quotes to answer their interview questions. This reading is in addition to the factual information they read in Unit 2, Lesson 13. Eyewitness accounts have been excerpted to make them more manageable for students and will be given in research folders with glossaries to help students understand the content. Articles are of varying lengths in order to enable differentiation. If your students are grouped into heterogeneous triads, encourage them to support one another in reading the texts; if your students are grouped homogeneously, encourage them to choose a text that looks manageable to them and consider working with those triads who may require additional support and assistance to read the eyewitness accounts.• To ensure students have enough time to draw quotes from as many of the texts as possible, they continue to research using the eyewitness accounts in the next lesson.• In advance: Choose three students to perform the other parts of the play (you will play one of the characters). Give them a script in advance so that they can read it and be prepared. They do not need to memorize the script—this short performance will be a Readers Theater, so students only need to be able to read the script accurately.• In advance: Prepare research folders, one per team. Within the folders there need to be enough texts so each student can have a copy of each eyewitness account, with one glossary per team.



Lesson Vocabulary	Materials
eyewitness account, compelling	<ul style="list-style-type: none">• Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance (one per student and one for display)• Excerpts of “Comprehending the Calamity” (from Unit 2)• <i>Dragonwings</i> (book; distributed to students in Unit 1)• Stanza 9 of “Poem of the Earthquake” (from Lesson 1)• Connecting Texts anchor chart (from Lesson 1)• Connecting Texts anchor chart (answers, for teacher reference)• Exit Ticket: Interview Questions (completed in Lesson 1)• Researching Eyewitness Accounts graphic organizer (one per student and one to display)• Research folders (one per team; see Teaching Note; each student needs the text; each team needs a glossary)<ul style="list-style-type: none">– Excerpt 1: “My Memories of the San Francisco Earthquake and Fire of April 18, 1906” by Mary Myrtle Longinetti Shaw (and glossary)– Excerpt 2: Dr. George Blumer’s Eyewitness Account of the Disaster (and glossary)– Excerpt 3: Heroic San Francisco: A Woman’s Story of the Pluck and Heroism of the People of the Stricken City by Louise Herrick Wall (and glossary)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can interpret an excerpt of a play and make connections between it and other texts I have read.”* “I can identify compelling quotes to answer my research questions in an eyewitness account.”• Ask students to discuss in triads:<ul style="list-style-type: none">* “What is an <i>eyewitness account</i>? Why are you going to be reading eyewitness accounts in this lesson?”* “How will eyewitness accounts help you write your newspaper articles?”• Select volunteers to share their responses with the whole group. Listen for students to explain that eyewitness accounts are accounts written by people who actually saw and experienced the earthquake and fire, and they are going to be reading eyewitness accounts of the earthquake and fire because newspaper articles usually contain quotes from eyewitnesses.• Ask students to discuss in triads:<ul style="list-style-type: none">* “What does <i>compelling</i> mean?”• Cold call students to share their responses. Listen for students to explain that compelling means people like it and it makes people want to read more.• Remind students that journalists would normally interview people, but as this event happened more than 100 years ago, nearly all of the people who experienced it are no longer alive.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<p>B. Connecting the Ideas in Texts: Introducing a Play (15 minutes)</p> <ul style="list-style-type: none"> • Remind students that the 1906 San Francisco earthquake and fire was such a big disaster that many people wrote eyewitness accounts about it, like Emma Burke; it featured in novels like <i>Dragonwings</i>; and people wrote poems and plays about it. • Display and distribute Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance. Tell students this is an excerpt of a play written about the earthquake. • Invite the three students who have been informed of this, and prepared in advance, to read the other parts of the play with you. Invite students to follow along silently in their heads. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What is this scene of the play about? How do you know?” • Select volunteers to share their ideas. Listen for students to explain that it is about a family’s experience of the earthquake. • Ask students to refer to their excerpts of Comprehending the Calamity from Unit 2, Chapter 9 of the novel <i>Dragonwings</i>, and Stanza 9 of “Poem of the Earthquake” to discuss in triads: <ul style="list-style-type: none"> * “How are these texts connected? How do the experiences of the family in this play compare to Emma Burke’s, Eliza Pittsinger’s, and Moon Shadow’s? What is similar about their experiences of the earthquake? What is different?” • Select volunteers to share their responses. Record students’ ideas on the Connecting Texts anchor chart. Refer to the Connecting Texts anchor chart (answers, for teacher reference) for the kind of responses to guide students toward. 	<ul style="list-style-type: none"> • Consider grouping ELL students who speak the same first language to enable them to have a deeper discussion about the poem.



Work Time (continued)	Meeting Students' Needs
<p>A. Researching: Eyewitness Accounts (21 minutes)</p> <ul style="list-style-type: none">• Remind students of the focus question for their newspaper articles (How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?) and invite students to refer to their Exit Ticket: Interview Questions to remember the questions they wrote in the previous lesson for interviewing eyewitnesses.• Remind students that as they can't interview real eyewitnesses, they are going to be reading eyewitness accounts and looking for quotes in the accounts that answer their questions.	<ul style="list-style-type: none">• Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Display and distribute the Researching Eyewitness Accounts graphic organizer. Invite students to read the directions and the column headings with you and explain that this is similar to the graphic organizer they used to collect facts in Lesson 13 of the previous unit. • Focus on the word <i>compelling</i>. Ask students to discuss in triads: <ul style="list-style-type: none"> * “Compelling means people like it and want to read more. So what would make a quote compelling?” • Select volunteers to share their responses. Listen for students to explain that a compelling quote triggers some kind of emotional response in the reader. • Write the following two quote examples on the board and invite students to discuss in triads which is the most compelling and why: <ol style="list-style-type: none"> 1. “The water rose quite high and it covered the sidewalk outside my house, making it difficult to go outside for a few days.” 2. “I was stuck inside my house with my 6 month-old baby for three days with very little food or water because the water levels were so high that it was impossible to go out.” • Listen for students to explain that the second quote is more compelling because the second person makes it sound scarier and more dramatic. It sounds like the second person really suffered, whereas the first person doesn't sound too concerned. • Distribute the research folders. • Invite triads to follow the directions to begin researching. Remind students to discuss their ideas before writing anything on their individual graphic organizers. • Circulate to support students in reading the texts and selecting compelling quotes. Encourage triads to choose texts that are of an appropriate level for them. Ask guiding questions: <ul style="list-style-type: none"> * “Does this quote answer any of your interview questions? How?” * “Is it compelling?” <p>Because of time limitations, students may be able to work with only one text in this lesson. If students are concerned about this, explain that they will be continuing with this research in the next lesson.</p>	<ul style="list-style-type: none"> • When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • Guiding questions provide motivation for student engagement in the topic, and give a purpose to reading a text closely. • Inviting students to discuss their ideas in triads before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELL students. • If students are grouped homogeneously, consider working with triads requiring more reading support to assist them in reading the text.



Closing and Assessment	Meeting Students' Needs
<p>A. Pair Share (5 minutes)</p> <ul style="list-style-type: none">• Invite students to pair up with someone from another triad to share the quotes they have recorded and to explain why they have recorded those quotes.• Invite students to record any quotes relevant to their research questions that they see in their partner's work.	<ul style="list-style-type: none">• Giving students the opportunity to share their work with someone else and justify the reasons for their choices can help them to deepen their understanding and also enable cross-pollination of ideas.• Consider pairing up ELL students with others who speak the same first language to enable deeper discussions.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue to read your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 2

Supporting Materials



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Scene 1: The Great Earthquake and Fires of 1906:
A Dramatic Remembrance

Parts:

Narrator

Ruth Allen (26-year-old mom)

James Allen (30-year-old dad)

Jack Allen (6-year-old son)

Scene 1

Narrator: Ruth, James, and Jack are all in one bed sleeping. The sun has come up, but it is still early in the morning. The room jolts suddenly. Ruth sits up in bed.

Ruth (*shouting urgently and shaking James and Jack*): James! Jack! Wake up! Wake up!

(*James and Jack wake up suddenly and sit up in bed*)

James: It's an earthquake and I think it's a bad one. Come on, get up quickly, both of you. We need to get to the doorway. The doorframe will protect us.

Narrator: All throw off the covers, get out of bed, and run for the doorway. The shaking is getting worse. Pictures are falling from the walls and the bed is moving across the room. Dad throws the door open and they all huddle in the doorway holding on desperately to the frame.

Jack (*looking up at Ruth*): Mom, I'm scared. I don't want to die.

Ruth (*grabs hold of Jack's free hand tightly*): It will be over soon, Jack. I promise. Keep a hold of my hand. Don't let it go.

James: Keep hold of the doorframe, both of you. Don't let it go.

Narrator: They all turn their heads as they hear a bloodcurdling scream and then silence from the room across the hallway. Ruth squeezes her eyes shut as if to block out the sound and Jack whimpers. The shaking intensifies and the building groans and creaks noisily around them. The floor suddenly tilts underneath their feet. Ruth screams and they all struggle to hold on.



Scene 1: The Great Earthquake and Fires of 1906:
A Dramatic Remembrance

Ruth (*frantically trying to hold on to the doorframe and Jack's hand*): James, I'm losing my grip. I don't know how much longer I can hold on.

Jack (*screaming*): Mom!

James: Ruth, we can do this. It won't be much longer now.

Narrator: The ceiling in the bedroom in which they were sleeping falls through and a cloud of dust surrounds the family, making it difficult for them to see anything. Jack screams. As quickly as it started, the shaking stops.



Connecting Texts Anchor Chart
Answers, For Teacher Reference

Text	Connections
Poem: Stanza 9 of “Poem of the Earthquake”	<ul style="list-style-type: none">• It can be inferred that both Eliza Pittsinger and Moon Shadow in <i>Dragonwings</i> share the point of view that the earthquake and fires were upsetting and disturbing. Both describe death and the way that people worked hard to save others from the ruins.• Both Eliza Pittsinger and Emma Burke describe the way people lost their things; however, Eliza Pittsinger is more dramatic in her descriptions because her writing is a poem rather than an informative piece like Emma Burke’s.
Play: Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance	<ul style="list-style-type: none">• All of the family in this scene of the play are clearly afraid and upset. This mirrors the points of view evident in all of the texts that the earthquake was upsetting, disturbing, and terrifying.



Researching Eyewitness Accounts
Graphic Organizer

Directions:

1. Read your research questions.
2. As a triad, choose a text to read first.
3. Read through the text carefully. Use the glossary to help you with words that are unfamiliar.
4. Reread the text and discuss where the eyewitness account answers your questions.
5. Underline compelling quotes you could use that answer your questions.
6. Ignore the first column.
7. Record the source in the second column (title and author).
8. Record the quote that you have underlined in the third column. Make sure you copy it word-for-word in quotation marks.
9. In the fourth column, describe how this quote answers the question: How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?
10. Repeat with another text.

Importance	Source (title and author)	Quote (word-for-word in quotation marks)	How does it answer the question?



Research Folders

Excerpt 1: "My Memories of the San Francisco Earthquake and Fire of April 18, 1906"
by Mary Myrtle Longinetti Shaw

"On this dreadful morning I awoke at 5:15 a.m. and felt our house rocking like a cradle. I immediately ran to my mother and dad's room and clearly remember my dad saying, 'There will be lots of fires today.' We all immediately dressed and the next shock we got was that the back of our house had collapsed. Fifteen minutes later my mother would have been killed as she would have been cooking my dad's breakfast at 5:30 a.m. To our sorrow, my poor dog "Prince" and our canary "Dickie" were killed.

The next thing we were ordered to leave as the militia told us they were going to dynamite our whole district, living on Jessie St. at the corner of Mint. We left our few pieces of furniture in a corner of the Mint, taking one chair for my grandmother. At 8:30 a.m., another terrible shake came and I thought it was the end of the world.

We then started on our way as true refugees. We could not go very far because my dear old grandmother was very feeble and had not been out of the house in several years. We crossed Market St. opposite of 5th and Powell. The militia put up wire ropes as though we were going to watch a parade and from there, I saw the Examiner and all the buildings up to the Emporium burn, which was so close we had to move on.

We slowly walked up to Mason, up Eddy to Taylor for a block and had to stop. A kind gentleman offered us to stay in his house one night as they were going to move that morning, but on account of the quake, could not, so we were very happy. We were just dozing off to sleep when a policeman knocked hard on the door and yelled, 'Everyone out.' We were then in the midst of the fire.

We walked down Taylor to Market, then down to 5th and then saw the Flood Building on fire at about 11:00 p.m. We were ordered down 5th to Mission. As we walked by our house, we could see that all of our belongings were burned and you could see the stove standing alone. People were laying on the car tracks but we sat down on the side to wait until morning. We then slowly walked down Mission St. which was all broked up and dear St. Patrick's Church, where I was baptized, was down to the ground. When we arrived at the Ferry Building, we received free transportation to Oakland where my dear Uncle Johnny rented an apartment for us and filled the cupboards with food.

My dear mother took ill from the shock and died just six months later on October 21, 1906. I lived in Oakland until 1910, then came back to San Francisco."

Shaw, Mary Myrtle Longinetti. "My Memories of the San Francisco Earthquake and Fire of April 18, 1906" From San Francisco Genealogy.com. Web.
<http://www.sfgenealogy.com/sf/history/1906/shawjrnl.htm>

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Excerpt 1: "My Memories of the San Francisco Earthquake and Fire of April 18, 1906"
by Mary Myrtle Longinetti Shaw:
Glossary

Excerpt 2: "My Memories of the San Francisco Earthquake and Fire of April 18, 1906" by Mary Myrtle Longinetti Shaw	
cradle	a bed or cot for a baby usually on rockers or pivots
collapsed	caved or fallen in or gave way
militia	a body of citizens organized for military service
refugees	persons who flee for safety especially to a foreign country



Research Folders

Excerpt 2: Dr. George Blumer's Eyewitness Account of the Disaster

In the fall of 1903, my father who lived in California being in poor health, I resigned as Director of the Bender Hygienic Laboratory, Albany, N.Y., and entered practice in San Francisco. I was living in that city until 1905, and I mention this because in the fall months of that year there were 25 or 30 minor earthquake shocks, momentary tremors that did no damage, However, they most likely were forerunners of the more destructive temblor of 1906.

On the evening of April 17th 1906 I received in the last mail a letter from Doctor Herbert E. Smith, Dean of the Yale Medical School, asking me if I would consider accepting the professorship of medicine in that institution. This was the last mail delivery for more than a week.

That evening I acted as best man at the wedding of my old friend Doctor August Jerome Lartigan to Doctor Kate Brady. It was a church wedding and was followed by a beautiful supper at the home of the bride's parents out in the Mission. I did not get to bed until about 1:30 a.m. on the morning of April 18th.

About 5:15 a.m. I was suddenly awakened by a small picture, which usually hung on the wall above my bed, falling on my head. I realized at once that an earthquake was occurring and made for the doorway of my bedroom in which I stood so as to have the protection of the lintel if the chimney fell through the roof.

I noticed that my friends, the Thompsons, with whom I boarded, were standing in the doorway of their bedroom with their baby. The chimney held, and after between one and two minutes the quake subsided.

The house was on Green Street and I walked to the window on the Lombard Street side and saw several women, more or less en dishabille, run out into the street from the houses opposite. Looking down toward the Bay where there were several large metal illuminating-gas tanks, I saw one of these slowly collapse.

I dressed and I think shaved, though the water was not perfectly clear, and after breakfast walked downtown to my office in a professional building, 369 Sutter Street.

Research Folders

Excerpt 2: Dr. George Blumer's Eyewitness Account of the Disaster

I had left in my desk thirty or forty dollars in cash and stuck it into my pocket. The office, a substantial stone building, was not damaged except that a bottle of nitric acid, used for urine tests, had been shaken off a shelf onto the floor, had broken, and the acid had eaten a hole in the carpet.

I then started to walk to the Central Emergency Hospital in the City Hall for I felt that I might be of some assistance to the head physician, Doctor Hassler, whom I knew.

On my way to City Hall I met a friend Arthur Smith, who suggested that we go for a few minutes to the office building where he worked, a skyscraper on the south side of Market Street, so we could take the elevator to the roof and look around.

As the building was on the way to Central Emergency Hospital I agreed, and from the roof we counted no less than seven small fires, most of them South of Market street in the poorer section of the city.

After a few minutes I left for the City Hall, a politically-built structure, and found that it had been so badly damaged by the quake that the Emergency Hospital had been moved to the Mechanics' Pavilion, a large wooden structure ordinarily used for exhibitions and prize fights.

On my way from the skyscraper to the Pavilion, a matter of a few blocks, I noticed that the streets were policed by soldiers, sailors and marines armed with rifles in addition to the regular patrolmen.

One officer of the Marines was on horseback, the first time I had seen a horse marine, but whether he was the notorious Captain Jinks I did not stop to inquire. General Frederick Funston was in command at the Presidio and he acted promptly, doubtless realizing that there would be opportunities for looting and that the regular police force would be entirely inadequate to cope with this.

In the Mechanics' Pavilion, lying on long rows of mattresses on the floor, were perhaps about 200 patients, most of whom had head injuries or broken bones probably due to bricks from falling chimneys. I learned that most of them came from South of Market, which in addition to being a poor part of town with inferior buildings was, in its lower part, on made ground of which there was an area extending from the Bay at the Ferry Building up Market Street about to Montgomery Street and spreading to some extent laterally.



Research Folders

Excerpt 2: Dr. George Blumer's Eyewitness Account of the Disaster

The combination of made ground and poor construction was undoubtedly the cause of so many collapsed chimneys in this section.

Presidio Hospital [was] then in charge of Doctor George H. Torney, father of an old friend Dr. George Torney whom I had known in Utica, New York, where he was an assistant to my cousin Doctor G. Alden Blumer, Superintendent of the Utica State Hospital for the Insane.

I had been at work only about ten minutes when I heard someone yell "the roof is on fire." Somehow a policeman got up on the cross-beams below the rafters from the inside of the building and managed to put the fire out. It was only ten or fifteen minutes before a new fire started in another part of the roof. Dr. Hassler wisely decided that the patients must be evacuated promptly and this was done by calling in volunteers from the street and commandeering passing automobiles.

Three men would get on each side of a patient, two at each end and two at the middle, push their arms under the mattress, clasp hands, and carry out the patient who was deposited in an automobile.

We managed to get all the living patients safely out before the fire got too hot, but about twenty dead in one corner of the building could not be removed and were cremated.

Dr. Hassler then asked me to go in an ambulance to one of the wharves on the waterfront near the Ferry Building where there was another group of injured.

We looked these people over, but very soon a naval boat came over from Goat Island, where there was a naval hospital, and removed the whole group.

On the way down to the wharf we went through Mission Street and noted that in front of many of the houses the occupant's most valuable furniture, usually a piano and a sewing machine on a partly metal stand, had been put out on the sidewalk in front of the house. The next day, after that area had been burnt over, another ambulance trip through Mission Street disclosed many iron frameworks of sewing machines and piles of piano wires.

The third day I volunteered for work at the Harbor Emergency Hospital, the only undamaged one, This was because the Embarcadero between the city and the waterfront was so wide that the fire did not reach structures on the bay.

Blumer, G.. "Dr. George Blumer's Eyewitness Account of the Disaster." N.p. n.d. <<http://www.sfmuseum.net/1906/ew14.html>>.



Excerpt 2: Dr. George Blumer's Eyewitness Account of the Disaster:
Glossary

Excerpt 3: Dr. George Blumer's Eyewitness Account of the Disaster	
resigned	gave up one's office or position; quit
minor	inferior in importance, size, or degree : comparatively unimportant
tremors	quivering or vibratory motions; <i>especially</i> : a discrete small movement following or preceding a major seismic event
forerunners	those going or sent before to give notice of the approach of others
temblor	earthquake
professorship	the role of teaching at a university
lintel	a horizontal piece across the top of an opening (as of a door) that carries the weight of the structure above it
subsided	became quiet or less
en dishabille	dressed in casual night clothes (like pajamas)
illuminating	brightening with light
collapse	to fall or shrink together abruptly and completely : fall into a jumbled or flattened mass through the force of external pressure
substantial	firmly constructed



Excerpt 2: Dr. George Blumer's Eyewitness Account of the Disaster:
Glossary

Excerpt 3: Dr. George Blumer's Eyewitness Account of the Disaster	
nitric acid	a strong liquid nitrogen-containing acid used in making fertilizers, explosives, and dyes
skyscraper	a very tall building
exhibitions	a public showing (as of works of art, manufactured goods, or athletic skill)
notorious	generally known and talked of; <i>especially</i> : widely and unfavorably known
promptly	done quickly, acted quickly
looting	stealing, plundering
laterally	extending from side to side
rafters	parallel beams that support a roof
evacuated	removed especially from a military zone or dangerous area
commandeering	taking possession of by force especially for military purposes
cremated	reduced to ashes by burning
wharves	structures built on the shore at which ships can load and unload



Research Folders

Excerpt 3: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND
HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL

Horror panic, dread, terror are the words that have been most by the local and Eastern press in describing the effect of the extraordinary disasters that have rushed upon us here in San Francisco during the last two weeks, filling every hour since the great earthquake shock of the morning of April 18--and the vastly more disastrous succeeding days of the fire--with a tempest of hurrying events. And yet to the thousands who have been caught within the whirlpool of intense activity the words seem unreal, crude, and essentially false to the spirit that animates the whole mass of the people who are living with passionate energy through this time. The truth is that despair is not to be seen on any face, nor the droop of it weighing upon any shoulder, nor the ring of it heard in any voice, except where extreme old age or habitual self-indulgence has already set its mark.

Early in the morning of April 19, twenty-four hours after the heaviest shocks, when the earth still quaked at short intervals and the walls of wrecked buildings crumbled in at a puff of wind; when the fire had swept the Mission and most of the water-front bare, and was rushing against and overwhelming the great business blocks of the main thoroughfares, at that moment attacking the heart of San Francisco itself; when Market street was the fuel through which the fire sucked its air from the bay; when marble and brick and concrete business blocks crashed in on themselves or, in the weak of the breakers of fire, glowed down into heaps of lime and stick and ash and wire-draped junk; when the incessant explosions of dynamite of the fire-fighters, who strove to save by destruction, came in rushes of sound on each wave of ash laden air that burned the face and dimmed the sight, I walked the whole length of San Francisco from the ferry to army headquarters in the Presidio and back again, and made a number of detours into the burning city, as far as the bayonets of the fire-line of guards would permit, over hot debris and under festoons of half-melted, fallen wires, where the city in its first hot haste was vomited out upon these ruined streets; and yet I saw no despair upon any human face.

In that day's tramp of twenty blistering miles I saw only four faces that showed the trace of tears and heard fewer shaken voices, and yet for miles my way lay among those who had just lost their homes and had burned but then from seeing the complete destruction of all their material wealth. I was close to the people, often wedged in among them for twenty minutes at a time, I must have spoken to several hundred refugees, so could not have failed to know the temper of the crowd, even if it had interested me less profoundly.



Research Folders

Excerpt 3: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND
HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL

For hours as I walked I was combating the fatal but almost universal belief that the ferries had stopped running, that the wharves were all burned, and that the only hope of safety lay in reaching the west side of Van Ness Avenue and, if driven from there, to seek final refuge in the sand-dunes of Golden Gate Park and the Presidio. If the people who lived in the down-town district had known on the 18th, 19th, and 20th of April that they could escape from San Francisco into the country by way of Oakland, Berkeley, Alameda, and the Marin County towns, an inestimable amount of suffering would have been spared, but they firmly believed themselves hemmed in by the fire. The city, to them, was a trap with only one possible egress, miles and miles to the west. Day after day and all night long, without regular food, drink, rest, or respite from intense anxiety, thousands of families of women and little children dragged themselves from place to place in front of the flames, lying without shelter in vacant lots, exposed to fog and chilling rain. Premature childbirth and death to the feeblest of the old people resulted from the fatal misconception. In many cases families were walking and dragging their few rescued possessions away from the reach of the flames for four or five successive days and nights, going from one place of temporary shelter to another without the commonest necessities of life and without sleep.

WALL, LOUISE HERRICK. "1906 Earthquake Eyewitness Account of Louise Herrick Wall." Museum of the City of San Francisco. N.p., n.d. Web.
<<http://www.sfmuseum.net/1906.2/ew24.h>



Excerpt 3: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND
HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL:

Glossary

Excerpt 4: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND HEROISM OF
THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL

pluck	courageous readiness to fight or continue against odds
heroism	conduct exhibited in fulfilling a high purpose; qualities of a hero
stricken	troubled with misfortune, disease or sorrow
tempest	a violent storm, commotion or uproar
whirlpool	a confused tumult and bustle
intense	existing in an extreme degree
essentially	used to emphasize the basic nature of a situation
animates	possessing or characterized by life
passionate	capable of, affected by, or expressing intense feeling
despair	to lose all hope or confidence
habitual	doing, practicing, or acting in some manner by force of habit



Excerpt 3: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL:

Glossary

Excerpt 4: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL

self-indulgence	excessive or unrestrained gratification of one's own appetites, desires, or whims
intervals	a space of time between events or states
thoroughfares	a street or road open at both ends; a main road
incessant	continuing or following without interruption
laden	carrying a load or burden
detours	departures from a direct course or the usual procedure; <i>especially</i> : roundabout ways of temporarily replacing a regular route
bayonettes	a steel blade attached at the muzzle end of a shoulder arm (as a rifle) and used in hand-to-hand combat
debris	the remains of something broken down or destroyed
festoons	decorative chains or strips hanging between two points
haste	rapidity of action or motion
tramp	to walk, tread or step especially heavily
wedged	pressed or forced into a narrow space



Excerpt 3: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL:

Glossary

Excerpt 4: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL

temper	state of feeling or frame of mind at a particular time usually dominated by a single strong emotion
profoundly	intensely, completely
combating	struggling against
fatal	causing failure or ruin
universal	present or occurring everywhere
wharves	structures built on the shore at which ships can load and unload
refuge	a place that provides shelter or protection
inestimable	impossible to estimate or compute
spared	avoided
hemmed	surrounded in a restrictive manner, confined
egress	a place or means of going out: exit
respite	a period of rest or relief



Excerpt 3: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND
HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL:

Glossary

Excerpt 4: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND HEROISM OF
THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL

premature	happening, arriving, existing, or performed before the proper, usual, or intended time; <i>especially</i> : born after a gestation period of less than 37 weeks <premature babies>
feeblest	weakest, lacking strength
misconception	a view or opinion that is incorrect because it is based on faulty thinking or understanding.
successive	following in order



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 3

Researching: Eyewitness Accounts, Part 2



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11)
- I can determine the main idea of an informational text based on details in the text. (RI.6.2)
- I can summarize an informational text using only information from the text. (RI.6.2)
- I can conduct short research projects to answer a question. (W.6.7)
- I can use several sources in my research. (W.6.7)
- I can refocus or refine my question when appropriate. (W.6.7)

Supporting Learning Targets

- I can interpret a short story and make connections between it and other texts I have read.
- I can identify compelling quotes to answer my research questions in an eyewitness account.

Ongoing Assessment

- Researching Eyewitness Accounts graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (4 minutes)</p> <p>B. Connecting the Ideas in Texts: Introducing a Play (17 minutes)</p> <p>2. Work Time</p> <p>A. Researching: Eyewitness Accounts (19 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Review End of Unit 2 Assessment Feedback (5 minutes)</p> <p>4. Homework</p> <p>A. Continue to read your independent reading book.</p>	<ul style="list-style-type: none">• Due to a lack of age-appropriate, authentic resources, the short story that students will read in Opening B, “Waking Up in a Nightmare,” has been written specifically for this lesson, for the purpose of addressing RL.6.11.• The Work Time of this lesson is a continuation of the previous lesson. In this lesson, students continue to research eyewitness accounts looking for quotes to answer their interview questions.• At the end of this lesson, students are given their End of Unit 2 Assessments with feedback. Invite students who have questions to write their names on a piece of paper on the board; address as many as you can in this lesson, but save the list of names in order to address questions in later lessons when you have the time available.• In preparation for the Mid-Unit 3 Assessment (in Lesson 4), organize the assessment research folders. These contain new materials in addition to the research folders used in Lesson 2 and this lesson. There should be one folder per team and each folder should contain enough of each resource for one per student, including one glossary per student. See supporting materials in Lesson 4.• Post: Learning targets.



Lesson Vocabulary	Materials
<p>eyewitness account, compelling</p>	<ul style="list-style-type: none"> • “Waking Up in a Nightmare” (one per student and one to display) • Excerpts of “Comprehending the Calamity” (from Unit 2) • <i>Dragonwings</i> (book; distributed to students in Unit 1) • Stanza 9 of “Poem of the Earthquake” (from Lesson 1) • Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance (from Lesson 2) • Connecting Texts anchor chart (from Lesson 1) • Connecting Texts anchor chart (answers, for teacher reference) • Exit Ticket: Interview Questions (completed in Lesson 1) • Researching Eyewitness Accounts graphic organizer (from Lesson 2; students may need a new one) • Research folders (distributed to teams in Lesson 2) • End of Unit 2 Assessments (students’ completed assessments with teacher feedback)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (4 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can interpret a short story and make connections between it and other texts I have read.” * “I can identify compelling quotes to answer my research questions in an eyewitness account.” • Remind students that they had very similar learning targets in the previous lesson. • Remind students that journalists would normally interview people, but as this event happened more than 100 years ago, nearly all of the people who experienced it are no longer alive. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<p>B. Connecting the Ideas in Texts: Introducing a Play (17 minutes)</p> <ul style="list-style-type: none"> • Remind students that the 1906 San Francisco earthquake and fire was such a big disaster that many people wrote eyewitness accounts about it, like Emma Burke; it featured in novels like <i>Dragonwings</i>; and people also wrote poems and plays about it. • Display and distribute “Waking Up in a Nightmare.” Tell students this is a short story written about the earthquake. • Read the short story and invite students to follow along silently in their heads. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What is this story about? How do you know?” • Select volunteers to share their ideas. Listen for students to explain that the short story is about a girl who wakes up after her house was destroyed by the earthquake, and she is remembering what happened through flashback memories. • Ask students to refer to their excerpts of “Comprehending the Calamity” from Unit 2, Chapter 9 of the novel <i>Dragonwings</i>, Stanza 9 of “Poem of the Earthquake,” and Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance to discuss in triads: <ul style="list-style-type: none"> * “How are the texts you have read about the earthquake so far connected? How do the experiences of the girl in this short story compare to Emma Burke’s, Eliza Pittsinger’s, Moon Shadow’s, and the family in the play? What is similar about their experiences of the earthquake? What is different?” • Select volunteers to share their responses. Record students’ ideas on the Connecting Texts anchor chart. Refer to the Connecting Texts anchor chart (answers, for teacher reference) for the kind of responses to guide students toward. 	<ul style="list-style-type: none"> • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to • Consider grouping ELL students who speak the same first language to enable them to have a deeper discussion about the poem.



Work Time	Meeting Students' Needs
<p>A. Researching: Eyewitness Accounts (19 minutes)</p> <ul style="list-style-type: none"> Remind students of the focus question for their newspaper articles (How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?) and invite students to refer to their Exit Ticket: Interview Questions to remember the questions they wrote in Lesson 1 for interviewing eyewitnesses. Remind students that as they can't interview real eyewitnesses (the event happened more than 100 years ago, so most of them are no longer alive), they are going to be reading eyewitness accounts and looking for quotes in the accounts that answer their questions. Remind students also that in the model newspaper article there were eyewitness accounts from a few different people in order to give the reader different perspectives of the event. Explain that students should also aim to have quotes from different eyewitnesses in their own newspaper article, which is why they are going to do more research using the eyewitness accounts in this lesson. Invite students to reread the directions at the top of their Researching Eyewitness Accounts graphic organizer to remind themselves of what they need to do. Invite triads to follow the directions on their Researching Eyewitness Accounts graphic organizer to continue researching using their research folders. Remind students to discuss their ideas before writing anything on their individual graphic organizers. Circulate to support students in reading the texts and selecting compelling quotes. Encourage triads to choose texts that are of an appropriate level for them. Ask guiding questions: <ul style="list-style-type: none"> * "Does this quote answer any of your interview questions? How?" * "Is it compelling?" 	<ul style="list-style-type: none"> Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. Guiding questions provide motivation for student engagement in the topic, and give a purpose to reading a text closely. Inviting students to discuss their ideas in triads before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELL students.



Work Time (continued)	Meeting Students' Needs
	<ul style="list-style-type: none"> If students are grouped homogeneously, consider working with triads requiring more reading support to assist them in reading the text.
Closing and Assessment	Meeting Students' Needs
<p>A. Review End of Unit 2 Assessment Feedback (5 minutes)</p> <ul style="list-style-type: none"> Return students' End of Unit 2 Assessments and invite them to spend time reading their feedback. Invite students who have questions to write their names on a piece of paper on the board. Address as many in this lesson as possible and address the rest in the next lessons when you have time. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> Continue to read your independent reading book. <p><i>Note: Preview Lesson 4 carefully and prepare materials for the texts in research folders for the Mid-Unit 3 Assessment.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 3

Supporting Materials



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Waking Up in a Nightmare

She felt dizzy and confused. She looked around her, but everything was dark and she couldn't figure out where she was or why she was there. She heard groaning just a few feet away, but couldn't make out whom the groans belonged to or why the person was groaning. The air seemed thick and hard to breathe, and a deep inhalation scratched the back of her throat raw and made her cough. She was starting to get frightened, but she tried to fight it off. Perhaps if she just laid her head back down and went to sleep, she might ...

“Ouch!” As she laid her head back, she rested it against something sharp that dug into her scalp. That woke her up a little more. Images started to enter her mind, images that she wanted to forget. A recollection of waking up suddenly to the whole room shaking around her; pictures throwing themselves off the walls and the furniture crashing and banging as it tumbled over. Her favorite doll thrown from the shelf and crushed by the crib that was launched across the room like an arrow from a bow. She remembered looking at her sister sitting bolt upright in the next bed, her face frozen in shock, but neither of them could speak because their throats were closed shut in fear. Then there was a shrill creaking sound, so sharp and penetrating that it was almost like a scream as the walls and ceiling fell in on them. That was the last thing she remembered before waking up here in this nightmare.



Connecting Texts Anchor Chart
(Answers, for Teacher Reference)

Text	Connections
<p><i>Poem: Stanza 9 of “Poem of the Earthquake”</i></p>	<ul style="list-style-type: none"> • It can be inferred that both Eliza Pittsinger and Moon Shadow in <i>Dragonwings</i> share the point of view that the earthquake and fires were upsetting and disturbing. Both describe death and the way that people worked hard to save others from the ruins. • Both Eliza Pittsinger and Emma Burke describe the way their things were thrown around during the earthquake; however, Eliza Pittsinger is more dramatic in her descriptions because her writing is a poem rather than an informative piece like Emma Burke’s.
<p><i>Play: Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance</i></p>	<ul style="list-style-type: none"> • All of the family in this scene of the play are clearly afraid and upset during the earthquake. This mirrors the points of view evident in all of the texts that the earthquake was upsetting, disturbing, and terrifying.
<p><i>Short story: Waking up in a Nightmare</i></p>	<ul style="list-style-type: none"> • The girl in this story was very afraid during the earthquake, just like Moon Shadow and Emma Burke. • Like all of the people encountered in the texts so far, the girl in this story describes the way the earthquake threw things around and caused a lot of destruction.



EXPEDITIONARY
LEARNING

Module 3A: Unit 3: Lesson 4

Mid-Unit 3 Assessment Part 1: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can conduct short research projects to answer a question. (W.6.7)
- I can use several sources in my research. (W.6.7)
- I can refocus or refine my question when appropriate. (W.6.7)
- I can interpret information presented in different media and formats. (SL.6.2)
- I can explain how new information connects to a topic, text, or issue I am studying. (SL.6.2)
- I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11)

Supporting Learning Targets

- I can interpret information from different resources as part of my research about the 1906 San Francisco earthquake and fire and explain how it deepens my understanding of the 1906 San Francisco earthquake and fire.
- I can refocus the research question to guide my continuing research.
- I can interpret a short story and make connections between it and other texts I have read.

Ongoing Assessment

Mid-Unit 3 Assessment Part 1: Researching and Interpreting Information: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (4 minutes)</p> <p>2. Work Time</p> <p>A. Mid-Unit Assessment Part 1: Interpreting Resources (38 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief (3 minutes)</p> <p>4. Homework</p> <p>A. Continue reading your independent reading book.</p>	<ul style="list-style-type: none">• This lesson is the mid-unit assessment. There are two parts to this assessment. In Part 1 in this lesson, students analyze and interpret the information presented in different kinds of media, including photographs, charts, maps, and eyewitness accounts to find answers to the question: “How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?” They fill out the graphic organizer, which is similar to the graphic organizers they have been using in this unit to collect information from research. They also analyze a new literary text and describe how it connects to the other literary texts that have been explored in this module. This is to assess W.6.7 and RL.6.11 and also to prepare for SL.6.2. In the second part of the assessment in the next lesson, students will explain orally in a triad discussion with you how the resources they have analyzed in Part 1 of the assessment deepen their understanding of the 1906 San Francisco earthquake and fire. This is to complete the assessment of SL.6.2.• W.6.7 and RL.6.11 will be assessed using the Grade 6 2-Point Rubric—Short Response (see supporting materials) and the Mid-Unit 3 Assessment, Part 1 (answers, for teacher reference). Please note that student responses may differ from those on the answer key; use your judgment as you assess.• Collect Part 1 of students’ assessment at the end of this lesson, but be prepared to return them at the beginning of the next lesson as students will need their work during their discussion in Lesson 5.• In advance: Prepare the assessment research folders, one per team, with resources and a glossary for each team member. Each student will need to access a copy of every assessment text.• In preparation for Lesson 9, collect age-appropriate articles from real newspapers, one per team and one for you to use as a model. Where possible, try to give each team a different article. Ensure there are as many of the features listed in Work Time B of Lesson 7as possible. Students may want to refer to these models when they begin drafting their own articles in Lesson 9 Determine how you want students to organize and save these materials.• Post: Connecting Texts anchor chart, learning targets.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Mid-Unit 3 Assessment, Part 1: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires (one per student and one to display)• Highlighters or markers (two colors for each student)• Connecting Texts anchor chart (from Lesson 1-3)• Assessment research folders (one per team; see Teaching Note)<ul style="list-style-type: none">– Assessment Resource 1: One Boy’s Experience (and glossary)– Assessment Resource 2: Casualties and Damage after the 1906 Earthquake– Assessment Resource 3: Area Destroyed by Fire of April 18–21, 1906– Assessment Resource 4: View from Laguna and Market Streets of the Great Fire Burning through the Mission District• Grade 6 2-Point Rubric: Short Response (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (4 minutes)</p> <ul style="list-style-type: none"> • Invite a volunteer to read the learning targets out loud while the other students silently read along: <ul style="list-style-type: none"> * “I can interpret information from different resources as part of my research about the 1906 San Francisco earthquake and fire and explain how it deepens my understanding of the 1906 San Francisco earthquake and fire.” * “I can refocus the research question to guide my continuing research.” * “I can interpret a short story and make connections between it and other texts I have read.” • Explain that in this lesson, students are going to begin their mid-unit assessment, researching to find out more information to answer the question that is going to be the focus of their newspaper article: “How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?” 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
Work Time	Meeting Students' Needs
<ul style="list-style-type: none"> • Mid-Unit Assessment Part 1: Interpreting Resources (38 minutes) • Display and distribute the Mid-Unit 3 Assessment, Part 1: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires and highlighters or markers. • Invite students to read through the directions and graphic organizers with you. Remind them that both graphic organizers should be familiar. Point out the posted Connecting Texts anchor chart for them to refer to for Question 3. • Invite students to ask any questions they may have about the assessment. Ensure that you do not answer any of the questions students are expected to answer. 	<ul style="list-style-type: none"> • For some students, this assessment may require more than the time allotted. Consider giving them time over multiple days if necessary. • If students receive accommodations for assessments, communicate with the cooperating service providers regarding the practices of instruction in use during this study as well as the goals of the assessment.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Distribute the assessment research folders and explain that students should analyze each of the resources in the folder using their graphic organizer. Students should have the following texts in their folders: <ul style="list-style-type: none"> – Assessment Resource 1: One Boy's Experience (and glossary) – Assessment Resource 2: Casualties and Damage after the 1906 Earthquake – Assessment Resource 3: Area Destroyed by Fire of April 18–21, 1906 – Assessment Resource 4: View from Laguna and Market Streets of the Great Fire Burning through the Mission District • Remind them that as this is an assessment, so they will do the work individually. They are not to discuss their ideas with other students. • Circulate to answer questions. Some students may require additional support in reading some of the texts. • Collect assessments, but be prepared to return them in the next lesson for Part 2 of the assessment. 	<ul style="list-style-type: none"> •
Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (3 minutes)</p> <ul style="list-style-type: none"> • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What new learning do you have about the 1906 San Francisco earthquake and fire from the resources you analyzed and interpreted in this lesson?” * “Is there anything that might be useful to use in your newspaper article?” 	<ul style="list-style-type: none"> • The debrief after the assessment can help build a culture of achievement in your classroom.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Continue reading your independent reading book. 	



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Grade 6: Module 3A: Unit 3: Lesson 4

Supporting Materials



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Mid-Unit 3 Assessment, Part 1:

Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires

Name:

Date:

I can conduct short research projects to answer a question. (W.6.7)

I can use several sources in my research. (W.6.7)

I can refocus or refine my question when appropriate. (W.6.7)

I can interpret information presented in different media and formats. (SL.6.2)

I can explain how new information connects to a topic, text, or issue I am studying. (SL.6.2)

I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11)

Focus Question: What destruction did the San Francisco earthquake and fire cause?

1. You are a journalist writing a newspaper article to answer the focus question above. What specific interview question would you ask an eyewitness to find out more information to answer this question?

-
-
2. Follow these directions:

1. Choose a resource.
2. Read through it carefully, using the glossary to help you understand what it means.
3. Reread the text and consider how it answers your questions.
4. What factual information is included to answer the main question: What destruction did the San Francisco earthquake and fire cause??
5. Which eyewitness quotes answer your interview question in a compelling way?
6. Underline factual information in one color.
7. Underline compelling quotes in another color.



Mid-Unit 3 Assessment, Part 1:

Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires

8. Record the source in the first column (title and author).
9. Record the factual information and quotes that you have underlined in the second column. Make sure you copy quotes word for word in quotation marks.
10. In the third column, describe how this fact answers the question: What destruction did the San Francisco earthquake and fire cause?
11. Repeat with another resource.

Source (title and author)	Factual Information or Quote (copy quotes word for word in quotation marks)	How does it answer the question?



Mid-Unit 3 Assessment, Part 1:

Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires

3) This is Stanza 10 of Eliza’s Pittsinger’s poem “Poem of the Earthquake”:

*Down came the buildings with a crash
And sudden as the lightning flash,
Or Tempest on the Ocean;
Down came the palaces and domes
Entangled with the people's homes
That were their chief devotion.*

Glossary

tempest: violent, windy storm

entangled: tangled up

devotion: worship

Refer to the Connecting Texts anchor chart and the texts you have analyzed so far in this module:

Excerpts of “Comprehending the Calamity” from Unit 2

Chapter 9 of the novel *Dragonwings*

Stanza 9 of “Poem of the Earthquake”

Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance

“Waking Up in a Nightmare”



Mid-Unit 3 Assessment, Part 1:

Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires

Answer this question in the graphic organizer below:

* How are the texts you have read about the earthquake so far connected? How do the experiences of Eliza Pittsinger in this stanza compare to those of Emma Burke, Moon Shadow, the family in the play, and the girl in the short story? What is similar about their experiences of the earthquake? What is different?

Text	Connections
Stanza 10 of Eliza's Pittsinger's poem: "Poem of the Earthquake":	

Mid-Unit 3 Assessment, Part 1:
Researching the Destruction Caused by the 1906
San Francisco Earthquake and Fires
(Answers, for Teacher Reference)

Please note: Students may interpret these resources in a different way. Use your judgment when assessing.

I can conduct short research projects to answer a question. (W.6.7)

I can use several sources in my research. (W.6.7)

I can refocus or refine my question when appropriate. (W.6.7)

I can interpret information presented in different media and formats. (SL.6.2)

I can explain how new information connects to a topic, text, or issue I am studying. (SL.6.2)

I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11)

Focus Question: What destruction did the San Francisco earthquake and fire cause?

1. You are a journalist writing a newspaper article to answer the focus question above. What specific interview question would you ask an eyewitness to find out more information to answer this question?

Suggestion: What destruction did you face in your home or on your street?

2. Follow these directions:
 1. Choose a resource.
 2. Read through it carefully, using the glossary to help you understand what it means.
 3. Reread the text and consider how it answers your questions.
 4. What factual information is included to answer the main question: What destruction did the San Francisco earthquake and fire cause?
 5. Which eyewitness quotes answer your interview question in a compelling way?
 6. Underline factual information in one color.
 7. Underline compelling quotes in another color.
 8. Record the source in the first column (title and author).
 9. Record the factual information and quotes that you have underlined in the second column. Make sure you copy quotes word for word in quotation marks.

Mid-Unit 3 Assessment, Part 1:
Researching the Destruction Caused by the 1906
San Francisco Earthquake and Fires
(Answers, for Teacher Reference)

10. In the third column, describe how this fact answers the question: What destruction did the San Francisco earthquake and fire cause?

11. Repeat with another resource.

Source (title and author)	Factual Information or Quote (copy quotes word for word in quotation marks)	How does it answer the question?
“View from Laguna and Market Streets of the Great Fire Burning through the Mission District”	<ul style="list-style-type: none"> • The fire burned through the Mission District. • Thick black smoke could be seen in the air. 	<ul style="list-style-type: none"> • The caption describes some of the destruction in San Francisco.
“One Boy’s Experience”	<ul style="list-style-type: none"> • “When we went upstairs again we looked in the pantry—what a scene! broken cups, saucers, plates; on the floor, in the sink and everywhere. It was the same way in the parlor where some of our vases had broken.” • “Looking up the street we could see where a large plate glass window had been broken in a store at the corner and when we looked away down town to see where the City Hall was you could see right through it.” 	<ul style="list-style-type: none"> • Describes personal destruction in the home • Describes destruction the boy saw out on the streets



Mid-Unit 3 Assessment, Part 1:
Researching the Destruction Caused by the 1906
San Francisco Earthquake and Fires
(Answers, for Teacher Reference)

Source (title and author)	Factual Information or Quote (copy quotes word for word in quotation marks)	How does it answer the question?
“Casualties and Damage after the 1906 Earthquake”	<ul style="list-style-type: none"> • The area of the burned district covered 4.7 square miles. • Wood buildings lost = 24,671 • Brick buildings lost = 3,168 • Total buildings lost = 28,188 	<ul style="list-style-type: none"> • Describes the destruction caused by the fire specifically with numbers of buildings
“Area Destroyed by the Fire of April 18–21, 1906”	<ul style="list-style-type: none"> • A large section of San Francisco was completely destroyed by the fire. 	<ul style="list-style-type: none"> • Shows the magnitude of the fire damage

3) This is Stanza 10 of Eliza’s Pittsinger’s poem: “Poem of the Earthquake”:

*Down came the buildings with a crash
And sudden as the lightning flash,
Or Tempest on the Ocean;
Down came the palaces and domes
Entangled with the people’s homes
That were their chief devotion.*

Glossary

tempest: violent, windy storm
entangled: tangled up
devotion: worship



Mid-Unit 3 Assessment, Part 1:
Researching the Destruction Caused by the 1906
San Francisco Earthquake and Fires
(Answers, for Teacher Reference)

Refer to the Connecting Texts anchor chart and the texts you have analyzed so far in this module:

- Excerpts of “Comprehending the Calamity” from Unit 2
- Chapter 9 of the novel *Dragonwings*
- Stanza 9 of “Poem of the Earthquake”
- Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance
- “Waking Up in a Nightmare”

Answer this question in the graphic organizer below:

* How are the texts you have read about the earthquake so far connected? How do the experiences of Eliza Pittsinger in this stanza compare to those of Emma Burke, Moon Shadow, the family in the play, and the girl in the short story? What is similar about their experiences of the earthquake? What is different?

Text	Connections
Stanza 10 of Eliza’s Pittsinger’s poem: “Poem of the Earthquake”:	<ul style="list-style-type: none"> • All of the texts describe how buildings and homes were destroyed and how sudden and violent the destruction was. This stanza of the poem emphasizes that idea. • The girl in the short story describes how her home was destroyed and how it happened very suddenly and violently. • Moon Shadow describes how he watched the family in bed disappear as the building they lived in collapsed around them. • The play describes how a family’s home was destroyed as they were in it.

Assessment Resource 1:
One Boy's Experience

The Roosevelt Boys' Club's newsletter, *Our Junior Citizens* published this eyewitness account on July 28, 1906. The Mission District club house was in the 1200 block of Treat Ave. near 26th and Harrison streets, the site of Garfield Square, and currently occupied by public housing.

ONE BOY'S EXPERIENCE
A Member of the Roosevelt Boys' Club writes of His Experience
During and After the Great Earthquake
BY LLOYD HEAD

It was between five and half-past five Wednesday morning the temblor came: backwards, forwards, sideways it shook, making things dance on the bureau as if they were alive, while the dishes in the pantry and the China closet rattled about at a great rate. I guess no one had time to think what had happened, at least I didn't. I just held on to [the] side of the bed to keep from falling out and ducked my head in the pillow, for I was so scared I couldn't even yell. When the shaking had somewhat subsided I jumped up and ran into my mother's room where my father and mother and my small sister slept. My father didn't seem scared very much but I guess he was, all the same, and so were all of us except the baby; she just sat up in bed and didn't even cry, but I'll bet she thought it was kind of funny whenever we heard a rumble we all piled down into the back yard as fast as we could.

When we went upstairs again we looked in the pantry—what a scene! broken cups, saucers, plates; on the floor, in the sink, and everywhere. It was the same way in the parlor where some of our vases had broken. At first we thought that a number of things had been broken but we soon found out that we had come off very lucky for the things that had broken had gone into so many pieces that it looked more than it really was. When we had cleaned up the broken crockery and bic-a-brac and eaten some sandwiches that my oldest sister had been going to take to a picnic with her that day, we all felt better and went to the window to look out.

People lined the sidewalks and everything was confusion. Looking up the street we could see where a large plate glass window had been broken in a store at the corner and when we looked away down town to see where the City Hall was you could see right through it. A fire was blazing further down town and rumors were spread around that the Cliff House had fallen into the water and that certain cities along the coast were under water.



Assessment Resource 1:
One Boy's Experience

Nobody knew what to do and everybody seemed rattled. The fire was rapidly increasing and at intervals slight earthquakes would cause small sized panics. People would rush to the middle of the street between the car tracks and stay there quite a while after the shock had passed away. We had stayed in the house and ran down stairs at every slight shock and we soon got tired of that so my mother and sister sewed some sacks together and my father and I made a tent in the back yard and began a camp there; we made a brick fireplace in the yard by digging a hole in the dirt and placing bricks around it, leaving a place for a draft and then put a piece of tin over the bricks for a stove top. My mother then went after some stuff to eat so that we wouldn't be without something if we had to go up to the hills to get away from the fire. By that time it was gaining headway and cinders from the fire came floating down on us until there was a thin layer of them all over the yard.

The sun shone blood-red through a thick haze of smoke and people began coming in a steady steam from the district near the fire. Some carried all they had save in little carts or wagons which had before been only playthings. Hatless, coatless, mothers and fathers, with children all packing something trudged on in the direction of the hills. Night came and my father and two sisters and I slept until morning in our tent. My mother stayed up all night watching the fire with my aunt and grandmother, who had come over to stay with us and had brought ample provisions for two or three days. Our little brick stove now came in handy for we cooked all our food on it and if it had not been for the circumstances under which it occurred I believe we should all have enjoyed our camping out; but as it was it was anything but pleasant. There was no water and the noise of buildings being blown up continually startled us.

Photograph of earthquake victims in line for provisions in the Mission District.

We went home and for two or three days after the fire we had not much to do but get provisions, cook (now out in the street for there were no more fires allowed in back yards), sleep, and eat. The people seemed to take this all in good humor and when you walk around you see the most comical names on some of the camps and on others such names as Camp Thankful, Camp Grateful, etc.

The above article was written some weeks ago, and the camps Master Lloyd speaks of have now pretty well disappeared from the streets. In the Mission district, where the Roosevelt Boys' Club is situated there is little to be seen that is out of the ordinary away from the various relief camps in the parks.

Head, Lloyd. "One Boy's Experience in the 1906 Earthquake." One Boy's Experience in the 1906 Earthquake. N.p., n.d. <http://www.sfmuseum.net/1906/ew7.html>



One Boy's Experience:
Glossary

Excerpt 1: ONE BOY'S EXPERIENCE.

A Member of the Roosevelt Boys' Club writes of His Experience During and After the Great Earthquake.

temblor	an earthquake
bureau	a writing desk
rumble	to make a low, heavy, rolling sound
pantry	a room or closet used for storage (as of provisions) or from which food is brought to the table
crockery	earthenware
rattled	to make a rapid succession of short sharp noises
cinders	ashes
trudged	walked or marched steadily and usually laboriously
ample	generously sufficient to satisfy a requirement or need
provisions	stocks of needed materials or supplies
comical	causing laughter especially because of a startlingly or unexpectedly humorous impact



Assessment Resource 2:
Casualties and Damage after the 1906 Earthquake

Dead: More than 3,000

A report of U.S. Army relief operations (Greely, 1906) recorded:

- 498 deaths in San Francisco
- 64 deaths in Santa Rosa
- 102 deaths in and near San Jose

A 1972 NOAA report suggested that 700–800 was a reasonable figure.

Gladys Hansen and Emmet Condon, after extensive research, estimated that over 3,000 deaths were caused directly or indirectly by the catastrophe. The population of San Francisco at the time was about 400,000.

Homeless: 225,000

225,000 from a population of about 400,000 (photos)

Buildings Destroyed: 28,000

“The 3-day conflagration following the earthquake caused substantially more damage than did the earthquake. The area of the burned district covered 4.7 square miles ...” (NOAA report). By one count:

- Wood buildings lost = 24,671
- Brick buildings lost = 3,168
- Total buildings lost = 28,188

Monetary Loss: More than \$400 million

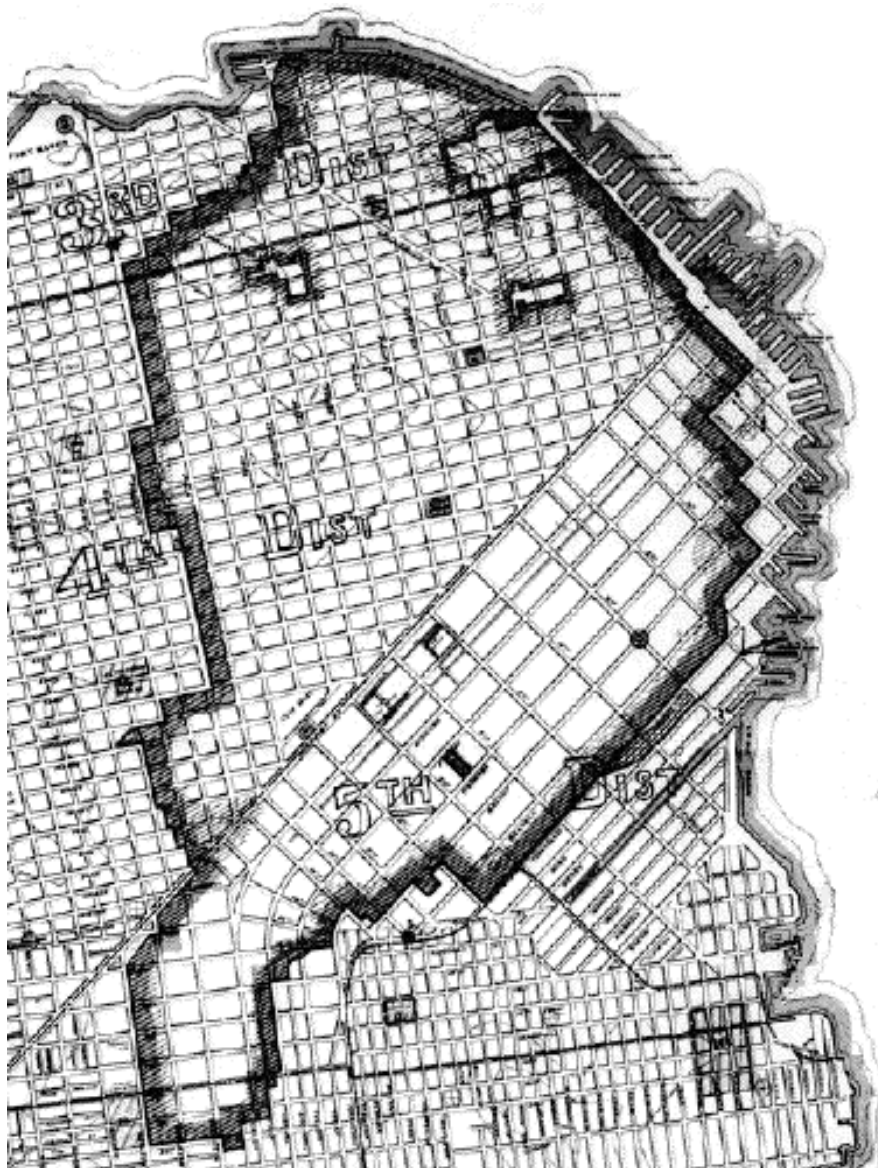
Estimated property damage (NOAA report): 400,000,000 in 1906 dollars from earthquake and fire; \$80,000,000 from the earthquake alone.

"Casualties and Damage after the 1906 Earthquake." Casualties and Damage after the 1906 Earthquake.

<http://earthquake.usgs.gov/regional/nca/1906/18april/casualties.php>



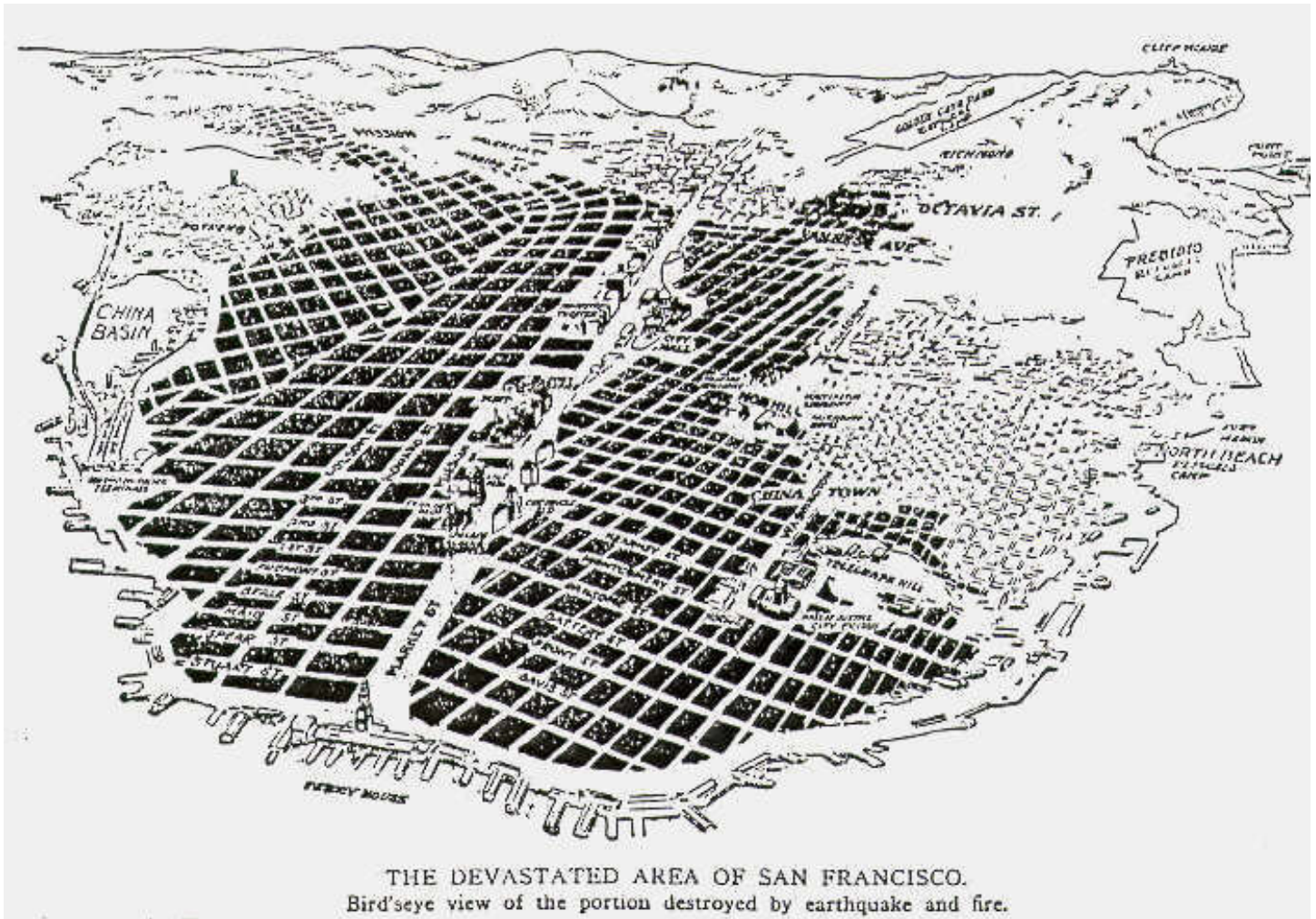
Assessment Resource 3:
Area Destroyed by Fire of April 18–21, 1906



Humphrey, R.L., "The San Francisco Earthquake and Fire of April 18, 1906." U.S. Geological Survey, 1907.
http://commons.wikimedia.org/wiki/File:1907_Geological_Survey_Map_of_San_Francisco_after_1906_Earthquake_-_Geographicus_-_SanFrancisco-humphrey-1907.jpg.



Assessment Resource 3:
Area Destroyed by Fire of April 18–21, 1906



Humphrey, R.L., "The San Francisco Earthquake and Fire of April 18, 1906." U.S. Geological Survey, 1907.
http://commons.wikimedia.org/wiki/File:1907_Geological_Survey_Map_of_San_Francisco_after_1906_Earthquake_-_Geographicus_-_SanFrancisco-humphrey-1907.jpg.



Assessment Resource 4:

View from Laguna and Market Streets of the Great Fire Burning through the Mission District



“View from Laguna and Market Streets of the Great Fire Burning through the Mission District.” Museum of the City of San Francisco. Web. <http://www.sfmuseum.org>.



2-Point Rubric: Writing from Sources/Short Response¹
(For Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

2-point Response	The features of a 2-point response are:
	<ul style="list-style-type: none">Valid inferences and/or claims from the text where required by the promptEvidence of analysis of the text where required by the promptRelevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the promptSufficient number of facts, definitions, concrete details, and/or other information from the text as required by the promptComplete sentences where errors do not impact readability
1-point Response	The features of a 1-point response are:
	<ul style="list-style-type: none">A mostly literal recounting of events or details from the text as required by the promptSome relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the promptIncomplete sentences or bullets
0-point Response	The features of a 0-point response are:
	<ul style="list-style-type: none">A response that does not address any of the requirements of the prompt or is totally inaccurateNo response (blank answer)A response that is not written in EnglishA response that is unintelligible or indecipherable

If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 1.

¹From New York State Department of Education, October 6, 2012.



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Module 3A: Unit 3: Lesson 5

Mid-Unit 3 Assessment Part 2: Explaining How New Information Connects to the Topic



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can interpret information presented in different media and formats. (SL.6.2)

I can explain how new information connects to a topic, text, or issue I am studying. (SL.6.2)

Supporting Learning Target

- I can explain how the new information I found through research deepens my understanding of the destruction of the 1906 San Francisco earthquake and fire.

Ongoing Assessment

- Mid-Unit 3 Assessment, Part 2: Explaining How New Information Connects to the Topic



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Unpacking Learning Target (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Mid-Unit Assessment Part 2: Triad Discussion (40 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Debrief (3 minutes) 4. Homework <ol style="list-style-type: none"> A. Continue reading your independent reading book. 	<ul style="list-style-type: none"> • This lesson is the second part of the mid-unit assessment. In this lesson, students explain orally in a triad discussion with you how the resources they analyzed in Part 1 of the assessment deepen their understanding of the 1906 San Francisco earthquake and fire. This is to complete the assessment of SL.6.2. • Questions have been provided for you to use to elicit responses that enable you to score students' achievement of the standard. Assess responses using the rubric provided in the supporting materials, one per student. • Prepare and post a schedule for the triad discussions so that students can see when they will be taking part in the discussion with you. This will enable them to focus on independent reading or an independent reading assessment without worrying that you may call on them at any given time. While you are working with triads, this is a good opportunity for students to read independent reading books or to assess the independent reading standards RL.6.11a and RL.6.11b. See Stand-alone document <i>Launching Independent Reading in Grades 6–8: Sample Plan</i> on EngageNY.org • Collect the Mid-Unit 3 Assessment, Part 1: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires again at the end of this lesson and finish assessing them using the Grade 6 2-Point Rubric—Short Response (see supporting materials of Lesson 4). • Post: Learning targets, triad discussion schedule.

Lesson Vocabulary	Materials
	<ul style="list-style-type: none"> • Mid-Unit 3 Assessment, Part 2 Prompt: Explaining How New Information Connects to the Topic • Mid-Unit 3 Assessment, Part 1: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires (completed in Lesson 4) • Assessment Research Folders (from Lesson 4; one per team) • Mid-Unit 3 Assessment, Part 2: Explaining How New Information Connects to the Topic Rubric (one per student; for teacher use during triad discussion)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Target (2 minutes)</p> <ul style="list-style-type: none">• Invite a volunteer to read the learning target out loud as the other students silently read along:<ul style="list-style-type: none">* “I can explain how the new information I found through research deepens my understanding of the destruction of the 1906 San Francisco earthquake and fire.”• Explain that in this lesson, students will finish their mid-unit assessment by having a discussion with you. Point to the posted schedule.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Mid-Unit Assessment Part 2: Triad Discussion (40 minutes)</p> <ul style="list-style-type: none">• Distribute the Mid-Unit 3 Assessment, Part 2 Prompt: Explaining How New Information Connects to the Topic• Invite students to read it through with you.• Set students off on independent reading and/or an independent reading assessment (see Teaching Notes).• Invite the first triad to take out their Mid-Unit 3 Assessments Part 1: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires and assessment research folders from the previous lesson.• Ask students to discuss:<ul style="list-style-type: none">* “What do you now know about the destruction caused by the San Francisco earthquake and fire that you didn’t know before you saw those resources?”* “What factual information did you find out? Which resource did it come from? How did it answer the question?”* “What compelling eyewitness quotes did you find? Which resource did they come from? How did they deepen your understanding of the destruction?”• Ensure that all students contribute to the discussion. If students do not contribute, cold call them to do so.• Assess each student on the Mid-Unit 3 Assessment: Part 2: Explaining How New Information Connects to the Topic Rubric.	<ul style="list-style-type: none">• If students receive accommodations for assessments, communicate with the cooperating service providers regarding the practices of instruction in use during this study as well as the goals of the assessment.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (3 minutes)</p> <ul style="list-style-type: none">• Ask students to discuss in triads:<ul style="list-style-type: none">* “So you have done all of your research—what do you think your next steps should be in writing your newspaper article?”• Select volunteers to share their responses. Guide students to understand that now they need to evaluate their factual information and quotes to determine which ones they should use in their newspaper article.	<ul style="list-style-type: none">• The debrief after the assessment can help build a culture of achievement in your classroom.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 5

Supporting Materials



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Mid-Unit 3 Assessment, Part 2 Prompt:
Explaining How New Information Connects to the Topic

Learning Targets:

I can interpret information presented in different media and formats. (SL.6.2)

I can explain how new information connects to a topic, text, or issue I am studying. (SL.6.2)

Directions: In the second part of this assessment you are going to discuss with your triad and your teacher how the resources you used in the first part of the assessment for research have deepened your understanding of the destruction caused by the 1906 San Francisco earthquake and fires.



Mid-Unit 3 Assessment, Part 2:
Explaining How New Information Connects to the Topic Rubric

Name: _____

Date: _____

	4	3	2	1
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	Student clearly explains the content of the resource and how it deepens his/her understanding of the destruction caused by the 1906 San Francisco earthquake and fire	Student explains the content of the resource and how it deepens his/her understanding of the destruction caused by the 1906 San Francisco earthquake and fire	Student has a basic understanding of the content of the resource and how it deepens his/her understanding of the destruction caused by the 1906 San Francisco earthquake and fire	Student struggles to explain the content of the resource and how it deepens his/her understanding of the destruction caused by the 1906 San Francisco earthquake and fire



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 6

The Five W's



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Long-Term Target Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

Supporting Learning Targets

- I can use the information from my research to determine who, what, where, when, and why to form the basis of my newspaper article.
- I can choose a compelling angle for my article that is supported by the information from my research.

Ongoing Assessment

- Five W's web organizer

Agenda

1. Opening
 - A. Unpacking Learning Targets (3 minutes)
2. Work Time
 - A. Determining the Who, What, Where, When, and Why (19 minutes)
 - B. Determining the Angle (20 minutes)
3. Closing and Assessment
 - A. Update Anchor Chart (3 minutes)
4. Homework
 - A. Continue reading your independent reading book.

Teaching Notes

- In this lesson, students use their research to determine the who, what, where, when, and why of their newspaper article.
- When choosing an angle for individual newspaper articles, encourage students to look across their research and to consider what is compelling.
- Post: Learning targets.



Lesson Vocabulary	Materials
<p>angle, compelling</p>	<ul style="list-style-type: none"> • Performance Task Prompt for the 1906 San Francisco earthquake and fire (distributed in Unit 2, Lesson 1) • Five W's web organizer (one per student and one for display) • Model newspaper article: "Sandy wreaks havoc across Northeast; at least 11 dead" (from Unit 2, Lesson 12) • Researching Factual Information graphic organizer (from Lesson 13) • Researching Eyewitness Accounts graphic organizer (from Lessons 2 and 3) • Mid-Unit 3 Assessment Part 1: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires (from Lesson 4) • Newspaper Article Criteria anchor chart (from Unit 2, Lesson 12) • Scrap paper (one piece per student)

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * "I can use the information from my research to determine who, what, where, when, and why to form the basis of my newspaper article." * "I can choose a compelling angle for my article that is supported by the information from my research." • Remind students of what a <i>compelling angle</i> is. Ask students: <ul style="list-style-type: none"> * "Based on these learning targets, what do you think you will be doing in this lesson?" • Listen for students to explain that they will be determining the who, what, where, when, and why of their own newspaper articles. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Determining the Who, What, Where, When, and Why (19 minutes)</p> <ul style="list-style-type: none"> • Invite students to reread the Performance Task Prompt for the 1906 San Francisco earthquake and fire to ground themselves in what is expected of them at the end of this unit. • Remind students of the five W's and that journalists always make sure they include this crucial information in their newspaper articles. • Display the Five W's web organizer and model newspaper article: "Sandy wreaks havoc across Northeast; at least 11 dead". Invite students to help you fill out the displayed Five W's web graphic organizer for the model: <ul style="list-style-type: none"> – Who: The people affected by the hurricane – What: Destruction including injuries and deaths – Where: The Northeast of the United States – When: Monday – Why: Superstorm Sandy • Invite students to get take out the following materials and to look across the information they collected through research in the first half of this unit: <ul style="list-style-type: none"> – Researching Factual Information graphic organizer – Researching Eye Witness Accounts graphic organizer – Mid-Unit 3 Assessment: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fires • Invite students to discuss in triads: <ul style="list-style-type: none"> * "What do you think the who, what, where, when, and why will be for your newspaper article?" • Distribute the Five W's web organizer and invite students to record the Who, What, Where, When, and Why on their organizer. 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • Inviting students to discuss their ideas in triads before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELL students.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Circulate to assist students in filling out their organizer. Ask guiding questions:<ul style="list-style-type: none">* “So looking across your research, who was affected?”* “What happened?”* “Where did it happen?”* “When did it happen?”* “Why did it happen?”• Select students to share their five W's with the whole group. These responses should all be very similar as the question is quite specific about the event:<ul style="list-style-type: none">– Who: The people of San Francisco– What: Destruction, death, injury, loss– Where: San Francisco– When: April 18, 1906– Why: Earthquake and fire	<ul style="list-style-type: none">• Guiding questions provide motivation for student engagement in the topic.



Work Time (continued)	Meeting Students' Needs
<p>B. Determining the Angle (20 minutes)</p> <ul style="list-style-type: none"> • Tell students that now that they have decided on the five W's, they need to think about the angle they are going to take. Remind students the angle is the main idea. • Remind them of the angle—the main idea—of the model: Hurricane Sandy caused widespread destruction including deaths and injuries. • Record this in the center of the Five W's web organizer. • Remind students that the research question is about the impact of the earthquake and fire on the community of San Francisco, so we know that the angle has to have something to do with the impact on the people. However, this is a very broad topic, so to make the article more compelling, they need to refine their focus. Ask students: <ul style="list-style-type: none"> * “What effect on the people could you focus on? The destruction of infrastructure (the buildings, the water mains, electricity)? The hardships people faced? The sadness at the loss (of family, homes, belongings, etc.)? The way people helped each other out?” • Tell students that the way they will determine the angle is by looking across the information they have collected through research to determine what angle their information lends itself to and what really stands out to them. • Refer to the Newspaper Article Criteria anchor chart and focus students on the word <i>compelling</i>. Remind them that they must make the newspaper article something that people want to read about. Ask students to consider what will be most interesting for people to read. Encourage them to consider what angle would make readers buy the newspaper if they saw it on the front page on a newsstand. • Invite students to look across the information they gathered through research and discuss in triads the possible angles that 1) their information from research will support and 2) are compelling. Ask them to record their ideas on scrap paper. • Circulate to support students: <ul style="list-style-type: none"> * “What angles or main ideas about the impact of the 1906 San Francisco earthquake and fire on the community of San Francisco does the information from your research suggest?” * “Which angle is the most compelling? Which one would make people want to buy the newspaper to read the article?” • Invite students to look over their angle ideas to choose one that 1) contains the information from their research and 2) is compelling. Then direct them to record their angle in the middle of their Five W's web organizer. Explain that they do not need to take the same angle as the other people in their team—this is an individual decision. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Update Anchor Chart (3 minutes)</p> <ul style="list-style-type: none">• Ask students to discuss in triads:<ul style="list-style-type: none">* “After this lesson, are there any new criteria for newspaper articles we need to record on the anchor chart?”• Select volunteers to share their responses. Record students' ideas on the Newspaper Article Criteria anchor chart. Ideas could include:<ul style="list-style-type: none">– Contains five W's: who, what, where, when, why.	<ul style="list-style-type: none">• Anchor charts are a way to capture whole group thinking to refer to later.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading your independent reading book.	



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Grade 6: Module 3A: Unit 2: Lesson 6

Supporting Materials



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Five W's Web Organizer

Name:

Date:

Who?

What?

Angle

Where?

When?

Why?



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 7

Analyzing the Features of a Newspaper Article



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)
 I can produce text (print or nonprint) that explores a variety of cultures and perspectives (W.6.4a)
 I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

Supporting Learning Targets

- I can identify the features of a newspaper article.
- I can evaluate research to choose the most relevant factual information to support my angle.

Ongoing Assessment

- Annotated newspaper articles

Agenda

1. Opening
 - A. Unpacking Learning Targets (5 minutes)
2. Work Time
 - A. Receive Feedback from Mid-Unit 3 Assessment (5 minutes)
 - B. Identifying the Features of a Newspaper Article (15 minutes)
 - C. Identifying Relevant Factual Information (17 minutes)
3. Closing and Assessment
 - A. Update Anchor Chart (3 minutes)
4. Homework
 - A. Continue reading your independent reading book.

Teaching Notes

- Be prepared to return the Mid-Unit 3 Assessments with feedback to students in this lesson.
- In this lesson, students evaluate the information they collected through research in the first half of the unit in order to identify the information that is most relevant to the angle they are taking in their newspaper article. This may require more modeling time than has been allocated in this lesson, depending on how well your students understand the process. Some students may require additional support and assistance as they work.
- In advance: Prepare age-appropriate newspaper articles from real newspapers, one per team and one for you to use as a model. Try to choose front page news rather than “feature” articles. When possible, try to give each team a different newspaper article. Ensure there are as many of the features listed in Work Time B in each article as possible. Students may want to refer to these models once they begin drafting their own articles in Lesson 9 Determine how you want students to organize and save these materials.
- Post: Learning targets.



Lesson Vocabulary	Materials
angle	<ul style="list-style-type: none"> • Students' completed Mid-Unit 3 Assessments (with feedback; from Lessons 4 and 5) • Newspaper articles (one per team and one for display; see Teaching Note) • Newspaper Article Criteria anchor chart (from Unit 2, Lesson 12) • Five W's web organizer (from Lesson 6) • Researching Factual Information graphic organizer (from Unit 2, Lesson 13)

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * "I can identify the features of a newspaper article." * "I can evaluate research to choose the most relevant factual information to support my angle." • Ask students to discuss in triads: <ul style="list-style-type: none"> * "Why are we identifying the features of a newspaper article? How will that help us write a newspaper article?" • Listen for students to explain that identifying the features of a newspaper article will help them ensure that they include all of those features in their own newspaper articles, which will make their newspaper articles appear more authentic. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

Work Time	Meeting Students' Needs
<p>A. Receive Feedback from Mid-Unit 3 Assessment (5 minutes)</p> <ul style="list-style-type: none"> • Hand back students' completed Mid-Unit 3 Assessments and ask students to spend time reading your feedback. Invite students to write their name on the board if they have questions, so that you can follow up either immediately or later in the lesson. 	<ul style="list-style-type: none"> • Receiving feedback from assessments can help students improve their achievement of the learning target later.



Work Time (continued)	Meeting Students' Needs
<p>B. Identifying the Features of a Newspaper Article (15 minutes)</p> <ul style="list-style-type: none">• Explain that today students are going to be looking at real newspaper articles to determine the features. Ask:<ul style="list-style-type: none">* “What do I mean by ‘features?’”• Cold call students for their responses. Listen for and guide students to understand that features are those things that are outside the content—for example, a headline is a feature and a picture is a feature.• Explain to students that not only are they going to identify features but they are going to identify the purpose of each feature as well.• Display one of the newspaper articles. Circle the headline in marker and ask students to discuss in triads:<ul style="list-style-type: none">* “What is the purpose of the headline?”• Select students to share their responses. Listen for them to explain that the purpose of the headline is to catch the attention of readers and give them an idea of what the newspaper article is about. Annotate the newspaper article to note the purpose of this feature.• Distribute the newspaper articles, one to each team, and invite triads to do the same.• Circulate to assist triads. Ask guiding questions:<ul style="list-style-type: none">* “Why have you circled that feature?”* “What is the purpose of that feature?”• Cold call triads to share what they found with the whole group. Record students’ suggestions on the Newspaper Article Criteria anchor chart. Ensure the following features and purposes are included:<ul style="list-style-type: none">– Headline: to grab the attention of readers and give them an idea of what the content of the article is about– Byline: to let readers know who wrote the article– Subheadings: to introduce a new topic or idea– Graphic image with caption: to support the content of the article, and make the article “real” for readers.	<ul style="list-style-type: none">• Inviting students to analyze authentic models can give them a clearer idea of what their final product should look like.



Work Time (continued)	Meeting Students' Needs
<p>C. Identifying Relevant Factual Information (17 minutes)</p> <ul style="list-style-type: none">• Explain to students that now that they have collected all of the factual information, eyewitness quotes, determined the five W's and the angle, and determined what features they must include in their newspaper articles, they need to start thinking about which factual information they are going to use in their newspaper articles. They have collected a lot of information, but it isn't all appropriate for their angle.• Tell students to take out their Five W's web organizer from Lesson 6 and to remind themselves of the angle they are taking to answer the research question: How did the 1906 earthquake and fire affect the people of San Francisco?• Tell students that to be able to take that angle, they need to use factual information and eyewitness quotes from multiple perspectives that support and help them to convey that angle successfully to a reader.• Model how to do this for students with a think-aloud. Explain that your angle is "The hardships people faced after the earthquake and fire" and record this on the board. Ask a student to provide you with his or her Researching Factual Information graphic organizer from the first half of the unit.• Go through each piece of information and ask students:<ul style="list-style-type: none">* "Does this piece of factual information show the hardships people faced after the earthquake and fire?"• Ask for a show of hands from those who think it does and then those who think it doesn't. Clarify your thinking on this for the students. For example:<ul style="list-style-type: none">* "I think it does show the hardships people faced because it describes how people had to wait in lines for food rations for two or more hours at a time."• If the information does support that angle, put a star next to it on the Researching Factual Information graphic organizer.• Invite students to pair up with someone who is working on an angle that is similar to theirs. Ask them to work together to evaluate all of the factual information they have collected on their Researching Factual Information graphic organizers and their Mid-Unit 3 Assessments to identify the information that is relevant to their angle.• Circulate to assist students. Ask guiding questions such as:<ul style="list-style-type: none">* "How does that information support your angle?"	<ul style="list-style-type: none">• Modeling the activity for students can provide them with the expectations you have of their independent work. It can also provide students with the confidence to work independently, giving you time to support students who require additional support during work time.



Closing and Assessment	Meeting Students' Needs
<p>A. Update Anchor Chart (3 minutes)</p> <ul style="list-style-type: none"> • Ask students to discuss in triads: <ul style="list-style-type: none"> * “After this lesson, are there any new criteria for newspaper articles we need to record on the anchor chart?” • Select volunteers to share their responses. Record students’ ideas on the Newspaper Article Criteria anchor chart. Ideas could include: <ul style="list-style-type: none"> – Contains multiple perspectives: eyewitness accounts 	<ul style="list-style-type: none"> • Anchor charts are a way to capture whole group thinking to refer to later.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Continue reading your independent reading book. 	

There are no new supporting materials for this lesson.



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 8

Evaluating Eyewitness Accounts



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)
- I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect). (W.6.2b)
- I can develop the topic with relevant facts, definitions, concrete details, and quotations. (W.6.2d)
- I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.6.4a)
- I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)
- I can apply grade 6 Reading standards to literature (e.g., “compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a)

Supporting Learning Targets

- I can evaluate research to choose the most relevant eyewitness accounts showing a variety of perspectives.

Ongoing Assessment

- Eyewitness account quotes recorded on the Newspaper Article Planning graphic organizer

Agenda

1. Opening
 - A. Unpacking the Learning Target (3 minutes)
2. Work Time
 - A. Introducing the Newspaper Article Planning Graphic Organizer (20 minutes)
 - B. Evaluating Eyewitness Quotes (20 minutes)
3. Closing and Assessment
 - A. Update Anchor Chart (2 minutes)
4. Homework
 - A. Continue reading your independent reading book.

Teaching Notes

- In the previous lesson, students evaluated the factual information they collected through research in the first half of the unit. Now, in this lesson, students evaluate the eyewitness quotes they have collected in order to choose those most relevant to the factual information while also being compelling. This may require more modeling time than has been allocated in this lesson, depending on how well your students understand the process. Some students may require additional support and assistance as they work.
- Post: Learning targets.



Lesson Vocabulary	Materials
evaluate	<ul style="list-style-type: none"> • Newspaper Article Planning graphic organizer (one per student and one for display) • Researching Factual Information graphic organizer (from Unit 2, Lesson 13) • Researching Eyewitness Accounts graphic organizer (from Lesson 2) • Students' completed Mid-Unit 3 Assessment (from Lessons 4 and 5; returned to students in Lesson 7) • Newspaper Article Criteria anchor chart (from Unit 2, Lesson 12)

Opening	Meeting Students' Needs
<p>A. Unpacking the Learning Target (3 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning target with you: <ul style="list-style-type: none"> * "I can evaluate research to choose the most relevant eyewitness accounts showing a variety of perspectives." • Ask students to discuss in triads: <ul style="list-style-type: none"> * "What does it mean to <i>evaluate</i>?" • Select volunteers to share their responses. Listen for students to explain that <i>evaluate</i> means to compare the research against criteria to determine which pieces are the most relevant to include in their newspaper articles. • Explain that today, as in Lesson 7, students are going to be evaluating which eyewitness accounts are the most relevant evidence for their newspaper articles. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Introducing the Newspaper Article Planning Graphic Organizer (20 minutes)</p> <ul style="list-style-type: none">• Display and distribute the Newspaper Article Planning graphic organizer. Invite students to read through each of the boxes with you and to discuss what they think should go in each box. When you arrive at the graphic organizer, tell students to ignore the first column for now, as they will focus on that in the next lesson.• Invite students to record their angle in the first box.• Remind students that on their Researching Factual Information graphic organizer in the previous lesson they starred the factual information that is most relevant and compelling for their angle.• Invite students to transfer the starred information from their Researching Factual Information graphic organizer to the second column of the new organizer. Tell them not to worry about the first column of the organizer or the order they record them in at this stage, as this is something we will address in the next lesson.	<ul style="list-style-type: none">• Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.• Inviting students to discuss their ideas in triads before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELL students.



Work Time (continued)	Meeting Students' Needs
<p>B. Evaluating Eyewitness Quotes (20 minutes)</p> <ul style="list-style-type: none">• Remind students that in the previous lesson, they evaluated their factual information to identify the information most relevant to their angle. Tell students that now that they have identified the factual information that is relevant for their angle, they need to do the same thing with their eyewitness quotes on their Researching Eyewitness Accounts graphic organizer in order to choose a few compelling eyewitness quotes to give readers an emotional connection and to make them want to keep reading.• Tell students that when evaluating their eyewitness quotes, they need to not only determine which are relevant to the angle and compelling, but also determine which will work to support the factual information they have chosen.• Select a student and invite her to help you model this process with the whole group. Invite the student to share her angle with the whole group.• Ask students:<ul style="list-style-type: none">* “Look at these this first eyewitness quote. Does it support her angle? Is it compelling?”• Ask the student you are modeling with what she thinks. Invite her to put a star next to it if it does.• Explain that students should aim to have no more than three eyewitness quotes in their newspaper article, so if they have more than three quotes starred when they have finished, they must evaluate the quotes further to choose only the three most relevant and compelling.• Model this with the student. Once the student has two quotes starred, ask the class:<ul style="list-style-type: none">* “Which of these is the most relevant and compelling for the angle? And supports the factual information chosen?”• Explain that students are going to continue working with their partner from Work Time A to do exactly the same thing with their Researching Eyewitness Accounts graphic organizer and their completed Mid-Unit 3 Assessment until they have three eyewitness quotes.• Circulate to assist students. Ask guiding questions:<ul style="list-style-type: none">* “Does this quote support your angle? Does it work with the factual information you have chosen?”* “Which of these two quotes is the most relevant? Which is the most compelling? Why?”• Invite students to record their three eyewitness quotes in the final column of their Newspaper Article Planning graphic organizer.	<ul style="list-style-type: none">• Modeling the activity for students can provide them with the expectations you have of their independent work. It can also provide students with the confidence to work independently, giving you time to support students who require additional support during work time.



Closing and Assessment	Meeting Students' Needs
<p>A. Update Anchor Chart (2 minutes)</p> <ul style="list-style-type: none">• Ask students to discuss in triads:<ul style="list-style-type: none">* “After this lesson, are there any new criteria for newspaper articles we need to record on the anchor chart?”• Select volunteers to share their responses. Record students' ideas on the Newspaper Article Criteria anchor chart. Ideas could include:<ul style="list-style-type: none">– Compelling and relevant research	<ul style="list-style-type: none">• Anchor charts are a way to capture whole group thinking to refer to later.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue reading your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 8

Supporting Materials



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Newspaper Article Planning
Graphic Organizer

Name: _____

Date: _____

Question: How did the 1906 earthquake and fire affect the people of San Francisco?

Angle:

Headline (think about your angle):

Subheading:

Lead sentence (Who, What, Where, When, Why):

Image and caption (the caption should describe the picture in as few words as possible):



Newspaper Article Planning
Graphic Organizer

Order your factual information (Remember the inverted pyramid — from major to minor)	Factual information that supports your angle	Compelling quotes



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 9

Organizing Research: The Inverted Pyramid



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

- a. I can introduce the topic of my text.
- a. I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect).
- a. I can include headings, graphics, and multimedia to help readers understand my ideas.
- b. I can develop the topic with relevant facts, definitions, concrete details, and quotations.

I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

I can apply grade 6 Reading standards to literature (e.g., “compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a)

I can 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. (RI.6.7)

Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> • I can use the inverted pyramid to organize my research to form the structure of my newspaper article. • I can choose a visual component to develop the reader’s understanding of my angle. 	<ul style="list-style-type: none"> • Information organized according to the inverted pyramid structure on the Newspaper Article Planning graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (2 minutes)</p> <p>2. Work Time</p> <p>A. Writing the Lead (15 minutes)</p> <p>B. Organizing Research (15 minutes)</p> <p>C. Choosing a Visual Component (8 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Writing a Headline and Subheading (5 minutes)</p> <p>4. Homework</p> <p>A. Write a headline and subheading for your newspaper article on your Newspaper Article Planning graphic organizer. Remember that the headline and subheading should clearly show the angle of your newspaper article.</p>	<ul style="list-style-type: none"> • In this lesson, students use the inverted pyramid as a guide to organize their research information from most important to least important. Emphasize to students that real-world journalists use the inverted pyramid to make sure they put the most important information at the beginning because the reader may not read all the way to the end. • Students also choose a visual component for their newspaper article. For this they can choose one of the photographs used in Lesson 1 of Unit 2, or the photograph or maps used in the Mid-Unit 3 Assessment, Part 3 in Lesson 4. • For homework, students will write the headline and subheading. This is to ensure that students have completed their Newspaper Article Planning graphic organizer by the next lesson, when they will begin to draft their newspaper article. • Post: Learning targets.

Lesson Vocabulary	Materials
<p>inverted pyramid, visual component, lead</p>	<ul style="list-style-type: none"> • Inverted Pyramid handout (one for display) • Newspaper Article Criteria anchor chart (from Unit 2, Lesson 12) • Model newspaper article (from Unit 2, Lesson 12) • Five W's web organizer (from Lesson 6) • Newspaper Article Planning graphic organizer (from Lesson 8) • Scrap paper (one piece per student) • Performance Task Prompt: 1906 San Francisco Earthquake and Fires (from Unit 2, Lesson 1) • Photographs from Unit 2, Lesson 1 • Assessment Research Folders (from Lesson 4)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can use the inverted pyramid to organize my research to form the structure of my newspaper article.” * “I can choose a visual component to develop the reader’s understanding of my angle.” • Tell students that the <i>inverted pyramid</i> is something journalists use to organize their ideas in their writing. Students will be introduced to it in this lesson. • Ask students: <ul style="list-style-type: none"> * “What do you think a <i>visual component</i> might be?” * “Why do you think you might include a visual component?” • Select volunteers to share their responses. Listen for them to explain that a visual component is something like a photograph, chart, or map. It supports the content of the newspaper article without words. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
Work Time	Meeting Students' Needs
<p>A. Writing the Lead (15 minutes)</p> <ul style="list-style-type: none"> • Display the Inverted Pyramid handout and tell students that this is how journalists organize their information when they are writing newspaper articles. Read it with students and ask: <ul style="list-style-type: none"> * “What do you notice?” * “What do you wonder?” • Select volunteers to share their notices and wonders with the whole group. • Emphasize to students the reminder at the bottom of the handout: that the inverted pyramid means organizing a newspaper article with the most important information first because readers could stop reading at any time. • On the Newspaper Article Criteria anchor chart, record: <ul style="list-style-type: none"> – The content is organized according to the inverted pyramid, with the most important information first. 	<ul style="list-style-type: none"> • An authentic model provides students with realistic expectations of their own work. • Anchor charts are a way to capture whole group thinking to refer to later. • Consider inviting students who may need additional support writing their “lead” to work with you in a group setting, or to say it aloud before writing it.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite students to reread the first sentence of the model newspaper article. Ask:<ul style="list-style-type: none">* “What information does the first sentence tell you? Think about the inverted pyramid—what are the most important details in this newspaper report?”• Tell students that this first sentence, which often contains the five W’s, is called the <i>lead</i>. Explain that it doesn’t have to contain all of the five W’s, but it should contain as many as possible while still sounding engaging. Remind students that the lead needs to be engaging and compelling to hook the reader in.• Invite students to analyze the use of language in the lead of the model newspaper article. Ask:<ul style="list-style-type: none">* “The lead contains critical facts, but how does it compel the reader to read on? Look at the language.”• Select volunteers to share their responses. Listen for them to explain that powerful and dramatic descriptive language has been used—for example, “packed a hurricane-sized punch” and “slammed into the Jersey Shore.”• On the Newspaper Article Criteria anchor chart, record:<ul style="list-style-type: none">– The lead (opening sentence) contains as many of the five W’s as possible.– The lead contains powerful, descriptive language to make it sound dramatic, which compels the reader to keep reading.• Explain that students are going to use their Five W’s web organizer to write the lead sentence of their own newspaper article in the “Lead” box on their Newspaper Article Planning graphic organizer.• Invite students to spend some time thinking about it and drafting ideas on scrap paper.• Circulate to support students. Ask guiding questions:<ul style="list-style-type: none">* “Have you included as many of the five W’s as possible?”* “How can you make it compelling? What powerful and dramatic descriptive language can you use to draw the reader in?”• Invite students to partner up to share their ideas, and invite them to make suggestions to each other to improve the ideas and to help each other determine which is the best of their ideas to record on their Newspaper Article Planning graphic organizer.• Ask students to record their lead on their Newspaper Article Planning graphic organizer.	



Work Time (continued)	Meeting Students' Needs
<p>B. Organizing Research (15 minutes)</p> <ul style="list-style-type: none">• Refer students to the Inverted Pyramid handout and remind them that the most important information must come first and that the rest of the information must be organized in order of how important it is.• Invite students to look at the first column of the table on their Newspaper Article Planning graphic organizer, which asks them to order their factual information using the inverted pyramid. Tell students that they need to keep referring to their angle when prioritizing information, as they should be looking at how important the factual information is in relation to their angle.• Use a completed student organizer to model how to evaluate the research to determine which is the most important. Read the angle and then the information about each piece of research recorded in the middle column. Ask students:<ul style="list-style-type: none">* “So looking at the angle here, which one of these pieces of research do you think is the most important for people to know to be able to understand the angle? Why?”• Select volunteers to share their responses and their reasoning. Use an appropriate choice and write the number 1 in the first column to show that this piece of research should go first in the newspaper article because it is the most important.• Explain to students that as they organize their research, they may also have to consider the order in which things happened. For example, it would make the newspaper article seem illogical if an event that happened after another event was recorded first.• Invite students to work with a partner to look across their research on their Newspaper Article Planning graphic organizer and to record numbers in the first column to show in which order they think their research should go. Students should have only four pieces of research recorded on their organizer, so this shouldn't take them long.• Circulate to help students organize their research. Ask guiding questions:<ul style="list-style-type: none">* “Which piece of research is most important for the reader to know in order to understand the angle of your newspaper article?”* “Why is this piece of research more important than that one?”	<ul style="list-style-type: none">• Modeling the activity for students can provide them with the expectations you have of their independent work. It can also provide students with the confidence to work independently, giving you time to support students who require additional support during work time.• Consider pairing ELL students who speak the same first language in order to allow for a deeper discussion.



Work Time (continued)	Meeting Students' Needs
<p>C. Choosing a Visual Component (8 minutes)</p> <ul style="list-style-type: none">• Invite students to review the Performance Task Prompt: 1906 San Francisco Earthquake and Fires, particularly the final bullet that mentions an image with a caption.• Tell students that a visual component like a photograph, map, or chart can show the reader additional information in support of the angle, without using words.• Explain that students are now going to choose a visual component for their newspaper article from the ones they have seen so far. Invite students to refer to the photographs from Unit 2, Lesson 1 and the photograph and maps from their Assessment Research Folders• Remind students that the visual component needs to support their angle and the factual information they have chosen, and that it must have a caption to describe it.• Give students time to choose a visual component and write a caption for it on their Newspaper Article Planning graphic organizer.• Circulate to support students in choosing visual components. Ask guiding questions:<ul style="list-style-type: none">* “Which of the resources best supports your angle? Why?”* “How would you describe the visual component? What caption would you give it?”	<ul style="list-style-type: none">• Guiding questions can point students in the right direction and encourage them to think more deeply about why they are doing what they are doing.



Closing and Assessment	Meeting Students' Needs
<p>A. Writing a Headline and Subheading (5 minutes)</p> <ul style="list-style-type: none"> • Invite students to reread the headline and subheading of the model newspaper article. Remind students that the angle of the article is: Despite all of the hardships the people of New York City and the surrounding boroughs faced as a result of the destruction from Hurricane Sandy, they tried to continue with normal life. Ask students: <ul style="list-style-type: none"> * “What do you notice about the headline and the subheading?” * “What do you wonder about the headline and the subheading?” • Select volunteers to share their ideas with the whole group. If students don’t notice it, emphasize that the headline and the subheading clearly outline the angle of the newspaper article. • Ask students to analyze the use of language in the headline and subheading: <ul style="list-style-type: none"> * “How do the headline and the subheading draw the reader in? How are they compelling?” • Cold call students to share their ideas with the whole group. Listen for students to explain that like the lead, the headline and subheading contain powerful and dramatic descriptive language—for example, “Super Storm” and “Wins the Battle.” • Add to the Newspaper Article Criteria anchor chart: <ul style="list-style-type: none"> – The headline and subheading make the angle of the newspaper article clear. – The headline and subheading contain powerful and dramatic descriptive language to draw the reader in. • Tell students that for homework they will be writing a headline and subheading for their newspaper article. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • Write a headline and subheading for your newspaper article on your Newspaper Article Planning graphic organizer. Remember that the headline and subheading should clearly show the angle of your newspaper article. 	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 9

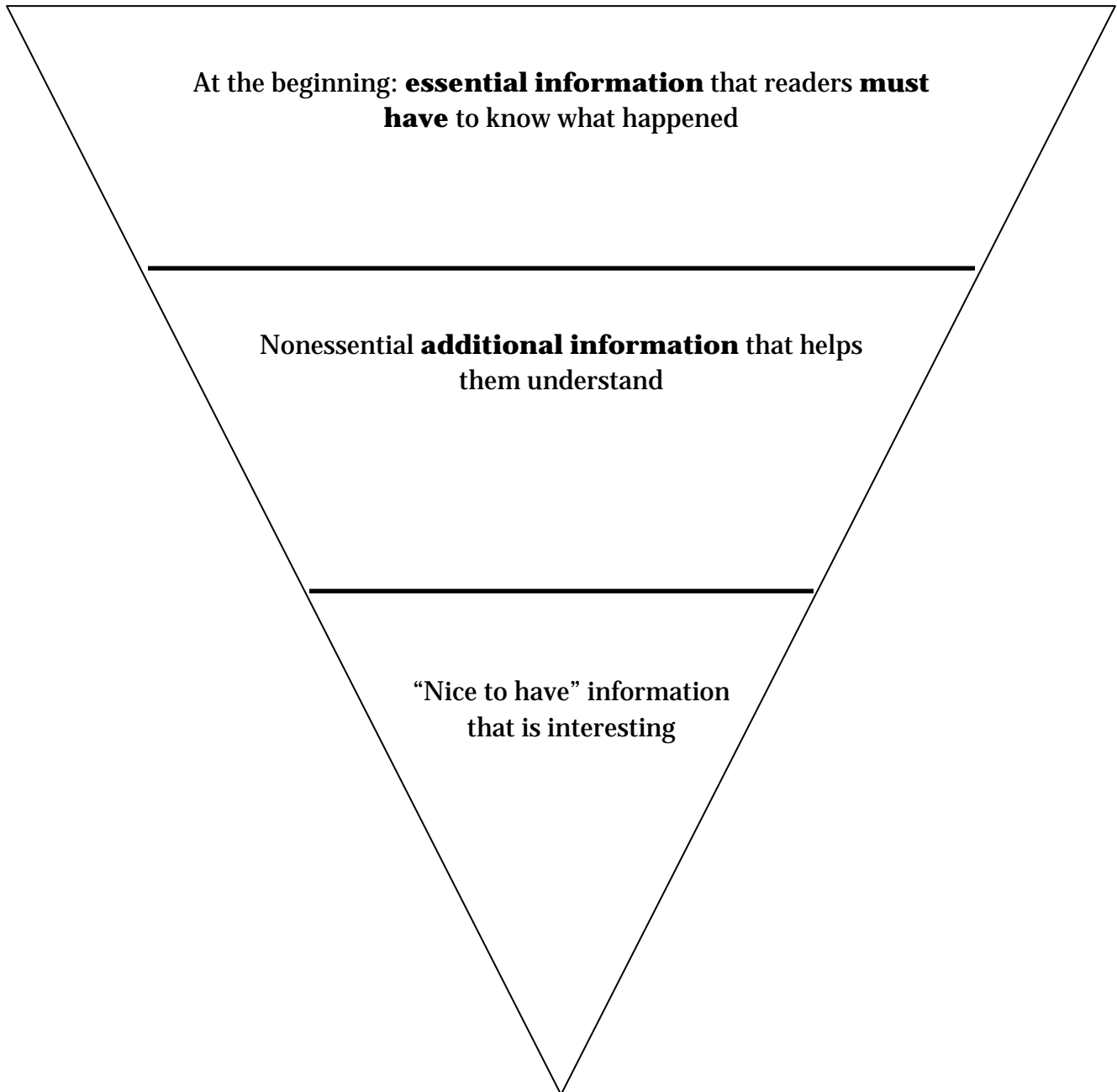
Supporting Materials



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Organizing Research:
The Inverted Pyramid



**Remember: Critical information goes first.
The reader could stop reading at any time.**



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 10

End of Unit 3 Assessment: Drafting the Newspaper Article



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

- a. I can introduce the topic of my text.
- a. I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect).
- a. I can include headings, graphics, and multimedia to help readers understand my ideas.
- b. I can develop the topic with relevant facts, definitions, concrete details, and quotations.
- c. I can use transitions to clarify relationships among my ideas.
- d. I can use contextually specific language/vocabulary to inform or explain about a topic.
- e. I can establish and maintain a formal style in my writing.
- f. I can construct a concluding statement or section of an informative/explanatory text.

I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.6.4a)

I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

I can apply grade 6 Reading standards to literature (e.g., “compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a)

I can 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. (RI.6.7)

Supporting Learning Targets

- I can use active words and domain-specific vocabulary in my newspaper article.
- I can draft an interesting, accurate, and objective newspaper article based on carefully selected evidence.

Ongoing Assessment

- End of Unit 3 Assessment: Draft newspaper article



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Partner Feedback: Headlines and Subheadings (3 minutes)B. Unpacking Learning Targets (4 minutes)2. Work Time<ol style="list-style-type: none">A. Analyzing Model: Drafting with Descriptive Word Choice (10 minutes)B. Drafting Newspaper Article (25 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Debrief (3 minutes)4. Homework<ol style="list-style-type: none">A. If you haven't already done so, finish your draft newspaper article.B. Continue reading your independent reading book.	<ul style="list-style-type: none">• This lesson is the end of unit 3 assessment. Students draft their newspaper article based on the carefully selected factual information and eyewitness quotes they gathered on their Newspaper Article Planning graphic organizer in previous lessons. Given that newspapers today have various formats, there is not a guide for one format to use for their article. Instead keep the focus on students using the criteria established on the anchor chart.• Assess students' newspaper article drafts against the Newspaper Article Rubric.• Given that the final draft of the newspaper article is the performance task, students will be revising their newspaper articles over the next couple of lessons. If you take the drafts home to assess, ensure you bring them back for each lesson, as students will need them to revise their work and be ready to write their final draft in Lesson 12.• Some students may need additional time to finish their first drafts. Allow these students to take their work home to finish it, but emphasize that it must be returned in the next lesson so you can assess it.• Post: Learning targets; Newspaper Article Criteria anchor chart.



Lesson Vocabulary	Materials
domain-specific vocabulary, active verbs	<ul style="list-style-type: none">• Newspaper Article Planning graphic organizer (from Lesson 8)• Word-catchers (students' own, from this unit)• Model newspaper article: "Sandy wreaks havoc across Northeast; at least 11 dead" (from Unit 2, Lesson 12)• Newspaper Article Criteria anchor chart (from Unit 2, Lesson 12)• Drafting the Model Newspaper Article form (one per student and one to display)• Performance Task Prompt for the 1906 San Francisco earthquake and fire (from Unit 2, Lesson 1)• End of Unit 3 Assessment Prompt: Draft Newspaper Article: How the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco (one per student)• Authentic newspaper articles (distributed and annotated in Lesson 7)• Newspaper Article Rubric (from Unit 2, Lesson 12)



Opening	Meeting Students' Needs
<p>A. Partner Feedback: Headlines and Subheadings (3 minutes)</p> <ul style="list-style-type: none"> • Invite students to take out their Newspaper Article Planning graphic organizer to share with an elbow partner the headlines and subheadings drafted for homework. • Remind students that the headline and subheading should: <ul style="list-style-type: none"> – Make the angle of the newspaper article clear – Contain powerful and dramatic descriptive language to draw the reader in • Record the following sentence starters on the board. <ul style="list-style-type: none"> * “Your headline and subheading make me think about ...” * “The words that draw me in are ...” • Invite students to review the headline and subheading of their elbow partner’s newspaper articles and to use the two sentence starters provided to give feedback. • Invite students to revise their headline and subheading based on the feedback they received, if they want to. 	<ul style="list-style-type: none"> • Reviewing homework can hold students accountable for completing homework. It can also give you an opportunity to see who is completing homework and who isn’t.
<p>B. Unpacking Learning Targets (4 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can use active words and domain-specific vocabulary in my newspaper article.” * “I can draft an interesting, accurate, and objective newspaper article based on carefully selected evidence.” • Tell students that <i>domain-specific vocabulary</i> is words specific to a topic or study, such as “conflagration.” • Tell students to take out their Word-catchers for the module. • Ask for volunteers: <ul style="list-style-type: none"> * “What words are good examples of domain-specific vocabulary that you want to use in your article?” • Call on students and listen for examples such as: temblor, trembler, undulating, militia, dynamite, gunpowder, refugees, feeding stations, shanties, camps, etc. Consider making a Word Wall from students’ examples that can be referenced while students are writing. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Invite students to turn and talk: <ul style="list-style-type: none"> * “Now that you have seen the learning targets for this lesson, what do you think you will be doing today?” • Listen for: “We going to draft our newspaper articles making sure we use domain-specific words.” • Encourage students to use all their knowledge of a newspaper article from the anchor chart to draft their articles. 	
Work Time	Meeting Students' Needs
<p>A. Analyzing Model: Drafting with Descriptive Word Choice (10 minutes)</p> <ul style="list-style-type: none"> • Ask students to sit in triads. • Invite students to get into triads and to reread the model newspaper article: “Sandy wreaks havoc across Northeast; at least 11 dead,” • Explain that domain-specific vocabulary, active verbs, and descriptive words have been used to make the newspaper article more compelling. Remind students that domain-specific vocabulary is vocabulary that is specific to the topic of hurricanes in this example. Tell students that <i>active verbs</i> are verbs that help the reader imagine the action: wreaked, ordered, lost, etc. Explain that passive verbs—for example, has, was, am—are used very little in newspaper articles. • Model highlighting the domain-specific vocabulary, active verbs, and descriptive words in the first paragraph. Ask students: <ul style="list-style-type: none"> * “Which of these words is domain-specific vocabulary?” * “What descriptive words have been used to make the newspaper article more compelling?” * “What active verbs have been used?” • Select volunteers to share their responses and highlight them on the displayed model newspaper article. • Invite students to circle any domain-specific vocabulary, active verbs, and descriptive words that have been used to make the model newspaper article more compelling. 	<ul style="list-style-type: none"> • Consider supporting some students by helping them make a next-steps list at the top of their draft article. This helps students chunk the task for revision into smaller steps.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Refocus the whole group. Ask students: <ul style="list-style-type: none"> * “So what do you notice about the word choice in this article?” * “What do you notice about domain-specific vocabulary?” * “What do you notice about active verbs?” * “What do you notice about describing words?” • Cold call students to share their responses with the whole group. Listen for them to explain that there are a lot of domain-specific vocabulary, active verbs, and descriptive words in the article. Many of the words in the model fall into one of these categories. • Direct students’ attention to the Newspaper Article Criteria anchor chart. Add these criteria: <ul style="list-style-type: none"> – Careful word choice: domain-specific vocabulary, active verbs, and descriptive words to make it compelling <p>Quotes used word-for-word with quotation marks.</p>	
<p>B. Drafting Newspaper Article (25 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Drafting the Model Newspaper Article form. Explain that this is the Newspaper Article Planning graphic organizer filled out for the model newspaper article. Invite students to compare the two. Ask students to discuss in triads: <ul style="list-style-type: none"> * “What do you notice about how the journalist has transitioned from his ideas on the planning graphic organizer to write the model newspaper article?” * “What do you wonder?” • Select volunteers to share their responses. Listen for students to explain and add the following ideas to the Newspaper Article Criteria anchor chart: <ul style="list-style-type: none"> – Keep paragraphs brief (two to four sentences) • Invite students to reread the Performance Task Prompt for the 1906 San Francisco earthquake and fire to ground themselves again in what is expected of their work. 	<ul style="list-style-type: none"> • Some students may benefit from saying their ideas aloud before they write them down. Organize these students into a group to work with you apart from students who need to work quietly.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Distribute the End of Unit 3 Assessment Prompt: Draft Newspaper Article: How the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco and invite students to read silently in their head as you read it aloud.• Tell students that now they are going to draft their own newspaper articles. Remind students to use all the resources they have collected as a class over the past weeks to write their article. List the resources on the board:<ul style="list-style-type: none">– The Newspaper Article Criteria anchor chart for support– The authentic newspaper articles they examined in Lesson 7– The model newspaper article– The Newspaper Article Rubric• Tell students they can choose the format they want to use for the newspaper. They can choose how they want to organize the features, as long as each of the features on the anchor chart is included. Invite students to refer to the authentic newspaper articles for ideas.• Explain that students will not be including their visual component in their draft, but they should clearly show where it will go and which visual component they have chosen from their caption.• Ask them to begin drafting their articles. Remind students that as this is an assessment, they are to work independently writing their newspaper articles.• Circulate to support students by reviewing the model with them as an example as needed.	<ul style="list-style-type: none">•



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (3 minutes)</p> <ul style="list-style-type: none">• Ask students to look over their drafts and to discuss in triads:<ul style="list-style-type: none">* “How do you think you have done? What went well in your drafting? Why?”* “What didn’t go so well? Why not?”* “What do you think you could improve upon? Why?”	<ul style="list-style-type: none">• The debrief after the assessment can help build a culture of achievement in your classroom.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• If you haven’t already done so, finish your draft newspaper article.• Continue reading your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 10

Supporting Materials



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Drafting the Model Newspaper Article

Order your factual information (Remember the inverted pyramid —from major to minor)	Factual information that supports your angle	Compelling quotes
11	Three major airports closed: LaGuardia, John F. Kennedy, and Newark Liberty	<ul style="list-style-type: none"> • Montgomery Dahm: “I’ve been down here for about 16 years, and it’s shocking what I’m looking at now. It’s unbelievable.... I mean, there’s cars that are just completely underwater in some of the places I would never believe that there would be water.” • Atlantic City Mayor Lorenzo Langford: “When Mother Nature sends her wrath your way, we’re at her mercy, and so all we can do is stay prayerful and do the best that we can.” • Police Chief Thomas Boyd: “The whole north side of my town is totally under water.” • New York Mayor Michael Bloomberg: “We knew that this was going to be a very dangerous storm, and the storm has met our expectations.... The worst of the weather has come, and city certainly is feeling the impact.”
6	Atlantic City: Power lines and tree limbs knocked down while the storm was still 50 miles offshore	
14	Lower Manhattan: High winds damaged a crane on a Midtown skyscraper. Authorities had to evacuate the surrounding area.	
7	Lower Manhattan: 14-foot tides in Battery Park, breaking a record set in 1960 by Hurricane Donna by more than 3 feet	
8	New York: Bus and train lines stopped	
1	No longer a hurricane when it hit	
9	New York: Schools closed	
10	New York: 400,000 evacuated from homes	



Drafting the Model Newspaper Article

Order your factual information (Remember the inverted pyramid —from major to minor)	Factual information that supports your angle	Compelling quotes
6	Atlantic City: Storm hit at about 8 p.m. ET	
5	Evacuation of about 200 patients from NYU Langone Medical Center	
3	Killed at least 11 people from West Virginia to North Carolina and Connecticut	
2	Hit Jersey Shore on Monday	
4	Atlantic City: Water over the streets	
12	Lower Manhattan: Water in subway stations	
13	Water in the tunnel connecting Lower Manhattan and Brooklyn	
15	2.8 million outages across the Northeast	
16	350,000 power outages in New York City area	
17	Con Ed said it had lost service to about 250,000 customers in Manhattan—including most of the island south of 39th Street.	

End of Unit 3 Assessment Prompt: Draft Newspaper Article
How the 1906 San Francisco Earthquake and
Fire Affected the People of San Francisco

Learning Targets:

- I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)
- I can introduce the topic of my text.
- I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect).
- I can include headings, graphics, and multimedia to help readers understand my ideas.
- I can develop the topic with relevant facts, definitions, concrete details, and quotations.
- I can use transitions to clarify relationships among my ideas.
- I can use contextually specific language/vocabulary to inform or explain about a topic.
- I can establish and maintain a formal style in my writing.
- I can construct a concluding statement or section of an informative/explanatory text.
- I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.6.4a)
- I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)
- I can apply grade 6 Reading standards to literature (e.g., “compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a)
- I can 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. (RI.6.7)

Directions: Write your best first draft of your newspaper article. You may use all of your texts, research graphic organizers and planning documents.



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 11

Revising the Newspaper Article: Sentence Structure and Transitions



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3a)
I can maintain consistency in style and tone when writing and speaking. (L.6.3b)

Supporting Learning Targets

- I can use a variety of sentence structures to make my article more interesting.
- I can use appropriate transitions to make the newspaper article flow smoothly.

Ongoing Assessment

- Revised End of Unit 3 Assessment: Draft newspaper article
- Self-assessment of the article on Row 3 of the Newspaper Article Rubric

Agenda

1. Opening
 - A. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Mini Lesson: Sentence Structure (18 minutes)
 - B. Mini Lesson: Transitions (17 minutes)
3. Closing and Assessment
 - A. Self-Assessment against the Newspaper Article Rubric (8 minutes)
4. Homework
 - A. Continue to read your independent reading book.

Teaching Notes

- To address language standards L6.3a and L.6,3b, students have mini lessons on sentence structure and appropriate transitions to improve the flow of their article. Students then revise their newspaper articles inline with the content of the mini lessons.
- Students need their draft newspaper articles returned in this lesson for revision.
- In the next lesson, students will be writing their final copy of their newspaper articles for the performance task. If you require more time to provide feedback on the end of unit assessment, consider adding lessons in which students read independently and/or complete the independent reading assessment. See the Independent Reading document, Launching Independent Reading in Grades 6–8: Sample Plan, on EngageNY.org
- In advance: Determine your system for getting images copied for students to use in their articles. Students will need the images in the next lesson when they complete the final draft for the performance task.
- Post: Learning targets; Newspaper Article Criteria anchor chart.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none"> • Sentence Structure handout (one per student and one for display) • Newspaper Article Rubric (from Unit 2, Lesson 12) • Model newspaper article: “Sandy wreaks havoc across Northeast; at least 11 dead” (from Unit 2, Lesson 12) • Transitional Words handout (one per student and one for display) • Row 3 of the Newspaper Article Rubric Self-Assessment (one per student) • Launching Independent Reading in Grades 6–8: Sample Plan (stand-alone document on EngageNY.org; for teacher reference)

Opening	Meeting Students’ Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit in triads and then read the learning targets with you: <ul style="list-style-type: none"> * “I can use a variety of sentence structures to make my article more interesting.” * “I can use appropriate transitions to make the newspaper article flow smoothly.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “What are ‘appropriate transitions’? Why are they important?” • Select volunteers to share their ideas. Listen for students to explain that appropriate transitions are the words and phrases used to connect sentences and paragraphs, and they are important because they help writing flow well. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Mini Lesson: Sentence Structure (18 minutes)</p> <ul style="list-style-type: none">• Invite students to sit in triads. Display the Sentence Structure handout with only the top of the handout showing to students—the boxes with the A and B examples of sentences. Direct students to determine which one is more interesting: A or B, and why.• Read each box aloud.• Ask for a volunteer to share which one was more interesting and why. Listen for the student to explain something like: “B flowed more easily, was not as choppy, and had some variety to the sentence structure.”• Distribute the Sentence Flow handout to each student. Read the asterisked notes under the A and B boxes. Explain that the bolded words are important points to keep in mind when revising sentence structure.• Tell students to do number 2 on the handout. Ask them to read their sentence aloud to their triad and make any changes if it didn’t flow well when they read it aloud.• Circulate and support students as needed. You might have a student say a new sentence out loud first if he or she is stuck writing one down.• Refocus whole class. Cold call on one or two triads to whom you were not able to circulate, in order to extend your check for understanding. Write down their sentences on the displayed handout. Think aloud about how the students combined the sentences while keeping the language and style. An example of a new sentence might be: “After the earthquake crumbled the buildings, an inferno burned what remained.” Tell students a good strategy for determining if a sentence flows well is to read it aloud.• Direct students to take out the latest and greatest draft of their own article. Give directions:<ul style="list-style-type: none">– Choose one paragraph to revise for more interesting sentence structure.– Review the sentences in that paragraph and combine them if needed, writing the new sentences in the margins of your draft.– Read your whole paragraph aloud and determine if the sentences flow together well. If not, revise the sentences that seemed choppy.• Circulate and support students with their sentence combining and revision. Remind students to keep in mind the bold-faced word on the handout.	<ul style="list-style-type: none">• Consider supporting some students by helping them make a next-steps list at the top of their draft article. This helps students chunk the task for revision into smaller steps.



Work Time (continued)	Meeting Students' Needs
<p>B. Mini Lesson: Transitions (17 minutes)</p> <ul style="list-style-type: none">• Display the Newspaper Article Rubric and circle Row 3: “Exhibits clear newspaper article organization*, with the use of appropriate and varied transitions to create a unified whole and enhance meaning.” Read this aloud to students. Ask them to discuss in triads:<ul style="list-style-type: none">* “What does ‘transitions to create a unified whole’ mean?”• Cold call on a student and listen for him or her to explain that transition words help connect one paragraph to the next.• Explain that because newspaper articles are meant to be brief with short paragraphs, they use transitions a little differently than a literary analysis or the myth stories they wrote in Module 1.• Display the model newspaper article: “Sandy wreaks havoc across Northeast; at least 11 dead.” Tell students to reread the model. Ask students to discuss in triads:<ul style="list-style-type: none">* “What do you notice about how each paragraph transitions?”• Select volunteers to share their responses. Listen for them to notice that there are a few transitions like ‘In addition ...’ but mostly the paragraphs are connected by content with subheadings to divide different topics.• Distribute and display the Transitional Words handout. Read it aloud to students and review the different types of transition words.• Invite students to revise the transitions in their newspaper article drafts.	



Closing and Assessment	Meeting Students' Needs
<p>A. Self-Assessment against the Newspaper Article Rubric (8 minutes)</p> <ul style="list-style-type: none">• Distribute Row 3 of the Newspaper Article Rubric Self-Assessment. Invite students to read the Criteria column and Column “3” with you for Row 3.• Tell students they are going to score their article against the rubric. Ask them to underline on the rubric where their article fits best. They are then to justify how they have scored themselves using evidence from their article on the lines underneath.• Remind students to be honest when self-assessing because identifying where there are problems with their work will help them improve their work in the next draft. Remind students that writing is a set of skills that have to be learned over time. Encourage them to give their best assessment.• Circulate and encourage students to think carefully about their scoring choices. Consider prompting students with this question as needed:<ul style="list-style-type: none">* “You have underlined this part of your rubric. Why? Where is the evidence in your essay to support this?”• Students who finish quickly can begin to revise their draft essays based on their scoring against the rubric.• Congratulate students on their focus and effort at revision. Collect the revised articles and the self-assessments from students.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue to read your independent reading book.	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 11

Supporting Materials



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Sentence Structure: Revising the Newspaper Article
Sentence Structure and Transitions

1. Which set of sentences is more interesting and why?

A

Hurricane Sandy brought a wall of sea water. It hit Manhattan and Long Island. It was 13 feet high. It flooded coastal areas. The flooding was more than 4 feet of water.

B

Sandy's wall of seawater hit Manhattan and Long Island. It arrived with a record-breaking 13-foot storm surge, flooding some coastal areas with more than 4 feet of water.

- All the sentences in A are simple sentences—sentences with just one subject and verb.
- To create more interesting sentences, spend some time combining some sentences.
- Having a variety of simple and complex (shorter and longer) sentences makes your writing more interesting to read.
- Read your sentences aloud to hear how they flow.
- When we combine sentences, we want to make sure we keep the descriptive words and formal style of language.

2. Practice combining these two sentences into one interesting sentence, keeping the best descriptive language:



Sentence Structure: Revising the Newspaper Article
Sentence Structure and Transitions

**The earthquake crumbled buildings.
The fire made an inferno of what remained.**



Transitional Words

Below are a few guidelines to use when including transitions in newspaper articles. Remember: The purpose of transitions is to help the reader make connections between paragraphs, or to signal a shift in the article.

Newspapers articles do not typically use a transition for every paragraph because they are trying to be brief. Often they use transition words to signal a shift in time or place, or even a contrast in opinion.

The words below are some, but not all of the common transition words used.

Topic words	water, flooding, firefighters
Time words	during, before, after, following
Place words	here, there, nearby, beyond
Contrast words	however, yet, though, otherwise, nevertheless
Comparison words	likewise, similarly, in the same way
Cause words	because, since, on account
Effect words	hence, accordingly, therefore, on account of



Row 3 of the Newspaper Article
Rubric Self-Assessment

Name: _____

Date: _____

<p>COHERENCE, ORGANIZATION, AND STYLE: The extent to which the newspaper article logically organizes complex ideas, concepts, and information using the inverted pyramid structure* and formal and precise language</p> <p><i>*newspaper article uses the inverted pyramid structure—organizing details in order from major to minor</i></p>	<p>W.2 L.3 L.6</p>	<p>exhibits clear newspaper article organization,* with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated descriptive language and domain-specific vocabulary with a notable sense of voice uses a variety of sentence structures to make writing more compelling and interesting</p>	<p>exhibits clear newspaper article organization,* with the use of appropriate transitions to create a unified whole establishes and maintains a formal style using precise descriptive language and domain-specific vocabulary uses a variety of sentence structures to make writing more interesting</p>	<p>—exhibits some attempt at newspaper article organization,* with inconsistent use of transitions</p> <p>—establishes but fails to maintain a formal style, with inconsistent use of descriptive language and domain-specific vocabulary</p> <p>—inconsistent use of a variety of sentence structures to make writing more interesting</p>	<p>—exhibits little attempt at newspaper article organization,* or attempts to organize are irrelevant to the task</p> <p>—lacks a formal style, using language that is not descriptive or is inappropriate for the text(s) and task</p> <p>—rarely uses a variety of sentence structures to make writing more interesting</p>	<p>—exhibits no evidence of newspaper article organization*</p> <p>—uses language that is predominantly incoherent or copied directly from the text(s)</p> <p>—does not use a variety of sentence structures to make writing more interesting</p>
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Row 3 of Newspaper Article
Rubric Self-Assessment

1. **What score are you giving yourself for Row 3 today? Why? Provide specific evidence from your article.**



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 12

Performance Task: Final Draft of the Newspaper Article



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

- a. I can introduce the topic of my text.
- a. I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect).
- a. I can include headings, graphics, and multimedia to help readers understand my ideas.
- b. I can develop the topic with relevant facts, definitions, concrete details, and quotations.
- c. I can use transitions to clarify relationships among my ideas.
- d. I can use contextually specific language/vocabulary to inform or explain about a topic.
- e. I can establish and maintain a formal style in my writing.
- f. I can construct a concluding statement or section of an informative/explanatory text.

I can produce text (print or nonprint) that explores a variety of cultures and perspectives. (W.6.4a)

I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

I can apply grade 6 Reading standards to literature (e.g., “compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a)

I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3a)

I can maintain consistency in style and tone when writing and speaking. (L.6.3b)

Supporting Learning Targets

- I can use formative feedback from the teacher to revise my newspaper article.
- I can use peer feedback to revise my article to further meet the expectations of the Newspaper Article Rubric.
- I can write a final draft of an interesting, accurate, and objective newspaper article.
- I can choose a section of my article to share that captures my most interesting and accurate details of the event.

Ongoing Assessment

- Final draft of newspaper article



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpacking Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Reviewing Formative Feedback (10 minutes)B. Peer Critique: Stars and Steps (15 minutes)C. Writing Final Copy (15 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Debrief (3 minutes)4. Homework<ol style="list-style-type: none">A. None	<ul style="list-style-type: none">• Be prepared to give students feedback on their draft newspaper articles in this lesson. If you need more time to provide feedback, consider adding more lessons in which students read independently or are assessed on the independent reading standards RL.11a and RL.11b. See Stand-alone document See the Independent Reading document, Launching Independent Reading in Grades 6–8: Sample Plan, on EngageNY.org• In this lesson, students perform a peer critique. Set up the peer critique carefully to ensure students feel safe giving and receiving feedback. Students must be given a set of clear guidelines for behavior, and they need to see the teacher model how to do it successfully. Asking students to provide feedback to their peers based on explicit criteria in the rubric benefits both parties in clarifying what a strong piece of writing should look like. Students can learn from both the strengths and weaknesses that they notice in the work of peers.• In previous lessons, students drafted and revised a newspaper article. In this lesson, students write their final, best version of their article and they conclude this unit by sharing an excerpt of their article.• In advance: Prepare the visual component for final newspaper articles. Students will need to be able to insert the visual component they have chosen into their newspaper articles.• Review: Mix and Mingle (see Appendix).• Post: Learning targets.



Lesson Vocabulary	Materials
formative feedback, peer critique	<ul style="list-style-type: none">• End of Unit 3 Assessment (first draft of newspaper article; completed in Lesson 10 with teacher feedback)• Peer Critique Guidelines (one to display)• Newspaper Article Rubric (from Unit 2, Lesson 12)• Stars and Steps recording form (one per student)• Performance Task Prompt for the 1906 San Francisco earthquake and fire (from Unit 2, Lesson 1)• Visual component (selected by students; see Teaching Notes)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">* “I can use formative feedback from the teacher to revise my newspaper article.”* “I can use peer feedback to revise my article to further meet the expectations of the Newspaper Article Rubric.”* “I can write a final draft of an interesting, accurate, and objective newspaper article.”* “I can choose a section of my article to share that captures my most interesting and accurate details of the event.”• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “What does <i>formative feedback</i> mean?”• Listen for and guide students to explain that formative feedback is where you get suggestions for how to improve your writing.• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “What does <i>peer critique</i> mean?”* “Why is peer critiquing useful?”• Listen for: “Peer critique means to look at someone else’s work and give them feedback that will help them improve their writing.” Clarify as needed, then ask:<ul style="list-style-type: none">* “Now that you have seen the learning targets for this lesson, what do you think you will be doing today? Why?”• Listen for: “Writing a final, best version of our article using the feedback from you and sharing a key part of my article with others.”	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Reviewing Formative Feedback (10 minutes)</p> <ul style="list-style-type: none">• Hand back the End of Unit 3 Assessments (students' first drafts of their newspaper articles) with feedback. Ask students to look over your comments and make sure they understand them. Invite students to raise their hands to ask questions if they have them. Alternatively, create a "Help List" on the board and invite students to add their names to it if they need questions answered.• Tell students you want them to approach the feedback in two ways:<ul style="list-style-type: none">* "First, make sure each area marked by me as a next step is addressed in the final draft."* "Second, make changes independently beyond the teacher comment. This means if you revised one part to add more active verbs, then review your whole article for better active verbs. For example, you would reread the entire article and look at the verbs in each sentence making sure they are strong active verbs."• Remind students that this feedback helps them develop as a writer and that it takes practice. No one is born knowing how to write. Tell them to use the feedback to determine how they can improve the whole essay, not just where the teacher comments are.	<ul style="list-style-type: none">• Consider supporting some students by helping them make a next-steps list at the top of their draft article. This helps students chunk the task for revision into smaller steps.• The use of leading questions in feedback helps struggling students understand what areas they should improve on before submitting their newspaper article again.



Work Time (continued)	Meeting Students' Needs
<p>B. Peer Critique: Stars and Steps (15 minutes)</p> <ul style="list-style-type: none"> Remind students that a peer critique is when we look over someone else's work and provide that person with feedback. Explain that peer critiquing must be done carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don't want to make them feel bad. Post the Peer Critique Guidelines and invite students to read them with you. Display the Newspaper Article Rubric and ask students to refer to their own copies. Focus students on the third row, "Coherence, Organization, and Style." In Column 3, highlight/underline this section: "Exhibits clear newspaper article organization*, with the use of appropriate and varied transitions to create a unified whole and enhance meaning." Emphasize to students that their job is to make sure that their peers' writing shows appropriate transitions as discussed in Lesson 11. Distinguish peer critique from proofreading; they are focusing on whether the newspaper article has appropriate transitions and flows well as you read it. It is fine if they catch small errors in each other's work. But the goal is to make the thinking in the writing as strong as possible. Tell students they will present feedback in the form of stars and steps. Remind them that they have done this in the first module. Today they will give one "star" and one "step" based on the appropriate transitions criteria of the rubric. Briefly model how to give "kind, specific, helpful" stars. Be sure to connect your comments directly to the rubric. For example: "You have used appropriate transitions in the first three paragraphs so they flow smoothly together." Repeat, briefly modeling how to give "kind, specific, helpful" steps. For example: "Would a transitional word or phrase between the sixth and seventh paragraphs help this section read more smoothly?" Emphasize that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this: "I wonder if ...?" "Have you thought about ...?" "I'm not sure what you meant by ..." Distribute the Stars and Steps recording form. Explain that today, students will record the star and step for their partner on this sheet so that their partner can remember the feedback he or she receives. They are to write the name of their partner at the top of their paper. Pair up students. Invite pairs to swap newspaper articles and to spend 3 minutes reading them in silence. Ask students to record a star and step for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. Circulate to assist students who may struggle with articulating or recording their feedback. 	<ul style="list-style-type: none"> Set up peer critiquing carefully to ensure students feel safe giving and receiving feedback. Students must be given a set of clear guidelines for behavior, and they need to see the teacher model how to do it successfully. Asking students to provide feedback to their peers based on explicit criteria benefits both parties in clarifying what a strong piece of writing should look like. Students can learn from both the strengths and weaknesses that they notice in the work of peers.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to return the essay and the Stars and Steps recording form to their partner and to explain the star and step they recorded for their partner. Invite students to question their partners where they don't understand the star or step they have been given.	
<p>C. Writing Final Copy (15 minutes)</p> <ul style="list-style-type: none">• Invite students to reread the Performance Task Prompt for the 1906 San Francisco earthquake and fire to ground themselves again in what is expected of their work.• Invite students to use the feedback from both their End of Unit 3 Assessment and the peer critique as they write their final draft of the newspaper article.• Remind students to include their visual component in their final draft.	



Closing and Assessment	Meeting Students' Needs
A. Debrief (3 minutes) <ul style="list-style-type: none">Remind students of the learning targets and invite them to show a Fist to Five for each one to demonstrate how well they feel they have achieved the target.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">None	



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 3: Lesson 12

Supporting Materials



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Peer Critique Guidelines

1. **Be kind:** Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.
2. **Be specific:** Focus on particular strengths and weaknesses, rather than making general comments like, “It’s good,” or “I like it.” Provide insight into why it is good or what, specifically, you like about it. For example, “I like the word choice here,” or “I am confused by this sentence. Can you rewrite it to be clearer?”
3. **Be helpful:** The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time. Really be the audience and help your peer.
4. **Participate:** Peer critique is a process to support each other, and your feedback is valued!



Stars and Steps Recording Form

Partner's Name:

Date:

“Exhibits clear newspaper article organization, with the use of appropriate and varied transitions to create a unified whole and enhance meaning.”

Star: _____

Step: _____
