



EXPEDITIONARY
LEARNING

Grade 6: Module 2A Unit 2: Overview



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In the first half of this second unit, students continue to explore the topic of “rules to live by” as they closely read the poem “If” by Rudyard Kipling. Students determine themes of the poem, consider what “rules to live by” Rudyard Kipling is communicating, and analyze how individual stanzas contribute to the poem’s overall meaning. They compare the experience of reading the poem and listening to it read aloud, noticing the importance of pacing and intonation. Finally, students compare and contrast approaches to theme between the poem and the novel. In the mid-unit assessment, students will read a new excerpt of “If,” analyze how that stanza contributes to the overall meaning of the poem, determine a theme communicated in that stanza, and compare and contrast how that theme is communicated in *Bud, Not Buddy*. In the second half of Unit 2, students return to a close reading of the novel as they prepare to write a literary argument essay about the nature of “Bud’s Rules.” Throughout the unit, as students read *Bud, Not Buddy*,

they continue to pay close attention and keep track of how the plot unfolds as Bud responds to each new experience and person he encounters on his journey. Specifically, they continue to think, talk, and write about the nature of his rules. For the end of unit assessment, students write a literary argument essay in which they establish a claim about how Bud uses his rules: to *survive* or to *thrive*. Students substantiate their claim using specific text-based evidence. The formal start of Unit 3 is contained in two lessons of this unit in order to give teachers time to read and provide feedback on the end of unit assessment. This unit also launches an independent reading routine. The series of lessons for launching independent reading can be found as a stand-alone document. Teachers should consider launching this once students have completed reading *Bud, Not Buddy* after the mid-unit assessment.

Guiding Questions And Big Ideas

- **What are rules to live by?**
- **How do people use these rules?**
- **How do people communicate these “rules”?**
- **How does figurative language and word choice affect the tone and meaning of a text?**
- *People develop “rules to live by” through their own life experience.*
- *People use these rules to both survive and thrive.*
- *These “rules to live by” are communicated through a variety of literary modes.*
- *An author’s word choice affects the tone and meaning of a text.*



Mid-Unit 2 Assessment	<p>Analyzing Poetry: Structure and Theme in Stanza 4 of “If” by Rudyard Kipling</p> <p>This assessment centers on standards NYSP 12 ELA CCLS RL.6.5, RL.6.7, RL.6.9 and L.6.5. Students will read a new stanza of “If” by Rudyard Kipling. They analyze how that stanza contributes to the overall meaning of the poem. They compare and contrast the experience of hearing the poem and reading it. Finally, students reflect on the themes, or “rules,” of the poem and compare and contrast how a similar theme is communicated in the poem and <i>Bud, Not Buddy</i>.</p>
End of Unit 2 Assessment	<p>How Does Bud Use His Rules—to Survive or to Thrive? Argument Essay</p> <p>This is a two-part writing assessment. Part 1 centers on standards NYSP12 ELA CCLS RL.6.1, RL.6.2, W.6.1, W.6.4, and W.6.9. Students submit their own best independent draft of a literary argument essay in which they establish a claim about how Bud uses Caldwell’s Rules and Things for Making a Funner Life and Making a Better Liar Out of Yourself to either survive or thrive. They substantiate their claim using specific text-based evidence, including relevant details and direct quotations from the novel. (Students will have worked in partnerships to study a model text, collect evidence, and plan the structure of their essay.) This draft will be assessed to gauge students’ individual understanding of the texts and skill in writing before they receive peer or teacher feedback. Part 2 adds standards L.6.1, L.6.2, and W.6.5: Students write a final draft, revised after peer and teacher feedback.</p>

Content Connections

- This module is designed to address English Language Arts standards as students read literature and informational text about “rules to live by.” However, the module intentionally incorporates Social Studies key ideas 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: <http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>

NYS Social Studies Core Curriculum

Unifying Themes (pages 6 and 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 5: Development and Transformation of Social Structures: Role of social class, systems of stratification, social groups, and institutions. Role of gender, race, ethnicity, education, class, age, and religion in defining social structures within a culture. Social and political inequalities. Expansion and access of rights through concepts of justice and human rights.

Social Studies Practices, Grades 5–8:

- Descriptor 4) Gathering, Using, and Interpreting Evidence
- Descriptor 5) The Role of the Individual in Social and Political Participation



Central Texts

1. Christopher Paul Curtis, *Bud, Not Buddy* (Yearling, 2002), ISBN-13: 978-0440413288.
2. Steve Jobs, “Stanford University Commencement Address,” speech made on June 12, 2005.
3. Rudyard Kipling, “If,” 1910 (audio version found at: http://archive.org/details/if_kipling_librivox).



This unit is approximately 3.5 weeks or 17 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	How Does the Author Convey Themes in <i>Bud, Not Buddy</i> ?	<ul style="list-style-type: none"> I can determine a theme based on details in a literary text and how it is conveyed through details in the text. (RL.6.2) I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) 	<ul style="list-style-type: none"> I can select text evidence to support themes from <i>Bud, Not Buddy</i>. I can analyze the writing techniques the author uses to convey themes in <i>Bud, Not Buddy</i>. 	<ul style="list-style-type: none"> Conveying Theme in Bud, Not Buddy charts Exit ticket: How Does the Author Convey Theme? 	<ul style="list-style-type: none"> Gallery Walk protocol Conveying Themes
Lesson 2	Introducing “If” and Noting Notices and Wonders of the First Stanza	<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. (RL.6.5) 	<ul style="list-style-type: none"> I can describe the structure of the poem “If.” I can identify the meaning of unfamiliar vocabulary from the context. 	<ul style="list-style-type: none"> Notices and wonders of the first stanza on the Analyzing “If” graphic organizer Exit Ticket: What does Bud mean? 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	Looking Closely at Stanza 1—Identifying Rules to Live By Communicated in “If”	<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. (RL.6.5) I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5) 	<ul style="list-style-type: none"> I can describe the literal meaning of figurative language in the poem “If.” I can paraphrase the first stanza of Rudyard Kipling’s “If” poem. I can identify rules to live by communicated in the first stanza of the poem “If.” 	<ul style="list-style-type: none"> The first stanza of “If” paraphrased on the Analyzing “If” graphic organizer Exit ticket: Connecting “If” with <i>Bud, Not Buddy</i> 	<ul style="list-style-type: none"> Rules to Live By in “If”
Lesson 4	Notices and Wonders of the Second Stanza of “If”	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can describe the structure of the poem “If.” I can identify the meaning of unfamiliar vocabulary from the context. 	<ul style="list-style-type: none"> Notices and wonders of the second stanza on the Analyzing “If” graphic organizer 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Looking Closely at Stanza 2—Identifying Rules to Live By Communicated in “If”	<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. (RL.6.5) I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5) 	<ul style="list-style-type: none"> I can describe the literal meaning of figurative language in the poem “If.” I can paraphrase the second stanza of Rudyard Kipling’s “If” poem. I can identify rules to live by communicated in the second stanza of the poem “If.” 	<ul style="list-style-type: none"> Notes on Stanza 2 of “If” by Rudyard Kipling—Interpreting Text to Make Meaning note-catcher The second stanza of “If” paraphrased on the Analyzing “If” graphic 	<ul style="list-style-type: none"> Rules to Live By in “If”
Lesson 6	Notices, Wonders, and Vocabulary of the Third Stanza of “If”	<ul style="list-style-type: none"> 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 compare and contrast how reading a text is different from watching a movie or listening to a literary text. (RL.6.7) 	<ul style="list-style-type: none"> I can describe the structure of the poem “If.” I can identify the meaning of unfamiliar vocabulary from the context. I can compare the experience of listening to an audio version of the poem to reading the poem. 	<ul style="list-style-type: none"> Notices and wonders of the third stanza on the Analyzing “If” graphic organizer Exit ticket: Venn diagram—Comparing Listening to and Reading “If” 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Looking Closely at Stanza 3—Identifying Rules to Live By Communicated in “If”	<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. (RL.6.5) I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5) 	<ul style="list-style-type: none"> I can describe the literal meaning of figurative language in the poem “If.” I can paraphrase the third stanza of Rudyard Kipling’s “If” poem. I can compare how similar themes are communicated in <i>Bud, Not Buddy</i> and “If.” 	<ul style="list-style-type: none"> Notes on Stanza 3 of “If” by Rudyard Kipling—Interpreting Text to Make Meaning note-catcher The third stanza of “If” paraphrased on the Analyzing “If” graphic organizer 	<ul style="list-style-type: none"> Rules to Live By in “If”
Lesson 8	Mid-Unit 2 Assessment: Analyzing Structure and Theme in Stanza 4 of “If”	<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. (RL.6.5) I can compare and contrast how reading a text is different from watching a movie or listening to a literary text. (RL.6.7) I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9) I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5) 	<ul style="list-style-type: none"> I can describe the literal meaning of figurative language in the poem “If.” I can compare how similar themes are communicated in <i>Bud, Not Buddy</i> and “If.” I can compare the experience of listening to an audio version of the poem to reading the poem. 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment: Analyzing Stanza 4 of “If” 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Qualities of a Strong Literary Argument Essay	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) 	<ul style="list-style-type: none"> I can describe the qualities of a literary argument essay about Bud's Rules. I can analyze how evidence from the text supports a claim in the Steve Jobs model essay. 	<ul style="list-style-type: none"> Qualities of a Strong Literary Argument Essay anchor chart "Steve Jobs' Rules to Live By" model essay annotations 	<ul style="list-style-type: none"> Qualities of a Strong Literary Argument Essay
Lesson 10	Revisiting Bud's Rules: <i>Survive</i> or <i>Thrive</i> ?	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) 	<ul style="list-style-type: none"> I can analyze how Bud used his rules: to <i>survive</i> or to <i>thrive</i>. I can argue a claim using text evidence from the novel. 	<ul style="list-style-type: none"> How Did Bud Use His Rule? charts <i>Bud, Not Buddy</i>: Forming Evidence-Based Claims graphic organizer 	<ul style="list-style-type: none"> Gallery Walk protocol Mix and Mingle protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 11	Pitching Your Claim with Best Evidence	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) 	<ul style="list-style-type: none"> I can argue my claim about Bud's rules using text evidence from the novel. I can determine the best evidence to support my claim about Bud. 	<ul style="list-style-type: none"> Forming Evidence-Based Claims graphic organizer Exit Ticket: Survive or Thrive? 	<ul style="list-style-type: none"> Taking Sides protocol Qualities of a Strong Literary Argument Essay
Lesson 12	Selecting Evidence to Logically Support Claims	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can determine a theme based on details in a literary text. (RL.6.2) I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) 	<ul style="list-style-type: none"> I can explain how my evidence supports my claim in a logical way. I can skillfully select the best evidence to support my claim about Bud. 	<ul style="list-style-type: none"> Rule Sandwich Guide: <i>Bud, Not Buddy</i> Qualities of a Strong Literary Argument Essay anchor chart 	<ul style="list-style-type: none"> Qualities of a Strong Literary Argument Essay



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	Writing: Drafting Body Paragraphs and Revising for Language	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of literary text. (RL.6.1) I can determine a theme based on details in a literary text. (RL.6.2) I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5) I can accurately use sixth-grade academic vocabulary to express my ideas. (L.6.6) 	<ul style="list-style-type: none"> I can draft the body paragraphs of my literary argument essay. I can use precise and domain-specific language to formally argue my claim about how Bud uses his rules. 	<ul style="list-style-type: none"> Draft of body paragraphs Writing with a Formal Style recording form 	
Lesson 14	Planning for Writing: Introduction and Conclusion of a Literary Argument Essay	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4) 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 draft the introduction and conclusion of my literary argument essay. 	<ul style="list-style-type: none"> First draft of argument essay. Self-assessment against Rows 1 and 3 of Literary Argument Essay Rubric 	<ul style="list-style-type: none"> Qualities of a Strong Literary Argument Essay



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 15	Asking Probing Questions and Choosing a Research Topic	<ul style="list-style-type: none"> I can conduct short research projects to answer a question. (W.6.7) I can pose questions that help me clarify what is being discussed. (SL.6.1c) I can pose questions that elaborate on the topic being discussed. (SL.6.1c) I can respond to questions with elaboration and detail that connect with the topic being discussed. (SL.6.1c) After a discussion, I can paraphrase what I understand about the topic being discussed. (SL.6.1d) 	<ul style="list-style-type: none"> I can ask a speaker questions to encourage them to clarify their ideas and elaborate on what they are saying. I can paraphrase what a speaker says to check my understanding. I can respond to questions by clarifying the point I am trying to make and by elaborating on my ideas. I can identify a topic I am particularly interested in researching. 	<ul style="list-style-type: none"> Exit ticket: Topic Choice 	<ul style="list-style-type: none"> Effective Discussion Criteria
Lesson 16	Introducing Research Folders and Generating a Research Question	<ul style="list-style-type: none"> I can cite text-based evidence to support an analysis of informational text. (RI.6.1) I can summarize an informational text using only information from the text. (RI.6.2) I can use several sources in my research. (W.6.7) I can conduct short research projects to answer a question. (W.6.7) 	<ul style="list-style-type: none"> I can identify norms to make group discussion more successful. I can determine the difference between a relevant and an irrelevant research question. I can write a research question for my topic. 	<ul style="list-style-type: none"> Research question on researcher's notebook 	<ul style="list-style-type: none"> Criteria for Research Questions



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 17	End of Unit 2 Assessment: Final Draft of Literary Argument Essay	<ul style="list-style-type: none">• I can use correct grammar and usage when writing or speaking. (L.6.1)• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2)• With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.6.5)	<ul style="list-style-type: none">• I can use the Literary Argument Essay 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 Literary Argument Essay Rubric.	<ul style="list-style-type: none">• End of Unit 2 Assessment: Final Draft of Literary Argument Essay	<ul style="list-style-type: none">• Concentric Circles protocol



Optional: Experts, Fieldwork, And Service

Experts:

- As students consider the idea of “rules to live by,” a number of options for experts are possible. Consider bringing in guests from a variety of walks of life to share their own life “rules” based on the experiences they have had. (It will be important to discuss the nature of the rules and experiences with each expert before he or she shares them with students.) Examples include: the school guidance counselor, family members of students, high school or college students who previously attended your school and have succeeded, local business owners, other teachers, etc.

Fieldwork:

- Consider taking students to a local event in which they can see live poetry or spoken word. This will allow students to see poetry in a more dynamic way. Discuss the impact (or lack of impact) of oratory in place of written text.

Service:

- Students can develop plans for service relating to their own “rules to live by.” For example, if a student’s rule relates to the environment, he or she can volunteer for a local litter pickup. If there is a common theme across the class, students may want to participate as a group.
- Students can share their “life lessons” with younger students.

Optional: Extensions

- Consider having students practice and perform their own oral presentation of “If” by Rudyard Kipling or other poetry. This will allow them to put into practice their understanding of the difference between written text and oratory.



Bud's Rules Graphic Organizer

In this unit, students continue to track “Bud’s Rules” on this graphic organizer. This graphic organizer is central to students’ homework as well as their discussion during the openings of several lessons. Students then use this graphic organizer as a resource for writing their literary argument essay at the end of this unit.

Vocabulary

Vocabulary continues to be a centerpiece of students’ reading, thinking, talking, and writing in Module 2. Students will build their academic vocabulary as they work with new standards. They will also collect vocabulary specific to the texts they are reading, which will then be important in their discussions and in their writing. Students will use a “word-catcher” throughout this module, similar to the one they used in Module 1. This word-catcher is primarily a collecting tool for new words, a place to keep a bank of vocabulary to refer to in their discussions and writing to ensure their continued use and correct spelling.

Note Taking

Students will work with numerous texts, graphic organizers, and recording forms throughout this module. It is suggested that students have in place a system of organization for maintaining these important materials. One option is a three-ring binder. In this case, students can move their Module 1 work to the back of the binder (and continue to use it for their own reference) and begin collecting their Module 2 materials at the front. Binders also afford the ability to organize the materials in multiple ways. (For example, by unit: Unit 1, Unit 2, Unit 3. Or by type of material: Materials for the Novel, Materials for Close Reading, Writing Graphic Organizers, Homework, etc.)

Discussion

Students will continue to use the triad structure in Module 2. Consider forming new triads for Module 2 so students have the opportunity to work with a variety of other students. Consider reflecting on students’ strengths and needs based on their work in Module 1 when constructing these new triads. For example, each triad should have a strong discussion leader, a strong writer, and a strong reader.

Close Reading

This unit includes the same Close Reading Guide (for Teacher Reference) that was introduced in Module 2A, Unit 1. This guide was developed to streamline the detailed lesson agenda and provide an easy “cheat sheet” for teachers to use to guide instruction of lessons that involve close reading and text-dependent questions. The guide includes not only the questions to ask students, but how to pace, when to probe, and where to provide additional scaffolding.



Independent Reading

This module introduces a more robust independent reading structure. However, it makes sense to wait until after students have completed Bud, Not Buddy to launch this—specifically, after the Mid-Unit 2 Assessment. See two separate stand-alone documents on EngageNY.org: The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about 1/2 class period per week, with an additional day near the end of a unit or module for students to review and share their books. You may wish to review the independent reading materials now to give yourself time to gather texts and to make a launch plan that meets your students' needs.

After launching independent reading, resume the second half of the unit, where independent reading is used regularly in homework and during independent reading reviews in the openings of lessons.

The calendar below shows what is due on each day.

Teachers can modify this document to include dates instead of lessons.

Due at Lesson	Read the chapter below:	Gathering Textual Evidence
Unit 1, Lesson 2	2	<ul style="list-style-type: none"> What do we learn about Bud's personality in chapter I? Use evidence flags to identify details that show these traits.
Unit 1, Lesson 3	3	<ul style="list-style-type: none"> Complete your Tracking Bud's Rules for any rules in this chapter.
Unit 1, Lesson 4	4	<ul style="list-style-type: none"> What did Bud do to Todd? Why did he do this? Use evidence flags to identify details that support your stance.
Unit 1, Lesson 5	5	<ul style="list-style-type: none"> Complete your Tracking Bud's Rules for any rules in this chapter.
Unit 1, Lesson 6	6	<ul style="list-style-type: none"> Pretend that you are "Poppa" and write a journal entry explaining why you reached-out to Bud at the mission.
Unit 1, Lesson 7	7	<ul style="list-style-type: none"> Complete your Tracking Bud's Rules for any rules in this chapter.
Unit 1, Lesson 8	8	<ul style="list-style-type: none"> After reading Bud's description of Hooverville, draw a picture of what you think it looks like. In the next lesson, you will be asked to share the descriptive language details about Hooverville from the text that you read in Chapter 7. You should annotate your drawing with details from the text, showing which specific aspect of Hooverville you are trying to portray.
Unit 1, Lesson 9	9	<ul style="list-style-type: none"> In this chapter, Bud says: "It's funny how ideas are, in a lot of ways they're just like seeds. Both of them start real small and then ... woop, zoop, sloop ... before you can say Jack Robinson they've gone and grown a lot bigger than you ever thought they could" (pages 91 and 92). Refer to the text to help you answer these questions: <ul style="list-style-type: none"> * "What is the idea Bud is talking about?" * "How did it grow?" * "Does this remind you of anything else in the book?"
Unit 1, Lesson 10	10	<ul style="list-style-type: none"> Complete your Tracking Bud's Rules for any rules in this chapter.
Unit 1, Lesson 11	11	<ul style="list-style-type: none"> Complete your Tracking Bud's Rules for any rules in this chapter.
Unit 1, Lesson 12	12	<ul style="list-style-type: none"> Complete your Tracking Bud's Rules for any rules in this chapter.



Due at Lesson	Read the chapter below:	Gathering Textual Evidence
Unit 2, Lesson 1	13	<ul style="list-style-type: none"> Complete your Tracking Bud's Rules for any rules in this chapter. Think about whether you agree with Bud's rule and why.
Unit 2, Lesson 2	14	<ul style="list-style-type: none"> Read Chapter 14 of <i>Bud, Not Buddy</i>. You will not have to add to your chart for Bud's rules because there are no rules in this chapter. Instead, use evidence flags as you read to identify three moments in Chapter 14 that show that Bud's life is changing from surviving to thriving.
Unit 2, Lesson 3	15	<ul style="list-style-type: none"> Complete your Tracking Bud's Rules for any rules in this chapter.
Unit 2, Lesson 4	16	<ul style="list-style-type: none"> Read Chapter 16 of <i>Bud, Not Buddy</i>. Use evidence flags to mark details in the chapter to answer this question: <ul style="list-style-type: none"> * "How do the band members feel about Bud?"
Unit 2, Lesson 5	17	<ul style="list-style-type: none"> Use an evidence flag to identify the most important moment in this chapter. Be prepared to explain the reasons why you felt it was most important at the start of the next lesson.
Unit 2, Lesson 6	18	<ul style="list-style-type: none"> Use evidence flags to identify the important details that lead to the Bud's realization that Herman Calloway is not his father, but his grandfather.
Unit 2, Lesson 7	19	<ul style="list-style-type: none"> Complete your Tracking Bud's Rules for any rules in this chapter.
Unit 2, Lesson 8	Afterward	<ul style="list-style-type: none"> Use evidence flags to identify three facts in the afterward that find especially interesting.



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

How Does the Author Convey Themes in *Bud, Not Buddy*?



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

I can determine a theme based on details in a literary text and how it is conveyed through details in the text. (RL.6.2)

I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9)

Supporting Learning Targets

- I can select text evidence to support themes from *Bud, Not Buddy*.
- I can analyze the writing techniques the author uses to convey themes in *Bud, Not Buddy*.

Ongoing Assessment

- Conveying Theme in *Bud Not Buddy* charts
- Exit ticket: How Does the author Convey Theme?

Agenda

1. Opening
 - A. Engaging the Reader: Chapter 13 of *Bud, Not Buddy* (8 minutes)
 - B. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Triads Complete Conveying Theme in *Bud, Not Buddy* Charts (25 minutes)
 - B. Gallery Walk of Charts (5 minutes)
3. Closing and Assessment
 - A. Exit Ticket: How Does the Author Convey Theme? (5 minutes)
4. Homework
 - A. Read Chapter 14 of *Bud, Not Buddy*.

Teaching Notes

- In Module 1, Unit 2, students distinguished between a topic and theme and determined themes of myths using evidence from the text. Work Time Part A of this lesson revisits this as students search for evidence that communicates four given themes in *Bud, Not Buddy* and analyze how the evidence they have chosen communicates the theme. Text evidence may support more than one thematic statement.
- Students will revisit the Conveying Theme in *Bud, Not Buddy* charts in Lessons 3, 5, and 7 of this unit.
- In advance: Prepare the five Conveying Theme in *Bud, Not Buddy* charts (see supporting materials for examples).
- Review: Gallery Walk protocol (Appendix 1).
- Post: Learning targets and the five Conveying Theme in *Bud, Not Buddy* charts.



Lesson Vocabulary	Materials
inference, evidence, narrator, protagonist; vagrant, orphaned, Depression	<ul style="list-style-type: none">• Tracking Bud's Rules graphic organizer (from Unit 1, Lesson 1)• Word-catcher (from Unit 1, Lesson 1)• Conveying Theme in <i>Bud, Not Buddy</i> charts (new; created by students in small groups; see supporting materials)• <i>Bud, Not Buddy</i> (book; one per student)• Conveying Theme in <i>Bud, Not Buddy</i> charts (new; five total; teacher-generated; see supporting materials for samples)• Markers (one per student)• Exit ticket: How Does the Author Convey Theme? (one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapter 13 of Bud, Not Buddy (8 minutes)</p> <ul style="list-style-type: none"> • Invite students to sit in their triads. • Write the following questions on the board. Ask students to use what they recorded on their Tracking Bud's Rules graphic organizer to think and then discuss: <ul style="list-style-type: none"> * "What is the meaning of Bud's Rule #63?" * "What does the word <i>kin</i> mean in this rule?" * "Do you agree with Bud's rule? Why or why not?" • Circulate to listen in on triads to ensure all students are participating in the discussion and have completed their homework. Remind students to write <i>kin</i> in their word-catcher if appropriate. 	<ul style="list-style-type: none"> • Discussing the homework task from the previous lesson at the beginning of the lesson holds students accountable for doing their homework. It also gives you an opportunity to assess who is reading the novel at home and who isn't.
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the first learning target aloud with you: <ul style="list-style-type: none"> * "I can select text evidence to support themes from <i>Bud, Not Buddy</i>." • Tell students they identified themes of myths in Module 1, Unit 2. Ask students to turn and talk with a partner: <ul style="list-style-type: none"> * "What is a theme?" • Cold call students. Listen for and guide them to recall that themes are the author's message about a <i>topic</i>. Consider providing the example used in Module 1, the topic of parent-child relationships where the theme was, "A mother will put her love for her children above every other relationship." • Tell students they learned that authors <i>convey</i>, or communicate, the theme through important details or events. Invite students to read the second learning target aloud with you: <ul style="list-style-type: none"> * "I can analyze the writing techniques the author uses to convey themes in <i>Bud, Not Buddy</i>." • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * "What does it mean to convey something?" • Listen for students to explain that <i>convey</i> means to put across or to communicate. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The 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. Triads Complete Conveying Theme in Bud, Not Buddy Anchor Charts (25 minutes)</p> <ul style="list-style-type: none"> • Focus students on the five Conveying Theme in Bud, Not Buddy charts (for Teacher Reference) in supporting materials for examples. Remind students that these are thematic statements—statements about theme. Invite students to read each thematic statement with you. • Tell students they are going to continue working in triads to look back at previous chapters in Bud, Not Buddy and find text evidence that supports one of the themes just reviewed. • Display Chart 2 and prompt students to notice that the left side of the chart is for evidence directly from the novel. The right side is for them to record their analysis of writing techniques used by Christopher Paul Curtis in his book. • Ask students to discuss in their triads: <ul style="list-style-type: none"> * “How does a writer communicate theme? What are some writing techniques used to convey theme?” * “Having read a lot of the novel now, what are your first ideas about how Curtis conveys these themes?” • Invite students to share their triad discussion with the class. Record student ideas on a new Conveying Themes anchor chart. Students may struggle to answer these questions, so ensure that the writing techniques used to convey theme are included on the anchor chart: <ul style="list-style-type: none"> * Narrator’s thoughts * Dialogue between characters * Plot (action in the story) • Model how to fill out the charts using Chart 2. Direct students to reread the thematic statement on the chart: “Most people in the world are kind, especially in hard times.” • Ask students: <ul style="list-style-type: none"> * “So what is this thematic statement about? If you are given this chart to work on, what are you going to be looking for evidence of?” • Cold call students for their responses. Listen for them to explain that the theme is about kindness, so they will be looking for evidence of kindness. • Circle the word “kind” in the thematic statement to emphasize it. 	<ul style="list-style-type: none"> • Mixed-ability grouping of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. • 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. • Providing models of expected work supports all learners, especially challenged learners.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Model how to fill out the chart with Chapter 6 of the novel; you will be looking for evidence of kindness. Begin flipping through pages of the chapter, reading the words you are skimming and sharing the thoughts in your head, in order for students to hear and see how a reader skims and scans a familiar text. • After skimming over page 48, stop reading and write on the chart: • “Chapter 6, all page 48.” Explain to students that this event in the book conveys the theme because the other family helps Bud get food even though they don’t know him. On the right side of the chart write the gist of this event: “Bud is helped in the mission line to get food by a family he has never met before.” • Direct students’ attention to the right side of the chart about the author’s writing techniques. As you look back over page 48, think aloud about how you determine the writing techniques. It may sound something like this: “I notice quotes and dialogue on this page. I also notice Bud’s thoughts about his pretend dad and how the other people in line were reacting. I think Curtis is conveying this theme through dialogue with new characters and Bud’s thoughts.” • Write on the left side of the chart: “Curtis is telling us this event through dialogue with new characters and Bud’s thoughts.” • Ask students: <ul style="list-style-type: none"> * “What part of the lesson will help you meet our first learning target today?” • Listen for: “Selection of evidence,” left side of the chart. <ul style="list-style-type: none"> * “What part of the lesson will help you meet our second learning target for today?” • Listen for: “Curtis’s writing techniques,” right side of the chart. • Explain that each student in the triad will be skimming and scanning one chapter. Direct students’ attention to where the chapters are listed beneath the thematic statement. Explain that Chart 4 will have actually two parts: 4A will review Chapters 8–10, and 4B will review Chapters 11–13. • Invite students to get in their triads. Assign each triad a chart: <ul style="list-style-type: none"> * Chart 1 * Chart 2 * Chart 3 * Chart 4A * Chart 4B • Hand out markers and ask students to record their ideas on their chart as you modeled. 	<ul style="list-style-type: none"> • Consider placing students in heterogeneous groupings for their triads based on individual strengths and needs. Each student should understand they bring individual strengths to their group: strong reading skills, writing skills, discussion facilitation, creativity, etc. • Having students analyze an image allows them to practice the skills of a close reader, such as asking questions, noticing details, and looking back multiple times for different purposes. • Some students may benefit from a sentence starter to prompt their conversations: “The life of an orphaned child would be different because ...”



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• Circulate and observe the text evidence students are selecting to support each thematic statement. Consider probing students and supporting their group discussions with questions such as:<ul style="list-style-type: none">* “Can you tell me a little about why this text evidence supports this thematic statement?”* “How does Curtis convey this event or detail to us, the readers?”• Reconvene students. Ask one member of each triad to place their charts around the room. Consider pairing charts with the same theme next to one another.	
<p>B. Gallery Walk of Charts (5 minutes)</p> <ul style="list-style-type: none">• Review the Gallery Walk protocol with students. Tell students the purpose for the Gallery Walk is to focus on the second learning target:<ul style="list-style-type: none">* “I can analyze the writing techniques Curtis uses to convey themes in <i>Bud, Not Buddy</i>.”• Invite students to spend 5 minutes circulating to read the right-hand column of each chart looking at the different writing techniques Curtis used to convey the themes in the novel.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: How Does the Author Convey Theme? (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Exit Ticket: How Does the Author Convey Theme?• Give directions:<ol style="list-style-type: none">1. Put your name on your index card, as this will be your exit ticket today.2. Write down three writing techniques you notice Curtis using frequently to convey the themes in the novel.3. Write down any questions you have about themes of <i>Bud, Not Buddy</i> or conveying thematic statements in novels.• Collect exit tickets and Conveying Theme in <i>Bud, Not Buddy</i> charts to assess student needs for comparing and contrasting themes in different genres (coming up later in Unit 2).	<ul style="list-style-type: none">• Using entrance/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 before the next lesson.
Homework	Meeting Students' Needs
<p>A. Read Chapter 14 of <i>Bud, Not Buddy</i>. You will not have to add to your chart for Bud's rules because there are no rules in this chapter. Instead, use evidence flags as you read to identify three moments in Chapter 14 that show that Bud's life is changing from surviving to thriving.</p>	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Learning Targets

I can select text evidence to support themes from *Bud, Not Buddy*.

I can analyze the writing techniques Curtis uses to convey themes in *Bud, Not Buddy*.

**Family protects and understands you, giving you a place to belong.
Chapters 7, 8, 11**

**Write the gist of the detail or event,
including chapter and page number.**

**What writing technique does Curtis use to
convey theme, as shown in the detail or event?**



Learning Targets

I can select text evidence to support themes from *Bud, Not Buddy*.

I can analyze the writing techniques Curtis uses to convey themes in *Bud, Not Buddy*.

Most people in the world are kind, especially in hard times.
Chapters 8, 10, 12

**Write the gist of the detail or event,
including chapter and page number.**

**What writing technique does Curtis use to
convey theme, as shown in the detail or event?**



Learning Targets

I can select text evidence to support themes from *Bud, Not Buddy*.

I can analyze the writing techniques Curtis uses to convey themes in *Bud, Not Buddy*.

When one door closes, another door always opens. Chapters 7, 8, 12	
Write the gist of the detail or event, including chapter and page number.	What writing technique does Curtis use to convey theme, as shown in the detail or event?



Learning Targets

I can select text evidence to support themes from *Bud, Not Buddy*.

I can analyze the writing techniques Curtis uses to convey themes in *Bud, Not Buddy*.

Persevere through challenging times. Chapters 8, 9, 10	
Write the gist of the detail or event, including chapter and page number.	What writing technique does Curtis use to convey theme, as shown in the detail or event?



Learning Targets

I can select text evidence to support themes from *Bud, Not Buddy*.

I can analyze the writing techniques Curtis uses to convey themes in *Bud, Not Buddy*.

Persevere through challenging times. Chapters 11, 12, 13	
Write the gist of the detail or event, including chapter and page number.	What writing technique does Curtis use to convey theme, as shown in the detail or event?



Learning Targets

I can select text evidence to support themes from *Bud, Not Buddy*.

I can analyze the writing techniques Curtis uses to convey themes in *Bud, Not Buddy*.

Family protects and understands you, giving you a place to belong. Chapters 7, 8, 11	
Write the gist of the detail or event, including chapter and page number.	What writing technique does Curtis use to convey theme, as shown in the detail or event?
<ul style="list-style-type: none">Chapter 7, page 59: First full paragraph: Bud decides not to return to the home because no one knows you unless you are in trouble.	<ul style="list-style-type: none">Narrator's/Bud's thoughts
<ul style="list-style-type: none">Chapter 8, page 63: Bud and Bugs become brothers slapping spit. They decide to be each other's family as they venture west, riding trains.	<ul style="list-style-type: none">Meeting a new character, Bugs, that we have heard of earlier in the novel and dialogue between Bud and Bugs
<ul style="list-style-type: none">Chapter 8, pages 72–73: Deza and Bud are talking about how family is always supposed to be there for you. Deza says Bud carries his family around inside him.	<ul style="list-style-type: none">Curtis developing the theme through the new character of Deza and the dialogue
<ul style="list-style-type: none">Chapter 11, pages 126–127: Bud is eating with the Sleet family and doesn't know how to fit in to the laughter, talking, and eating at the table. It is a contrast to the home, and Bud remarks on how they laugh.	<ul style="list-style-type: none">Vivid descriptions about the meal in contrast to Bud's experience in the home come from Bud's thoughts and observations of the meal.



Learning Targets

I can select text evidence to support themes from *Bud, Not Buddy*.

I can analyze the writing techniques Curtis uses to convey themes in *Bud, Not Buddy*.

<p>Most people in the world are kind, especially in hard times. Chapters 8, 10, 12</p>	
<p>Write the gist of the detail or event, including chapter and page number.</p>	<p>What writing technique does Curtis use to convey theme, as shown in the detail or event?</p>
<ul style="list-style-type: none"> Chapter 8, page 67-68: Bud and Bugs enter Hooverville, and they are invited by total strangers to eat and camp. The Mouth Organ man talks to them about the requirement to join the camp, being hungry and tired. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through the dialogue between the Mouth Organ Man and Bud. Curtis also changes the setting in the book to the homeless camp and lets the reader see how hard times were in the Depression.
<ul style="list-style-type: none"> Chapter 10, page 99-100: Lefty Lewis stops the car to pick up Bud in the middle of the night. Even though Bud doesn't come out at first, Lefty keeps trying to find him. Another example of strangers who are kind, also who are protective. 	<ul style="list-style-type: none"> Curtis develops this theme through a change in plot and setting where Bud is out on the road in the middle of the night and a stranger picks stops to pick him up. It is also the introduction of a new character.
<ul style="list-style-type: none"> Chapter 10, page 102-103, Rule #87: Bud shares his rule about being tricked by adults when Lefty Lewis offers his sandwich and soda pop to him in exchange for information about why Bud is out in the middle of the night. Lefty feeds Bud while at the same time is trying to figure out how he can help him by learning Bud's story. 	<ul style="list-style-type: none"> With the new character Lefty Lewis, Curtis uses the rule, the dialogue and Bud's inner thoughts to help the read see how kind Lefty is.



Most people in the world are kind, especially in hard times.
Chapters 8, 10, 12

**Write the gist of the detail or event,
including chapter and page number.**

- **Chapter 12, page 143:
Lefty tells Bud not to run away again, but
to come find him if he needs someone to
talk too.**

**What writing technique does Curtis use to
convey theme, as shown in the detail or event?**

- **The author uses this last exchange of
dialogue to between Lefty and Bud to
show how protective and caring Lefty is.
It is also right before the plot changes to
the climax of the story.**



Learning Targets

I can select text evidence to support themes from *Bud, Not Buddy*.

I can analyze the writing techniques Curtis uses to convey themes in *Bud, Not Buddy*.

<p>When one door closes, another door always opens. Chapters 7, 8, 12</p>	
Write the gist of the detail or event, including chapter and page number.	What writing technique does Curtis use to convey theme, as shown in the detail or event?
<ul style="list-style-type: none"> Chapter 7, page 59, last two paragraphs: Bud thinks to himself that the library door shutting and his choice to not go back the home is a door closing. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through Bud's thoughts.
<ul style="list-style-type: none"> Chapter 8, page 84: Bud misses the train with Bugs. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through plot.
<ul style="list-style-type: none"> Chapter 8, page 86: Bud decides that his next focus is finding his father because his flier of Herman Calloway came floating back to him. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through Bud's thoughts.
<ul style="list-style-type: none"> Chapter 12, page 142: Bud opens the door to Herman Calloway's place and says it is one of those doors Momma talked about. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through Bud's thoughts.
<ul style="list-style-type: none"> Chapter 12, page 146: Bud talks about the tiny seed of Herman being his father just as he hears Calloway tell his band about knowing when to stop fighting—but it's not being a quitter, the same story Bud told about Todd Amos. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through a story that Herman is telling.



Learning Targets

I can select text evidence to support themes from *Bud, Not Buddy*.

I can analyze the writing techniques Curtis uses to convey themes in *Bud, Not Buddy*.

Persevere through challenging times. Chapters 8, 9, 10	
Write the gist of the detail or event, including chapter and page number.	What writing technique does Curtis use to convey theme, as shown in the detail or event?
<ul style="list-style-type: none"> Chapter 8, pages 78–79: Bud looks at his important items in his suitcase. He looks at the rocks in the pouch, at his fliers, and he “reads” himself to sleep. This idea shows his hope. 	<ul style="list-style-type: none"> The writing techniques are both the items themselves in Bud’s suitcase and also Bud’s thoughts and his memories of his mom reading him to sleep.
<ul style="list-style-type: none"> Chapter 9, pages 92–94: Bud tells the story of how his seed idea of Herman as his dad came about. He describes how ideas are like seeds that keep growing once they take root. This idea gives him hope of finding a family. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through the dialogue between the Mouth Organ Man and Bud. Curtis also changes the setting in the book to the homeless camp and lets the reader see how hard times were in the Depression.
<ul style="list-style-type: none"> Chapter 10, pages 100–101: Bud comes out of the bushes for food. He feels slightly comfortable taking a risk after assessing the tone and race of this man. 	<ul style="list-style-type: none"> Curtis develops this theme through a change in plot and setting where Bud is out on the road in the middle of the night and a stranger picks stops to pick him up. It is also the introduction of a new character.
<ul style="list-style-type: none"> Chapter 10, pages 102–103, Rule #87: This rule shows Bud’s caution with adults. He doesn’t trust them and has to be on guard to protect himself. 	<ul style="list-style-type: none"> With the new character Lefty Lewis, Curtis uses the rule, the dialogue and Bud’s inner thoughts to help the read see how kind Lefty is.



Persevere through challenging times. Chapters 8, 9, 10	
Write the gist of the detail or event, including chapter and page number.	What writing technique does Curtis use to convey theme, as shown in the detail or event?
<ul style="list-style-type: none">Chapter 10, page 104: Bud tells a lie about being from Grand Rapids hoping it will get him to Grand Rapids. He is taking a risk to get where he believes his family is.	<ul style="list-style-type: none">The author uses this last exchange of dialogue to between Lefty and Bud to show how protective and caring Lefty is. It is also right before the plot changes to the climax of the story.



Learning Targets

I can select text evidence to support themes from *Bud, Not Buddy*.

I can analyze the writing techniques Curtis uses to convey themes in *Bud, Not Buddy*.

Persevere through challenging times. Chapters 11, 12, 13	
Write the gist of the detail or event, including chapter and page number.	What writing technique does Curtis use to convey theme, as shown in the detail or event?
<ul style="list-style-type: none"> Chapter 11, page 116, Rule #29: This rule allows Bud to get as much information as he can about situations he gets into. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through the rule.
<ul style="list-style-type: none"> Chapter 12, page 133, Rule #8: Bud shares this rule when Lefty gets pulled over by the police. This rule helps Bud get away from a bad situation or bad news that he is about to be told. It might also help him prepare for the bad news. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through the rule.
<ul style="list-style-type: none"> Chapter 13, page 156-157, Rule #63: Bud knows you can't say bad things about people because the wrong person might be listening. He protects himself. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through the rule.
<ul style="list-style-type: none"> Chapter 13, page 159: Steady and Thug are talking to Bud. He tells them his mom died and that his eyes don't cry anymore. They tell Bud he is all right. Bud has to be tough around folks. 	<ul style="list-style-type: none"> This piece of evidence is an example of Curtis developing the theme through dialogue and meeting the band.



Exit Ticket:

How Does the Author Convey Theme?

Date:

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.



EXPEDITIONARY
LEARNING

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

Introducing “If” and Noting Notices and Wonders of the First Stanza



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

I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text. (RL6.5)

Supporting Learning Targets

- I can describe the structure of the poem “If.”
- I can identify the meaning of unfamiliar vocabulary from the context.

Ongoing Assessment

- Notices and wonders of the first stanza on the Analyzing “If” graphic organizer
- Exit Ticket: What does Bud mean?

Agenda

1. Opening
 - A. Engaging the Reader: Chapter 14 of Bud, Not Buddy (8 minutes)
 - B. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Reading and Listening to Audio Recording of “If” (10 minutes)
 - B. Notices and Wonders of First Stanza (15 minutes)
 - C. Digging Deeper into the First Stanza: Vocabulary (5 minutes)
3. Closing and Assessment
 - A. Exit Ticket: What Does Bud Mean? (5 minutes)
4. Homework
 - A. Read Chapter 15 of Bud, Not Buddy. Complete the Tracking Bud’s Rules graphic organizer for any rules you encounter in Chapter 15.

Teaching Notes

- In this lesson, students are introduced to “If,” a poem by Rudyard Kipling. This lesson is the first in a two-lesson cycle that will be repeated until students have read each stanza of the poem closely. In the first lesson of the cycle, they listen to an audio version of the poem while following along with their own text and then they discuss the differences between poetry and prose. They then focus in on a stanza, recording notices and wonders about structure, punctuation, and word choice.
- Students are given the first three stanzas of “If” to work with in this cycle of lessons. Be sure not to preview the fourth stanza with them; the fourth stanza is part of the mid-unit assessment.
- In the second lesson of the cycle they will dig deeper into the meaning of phrases in the stanza.
- In advance: Read the poem “If,” focusing on what the poem is mostly about.
- Prepare equipment to play the audio version of the poem. If this equipment is unavailable, you can read aloud the poem to students.
- Review several of the audio versions of “If” available at http://archive.org/details/if_kipling_librivox. Choose the version you would like to use with your class.
- Post: Learning targets.



Lesson Vocabulary	Materials
stanza, make allowance	<ul style="list-style-type: none">• “If” by Rudyard Kipling, excluding the fourth stanza (one per student and one for display)• “If” audio recording (several versions can be found at http://archive.org/details/if_kipling_librivox)• Technology to play audio recording• Document camera• Equity sticks• Analyzing “If ” graphic organizer (one per student and one to display)• Word-catcher (from Unit 1, Lesson 1)• Exit ticket: What Does Bud Mean? (one per student)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Chapter 14 of Bud, Not Buddy (8 minutes)</p> <ul style="list-style-type: none">• Invite students to get into triads. Remind them that for homework they were to use evidence flags to identify three moments in Chapter 14 that showed Bud’s life changing from surviving to thriving.• Tell students to share the three pieces of evidence they marked with their triad and to justify why they chose each piece of evidence.• Circulate to listen in on triads to ensure all students are participating in the discussion.• Cold call students to share the evidence they selected with the whole group.	<ul style="list-style-type: none">• Discussing the homework task from the previous lesson at the beginning of the lesson holds students accountable for doing their homework. It also gives you an opportunity to assess who is reading the novel at home and who isn’t.
<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 describe the structure of the poem ‘If.’”* “I can identify the meaning of unfamiliar vocabulary from the context.”• Ask students to turn and talk with a partner about what they will be doing today.• Address any clarifying questions.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The 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. Reading and Listening to Audio Recording of “If” (10 minutes)</p> <ul style="list-style-type: none">• Distribute “If” and display it using a document camera. Tell students that this is most of a poem written by a famous author named Rudyard Kipling, who lived from 1865 to 1936. Explain that there is another stanza, which they will see later on in the unit.• Tell students that the poem has been recorded as an audio version, so they are going to begin by reading along as they listen to it.• Play the audio recording of Stanzas 1–3 of the “If” poem.• Ask students to discuss in their triads:<ul style="list-style-type: none">* “So what is this poem mostly about?”• Select volunteers to share their triad discussion with the whole group. Students will not have a precise understanding of the poem’s meaning or themes. You are listening for students’ initial ideas.<ul style="list-style-type: none">* “Now that you have read a poem, what makes a poem different from a story?”• Cold call on students to share their triad discussion with the whole group. Listen for students to explain that poetry has a rhythm to it—it doesn’t always follow the way someone would speak. In poetry, ideas are organized into stanzas rather than paragraphs, and the language in poetry tends to be more descriptive than the language in prose.• Students may not know what a <i>stanza</i> is. Tell them that it is like a verse in a song and point out each of the stanzas on the displayed “If” poem.• Ask students to discuss in their triads:<ul style="list-style-type: none">* “Now that you have heard poetry read aloud, how is it read differently from a story? Why?”• Select volunteers to share their triad discussion with the whole group. Listen for students to explain that the poem is read in a rhythm, almost like a song without music, because the rhythm helps to convey the meaning. Also, there is more emphasis on certain words, and there are perhaps longer pauses between lines or stanzas of poetry than there would be when reading a story aloud to emphasize the meaning in particular lines	<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">• Ask students to discuss in their triads:<ul style="list-style-type: none">* “Why is it important to read poetry closely?”• Select volunteers to share their triad discussion with the whole group. Listen for students to explain that in poetry every word counts—each one has been chosen carefully to convey meaning—so they need to read poetry very carefully and analyze the word choice carefully to understand the meaning that the author was trying to convey.	



Work Time	Meeting Students’ Needs
<p>B. Notices and Wonders of First Stanza (15 minutes)</p> <ul style="list-style-type: none">• Focus students on the first stanza. Invite them to follow along as you read it aloud.• Pair students up. Display and distribute the Analyzing “If” graphic organizer. Tell students they are going to work in pairs to discuss what they notice and what they wonder about the first stanza. Then they are going to record their notices and wonders about the first stanza of “If” on this organizer.• Tell students to ignore the rows of the organizer containing the other stanzas, as they will do the same thing with those in later lessons. They are also to ignore the Paraphrased column for now. They will work on this in the next lesson.• Ask students:<ul style="list-style-type: none">* “What do you notice and wonder about the structure (the way it is organized) of the first stanza?”• Tell students to record their notices and wonders about the structure of the first stanza in the appropriate columns on their organizer.• Refocus the group. Use equity sticks to call on students to share their notices and wonders with the whole group.• Ask students:<ul style="list-style-type: none">* “What do you notice and wonder about punctuation?”• Tell students to record their notices and wonders about punctuation in the appropriate columns on their organizer.• Refocus the group. Use the equity sticks to call on students to share their notices and wonders with the whole group.• Explain that punctuation in poems is like traffic lights. Red lights might be colons, semicolons, exclamation marks, or question marks that tell you to stop and understand the idea being shared. These types of punctuation most often signal that one idea is ending and a new idea or theme is beginning. Yellow lights are commas; we pause to make connections but do not stop. Often either side of the comma connects lines that should be read as one idea. Green lights happen when there is no punctuation and you read without stopping or pausing.• Direct students to look at Stanza 1, lines 1–4 and discuss the following questions with their neighbor. Invite them to think about the traffic light metaphor if it helps them examine how punctuation helps them read the poem.• Ask students:<ul style="list-style-type: none">• “How does the punctuation help guide your reading of the stanza?”	<ul style="list-style-type: none">• When discussion of complex content is required, consider partnering ELL students who speak the same home language. This can allow students to have more meaningful discussions and clarify points in their native language.• Using equity sticks to select students to share responses encourages students to participate in discussions, as they don’t know whether they will be the ones selected to share their responses.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none">• Think aloud for students about lines 1 and 2 so they can hear how you use the punctuation to help you read the poem. Consider saying that you notice there is not a comma at the end of line 1 but there is a semicolon at the end of line 2. This means the reader has to read all of lines 1 and 2 as whole idea (green light). The two lines make sense together.• Ask students for a thumbs-up, thumbs-sideways, or thumbs-down on their understanding of how punctuation helps them to read the poem.• Ask students to Think-Pair-Share:<ul style="list-style-type: none">* “Read lines 3 and 4. How does the punctuation help you read the poem?”• Listen for students to explain that the comma at the end of line 3 slows you down like a yellow light. But you keep reading until the colon at the end of line 4, which means to stop at the red light for a minute and figure out what the last two lines mean as one main idea.• Ask students:<ul style="list-style-type: none">* “What do you notice and wonder about the word choice? Are there any words or phrases that stand out to you? Why?”• Tell students to record their notices and wonders about the words on their organizer.• Refocus the group. Use equity sticks again to call on students to share their notices and wonders with the whole group. If students have wonders about the meaning of vocabulary words or what phrases mean, explain that they will address those next as they zoom in closer on the stanza.• Invite students to pair up with someone else to share their notices and wonders. Encourage students to record any new learning about notices and wonders on their graphic organizers.	



Work Time (continued)	Meeting Students’ Needs
<p>C. Digging Deeper into the First Stanza: Vocabulary (5 minutes)</p> <ul style="list-style-type: none">• Tell students that now they are going to dig even deeper into the poem by identifying vocabulary they are not familiar with.• Give students 2 minutes to reread the first stanza and to circle the words they are not familiar with.• Tell students that poems have fewer context clues, which makes it more challenging to determine word meanings. Encourage the class to examine how the word relates to other details within the same punctuated sections of the stanza. Select volunteers to share the words they have circled with the class. Invite students to help out if they know what the word means. If none of the students know what the word means and it isn’t possible to figure it out from the context, tell them what it means or invite a student to look it up in the dictionary to keep the lesson moving forward.• Words students may struggle with in the first stanza (and may not understand through the context) include: <i>make allowance</i>.• Remind students to record new vocabulary on their word-catcher.	<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.• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words (e.g., <i>law</i>, <i>peace</i>, etc.) that most students would know.



Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: What Does Bud Mean? (5 minutes)</p> <ul style="list-style-type: none">• Distribute the exit ticket: What Does Bud Mean?• Invite students to read the excerpt and the question at the top of the exit ticket with you.• Ask students to write their answer to the question on their exit ticket.	<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 before the next lesson.
Homework	Meeting Students’ Needs
<p>A. Read Chapter 15 of <i>Bud, Not Buddy</i>. Complete the Tracking Bud’s Rules graphic organizer for any rules you encounter in Chapter 15.</p>	



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

Supporting Materials



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If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

Rudyard Kipling. "If." First published in 1910. Public Domain.



.....
Name:
.....

.....
Date:
.....

“If” by Rudyard Kipling	Notices	Wonders	Paraphrased
<p>If you can keep your head when all about you Are losing theirs and blaming it on you; If you can trust yourself when all men doubt you, But make allowance for their doubting too: If you can wait and not be tired by waiting, Or, being lied about, don’t deal in lies, Or being hated don’t give way to hating, And yet don’t look too good, nor talk too wise;</p>			



“If” by Rudyard Kipling	Notices	Wonders	Paraphrased
<p>If you can dream—and not make dreams your master; If you can think—and not make thoughts your aim, If you can meet with Triumph and Disaster And treat those two impostors just the same: If you can bear to hear the truth you’ve spoken Twisted by knaves to make a trap for fools, Or watch the things you gave your life to, broken, And stoop and build ’em up with worn-out tools;</p>			



“If” by Rudyard Kipling	Notices	Wonders	Paraphrased
<p>If you can make one heap of all your winnings And risk it on one turn of pitch-and- toss, And lose, and start again at your beginnings And never breathe a word about your loss: If you can force your heart and nerve and sinew To serve your turn long after they are gone, And so hold on when there is nothing in you Except the Will which says to them: “Hold on!”</p>			



Exit Ticket:

What Does Bud Mean?

Date:

What does Bud mean when he describes the place as “the one” and the people as “the ones”?

[illegible]



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

Looking Closely at Stanza 1—Identifying Rules to Live By Communicated in “If”



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

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 compare and contrast how different genres communicate the same theme or idea. (RL.6.9)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5)

Supporting Learning Targets

- I can describe the literal meaning of figurative language in the poem “If.”
- I can paraphrase the first stanza of Rudyard Kipling’s “If” poem.
- I can identify rules to live by communicated in the first stanza of the poem “If.”

Ongoing Assessment

- The first stanza of “If” paraphrased on the Analyzing “If” graphic organizer
- Exit ticket: Connecting “If” with *Bud, Not Buddy*

Agenda

1. Opening
 - A. Engaging the Reader: Chapter 15 of *Bud, Not Buddy* (8 minutes)
 - B. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Analyzing the Meaning of Excerpts of the First Stanza (15 minutes)
 - B. Paraphrasing the First Stanza (5 minutes)
 - C. Determining Rules to Live By in the First Stanza (10 minutes)
3. Closing and Assessment
 - A. Exit Ticket: Connecting “If” with *Bud, Not Buddy* (5 minutes)
4. Homework
 - A. Read Chapter 16 of *Bud, Not Buddy*. Use evidence flags to mark details in the chapter to answer this question: “How do the band members feel about Bud?”

Teaching Notes

- This lesson is the second in the two-lesson cycle that will be repeated until students have read each stanza of the “If” poem closely. In this lesson, students dig deeper into the meaning of the first stanza, with teacher questioning using the close reading guide.
- Students then determine rules to live by from the poem, discuss how those rules are communicated, and connect those rules to rules or themes in *Bud, Not Buddy*.
- Post: Learning targets.



Lesson Vocabulary	Materials
figurative language, paraphrase	<ul style="list-style-type: none">• Tracking Bud's Rules graphic organizer (from Lesson 1)• “If” (from Lesson 2)• Close Reading Guide – Stanza 1 of “If” by Rudyard Kipling (for Teacher Reference)• Analyzing “If” graphic organizer (from Lesson 2)• Equity sticks• Rules to Live By in “If” anchor chart (new; co-created with students in Work Time C)• Conveying Theme in <i>Bud, Not Buddy</i> charts (five total; from Lesson 1)• Exit ticket: Connecting “If” with <i>Bud, Not Buddy</i> (one per student)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Chapter 15 of Bud, Not Buddy (8 minutes)</p> <ul style="list-style-type: none"> • Invite students to get into triads. Remind them that for homework they were to read Chapter 15 of <i>Bud, Not Buddy</i> and to fill out their Tracking Bud’s Rules graphic organizer if they came across any of Bud’s rules. • Ask students to refer to their graphic organizer and to discuss and compare with their triads what they recorded for Rule #28 in each column of their Tracking Bud’s Rules graphic organizer. Encourage students to add to their graphic organizer any new thinking about the rule that they learn from peers. • Circulate to listen in on triads to ensure all students are participating in the discussion and have completed their graphic organizer for homework. 	<ul style="list-style-type: none"> • Discussing the homework task from the previous lesson at the beginning of the lesson holds students accountable for doing their homework. It also gives you an opportunity to assess who is reading the novel at home and who isn’t.
<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 describe the literal meaning of figurative language in the poem ‘If.’” * “I can paraphrase the first stanza of Rudyard Kipling’s ‘If’ poem.” * “I can identify rules to live by communicated in the first stanza of the poem ‘If.’” • Remind students of what <i>figurative language</i> is. • Ask students: <ul style="list-style-type: none"> * “What does <i>paraphrase</i> mean?” • Cold call students to share their thinking. Remind students that <i>paraphrase</i> means to put it into their own words and that paraphrasing helps them to ensure that they understand the main ideas. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The 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. Analyzing the Meaning of Excerpts of the First Stanza (15 minutes)</p> <ul style="list-style-type: none">• Remind students that in the previous lesson, they read and listened to an audio version of Rudyard Kipling’s poem “If.” Remind them also that they began to look more closely at the first stanza of the poem with notices and wonders about different elements of the poem such as punctuation, word choice, and structure.• Use the Close Reading Guide—Stanza 1 of “If” by Rudyard Kipling (for Teacher Reference) to guide students through a series of questions about the meaning of excerpts from the first stanza of “If.” Students discuss the answers to these questions in their triads and share with the whole class.	<ul style="list-style-type: none">• Questioning students about parts of the text encourages students to reread the text for further analysis and ultimately allows for a deeper understanding.• Guiding questions provide motivation for student engagement in the topic and give a purpose to reading a text closely.
<p>B. Paraphrasing the First Stanza (5 minutes)</p> <ul style="list-style-type: none">• Tell students now that they have analyzed the words and phrases in the stanza more closely and have a deeper understanding of it, they are going to paraphrase the stanza.• Ask the class to get into triads to share their paraphrasing.• Remind students of the Paraphrased column on their Analyzing “If” graphic organizer from the previous lesson. Tell them to record their paraphrasing of the first stanza in that last column.• Use equity sticks to ask students to share their paraphrasing with the whole group.	<ul style="list-style-type: none">• Asking students to paraphrase the stanza helps you to check their understanding.



Work Time	Meeting Students’ Needs
<p>C. Determining Rules to Live By in the First Stanza (10 minutes)</p> <ul style="list-style-type: none"> • Refocus the whole group. Give students a few minutes to reread the poem from start to finish. Ask students to discuss in triads: <ul style="list-style-type: none"> * “So what is this poem mostly about?” * “How does the first stanza fit into the poem as a whole?” • Select volunteers to share their triad discussion with the whole group. Guide students toward the idea that the first stanza sets the pattern that the following stanzas repeat in terms of the rhythm and language they use. • Remind students that this module is all about rules to live by and that, as we have already seen, Bud has rules to live by, Steve Jobs suggested rules to live by, and in “If” Rudyard Kipling suggests rules to live by. • Tell students they should look closely at each “If” statement within the first stanza as well as the stanza as a whole. Ask students to discuss in their triads: <ul style="list-style-type: none"> * “What are some rules to live by that Rudyard Kipling gives us in the first stanza of the poem?” • Select volunteers to share their triad discussion with the whole group. • Record student suggestions on the Rules to Live By in “If” anchor chart. Suggestions could include: <ul style="list-style-type: none"> * Maintain control even when others are losing control. * Trust yourself even when others doubt you. * Don’t hold a grudge against people when they doubt you. * Don’t make time for lies—for lying or listening to the lies of others. * Don’t hate people or worry about people who hate you. * Control your ego—don’t boast or promote yourself too much. * Don’t let others lead you off your path. • Ask students to discuss in their triads: <ul style="list-style-type: none"> * “How are those rules communicated?” • Use equity sticks to invite students to share their triad discussion with the whole group. • Guide students toward the idea that Rudyard Kipling tells us the rules rather than suggests them and uses figurative language and “If” statements to make it poetic. 	<ul style="list-style-type: none"> • Anchor charts serve as note-catchers when the class is co-constructing ideas.



Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: Connecting “If” with Bud, Not Buddy (5 minutes)</p> <ul style="list-style-type: none">• Focus students on the five Conveying Theme in Bud, Not Buddy charts from Lesson 1.• Distribute exit ticket: Connecting “If” with Bud, Not Buddy. Give students a minute or so to look at the charts to consider the question:<ul style="list-style-type: none">* “Which of the rules to live by in ‘If’ are similar to a rule or a theme in <i>Bud, Not Buddy</i>?”• Ask students to write their answer to the question on their exit ticket.	<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 before the next lesson.
Homework	Meeting Students’ Needs
<p>A. Read Chapter 16 of <i>Bud, Not Buddy</i>. Use evidence flags to mark details in the chapter to answer this question:</p> <ul style="list-style-type: none">* “How do the band members feel about Bud?”	



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

Supporting Materials



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Time: 15 minutes

Directions and Questions	Teaching Notes
“If you can keep your head when all about you Are losing theirs and blaming it on you;”	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the first two lines of the poem with you.• Ask students to discuss in their triads:<ul style="list-style-type: none">* “What does it mean to lose your head? Does it mean people literally lose their heads?”• Cold call students to share their responses. <p>Listen for students to explain that losing your head means losing control, usually of your emotions.</p> <ul style="list-style-type: none">• Ask students to paraphrase these “If” lines—to put them into their own words.• Use equity sticks to select students to share their paraphrasing with the whole group. <p><i>Listen for students to say something like: “If you can keep control of your emotions when everyone else has lost control and is blaming you for it.”</i></p>



Directions and Questions	Teaching Notes
“If you can trust yourself when all men doubt you, But make allowance for their doubting too;	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the excerpt with you.• Ask students to discuss in their triads:<ul style="list-style-type: none">* “What does it mean to ‘make allowance for their doubting too’?”• Cold call students to share their responses. <p><i>Listen for them to explain that when people doubt you, you should not ignore it. You should understand that some people will doubt you and you shouldn’t hold it against them.</i></p> <ul style="list-style-type: none">• Ask students to paraphrase these “If” lines—to put them into their own words.• Use equity sticks to select students to share their paraphrasing with the whole group. <p><i>Listen for students to say something like: “If you can trust yourself when other people don’t trust you, but understand that doubting is what people do so we shouldn’t hold it against them.”</i></p>



Directions and Questions	Teaching Notes
<p>“If you can wait and not be tired by waiting, Or, being lied about, don’t deal in lies,”</p>	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the excerpt with you.• Ask students to discuss in their triads:<ul style="list-style-type: none">* “What does ‘don’t deal in lies’ mean?”• Cold call students to share their responses. <p><i>Listen for students to explain that it means to not take part in telling lies.</i></p> <ul style="list-style-type: none">• Ask students to paraphrase these “If” lines.• Use equity sticks to select students to share their paraphrasing with the whole group. <p><i>Listen for them to say something like: “If you can have patience and don’t make time for lies—for lying or listening to the lies of others.”</i></p>
<p>“Or being hated don’t give way to hating, And yet don’t look too good, nor talk too wise;”</p>	<p>(3 minutes)</p> <ul style="list-style-type: none">• Invite students to read the excerpt with you.• Ask students to discuss in their triads:<ul style="list-style-type: none">* “What does ‘give way’ mean?”• Cold call students to share their responses. <p><i>Listen for students to explain that it means don’t give in to it.</i></p> <ul style="list-style-type: none">• Ask students to paraphrase these “If” lines.• Use equity sticks to select students to share their paraphrasing with the whole group. <p><i>Listen for them to say something like: “Don’t hate people or worry about those who hate you, and control your ego.”</i></p>



Exit Ticket:

Name:

Date:[illegible]



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

Notices and Wonders of the Second Stanza of “If”



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

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. (RL6.5)

Supporting Learning Targets

- I can describe the structure of the poem “If.”
- I can identify the meaning of unfamiliar vocabulary from the context.

Ongoing Assessment

- Notices and wonders of the second stanza on the Analyzing “If” graphic organizer

Agenda

1. Opening
 - A. Engaging the Reader: Chapter 16 of *Bud, Not Buddy* (8 minutes)
 - B. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Notices and Wonders of Second Stanza (15 minutes)
 - B. Digging Deeper into the Second Stanza: Vocabulary (10 minutes)
3. Closing and Assessment
 - A. Venn Diagram: Comparing and Contrasting “If” and *Bud, Not Buddy* (10 minutes)
4. Homework
 - A. Read Chapter 17 of *Bud, Not Buddy*. Use an evidence flag to identify the most important moment in this chapter.

Teaching Notes

- In this lesson and the next, students repeat the two-lesson cycle from Lessons 2 and 3. Students will do first and second reads of Stanza 2 from the poem “If” in this lesson. The first purpose of these reads is to continue developing knowledge of poem structure with an emphasis on punctuation. The second purpose is for students to determine the meaning of unfamiliar words and phrases in a poem using context clues.
- This lesson continues scaffolding students toward the mid-unit assessment, in which they will compare and contrast how an author creates similar themes in the poem “If” and the novel *Bud, Not Buddy*.
- In advance: Reread the poem “If,” focusing on Stanza 2, and review vocabulary that students might struggle with.
- Post: Learning targets.



Lesson Vocabulary	Materials
master, triumph, disaster, impostors, bear, knaves	<ul style="list-style-type: none">• <i>Bud, Not Buddy</i> (book; one per student)• “If” (from Lesson 2)• Document camera• Analyzing “If ” graphic organizer (from Lesson 2)• Equity sticks• Word-catcher (from Unit 1, Lesson 1)• Venn diagram: Comparing and Contrasting “If” and <i>Bud, Not Buddy</i> (one per student)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Chapter 16 of <i>Bud, Not Buddy</i> (8 minutes)</p> <ul style="list-style-type: none">• Invite students to get out their copies of Bud, Not Buddy and get into triads. Remind them that for homework they were to use evidence flags to identify details that show how the band members feel about Bud in <i>Bud, Not Buddy</i>.• Ask students to share the details they marked with their triad and to justify why they chose each detail to answer the question.• Circulate to listen in on triads to ensure that all students are participating in the discussion.• Cold call students to share the evidence they selected with the whole group.	<ul style="list-style-type: none">• Discussing the homework task from the previous lesson at the beginning of the lesson holds students accountable for doing their homework. It also gives you an opportunity to assess who is reading the novel at home and who isn’t.
<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 describe the structure of the poem ‘If.’”• Ask students to show a Fist to Five of how well they are meeting this learning target.<ul style="list-style-type: none">* “I can identify the meaning of unfamiliar vocabulary from the context.”• Ask students to show a Fist to Five of how well they are meeting this learning target.• Invite volunteers to provide an explanation of their self-assessment to the whole class for each learning target.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The 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. Notices and Wonders of Second Stanza (15 minutes)</p> <ul style="list-style-type: none"> • Display the poem “If” using a document camera. Invite students to read along with you as you read aloud Stanza 2 for students. • Ask students to discuss in their triads: <ul style="list-style-type: none"> * “So what is this stanza mostly about?” • Select volunteers to share their triad discussion with the whole group. Students will not have a precise understanding of the meaning or themes. You are listening for students’ initial ideas. • Tell students they are going to address the first learning target, “I can describe the structure of the poem ‘If,’” by completing the notices and wonders on the Analyzing “If” graphic organizer. • Remind students of this graphic organizer, which they started filling out in Lesson 2. Tell students that as in Lesson 2, they are going to work in pairs to discuss what they notice and what they wonder about the second stanza. • Write the following questions on the board for students to refer to as they complete their notices and wonders: <ul style="list-style-type: none"> * “What do you notice and wonder about the structure (the way it is organized) of the second stanza?” * “What do you notice and wonder about punctuation?” * “What do you notice and wonder about the word choice? Are there any words or phrases that stand out to you? Why?” • Tell students to work through each question and record their notices and wonders on the Analyzing “If” graphic organizer. • Ask them to ignore the rows of the organizer containing the other stanzas, as they will do the same thing with those in later lessons. They are also to ignore the Paraphrased column for now. They will work on this later, in Lesson 5. • Refocus the group. Use equity sticks to call on students to share their notices and wonders with the whole group. If students have wonders about the meaning of vocabulary words or what phrases mean, explain that they will address those next as they zoom in closer on the stanza. 	<ul style="list-style-type: none"> • Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. • Using equity sticks to select students to share responses encourages students to participate in discussions, as they don’t know whether they will be the ones selected to share their responses.



Work Time	Meeting Students’ Needs
<p>B. Digging Deeper into the Second Stanza: Vocabulary (10 minutes)</p> <ul style="list-style-type: none">• Tell students that now they are going to identify vocabulary that they are not familiar with, just as they did with Stanza 1.• Give students 2 minutes to reread the second stanza and to circle the words they are not familiar with.• Ask students to work in triads to discuss the unfamiliar words.• Circulate and listen for students to use context clues as they discuss the vocabulary. Words students may struggle with in the second stanza (that they may not be understand through the context) include: <i>master</i>, <i>triumph</i>, <i>disaster</i>, <i>impostor</i>, and <i>bear</i>.• Reconvene the students and cold call different triads to share the words they have circled with the class. Invite students to help out if they know what the word means. If none of the students know what the word means and it isn’t possible to figure it out from the context, tell them what it means or invite a student to look it up in the dictionary to keep the lesson moving forward.• Remind students to record new vocabulary on their word-catcher.	<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.• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words (e.g., <i>law</i>, <i>peace</i>, etc.) that most students would know.



Closing and Assessment	Meeting Students' Needs
<p>A. Venn Diagram: Comparing and Contrasting “If” and Bud, Not Buddy (10 minutes)</p> <ul style="list-style-type: none">• Invite students to pair up.• Distribute the Venn diagram: Comparing and Contrasting “If” and Bud, Not Buddy.• Remind students that in a Venn diagram, the things that are similar go in the middle and the things that are unique to each go on either side.• Ask students to Think-Pair-Share-Write:<ul style="list-style-type: none">* “What is similar about the poem and the novel?”* “What is different about them?”* Circulate and ask struggling students questions to help guide them in the right direction:* “What about rules? Are there rules in both? What is similar about the rules? What is different about the rules?”* “What about how the authors convey themes? How does Curtis convey theme in <i>Bud, Not Buddy</i>? How does	<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.
Homework	Meeting Students' Needs
<p>A. Read Chapter 17 of <i>Bud, Not Buddy</i>. Use an evidence flag to identify the most important moment in this chapter.</p>	



EXPEDITIONARY
LEARNING

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

Supporting Materials



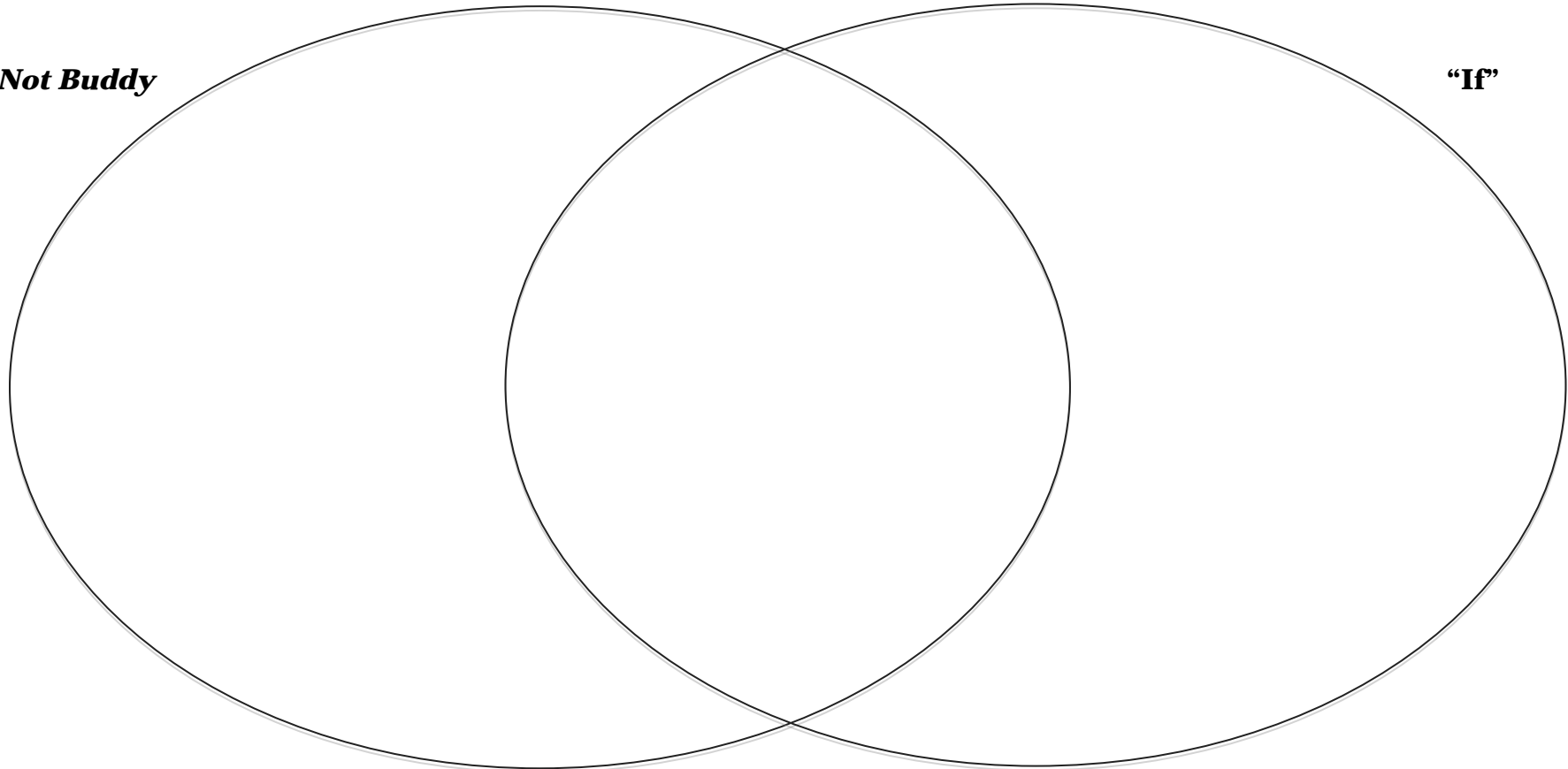
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Bud, Not Buddy

“If”





EXPEDITIONARY
LEARNING

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

Looking Closely at Stanza 2—Identifying Rules to Live By Communicated in “If”



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

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 compare and contrast how different genres communicate the same theme or idea. (RL.6.9)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5)

Supporting Learning Targets

- I can describe the literal meaning of figurative language in the poem “If.”
- I can paraphrase the second stanza of Rudyard Kipling’s “If” poem.
- I can identify rules to live by communicated in the second stanza of the poem “If.”

Ongoing Assessment

- Notes on Stanza 2 of “If” by Rudyard Kipling—Interpreting Text to Make Meaning note-catcher
- The second stanza of “If” paraphrased on the Analyzing “If” graphic organizer

Agenda

1. Opening
 - A. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Analyzing the Meaning of Excerpts of the Second Stanza (23 minutes)
 - B. Paraphrasing the Second Stanza (5 minutes)
 - C. Determining Rules to Live By in the Second Stanza (8 minutes)
3. Closing and Assessment
 - A. Concentric Circles: Connecting “If” with *Bud, Not Buddy* (7 minutes)
4. Homework
 - A. Read Chapter 18 of *Bud, Not Buddy*. Use evidence flags to identify the important details that lead to Bud’s realization that Herman Calloway is not his father but his grandfather.

Teaching Notes

- This lesson is very similar in structure to Lesson 3 and is the second in the two-lesson cycle focused on the second stanza of the poem. In this lesson, students dig deeper into interpreting the meaning of the second stanza, with teacher questioning using the close reading guide.
- Students then determine rules to live by from the poem, discuss how those rules are communicated, and connect those rules to rules or themes in *Bud, Not Buddy*.
- Review Concentric Circles Protocol (Appendix).
- Post: Learning targets.



Lesson Vocabulary	Materials
figurative language, paraphrase	<ul style="list-style-type: none">• “If” (from Lesson 2)• Stanza 2 of “If” by Rudyard Kipling—Interpreting Text to Make Meaning note-catcher (one per student)• Close Reading Guide—Stanza 2 of “If” by Rudyard Kipling (for Teacher Reference)• Analyzing “If” graphic organizer (from Lesson 2)• Equity sticks• Rules to Live By in “If” anchor chart (from Lesson 3)• Conveying Theme in <i>Bud, Not Buddy</i> charts (from Lesson 1)

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 describe the literal meaning of figurative language in the poem ‘If.’”* “I can paraphrase the second stanza of Rudyard Kipling’s ‘If’ poem.”* “I can identify rules to live by communicated in the second stanza of the poem ‘If.’”• Remind students of what <i>figurative language</i> is and what it means to paraphrase and why it is useful.	<ul style="list-style-type: none">• Discussing the homework task from the previous lesson at the beginning of the lesson holds students accountable for doing their homework. It also gives you an opportunity to assess who is reading the novel at home and who isn’t.• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The 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. Analyzing the Meaning of Excerpts of the Second Stanza (23 minutes)</p> <ul style="list-style-type: none">Remind students that in the previous lesson, they began to look more closely at the second stanza of the poem with notices and wonders about different elements of the poem such as punctuation, word choice, and structure.Ask students to get out their copies of “If” and distribute the Stanza 2 of “If” by Rudyard Kipling— Interpreting Text to Make Meaning Note-catcher. Use the Close Reading Guide—Stanza 2 of “If” by Rudyard Kipling (for Teacher Reference) to guide students through a series of questions about the meaning of excerpts from the second stanza of “If.” Be sure to have equity sticks nearby to use while using the Close Reading Guide. Students discuss the answers to these questions in their triads, write notes to answer the questions on their note-catcher, and then share with the whole class.	<ul style="list-style-type: none">Questioning students about parts of the text encourages students to reread the text for further analysis and ultimately allows for a deeper understanding.Guiding questions provide motivation for student engagement in the topic, and give a purpose to reading a text closely.
<p>B. Paraphrasing the Second Stanza (5 minutes)</p> <ul style="list-style-type: none">Tell students that now that they have analyzed the words and phrases in the stanza more closely and have a deeper understanding of it, they are going to paraphrase the stanza.Ask the class to get into triads to share their paraphrasing.Remind students of the Paraphrased column on their Analyzing “If” graphic organizer from the previous lesson. Tell them to record their paraphrasing of the second stanza in that last column.Use equity sticks to ask students to share their paraphrasing with the whole group.	<ul style="list-style-type: none">Asking students to paraphrase the stanza helps you to check their understanding.



Work Time	Meeting Students’ Needs
<p>C. Determining Rules to Live By in the First Stanza (8 minutes)</p> <ul style="list-style-type: none"> • Refocus the whole group. Give students a few minutes to reread the poem from start to finish. Ask students to discuss in triads: <ul style="list-style-type: none"> * “How does the second stanza fit into the poem as a whole?” • Select volunteers to share their triad discussion with the whole group. Guide students toward the idea that this stanza continues the same rhythm as the first stanza and introduces more rules to live by. • Remind students that this module is all about rules to live by and that, as we have already seen, Bud has rules to live by, Steve Jobs suggested rules to live by, and in “If” Rudyard Kipling suggests rules to live by. • Tell students they should look closely at each “If” statement within the second stanza as well as the stanza as a whole. Ask students to discuss in their triads: <ul style="list-style-type: none"> * “What are some rules to live by that Rudyard Kipling gives us in the second stanza of the poem?” • Select volunteers to share their triad discussion with the whole group. • Record student suggestions of rules on the Rules to Live By in “If” anchor chart. Suggestions could include: <ul style="list-style-type: none"> * Have dreams but don’t let them control you. Live in the real world too. * Don’t overthink things. * Remember that you decide whether something is a triumph or a disaster, so try to control your emotions when things seem really good or bad. * Remember that people will twist what you say, and foolish people will believe them. * Expect people to question and try to destroy/break down what you believe in. • Ask students to discuss in their triads: <ul style="list-style-type: none"> * “How are those rules communicated?” • Use equity sticks to invite students to share their triad discussion with the whole group. • Guide students toward the idea that, as in the first stanza, Rudyard Kipling tells us the rules rather than suggests them and uses figurative language and “If” statements to make it poetic. 	<ul style="list-style-type: none"> • Anchor charts serve as note-catchers when the class is co-constructing ideas.



Closing and Assessment	Meeting Students’ Needs
<p>A. Concentric Circles: Connecting “If” with Bud, Not Buddy (7 minutes)</p> <ul style="list-style-type: none">• Focus students on the five Conveying Theme in Bud, Not Buddy charts from Lesson 1. Remind students that the themes of each of the stanzas of “If” are the rules that the stanza presents.• Give students a minute or so to look at the charts to consider these questions:<ul style="list-style-type: none">* “Which of the rules to live by in ‘If’ connects with a theme from <i>Bud, Not Buddy</i>? How does it connect?”• Concentric Circles:<ol style="list-style-type: none">1. Divide the group in half.2. Have half make a circle.3. Have the other half make a circle around them.4. Tell the inside circle to face the students in the outside circle.5. Give students 2 minutes to share their answer with the person facing them.6. Invite students to thank each other and then tell the inside circle to move 2 people to the right.7. Give students 2 minutes to share their answer with the person facing them.8. Invite students to thank each other.• Cold call students to share their ideas about which of the rules to live by in “If” connects with a theme from <i>Bud, Not Buddy</i>.	<ul style="list-style-type: none">• Use of protocols (like Concentric Circles) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills.
Homework	Meeting Students’ Needs
<p>A. Read Chapter 18 of <i>Bud, Not Buddy</i>. Use evidence flags to identify the important details that lead to Bud’s realization that Herman Calloway is not his father but his grandfather.</p>	



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

Supporting Materials



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Name: _____

Date: _____

Directions and Questions	Notes
<p>“If you can dream—and not make dreams your master;”</p> <p>1. What does he mean by this?</p>	
<p>“If you can think—and not make thoughts your aim,”</p> <p>2. What does it mean to not make thoughts your aim?</p>	
<p>“If you can meet with Triumph and Disaster And treat those two impostors just the same:”</p> <p>3. What does he mean to treat both triumph and disaster just the same?</p>	
<p>“If you can bear to hear the truth you’ve spoken Twisted by knaves to make a trap for fools,”</p> <p>4. What is “a trap for fools”?</p>	



Directions and Questions	Notes
<p>“Or watch the things you gave your life to, broken, And stoop and build ’em up with worn-out tools;”</p> <p>5. What do you understand from “Or watch the things you gave your life to, broken”? What is broken? Who broke it?</p> <p>6. Why does he describe the tools as “worn- out”? What does this mean?</p>	



Time: 23 minutes

Directions and Questions	Notes
<p>“If you can dream—and not make dreams your master;”</p> <p>1. What does he mean by this?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the first two lines of the second stanza of the poem with you. • Ask students to discuss in their triads: <ul style="list-style-type: none"> * “What does he mean by ‘dreams’? Does he mean what happens when you go to sleep at night?” * “What dreams do you have?” • Cold call students to share their responses. <p><i>Listen for students to explain that your dreams are things that you hope/wish/want in life. Students don’t have to share their dreams with the whole group if they don’t want to.</i></p> <ul style="list-style-type: none"> * “What does he mean by ‘your master’?” • Cold call students to share their responses. • Students may struggle with this and may need to be guided toward the idea that someone who is your master is someone who controls you. • Ask students Question 1. • Invite them to discuss the question in triads and then record their responses to the question on their note-catcher. • Cold call students to share their responses. <p><i>Listen for them to explain that it means to have dreams but not let your dreams control you.</i></p>



Directions and Questions	Notes
<p>“If you can think—and not make thoughts your aim,”</p> <p>2. What does it mean to not make thoughts your aim?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the next two lines with you.• Ask students to discuss in their triads:<ul style="list-style-type: none">* What does the ‘aim’ mean? What does it mean in this context? <p><i>Listen for them to define “aim” as something you are shooting for. In this context, it means something on which you are completely focused.</i></p> <ul style="list-style-type: none">• Ask students Question 2.• Invite them to discuss the question in triads and then record their responses on their note-catcher.• Cold call students to share their responses.• Students may struggle with this and may need to be guided toward the idea that it means to not overthink things.



Directions and Questions	Notes
<p>“If you can meet with Triumph and Disaster And treat those two impostors just the same:”</p> <p>3. What does he mean to treat both triumph and disaster just the same?</p>	<p>(5 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the next two lines with you. • Ask them to discuss in their triads: <ul style="list-style-type: none"> * “What is the difference between ‘triumph’ and ‘disaster’?” • Cold call students to share their responses. <p><i>Listen for them to explain that they are opposites. Triumph is a great victory or achievement. Disaster is a sudden event that causes a lot of damage.</i></p> <ul style="list-style-type: none"> * “What does it mean to ‘meet with triumph and disaster’?” • Use equity sticks to select students to share their paraphrasing with the whole group. • Students may struggle with this and may need to be guided toward the idea that it means to accept that both triumph and disaster are a part of life. <ul style="list-style-type: none"> * “Yesterday you found out that impostors are people who pretend to be something they aren’t. So why does he call triumph and disaster ‘impostors’?” • Cold call students to share their responses. • Students may struggle with this and may need to be guided toward the idea that he calls them imposters because a triumph is a triumph only if you see it that way, and the same is true with disaster. You decide whether something is a triumph or a disaster. For example, some students might see getting a C grade as a disaster, whereas other students may see getting a C grade as a triumph. We decide whether something is a triumph or a disaster. • Ask students Question 3.



- Invite them to discuss the question in triads and then record their responses on their note-catcher.
- Use equity sticks to select students to share their ideas with the whole group.
- Students may struggle with this and may need to be guided toward the idea that he means to be aware that both are of our own making—we decide whether something is a triumph or a disaster.
- Ask students to paraphrase these “If” lines—to put them into their own words.
- Use equity sticks to select students to share their paraphrasing with the whole group.

Listen for students to say something like: “If you can remember that we decide whether something is a triumph or a disaster, we have the control to make something better or worse than it really is. Don’t overreact to any of life’s events, good or bad.”



Directions and Questions	Notes
<p>“If you can bear to hear the truth you’ve spoken Twisted by knaves to make a trap for fools,”</p> <p>4. What is “a trap for fools”?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the next two lines with you.• Ask them to discuss in their triads:<ul style="list-style-type: none">* “In the last lesson you found out that knaves are people who are dishonest. So what does he mean when he says, ‘Twisted by knaves’? What is being twisted? What does twisted mean?”• Use equity sticks to select students to share their ideas with the whole group. <p><i>Listen for students to explain that dishonest people use the true things that you say in a bad way—they twist them so that they mean something else.</i></p> <ul style="list-style-type: none">• Ask students Question 4.• Invite them to discuss the question in triads and then record their responses on their note-catcher.• Cold call students to share their responses.• Students may struggle with this and may need to be guided toward the idea that it means that foolish people will believe the twisted things that dishonest people say.• Ask students to paraphrase these “If” lines.• Use equity sticks to select students to share their paraphrasing with the whole group. <p><i>Listen for students to say: “If you can bear to hear the true things that you say twisted by dishonest people and believed by foolish people.”</i></p>



Directions and Questions	Notes
<p>“Or watch the things you gave your life to, broken, And stoop and build ’em up with worn-out tools;”</p> <p>5. What do you understand from “Or watch the things you gave your life to, broken”? What is broken? Who broke it?</p> <p>6. Why does he describe the tools as “worn-out”? What does this mean?</p>	<p>(6 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the next two lines with you. • Ask them to discuss in their triads: <ul style="list-style-type: none"> * “What does it mean to give your life to something? Does it literally mean to give your life?” * Use equity sticks to select students to share their ideas with the whole group. <p><i>Listen for students to explain that to give your life means to dedicate yourself to something or to have a strong belief that guides the way you live.</i></p> <ul style="list-style-type: none"> • Ask students Question 5. • Invite them to discuss the question in triads and then record their responses on their note-catcher. • Cold call students to share their answers with the whole group. Students may struggle with this and may need to be guided toward the idea that people will always try to destroy/question what you believe in and what is important to you: physical things that you create, and ideas or beliefs that you have. <ul style="list-style-type: none"> * “What ‘tools’ does he mean?” • Cold call students to share their answers with the whole group. • Students may struggle and may need to be guided toward the idea that the “tools” are your thoughts and ideas. •



Directions and Questions	Notes
	<ul style="list-style-type: none">• Ask students Question 6.• Invite them to discuss the question in triads and then record their responses on their note-catcher.• Use equity sticks to select students to share their ideas with the whole group.• Students may need to be guided toward the idea that they are worn out from having to constantly rebuild over and over again because people are constantly destroying what they build.



EXPEDITIONARY
LEARNING

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

Notices, Wonders, and Vocabulary of the Third Stanza of “If”



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

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 compare and contrast how reading a text is different from watching a movie or listening to a literary text. (RL.6.7)

Supporting Learning Targets

- I can describe the structure of the poem “If.”
- I can identify the meaning of unfamiliar vocabulary from the context.
- I can compare the experience of listening to an audio version of the poem to reading the poem.

Ongoing Assessment

- Notices and wonders of the third stanza on the Analyzing “If” graphic organizer
- Exit ticket: Venn diagram—Comparing Listening to and Reading “If”

Agenda

1. Opening
 - A. Engaging the Reader: Chapter 18 of *Bud, Not Buddy* (8 minutes)
 - B. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Notices and Wonders of Third Stanza (10 minutes)
 - B. Digging Deeper into the Third Stanza: Vocabulary (15 minutes)
 - C. Comparing the Audio Version to the Written Poem (5 minutes)
3. Closing and Assessment
 - A. Exit Ticket: Venn Diagram Comparing Listening to and Reading “If” (5 minutes)
4. Homework
 - A. Read Chapter 19 of *Bud, Not Buddy*. Complete the Tracking Bud’s Rules graphic organizer for any rules you encounter in Chapter 19.

Teaching Notes

- In this lesson, students will continue the two-lesson cycle. Students read the third stanza from the poem “If” and continue to develop knowledge of the structure of the poem and the use of punctuation. A new word replacement vocabulary strategy is introduced in this lesson to give students more options when working out the meaning of unfamiliar vocabulary.
- In this lesson, students compare the experience of listening to an audio version of the poem and reading the poem in preparation for the mid-unit assessment. If technology is not available to play an audio version of the text, you will need to read it aloud in a performance style.
- In advance: Read the poem “If,” focusing on Stanza 3, and review vocabulary students that might struggle with.
- Post: Learning targets.



Lesson Vocabulary	Materials
heap, winnings, pitch-and-toss, sinew, serve your turn, will	<ul style="list-style-type: none">• <i>Bud, Not Buddy</i> (book; one per student)• “If” (from Lesson 2)• Document camera• Analyzing “If” graphic organizer (from Lesson 2)• Equity sticks• Word Replacement note-catcher (one per student and one to display)• “If ” audio recording (from Lesson 2)• Word-catcher (from Unit 1, Lesson 1)• Exit Ticket: Venn Diagram: Comparing Reading and Listening to “If” (one per student)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapter 18 of Bud, Not Buddy (8 minutes)</p> <ul style="list-style-type: none"> • Invite students to get into triads. Remind them that for homework they were to use evidence flags to identify the important details that lead to Bud's realization that Herman Calloway is not his father but his grandfather. • Ask students to share the evidence they marked with their triad and to justify why they chose each piece of evidence. • Circulate to listen in on triads to ensure that all students are participating in the discussion. • Cold call students to share the evidence they selected with the whole group. 	<ul style="list-style-type: none"> • Discussing the homework task from the previous lesson at the beginning of the lesson holds students accountable for doing their homework. It also gives you an opportunity to assess who is reading the novel at home and who isn't.
<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 describe the structure of the poem ‘If.’” * “I can identify the meaning of unfamiliar vocabulary from the context.” * “I can compare the experience of listening to an audio version of the poem to reading the poem.” • Remind students that they should be familiar with the first two targets from their work in Lessons 2 and 4. • Focus students on the third target. Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “What do you think you are going to be doing in this lesson that you haven't done previously? Why?” • Select volunteers to share their pair discussion with the whole group. Listen for students to explain that they are probably going to be listening to an audio version of the poem and comparing the audio version to the experience of reading it. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The 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. Notices and Wonders of Third Stanza (15 minutes)</p> <ul style="list-style-type: none"> • Display the “If” poem. Invite students to follow along as you read Stanza 3 aloud. • Ask students to discuss in their triads: <ul style="list-style-type: none"> * “So what is this stanza mostly about?” • Select volunteers to share their triad discussion with the whole group. Students will not have a precise understanding of the meaning or themes; you are listening for students’ initial ideas. • Pair students up. Remind them of the Analyzing “If” graphic organizer. Tell students they are going to work in pairs to discuss what they notice and what they wonder about the third stanza. They will continue to record their notices and wonders about the third stanza of “If” on this organizer. • Remind students to ignore the Paraphrased column for now. They will work on this later in the lesson. • Write the following questions on the board for students to refer to as they complete their notices and wonders: <ul style="list-style-type: none"> * What do you notice and wonder about the structure? * What do you notice and wonder about punctuation? * What do you notice and wonder about the word choice? Are there any words or phrases that really stand out to you? Why? • Tell students to reread the third stanza, follow the prompts, discuss with their partner, and then record their notices and wonders on their organizer. • Invite students to pair up with someone else to share their notices and wonders. Encourage them to record any new learning about notices and wonders on their graphic organizers. • Refocus the group. Use equity sticks to call on students to share their notices and wonders with the whole group. If students have wonders about the meaning of vocabulary words or what phrases mean, remind them that they will address those next as they dig deeper into the stanza. 	<ul style="list-style-type: none"> • Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. • Using equity sticks to select students to share responses encourages students to participate in discussions, as they don’t know whether they will be the ones selected to share their responses.



Work Time	Meeting Students’ Needs
<p>B. Digging Deeper into the Third Stanza: Vocabulary (15 minutes)</p> <ul style="list-style-type: none"> • Tell students that, as they did with the first and second stanzas, they are now they are going to dig even deeper into the poem by identifying vocabulary that they are not familiar with. • Give students 2 minutes to reread the third stanza and to circle the words they are not familiar with. • Display and distribute Word Replacement note-catcher. Tell students that sometimes readers can use the strategy of word replacement to better understand the meaning of unknown words and phrases. Circle <i>sinew</i> in Stanza 3. • Invite students to discuss answers to the following prompts with an elbow partner. Ask: <ul style="list-style-type: none"> * “What does the word <i>sinew</i> mean?” • Cold call students to share their responses. Listen for them to mention a muscle, a body part that can break, or a tendon. Students may struggle with this—in this situation, invite a student to look up the word in a dictionary and to share the definition with the whole group. Direct students to paraphrase this definition on their Word Replacement note-catcher. • Guide students to understand that the author may be using the word <i>sinew</i> figuratively in this context. <ul style="list-style-type: none"> * “What words could you replace <i>sinew</i> with that would mean the same figuratively?” • Cold call students to share their responses. Listen for them to mention strength, muscle, or physical energy. Explain that this word replacement strategy can help readers comprehend unfamiliar vocabulary. • Model recording word replacements for <i>sinew</i> on the Word Replacement note-catcher and invite students to do the same. • Ask students to work in triads to complete the Word Replacement note-catcher. Remind them to use a dictionary when they don’t know the meaning of a word. Tell them that they can also use the blank rows at the end to record any other unfamiliar words they find. • Reconvene students and cold call different triads to share their thinking with the whole group. Students may struggle with the phrases <i>serve your turn</i> and <i>pitch-and-toss</i>. As students will not be able to find these phrases in the dictionary, you may need to explain what they mean and then invite them to revise/add to their note-catcher. In this context, <i>serve your turn</i> means to continue the work you started and keep your name alive. <i>Pitch-and-toss</i> was an old game played with coins—players threw a coin at a target, and the winner was the one who was closest to the target and so won all of the coins. • Remind students to record new vocabulary on their word-catcher. 	<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. • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words (e.g., <i>law</i>, <i>peace</i>, etc.) that most students would know.



Work Time	Meeting Students’ Needs
<p>C. Comparing the Audio Version to the Written Poem (5 minutes)</p> <ul style="list-style-type: none">• Ask students to reread the third stanza of the poem silently.• Play the “If” audio recording of the third stanza of the poem. Ask students to listen WITHOUT reading along on their text.• Invite students to discuss in triads:<ul style="list-style-type: none">* “How is the experience of reading the poem different from hearing it?”* “How is the experience of reading it similar to hearing it?”• Select volunteers to share their triad discussions with the whole group. Listen for students to explain that when listening, you hear more emphasis on certain words and phrases, and you hear the rhythm of the poem more clearly than when you read it to yourself. On an audio version there may be music or sound effects, which help to set a certain tone by emphasizing a word or phrase.	



Closing and Assessment	Meeting Students’ Needs
<p>A. Exit Ticket: Venn Diagram Comparing Listening to and Reading “If” (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Exit Ticket: Venn Diagram: Comparing Reading and Listening to “If”. Ask students:<ul style="list-style-type: none">* “How is the experience of reading the poem different from the experience of listening to an audio version?”* “How is it similar?”• Invite students to record the similarities in the middle and the factors that are unique to listening and unique to reading on the appropriate side of the diagram.	<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 before the next lesson.
Homework	Meeting Students’ Needs
<p>A. Read Chapter 19 of <i>Bud, Not Buddy</i>. Complete the Tracking Bud’s Rules graphic organizer for any rules you encounter in Chapter 19.</p>	



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

Supporting Materials



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.....
Name:

.....
Date:

- How is the experience of reading the poem different from the experience of listening to an audio version?
- How is it similar?

Unfamiliar word or phrase	Paraphrase definition	Word replacement (literal or figurative)
<i>serve your turn</i>		
<i>sinew</i>		
<i>heap</i>		
<i>pitch-and-toss</i>		
<i>will</i>		



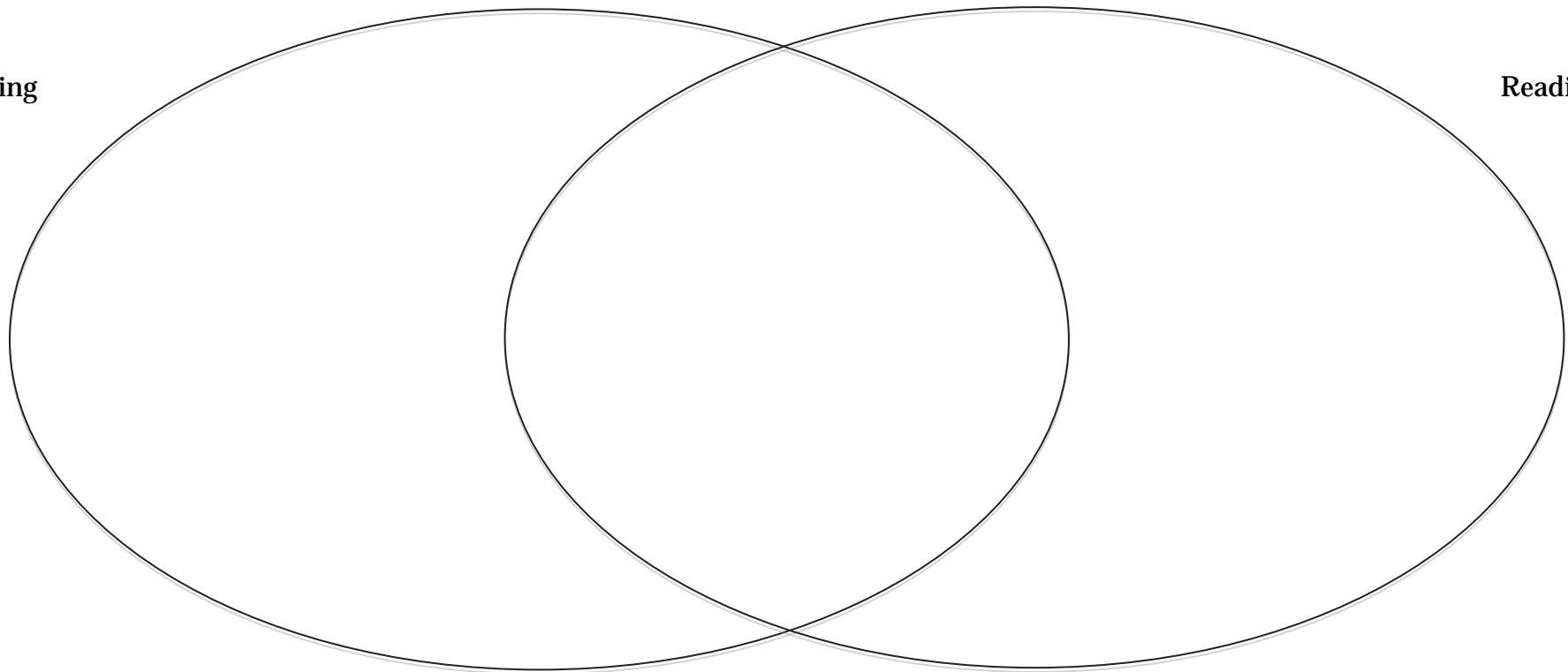
Name:

Date:

- How is the experience of reading the poem different from the experience of listening to an audio version?
- How is it similar?

Listening

Reading





EXPEDITIONARY
LEARNING

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

Looking Closely at Stanza 3—Identifying Rules to Live By Communicated in “If”



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>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)</p> <p>I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9)</p> <p>I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> I can describe the literal meaning of figurative language in the poem “If.” I can paraphrase the third stanza of Rudyard Kipling’s “If” poem. I can identify rules to live by communicated in the third stanza of the poem “If.” 	<ul style="list-style-type: none"> Notes on Stanza 3 of “If” by Rudyard Kipling—Interpreting Text to Make Meaning note-catcher The third stanza of “If” paraphrased on the Analyzing “If” graphic organizer
Agenda	Teaching Notes
<p>1. Opening</p> <ul style="list-style-type: none"> A. Engaging the Reader: Chapter 19 of <i>Bud, Not Buddy</i> (5 minutes) B. Unpacking Learning Targets (2 minutes) <p>2. Work Time</p> <ul style="list-style-type: none"> A. Analyzing the Meaning of Excerpts of the Third Stanza (16 minutes) B. Paraphrasing the Third Stanza (5 minutes) C. Determining Rules to Live By in the Third Stanza (8 minutes) <p>3. Closing and Assessment</p> <ul style="list-style-type: none"> A. Mix and Mingle: Connecting “If” with <i>Bud, Not Buddy</i> (9 minutes) <p>4. Homework</p> <ul style="list-style-type: none"> A. Read the afterword of <i>Bud, Not Buddy</i>. Use evidence flags to identify three facts in the afterword that you find particularly interesting. 	<ul style="list-style-type: none"> This lesson is very similar in structure to Lessons 3 and 5. It is the second lesson in the two-day cycle focused on the third stanza of the poem “If.” Students dig deeper into interpreting the meaning of the third stanza, with teacher questioning using the close reading guide. Students answer more of the questions independently in this lesson in order to gradually release them in preparation for the mid-unit assessment. Students then determine rules to live by from the poem, discuss how those rules are communicated, and connect those rules to rules or themes in <i>Bud, Not Buddy</i>. Review Mix and Mingle strategy (Appendix). Post: Learning targets.



Lesson Vocabulary	Materials
figurative language, paraphrase	<ul style="list-style-type: none">• “If ” (from Lesson 2)• Stanza 3 of “If” by Rudyard Kipling—Interpreting Text to Make Meaning Note-catcher (one per student)• Close Reading Guide—Stanza 3 of “If ” by Rudyard Kipling (for Teacher Reference)• Analyzing “If” graphic organizer (from Lesson 2)• Equity sticks• Rules to Live By in “If ” anchor chart (from Lesson 3)• Conveying Theme in <i>Bud, Not Buddy</i> charts (from Lesson 1)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader: Chapter 19 of Bud, Not Buddy (5 minutes)</p> <ul style="list-style-type: none">• Invite students to sit in their triads.• Write the following questions on the board. Ask students to use what they recorded on their Tracking Bud's Rules graphic organizer to think and then discuss:<ul style="list-style-type: none">* “What is the meaning of Bud's Rule #39?”* “Do you agree with Bud's rule? Why or why not?”• Circulate to listen in on triads to ensure all students are participating in the discussion and have completed their homework.	<ul style="list-style-type: none">• Discussing the homework task from the previous lesson at the beginning of the lesson holds students accountable for doing their homework. It also gives you an opportunity to assess who is reading the novel at home and who isn't.
<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 describe the literal meaning of figurative language in the poem ‘If.’”* “I can paraphrase the third stanza of Rudyard Kipling's ‘If’ poem.”* “I can compare how similar themes are communicated in <i>Bud, Not Buddy</i> and ‘If.’”• Remind students of what <i>figurative language</i> is and what it means to <i>paraphrase</i> and why it is useful.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets for students allows them 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. Analyzing the Meaning of Excerpts of the Third Stanza (16 minutes)</p> <ul style="list-style-type: none">Remind students that in the previous lesson they began to look more closely at the third stanza of the poem “If” with notices and wonders about different elements of the poem such as punctuation, word choice, and structure.Distribute the Stanza 3 of “If” by Rudyard Kipling—Interpreting Text to Make Meaning note-catcher. Use the Close Reading Guide—Stanza 3 of “If” by Rudyard Kipling (for Teacher Reference) to guide students through a series of questions about the meaning of excerpts from the third stanza of “If.” Students discuss the answers to these questions in their triads, write notes to answer the questions, on their note-catcher, and then share with the whole class.	<ul style="list-style-type: none">Questioning students about parts of the text encourages them to reread the text for further analysis and ultimately allows for a deeper understanding.
<p>B. Paraphrasing the Third Stanza (5 minutes)</p> <ul style="list-style-type: none">Tell students that now that they have analyzed the words and phrases in the stanza more closely and have a deeper understanding of it, they are going to paraphrase the stanza.Ask the class to get into triads to share their paraphrasing.Remind students of the Paraphrased column on their Analyzing “If” graphic organizer. Tell them to record their paraphrasing of the third stanza in that last column.Use equity sticks to ask students to share their paraphrasing with the whole group.	<ul style="list-style-type: none">Guiding questions provide motivation for student engagement in the topic and give a purpose for reading a text closely.Asking students to paraphrase the stanza helps you to check their understanding.



Work Time	Meeting Students’ Needs
<p>C. Determining Rules to Live By in the Third Stanza (8 minutes)</p> <ul style="list-style-type: none">• Refocus the whole group. Give students a few minutes to reread the poem from start to finish. Ask students to discuss in triads:<ul style="list-style-type: none">* “How does the third stanza fit into the poem as a whole?”• Select volunteers to share their triad discussion with the whole group. Guide students toward the idea that the third stanza continues the same rhythm as the first and second stanzas, and introduces more advice—more rules to live by.• Remind students that this module is all about rules to live by and that, as we have already seen in this module, Bud has rules to live by, Steve Jobs suggested rules to live by, and in “If” Rudyard Kipling suggests rules to live by.• Tell students they should look closely at each “If” statement within the stanza as well as the stanza as a whole. Ask them to discuss in their triads: “What are some rules to live by that Rudyard Kipling gives us in the third stanza of the poem?”• Select volunteers to share their triad discussion with the whole group.• Record student suggestions on the Rules to Live By in “If” anchor chart. Suggestions could include:<ul style="list-style-type: none">• If you risk everything, you could lose everything—so be aware of that when you take risks.• Don’t broadcast your failures to everyone.• Motivate yourself to do things that will continue even when you die.• Persevere through difficult times.Ask students to discuss in their triads:<ul style="list-style-type: none">* “How are those rules communicated?”• Use equity sticks to invite students to share their triad discussion with the whole group.• Guide students toward the idea that, as in the other stanzas, Rudyard Kipling tells us the rules rather than suggests them and uses figurative language and “If” statements to make it poetic.	<ul style="list-style-type: none">• Anchor charts serve as note-catchers when the class is co-constructing ideas.



Closing and Assessment	Meeting Students’ Needs
<p>A. Mix and Mingle: Connecting “If” with Bud, Not Buddy (9 minutes)</p> <ul style="list-style-type: none"> Focus students on the five Conveying Theme in Bud, Not Buddy charts from Lesson 1. Remind students that the themes of each of the stanzas of “If” are the rules that the stanza presents. Give students a minute or so to look at the charts to consider the questions: <ul style="list-style-type: none"> * “Which of the rules to live by in ‘If’ connects with a theme from <i>Bud, Not Buddy</i>? How does it connect?” Mix and Mingle: <ol style="list-style-type: none"> Play music for 15 seconds and tell students to move around to the music. Stop the music and tell students to share their answer with the person closest to them. Repeat until students have shared their answers with the three people. Cold call students to share their ideas about which of the themes in <i>Bud, Not Buddy</i> connect with the rules in “If.” Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is similar about the way Curtis and Rudyard Kipling conveyed a similar theme? What is different?” Select volunteers to share their discussion with the whole group. Guide students toward the idea that although both convey a similar theme, the poem communicates the “rules” through “If” statements using figurative language whereas Curtis conveys the similar theme through stories, dialogue, and actions. 	<ul style="list-style-type: none"> Use of strategies such as Mix and Mingle allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.
Homework	Meeting Students’ Needs
<p>A. Read the afterword of Bud, Not Buddy. Use evidence flags to identify three facts in the afterword that you find particularly interesting.</p>	



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

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Name: _____

Date: _____

Directions and Questions	Notes
<p>“If you can make one heap of all your winnings And risk it on one turn of pitch-and-toss,”</p> <p>1. What do you think he means by “one turn of pitch-and-toss”?</p>	
<p>“And lose, and start again at your beginnings And never breathe a word about your loss:”</p> <p>2. What does “And lose, and start again at your beginnings” mean?</p> <p>3. What does it mean to “never breathe a word about your loss”?</p>	
<p>“If you can force your heart and nerve and sinew To serve your turn long after they are gone,”</p> <p>4. What does he mean to “serve your turn long after they are gone”?</p>	
<p>“And so hold on when there is nothing in you Except the Will which says to them: ‘Hold on’”</p> <p>5. What does he mean by “And so hold on when there is nothing in you”?</p>	



Time: 16 minutes

Directions and Questions	Notes
<p>“If you can make one heap of all your winnings And risk it on one turn of pitch-and-toss,”</p> <p>1. What do you think he means by “one turn of pitch-and-toss”?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the first two lines of the third stanza of the poem with you.• Ask students to discuss in their triads:<ul style="list-style-type: none">* “What does he mean by ‘winnings’? Does he literally mean things that have been won?”* “So what does he mean by ‘make one heap of all of your winnings’?”* Cold call students to share their responses.• Students may struggle with this and may think about winnings in the literal sense of things that have been won. They may need to be guided toward the idea that winnings are things that are important to you. So making a heap of your winnings means everything that is important to you.• Ask students Question 1.• Invite them to record their responses on their note-catcher.• Use equity sticks to choose students to share their responses.• Students may struggle with this and may need to be guided toward the idea that one turn of pitch-and-toss means doing something that has the possibility of going either really well or really badly.• Ask students to paraphrase these “If” lines—to put them into their own words.• Use equity sticks to select students to share their paraphrasing with the whole group.• Listen for them to explain that he means: “If you are willing to risk losing everything that is important to you on something that has the potential to go really badly.”



Directions and Questions	Notes
<p>“And lose, and start again at your beginnings And never breathe a word about your loss:”</p> <p>2. What does “And lose, and start again at your beginnings” mean?</p> <p>3. What does it mean to “never breathe a word about your loss”?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the next two lines of the stanza with you.• Ask students Question 2.• Invite them to record their responses on their note-catcher.• Use equity sticks to choose students to share their responses. <p><i>Listen for them to explain that it means to lose everything and start all over again.</i></p> <ul style="list-style-type: none">• Ask students Question 3.• Invite them to record their responses on their note-catcher.• Invite volunteers to share their responses. <p><i>Listen for them to explain that it means to keep private things like personal failures to yourself.</i></p> <ul style="list-style-type: none">• Ask students to paraphrase these “If” lines.• Use equity sticks to select students to share their paraphrasing with the whole group. <p><i>Listen for them to explain that he means to pick yourself up and start all over without telling everyone your personal/private business when things go wrong.</i></p>



Directions and Questions	Notes
<p>“If you can force your heart and nerve and sinew To serve your turn long after they are gone,”</p> <p>4. What does he mean to “serve your turn long after they are gone”?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the next two lines of the stanza with you.• Ask students Question 4.• Invite them to record their responses on their note-catcher.• Invite volunteers to share their responses. <p><i>Listen for them to explain that it means that you leave behind something that continues when you die.</i></p> <ul style="list-style-type: none">• Ask students to paraphrase these “If” lines.• Use equity sticks to select students to share their paraphrasing with the whole group.• Students may struggle with this and may need to be guided toward: “If you can motivate yourself to do something that will make a difference that will continue when you die.”



Directions and Questions	Notes
<p>“And so hold on when there is nothing in you Except the Will which says to them: ‘Hold on!’”</p> <p>5. What does he mean by “And so hold on when there is nothing in you”?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none">• Invite students to read the next two lines of the stanza with you.• Ask students Question 5.• Invite them to record their responses on their note-catcher.• Invite volunteers to share their responses. <p><i>Listen for them to explain that he means to keep going even when you feel as if you can’t carry on.</i></p> <ul style="list-style-type: none">• Ask students to discuss in their triads:<ul style="list-style-type: none">* “Why do you think ‘Will’ is capitalized?”* “What does he mean when he says, ‘Except the Will, which says to them: “Hold on!”?’”• Use equity sticks to select students to share their ideas with the whole group.• Students may struggle with this and may need to be guided toward the idea that ‘Will’ is capitalized to emphasize it and to make it seem that it is a person rather than a concept, and that it means their will tells them to keep on going even when they are tired and have had enough.• Ask students to paraphrase these “If” lines.• Invite volunteers to share their paraphrasing with the whole group. <p><i>Listen for them to say: “Your will can keep you going even when you are tired and want to give up.”</i></p>



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

Mid-Unit 2 Assessment: Analyzing Structure and Theme in Stanza 4 of “If”



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

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 compare and contrast how reading a text is different from watching a movie or listening to a literary text. (RL.6.7)

I can compare and contrast how different genres communicate the same theme or idea. (RL.6.9)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.6.5)

Supporting Learning Targets

- I can describe the literal meaning of figurative language in the poem “If.”
- I can compare how similar themes are communicated in *Bud, Not Buddy* and “If.”
- I can compare the experience of listening to an audio version of the poem to reading the poem.

Ongoing Assessment

- Mid-Unit 3 Assessment: Analyzing Structure and Theme in Stanza 4 of “If”
- The fourth stanza of “If” paraphrased on the Analyzing “If” graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Engaging the Reader: Afterword of <i>Bud, Not Buddy</i> (5 minutes)Unpacking Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">Mid-Unit 3 Assessment, Part 1: Comparing the Listening and Reading Experience of Stanza 4 of “If” (8 minutes)Vocabulary Pre-teaching (6 minutes)Mid-Unit 3 Assessment, Part 2: Analyzing Stanza 4 of “If” (19 minutes)Closing and Assessment<ol style="list-style-type: none">Paraphrasing the Fourth Stanza (5 minutes)Homework	<ul style="list-style-type: none">In this lesson, students complete the mid-unit assessment using the final stanza of the poem, which they haven’t yet worked with.The fourth stanza is challenging, and as this is an assessment, students are not able to work through the in-depth questioning they have completed with the other stanzas to better understand the meaning. As a result, before students answer questions about the meaning of the stanza of the poem in part two of the assessment, there is a vocabulary discussion that is not part of the assessment. This ensures students are familiar with most of the vocabulary before they have to answer questions about the meaning of the stanza.Assess student responses on the mid-unit assessment using the Grade 6 2-Point Rubric—Short Response and the answer key in the supporting materials of this lesson.Post: Learning targets and the Conveying Theme in <i>Bud, Not Buddy</i> charts from Lesson 1.



Lesson Vocabulary	Materials
figurative language, paraphrase	<ul style="list-style-type: none">• <i>Bud, Not Buddy</i> (book; one per student)• “If,” including Stanza 4 (one per student)• Assessment Text: “If” by Rudyard Kipling• Mid-Unit 2 Assessment: Analyzing Structure and Theme in Stanza 4 of “If” (one per student)• “If ” audio recording (from Lesson 2)• Technology to play audio recording• Word-catcher (from Unit 1, Lesson 1)• Conveying Theme in <i>Bud, Not Buddy</i> charts (from Lesson 1)• Analyzing “If” graphic organizer (from Lesson 2)• Mid-Unit 2 Assessment: Analyzing Structure and Theme in Stanza 4 of “If” (Answers; for Teacher Reference)• 2-Point Rubric: Writing from Sources/Short Response (for Teacher Reference; use this to guide scoring of student assessments)



Opening	Meeting Students’ Needs
<p>A. Engaging the Reader: Afterword of <i>Bud, Not Buddy</i> (5 minutes)</p> <ul style="list-style-type: none">• Invite students to get out their copies of Bud, Not Buddy and get into triads. Remind them that for homework they were to read the afterword of <i>Bud, Not Buddy</i> and use evidence flags to identify three facts that they found particularly interesting.• Invite students to share their three facts with their triad and to explain why those facts were interesting.• Select volunteers to share their triad discussions with the whole group.	<ul style="list-style-type: none">• Discussing the homework task from the previous lesson at the beginning of the lesson holds students accountable for doing their homework. It also gives you an opportunity to assess who is reading the novel at home and who isn’t.
<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 describe the literal meaning of figurative language in the poem ‘If.’”* “I can compare how similar themes are communicated in <i>Bud, Not Buddy</i> and ‘If.’”* “I can compare the experience of listening to an audio version of the poem to reading the poem.”• Remind students of what <i>figurative language</i> is. Explain that in this lesson, they will read the fourth stanza of “If” and complete the mid-unit assessment.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The 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. Mid-Unit Assessment, Part 1: Comparing the Listening and Reading Experience of Stanza 4 of “If” (8 minutes)</p> <ul style="list-style-type: none">• Explain to students that they are going to work on Stanza 4 independently for their mid-unit assessment rather than working in pairs or triads as in previous lessons.• Distribute Assessment Text: “If” by Rudyard Kipling. Tell students to read the whole poem slowly and carefully in their heads.• Tell students to read Stanza 4 a second time.• Distribute Assessment Text: “If” by Rudyard Kipling and Mid-Unit 2 Assessment: Analyzing Structure and Theme in Stanza 4 of “If”.• Tell students that they are going to begin by listening to an audio version of Stanza 4 to compare the experience of listening to the text with the experience of reading the text.• Play the “If” audio recording of Stanza 4.• Ask students:<ul style="list-style-type: none">* “How is the experience of listening to Stanza 4 similar to reading Stanza 4? How is it different?”• Invite students to fill out the Venn diagram at the top of their mid-unit assessment sheet to compare the experience of reading the poem to the experience of listening to it.	



Work Time	Meeting Students’ Needs
<p>B. Vocabulary Pre-teaching (6 minutes)</p> <ul style="list-style-type: none">• Tell students that now they are going to identify vocabulary that they are not familiar with, just as they did with the other stanzas.• Give students 2 minutes to reread the fourth stanza and to circle the words they are not familiar with.• Reconvene the students and select volunteers to share the words they have circled with the class.• Words students may struggle with in the fourth stanza (and that they may not be understand through the context) include: <i>virtue</i>, <i>foes</i>, and <i>nor</i>.• Invite students to help out if they know what the word means. If none of the students know what the word means and it isn’t possible to figure it out from the context, tell them what it means or invite a student to look it up in the dictionary to keep the lesson moving forward.• Remind students to record new vocabulary on their word-catcher.	<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.• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words (e.g., <i>law</i>, <i>peace</i>, etc.) that most students would know.



Work Time	Meeting Students' Needs
<p>C. Mid-Unit Assessment, Part 2: Analyzing Stanza 4 of “If” (19 minutes)</p> <ul style="list-style-type: none">• Invite students to read the questions on the mid-unit assessment sheet with you.• Focus students’ attention on the Conveying Theme in Bud, Not Buddy charts posted around the room and explain that students will need to refer to these in Questions 5 and 6.• Invite students to answer the rest of the questions on the mid-unit assessment sheet. Remind them that as this is an assessment, they must work independently.• Circulate to assist students in reading the poem where they need it.• Collect the mid-unit assessments to assess them against the Grade 6 2-Point Rubric—Short Response.	
Closing and Assessment	Meeting Students' Needs
<p>A. Paraphrasing the Fourth Stanza (5 minutes)</p> <ul style="list-style-type: none">• Tell students that now that they have analyzed the words and phrases in the fourth stanza more closely and have a deeper understanding of it, they are going to paraphrase the stanza.• Ask students to get into triads to share their paraphrasing.• Remind them of the Paraphrased column on their Analyzing “If” graphic organizer. Tell them to record their paraphrasing of the fourth stanza in that last column.• Use equity sticks to ask students to share their paraphrasing with the whole group.	<ul style="list-style-type: none">• Asking students to paraphrase the stanza helps you to check their understanding.
Homework	Meeting Students' Needs
<p><i>Note: If you have not already launched independent reading, do so before or during Lesson 10. See Unit 2 Overview for details. Students will need to be ready to read their independent reading book for homework beginning in Lesson 10.</i></p>	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

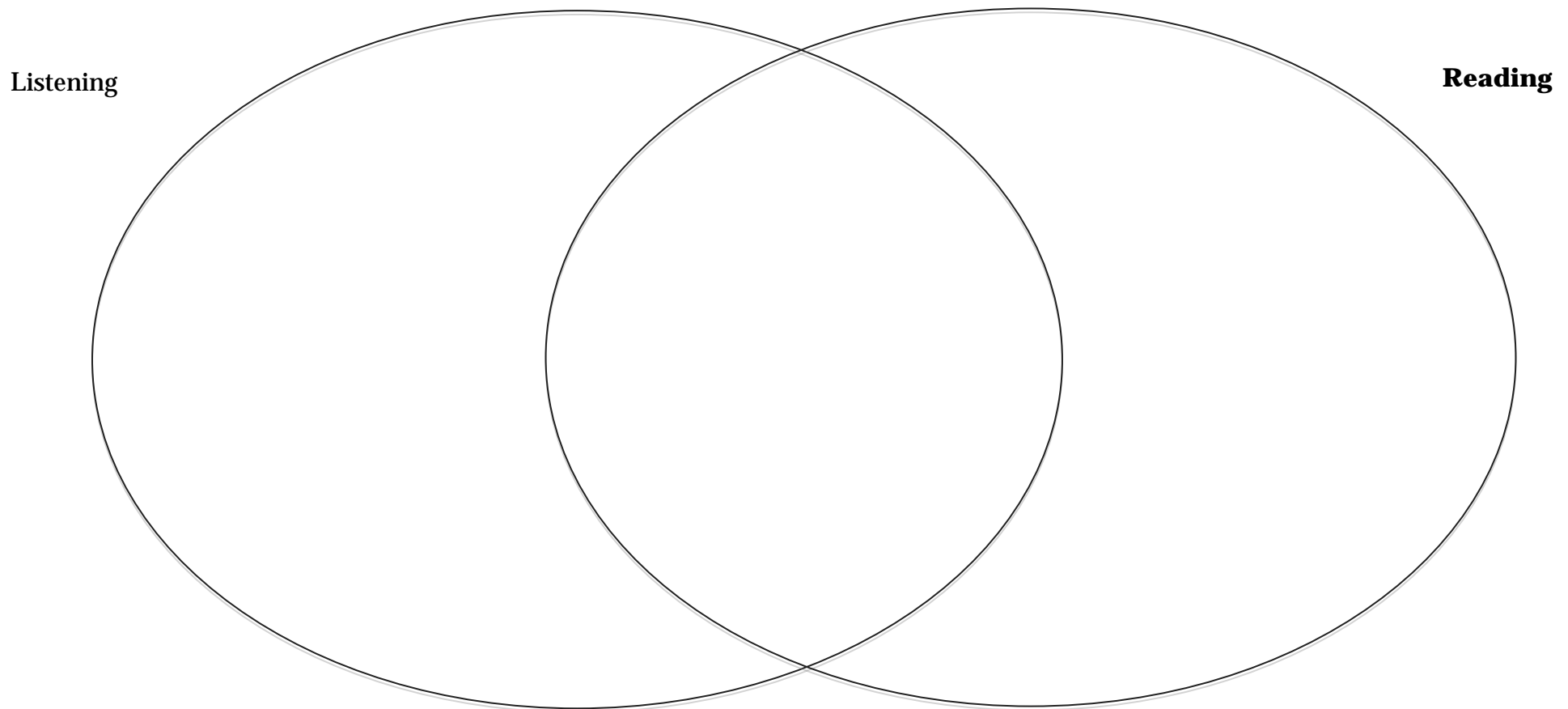
Rudyard Kipling, "If." First published in 1910. Public Domain.



Mid-Unit 2 Assessment: Analyzing Structure and Theme in Stanza 4 of “If”
Part 1: Comparing the Listening and Reading Experience of Stanza 4 of “If”

Name:		Date:	
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2. How is the experience of listening to Stanza 4 similar to reading Stanza 4? How is it different?





- How is the experience of reading the poem different from the experience of listening to an audio version?
- How is it similar?

Questions	Answer
<p>If you can talk with crowds and keep your virtue, Or walk with Kings—nor lose the common touch,</p> <p>1. What do you think it means to “walk with Kings”?</p>	<p>Circle one:</p> <p>a. To actually walk down the street with some kings.</p> <p>b. To be friends with people who are successful and have everything.</p> <p>c. To carry a king from a chess set in your pocket.</p> <p>d. To be friends with people who think you are a king because they don’t have very much.</p>
<p>Yours is the Earth and everything that’s in it, And---which is more---you’ll be a Man, my son!</p> <p>2. What does he mean by “Yours is the Earth and everything that’s in it”?</p>	<p>Circle one:</p> <p>a. You become ruler of the earth and literally own everything in it.</p> <p>b. You will be a failure on earth and never get anywhere in life.</p> <p>c. You will be successful—everything you want you will have.</p> <p>d. You might be successful, but you will not get where you want to be because you don’t have everything you want.</p>



GRADE 6: MODULE 2A: UNIT 2: LESSON 8
Mid-Unit 2 Assessment: Analyzing Structure and
Theme in Stanza 4 of “If”
Part 1: Comparing the Listening and
Reading Experience of Stanza 4 of “If”

Questions	Answer
3. How do those two lines contribute to the meaning of the whole poem?	



GRADE 6: MODULE 2A: UNIT 2: LESSON 8
Mid-Unit 2 Assessment: Analyzing Structure and
Theme in Stanza 4 of “If”
Part 2: Comparing the Listening and
Reading Experience of Stanza 4 of “If”

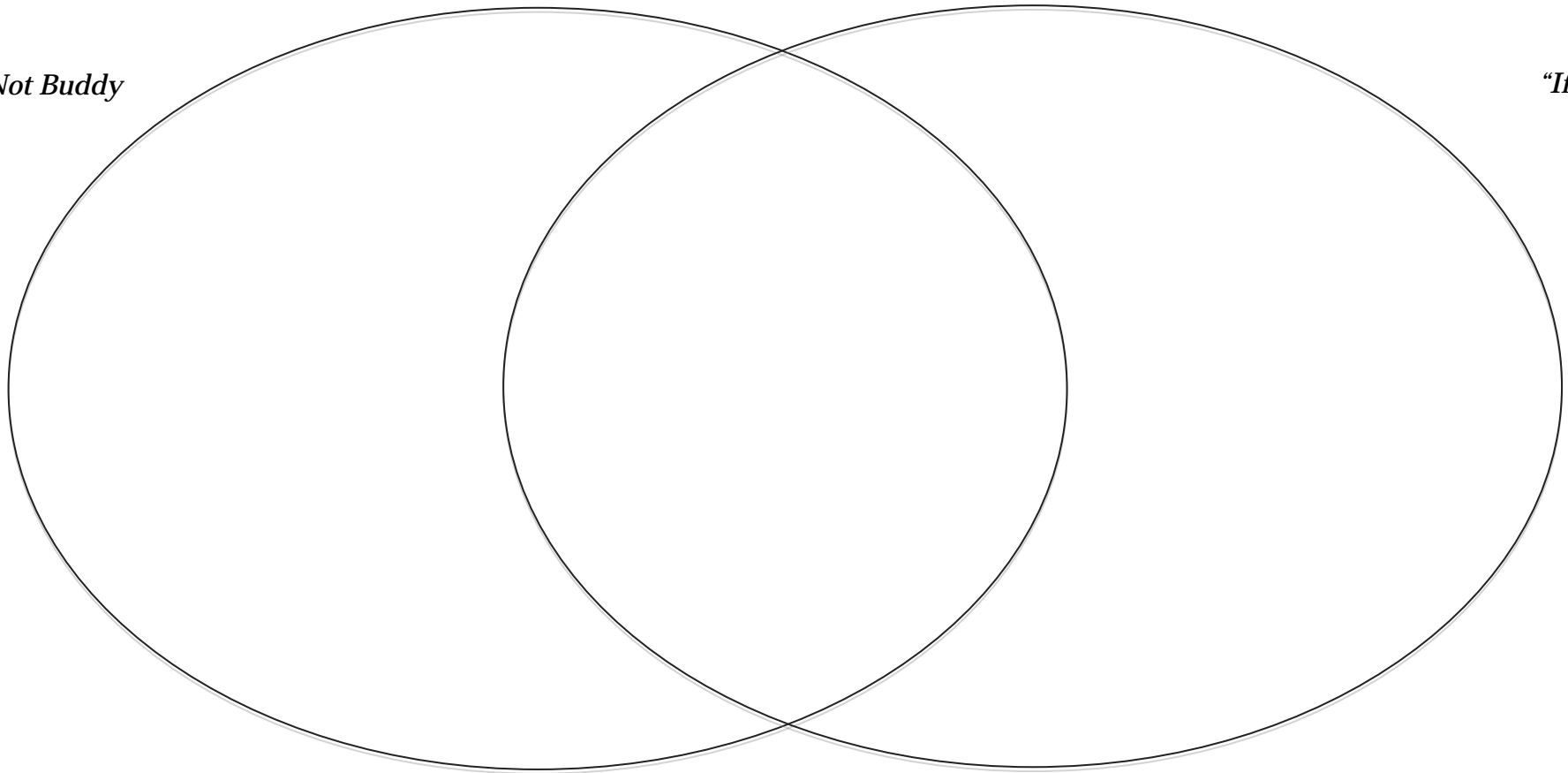
Questions	Answer
4. What are some rules to live by that Rudyard Kipling gives us in this stanza of the poem?	
5. Look at the Conveying Theme in <i>Bud, Not Buddy</i> charts. Which of the rules to live by in this stanza of “If” connects with a theme in <i>Bud, Not Buddy</i> ? How does it connect?	



6. What is similar about the way the authors Christopher Paul Curtis and Rudyard Kipling conveyed a similar theme? What is different?”

Bud, Not Buddy

“If”





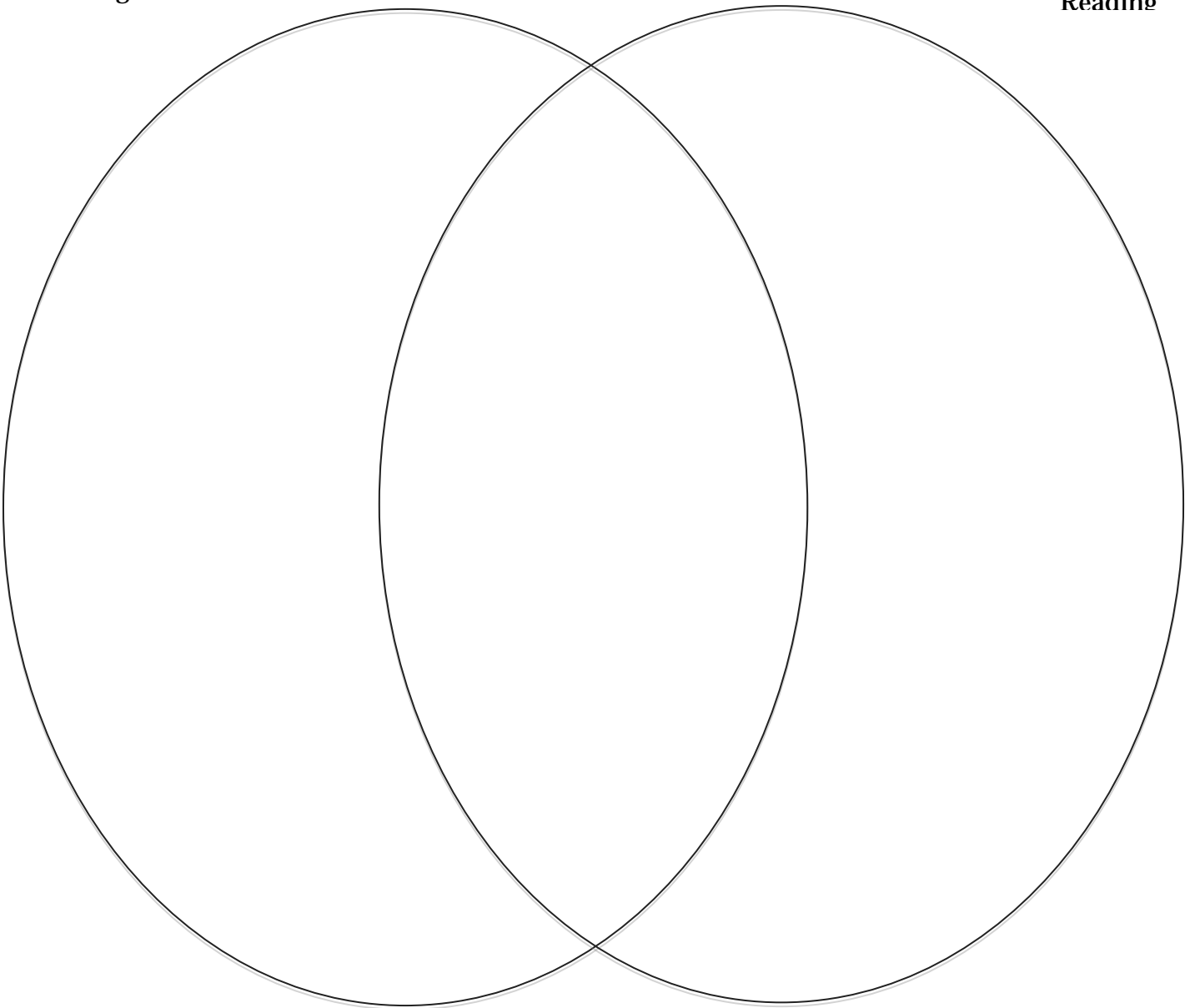
.....
Name:

.....
Date:

1. How is the experience of listening to Stanza 4 similar to reading Stanza 4? How is it different?

Listening

Reading





Similarities:

- *Same words*
- *Same overall meaning*

Unique to Listening:

- *Emphasis on certain words and phrases*
- *The tone that it is read in generates a certain mood More dramatic/more interesting to listen to it than read it*

Unique to Reading

- *Emphasize different words to listening based on own interpretation*
- *Read it in a different tone due to a different personal interpretation*



- How is the experience of reading the poem different from the experience of listening to an audio version?
- How is it similar?

Questions	Answer
<p>If you can talk with crowds and keep your virtue, Or walk with Kings—nor lose the common touch,</p> <p>1. What do you think it means to “walk with Kings”?</p>	<p>Circle one:</p> <p>a. To actually walk down the street with some kings.</p> <p>b. To be friends with people who are successful and have everything.</p> <p>c. To carry a king from a chess set in your pocket.</p> <p>d. To be friends with people who think you are a king because they don’t have very much.</p>
<p>Yours is the Earth and everything that’s in it, And---which is more---you’ll be a Man, my son!</p> <p>2. What does he mean by “Yours is the Earth and everything that’s in it”?</p>	<p>Circle one:</p> <p>a. You become ruler of the earth and literally own everything in it.</p> <p>b. You will be a failure on earth and never get anywhere in life.</p> <p>c. You will be successful—everything you want you will have.</p> <p>d. You might be successful, but you will not get where you want to be because you don’t have everything you want.</p>
<p>3. How do those two lines contribute to the meaning of the whole poem?</p>	<p><i>They summarize the poem and leave us with a final message. They tell us that if we do everything Rudyard Kipling suggests we should do in all of the stanzas, we will be successful in life and will have everything we want.</i></p>



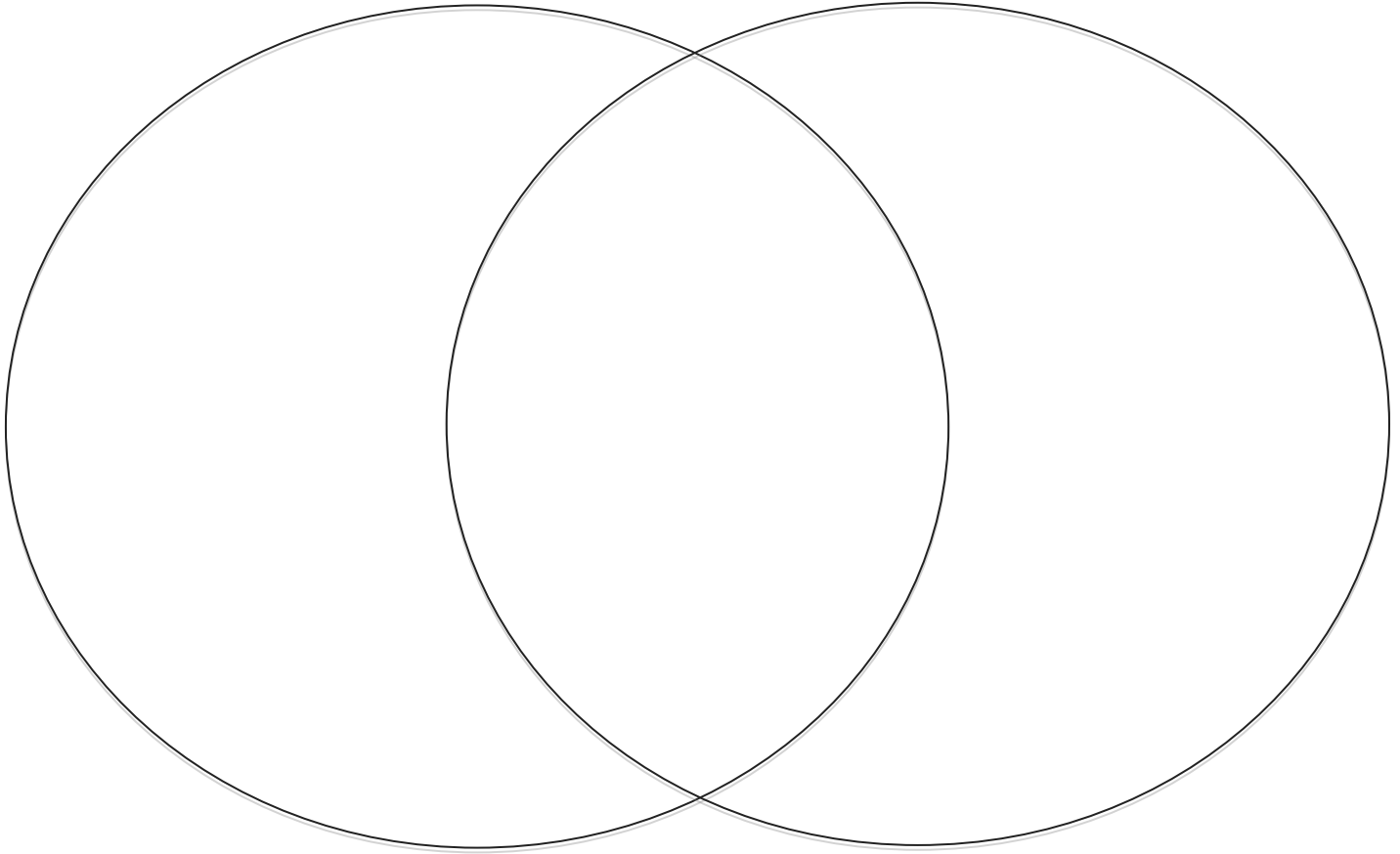
Questions	Answer
4. What are some rules to live by that Rudyard Kipling gives us in this stanza of the poem?	<i>Students will have individual interpretations, but suggestions may include:</i> <ul style="list-style-type: none">• Consider others points of view, but stay true to yourself.• Be friends with successful people, but not get forget about those who are less successful.• Don’t let others dictate your future or your happiness.• Life is short – fill it with as much as possible.
5. Look at the Conveying Theme in Bud, Not Buddy charts. Which of the rules to live by in this stanza of “If” connects with a theme in <i>Bud, Not Buddy</i> ? How does it connect?	<i>Persevere through challenging times. Rudyard Kipling tell us to fill the unforgiving minute with sixty seconds of distance run, which is like saying even though times are challenging – keep going and make the most of what you do.</i>



7. What is similar about the way the authors Christopher Paul Curtis and Rudyard Kipling conveyed a similar theme? What is different?”

Bud, Not Buddy

“If”





Similarities:

- Similar theme

Unique to Listening:

- *Communicates the theme through the plot*
- *Communicates the theme through character dialogue*
- *Communicates the theme over a longer piece of text*

Unique to Reading

- *Communicates the theme through poetic language*
- *Communicates the theme through a couple of lines.*
- *Communicate the theme more directly than the novel.*



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 2A: Unit 2: Lesson 9

Qualities of a Strong Literary Argument Essay



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)

With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)

Supporting Learning Targets

- I can describe the qualities of a literary argument essay about Bud's Rules.
- I can analyze how evidence from the text supports a claim in the Steve Jobs model essay.

Ongoing Assessment

- Qualities of a Strong Literary Argument Essay anchor chart
- "Steve Jobs' Rules to Live By" model essay annotations



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Unpacking Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Unpacking the End of Unit 2 Assessment Prompt (10 minutes) B. Reading Like a Writer: Annotating the Model Essay about Rules in the Steve Jobs Speech (12 minutes) C. Analyzing Evidence-Based Claims: Essay about the Steve Jobs Speech (16 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Reflection: Why Do We Analyze Models? (2 minutes) 4. Homework <p>Review the novel and the Bud's Rules graphic organizer that you completed in Units 1 and 2. In preparation for Lesson 10, think about what claim you might make about how Bud used his rules. Bring both the <i>Bud, Not Buddy</i> novel and your Bud's Rules graphic organizer to class for Lesson 10.</p> 	<ul style="list-style-type: none"> • This lesson launches the End of Unit 2 Assessment, in which students will write a literary argument essay about Bud, Not Buddy. The task is labeled a literary argument because students argue whether Bud uses his rules to survive or thrive, and use evidence from the novel to support their position. The New York State Grades 6–8 Expository Writing Evaluation Rubric has been adapted to assess the standard about written arguments, Writing 6.1, and has been renamed the Literary Argument Essay Rubric. • In this lesson, students closely examine the prompt and a model essay so they have a clear understanding and purpose for the work ahead. • In Work Time C, the teacher guides the students through an analysis of a model argument essay using an Analyzing Evidence-Based Claims graphic organizer. This graphic organizer is designed to help students 'reverse engineer' the model essay, beginning with the claim and looking at how the author used evidence to support that claim. For their own essays, students will use the related Forming Evidence-Based Claims graphic organizer, which asks them to begin by considering the evidence, then they make their own claim. • The instruction of language to use on the anchor chart comes directly from the rubric. Students will use the rubric in Lessons 12–14 to evaluate their writing. • In advance: Review the student model essay. • In Lesson 10, students will need their Bud, Not Buddy novel and their Bud's Rules graphic organizer. • In Lessons 12–14, students will need their annotated Steve Jobs model essay. Use routines of your classroom to help students organize and keep these resources.



Lesson Vocabulary	Materials
literary argument, qualities	<ul style="list-style-type: none">• End of Unit 2 Assessment Prompt: How Does Bud Use His Rules—To Survive or To Thrive? Argument Essay (one per student and one to display)• Document camera• Qualities of a Strong Literary Argument Essay anchor chart (new; co-created with students during Work Time A; see supporting materials)• Model literary argument essay: “Steve Jobs’ Rules to Live By” (one per student and one to display)• Jobs Speech: Analyzing Evidence-based Claims graphic organizer (one to display)• Jobs Speech: Analyzing Evidence-Based Claims graphic organizer (for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Invite students to read along with you as you read the learning targets out loud:<ul style="list-style-type: none">* “I can describe the qualities of a literary argument essay about Bud’s Rules.”* “I can analyze how evidence from the text supports a claim in the Steve Jobs model essay.”• Explain that understanding a <i>literary argument</i> is key to their success in the next several lessons. Begin with having them think about what an argument is.• Ask students to discuss with an elbow partner:<ul style="list-style-type: none">* “Think about a time that you were in an argument with someone. What causes an argument?”• Cold call on a pair to share their thinking. Ideally, students will say, “We disagreed about something,” or “We had different ideas.”• Explain that in writing, there is a difference between argument and opinion. In speaking, we often say we had an argument because we had a difference of opinion; but when we refer to writing, the meaning of the two words is different. Writing an opinion piece means that it’s something a person believes, whether or not the person has evidence to prove it. However, in a written argument, the author will make a claim, support it with reasons, and prove those reasons with evidence.• Ask:<ul style="list-style-type: none">* “If a written argument is where the author makes a claim, supports it with reasons, and proves those reasons with evidence, what can you infer is a <i>literary argument</i>?”• After giving students some think time, ask for a volunteer to share their answer. Listen for students to infer that a literary argument means the supporting reasons and evidence come from a text, from a piece of literature.• Write the definition of a literary argument on the board: “A literary argument is a piece of writing that makes a claim about a literary text and uses details and evidence to support that claim.”• Tell students that in order for them to get ready to write their own essays, the lesson today will be focused on looking at what makes a strong literary argument in a model essay.	<ul style="list-style-type: none">• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Unpacking the End of Unit 2 Assessment Prompt (10 minutes)</p> <ul style="list-style-type: none"> • Distribute the End of Unit 2 Assessment Prompt: How Does Bud Use His Rules—To Survive or To Thrive? Argument Essay and display it using a document camera. Invite students to follow along with you as you read the prompt aloud. Ask students to circle any unfamiliar words. Clarify words as needed. • Invite students to underline words and phrases on the prompt that will help them make a strong literary argument. Look for students to underline words and phrases such as: • Establish a claim about whether Bud uses his rules to help him <i>survive</i> or <i>thrive</i>. • Write an introduction. • To support your claim, use evidence about how Bud uses three of his rules. • Provide closure to your essay with a conclusion. • Use relevant and specific text evidence, including direct quotations, to support your claim. • Explain how your evidence supports your claim. • Use transitional words and phrases to make your writing cohesive and logical. • Invite students to close their eyes for a moment and envision themselves writing their essay. Ask them to think about what the essay needs to include and what thinking they need to do in order to write. Now have students open their eyes, get with a partner, and discuss the three questions displayed on the board. • Display and ask: <ul style="list-style-type: none"> * “What is this prompt asking you to do?” * “What will your writing have to include to address the question?” * “What thinking will you have to do to complete that writing?” • Refocus students whole group. Begin the Qualities of a Strong Literary Essay anchor chart. Explain to students that they just discussed the <i>qualities</i> of a strong literary argument essay. Qualities are the parts or the characteristics of something—in this case, the essay. 	<ul style="list-style-type: none"> • Spending time unpacking writing prompts gives students a clear vision of what is expected of them in the assessment. • Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas. • Adding visuals or graphics to anchor charts can help students remember or understand key ideas or directions.



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• Cold call pairs to share the qualities they discussed that will make this a strong literary argument essay. As students share their answers, put their answers into language from the rubric. For example, if a student says, “We have to choose a position,” you might write: “Make a claim = choosing a side.” Be sure the chart includes:<ul style="list-style-type: none">* Make a <u>claim</u>. (Students may say, “Choose a side.”)* Choose <u>text evidence</u> that supports the claim. (Students might say, “Pick rules to help back up your choice.”)* <u>Explain</u> how each piece of evidence supports the claim. (Students might say, “Add my own thinking” or “Explain the evidence.”)* Introduce the claim. (Students might say, “Write my claim in the beginning.”)* Make it coherent. (Students might say, “Make it stick together; have everything connect.”)* Make it logical. (Students might say, “Have it make sense.”)• For anything students do not identify on their own, add it to the anchor chart and explain why you are adding it.	



Work Time	Meeting Students' Needs
<p>B. Reading Like a Writer: Annotating the Model Essay about Rules in the Steve Jobs Speech (12 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the Model literary argument essay: “Steve Jobs’ Rules to Live By”. • Congratulate students on beginning the criteria for a strong literary argument. Tell them they will now begin reading like a writer, studying a model literary argument essay to see what they will be writing. • Invite students to follow along while you read the Jobs essay out loud. • Ask students to turn to their partner and talk about the gist of the essay. Prompt students with a few questions around the content of the essay, such as: <ul style="list-style-type: none"> * “What claim is the author of this essay making?” * “What is the purpose of the body paragraphs?” • Explain that based on the great close reading of the prompt, students already know a strong essay will include a claim, text evidence, and an explanation of how the evidence supports the claim. • Display a guide to coding the text where all students can see. Direct their attention to the text codes (C, T, E) and ask them to write the codes on the top of the speech so they remember what they are: C=claim, T=text evidence, E=explanation. • Students should use a “C” to identify a claim. They should use a “T” where they see text evidence. And they should use an “E” where the author of the essay explains the connection between the evidence and the claim. • Read aloud the first two paragraphs of the text as students read along. Model the process of coding it: <ul style="list-style-type: none"> • “Now I am going to read the first and second paragraph for you and code the text with our C, T, and/or E. Please follow along.” • Read: <i>“Life offers many opportunities to make choices. Life can be both easy and hard. When we make choices during the easy or hard times, we are either surviving or thriving. Steve Jobs used his rules in his life to help him thrive.”</i> • “I see a claim very clearly here, so I am writing a ‘C.’ The claim is that Jobs used his rules to thrive.” • Read: <i>“... despite being orphaned, dropping out of college, being fired, and having cancer.”</i> • “This phrase signals a lot of life experiences from the text, but we really want the rule as our text evidence here.” • Read: <i>“In his commencement address to Stanford University in 2005, Jobs shared his three rules to follow in order to thrive in life.”</i> 	<ul style="list-style-type: none"> • It is important for students to process and understand the “content” of the essay before they look more closely at the writer’s craft. • Consider giving select students pre-annotated or pre-highlighted texts. This will allow them to focus on key sections of the essay. • Coding the text will allow students to return the model essay later to help guide them in their independent writing.



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• “This is the claim again at the end where I’m writing ‘C.’”• Read: “<i>Steve Jobs shared his first rule: ‘You have to trust in something.’</i>”• “This is his text evidence here, so I’ll write a ‘T.’”• Read: “He told the graduates that each choice in our lives is a dot, and we should trust in those choices. He said this was more important than spending time worrying about how all the dots connect in the future. Jobs followed his rule to trust his gut and enrolled in a calligraphy college course, and that led to the typefaces and spacing used in computers today. Following the rule to trust in something helped Jobs thrive in life because he trusted in himself and didn’t spend energy worrying about the future.”• “The rest of the paragraph is the writer’s explanation about the rule and how Jobs used the rule to thrive. I’ll place an ‘E’ next the whole section.”• Check for student understanding by asking students to show a Fist to Five if you understand how I coded our model essay.” Note any students who have less than a three and circulate to those students first when they work on Paragraph 2.• Prompt students to read the rest of the paragraphs of the model essay annotating the text with a C, T, and E.• Circulate and observe student annotations, making note of whether students are able to find the text evidence and the explanations. Give students a minute to review their annotation. Then have them turn to a partner and discuss their annotations.<ul style="list-style-type: none">• Most likely, you will notice some students struggling to make a decision about whether part of the essay is a T or an E, or whether they should code T and E for the same part of the essay. Let them know that explaining supporting evidence is the analysis part of the essay, and that they are on the right track noticing the challenge of it.	
<p>C. Analyzing Evidenced-Based Claims: Essay about the Steve Jobs Speech (16 minutes)</p> <ul style="list-style-type: none">• Display the blank Jobs Speech: Analyzing Evidence-Based Claims graphic organizer.• Invite a volunteer to tell you how she or he coded the third paragraph. For example, a student might tell you to code a “T” on “‘Love what you do’ and do what you love,” and both a “T” and an “E” on “Jobs overcame being fired and followed that rule. He continued doing what he loved, working on computer systems and starting companies such as Pixar. By choosing to do what he loved, Steve Jobs stayed true to himself and thrived regardless of the tough times.”	



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• Write the rule in the “text evidence” box of the graphic organizer and the other quote in the “explaining the thinking” box of the graphic organizer in the middle row. Refer to Jobs Speech: Analyzing Evidence-Based Claim graphic organizer (for Teacher Reference) for examples.• Model for students how to think about using text evidence in their explanations. To the student who shared her or his annotations, you might say: “I can tell you understand that text evidence includes the rule to live by. Good. This is clear text evidence. I also see you identifying the last line as both text evidence and explaining the support of the claim. A good way to figure this out is to ask yourself, ‘What is the line mostly doing? Stating text evidence or clarifying the author’s thinking about how Jobs used the rule?’ In this case, the part you labeled ‘T’ and ‘E’ clearly had some text evidence in it with the author’s own thinking. But the purpose of the line was to explain how Jobs used the rule to thrive in life—the explanation. So it should be labeled only with an E.”• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* “With your partner, review the fourth paragraph, asking yourselves, ‘What is each section of this paragraph doing? Supporting the claim with text evidence or explaining how Jobs used his rule?’”* “Revise any annotations, based on your discussion.”• Refocus students whole group. Invite a volunteer to share how she or he coded the paragraph. Listen for an explanation that the ‘T’ is the rule “to live each day as if it was your last,” and that the ‘E’—the explanation of how Jobs used that rule—was “Jobs followed his heart and intuition with the calligraphy class. He found courage to get over fears of what others thought about him after getting fired from Apple. He knew death was a part of life, and remembering this each day helped him ensure he was doing what he really wanted most days of his life. By living the rule, Jobs thrived.”• Write student thinking on the graphic organizer. Explain that you are filling in a model of the graphic organizer they will use in Lesson 10 for their own essay.• Ask students to give a thumbs-up or thumbs-down if they felt successful separating the text evidence from the explanations.• Note the students who show a thumbs-down and may need more scaffolding to separate text evidence and explanations in Lesson 10.	



Closing and Assessment	Meeting Students' Needs
<p>A. Reflection: Why Do We Analyze Models? (2 minutes)</p> <ul style="list-style-type: none">• Ask students to talk with a partner. Encourage them to look back at the anchor chart they created and see if they can make connections between the work they did in class and the chart.• Ask:<ul style="list-style-type: none">* “Why are we studying our model essay so closely?”• Invite volunteers to share their answers. Guide students to understand that they are reading like writers as they study the model essay in preparation for writing their own essay. Analyzing the text is specifically helping them to identify the content and evidence they need to include in a strong essay.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<p>A. Review the novel and the Bud's Rules graphic organizer that you completed in Units 1 and 2. In preparation for Lesson 10, think about what claim you might make about how Bud used his rules. Bring both the Bud, Not Buddy novel and your Bud's Rules graphic organizer to class for Lesson 10.</p> <p><i>Note: If you have not already launched independent reading, do so before or during Lesson 10. See Unit 2 Overview for details. Students will need to be ready to read their independent reading book for homework beginning in Lesson 10.</i></p>	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Learning Targets

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)

I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)

Focusing question: How does Bud use his “rules” to help him: to *survive* or to *thrive*?

In the novel *Bud, Not Buddy*, the main character, Bud Caldwell, creates a set of rules to live by that he calls “Caldwell’s Rules and Things for Making a Funner Life and Making a Better Liar out of Yourself.” These rules are Bud’s response to his life experiences.

In this assessment, you are asked to write a literary argument essay in which you will establish a claim about whether Bud uses those “rules to live by” to help him survive or thrive in his life. You will establish your claim in an introduction. Then to support your claim, you will use evidence about how Bud uses three of his rules. Finally, you will provide closure to your essay with a conclusion.

In your essay, be sure to:

- Write an introduction that presents your claim.
- Select three of Bud’s rules to support your claim.
- Use relevant and specific text evidence, including direct quotations, to support your claim.
- Explain how your evidence supports your claim.
- Use transitional words and phrases to make your writing cohesive and logical.



- Make a claim, “C.”
- Text evidence that supports the claim, “T.”
- Explain how each piece of evidence supports the claim, “E.”
- Introduce the claim.
- Make it cohesive—sticks together.
- Make it logical—makes sense.



Life offers many opportunities to make choices. Life can be both easy and hard. When we make choices during the easy or hard times, we are either surviving or thriving. Steve Jobs used his rules in his life to help him thrive. He did this despite being orphaned, dropping out of college, being fired, and having cancer. In his commencement address to Stanford University in 2005, Jobs shared his three rules to follow in order to thrive in life.

While remembering his Reed College days, Steve Jobs shared his first rule: “You have to trust in something.” He told the graduates that each choice in our lives is a dot, and we should trust in those choices. He said this was more important than spending time worrying about how all the dots connect in the future. Jobs followed his rule to trust his gut and enrolled in a calligraphy college course, and that led to the typefaces and spacing used in computers today. Following the rule to trust in something helped Jobs thrive in life because he trusted in himself and didn’t spend energy worrying about the future.

Even though Jobs trusted in himself along the way, not everything worked out as he had planned. At the age of 30 he was fired from Apple, his own company. This led him to discover his second rule: “Love what you do” and do what you love. Jobs overcame being fired and followed that rule. He continued doing what he loved, working on computer systems and starting companies such as Pixar. By choosing to do what he loved, Steve Jobs stayed true to himself and thrived regardless of the tough times.

During his life, Jobs overcame many hardships, like being fired from Apple and surviving his first diagnosis of cancer in 2005. Even before he survived his first round of cancer, he lived by his third rule: “Live each day as if it was your last.” Jobs followed his heart and intuition with the calligraphy class. He found courage to get over fears of what others thought about him after getting fired from Apple. He knew death was a part of life, and remembering this each day helped him ensure he was doing what he really wanted most days of his life. By living the rule, Jobs thrived.

Steve Jobs taught us that thriving is about trusting ourselves while also keeping the perspective that life is temporary. Despite hardships, Steve Job followed his three rules to live by: trust in something, do what you love, and let death give you life. Were he alive today, he might even say this: Don’t just have rules—actually follow them if you want to thrive in life.



.....
Name:

.....
Date:

Focusing question: How did Steve Jobs use his “rules” to help him *survive* or *thrive*?

The claim

Steve Jobs’ rules help him thrive.

Text evidence from speech	Text evidence from speech	Text evidence from speech
Explaining the thinking about this rule ...	Explaining the thinking about this rule ...	Explaining the thinking about this rule ...
<i>What is going on in the story to help you prove your claim?</i>		



Name: _____

Date: _____

Focusing question: How did Steve Jobs use his “rules” to help him *survive* or *thrive*?

The claim

Steve Jobs’ rules help him thrive.

Text evidence from speech	Text evidence from speech	Text evidence from speech
You have to trust in something.	Love what you do and do what you love.	Live each day as if it was your last.
Explaining the thinking about this rule ...	Explaining the thinking about this rule ...	Explaining the thinking about this rule ...
<p><i>What is going on in the story to help you prove your claim?</i></p> <p>Steve Jobs followed his rule to trust his gut and enrolled in a calligraphy college course, which led to the typefaces and spacing used in computers today. Following the rule to trust helped Jobs thrive in life because he trusted in himself and didn’t spend energy worrying about the future.</p>		



EXPEDITIONARY
LEARNING

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

Revisiting Bud's Rules: Survive or Thrive?



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)

I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)

With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)

Supporting Learning Targets

- I can analyze how Bud used his rules: to *survive* or to *thrive*.
- I can argue a claim using text evidence from the novel.

Ongoing Assessment

- How Did Bud Use His Rule? charts
- *Bud, Not Buddy*: Forming Evidence-Based Claims graphic organizer



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Discussion: Survive or Thrive? (5 minutes)Unpacking Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">Finding Text Evidence: How Did Bud Use His Rules? (18 minutes)Silent Gallery Walk: Weighing Evidence: Survive vs. Thrive (15 minutes)Closing and Assessment<ol style="list-style-type: none">Triads: What Do You Think about Bud's Rules Now? Thrive or Survive? (5 minutes)Homework<ol style="list-style-type: none">Continue your independent reading. In Lesson 11, be prepared to explain what you think of your book so far.	<ul style="list-style-type: none">In this lesson, students are introduced to and discuss the question about which they will be writing their essay: How does Bud use his rules: to survive or to thrive?Lessons 10 and 11 launch students into the analysis and evaluation of the text evidence that best supports their claim. The graphic organizer and rule chart completed in this lesson will also be used in Lesson 11.Students work with a Forming Evidence-based claims graphic organizer similar to one they used in Module 1. This graphic organizer is adapted in collaboration with Odell Education based on their Evidence-Based Claims worksheet (also see stand-alone document on EngageNY.org and odelleducation.com/resources).Students will engage in group work to review one of Bud's rules and how he used it. One of the rules will be used for the class model, so the remaining 10 rules will be reviewed by students. The purpose of the Gallery Walk is for students to have a chance to review and analyze all the rules and make a claim about them.The Gallery Walk is silent so students can have a quiet space as they read and think about each rule and analyze how best to use the text evidence. The Mix and Mingle is used in the middle of the Gallery Walk to give students time to vocalize their claim.In advance: Cut Bud's Rule strips (see supporting materials); have the markers and chart paper ready for 10 groups.Review Gallery Walk protocol and Mix and Mingle strategy (Appendix)If you have not already launched independent reading, do so before or during Lesson 10. See Unit 2 Overview for details.



Lesson Vocabulary	Materials
argue	<ul style="list-style-type: none">• Tracking Bud's Rules graphic organizer (from Unit 1, Lesson 1)• Document camera• End of Unit 2 Assessment Prompt: How Does Bud Use His Rules—To Survive or To Thrive? Argument Essay (from Lesson 9)• How Did Bud Use His Rule? model chart (for display)• <i>Bud, Not Buddy</i> (book, one per student)• Chart paper (one per triad)• Markers (one per triad)• Task card for How Did Bud Use His Rule? charts (one per triad)• Bud's Rule strips (one per triad)• <i>Bud, Not Buddy</i>: Forming Evidence-Based Claims graphic organizer (one per student)



Opening	Meeting Students' Needs
<p>A. Discussion: Survive or Thrive? (5 minutes)</p> <ul style="list-style-type: none"> • Direct students to take out their Tracking Bud's Rules graphic organizer as a resource for discussion. • Display the End of Unit 2 Assessment Prompt: How Does Bud Use His Rules—To Survive or To Thrive? Argument Essay using a document camera, and read: "How does Bud use his rules: to <i>survive</i> or to <i>thrive</i>?" Encourage students to read closely and think about what the question is really asking them to decide. • Ask them to use their Bud's Rules graphic organizer as they turn and talk with a partner: <ul style="list-style-type: none"> * "How does Bud use his rules to help him: to <i>survive</i> or to <i>thrive</i>?" • Invite a few students to share their answers. Probe them to include a reason. Listen for students who use a text-based piece of evidence to support their claim. Hold off on comments at this time. You will use student answers when you unpack the learning targets and launch the work time. Consider writing students' thinking on a document camera as they share. 	<ul style="list-style-type: none"> • Providing a focus question offers students a clear vision for their writing.
<p>B. Unpack Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite a student to read today's learning targets: <ul style="list-style-type: none"> * "I can analyze how Bud used his rules: to <i>survive</i> or to <i>thrive</i>." * "I can argue a claim using text evidence from the novel." • Ask: <ul style="list-style-type: none"> * "What do you have to do to <i>argue</i>, rather than give an opinion? Think back to our learning target discussion from Lesson 9. Show a thumbs-up when you have an answer in your head." • Cold call a few students. Listen for them to say that to argue is to tell what you think <i>and</i> use text evidence to support your thinking. • Refer to the examples students shared in the opening discussion. Explain which example was more of an argument because of the text evidence the students gave. Explain which one was an opinion and needed text evidence to support it. Reassure students that they will get to practice this in the lesson today. They will analyze Bud's rule to make a well-supported claim. 	<ul style="list-style-type: none"> • Consider providing select students with a partially filled-in graphic organizer—for example, an organizer with sentence starters—to help them get started. • Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The 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 Text Evidence: How Did Bud Use His Rules? (18 minutes)</p> <ul style="list-style-type: none"> Using a document camera, display the End of Unit 2 Assessment Prompt: How Does Bud Use His Rules—To Survive or To Thrive? Argument Essay and point out the focus question: “How does Bud use his rules: to <i>survive</i> or to <i>thrive</i>?” Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “How are you going to decide which side to argue?” * “What steps do you have to take to answer this question?” Refocus students whole group. Invite a few volunteers to answer. Listen for students to say they will look over the rules, pick a side, and find evidence to support it. Clarify two points if needed: First, before students choose a side, they should review their resources and consider the evidence. Second, if students say they are deciding whether Bud survives or thrives, clarify the misconception. Let them know they are correct that they have to take a side on survive or thrive. But clarify that they have to determine how Bud used his rules, and whether this helped him survive or thrive. Clarifying these potential misconceptions from the beginning will be important to students’ success in answering the focus question. Display the How Did Bud Use His Rule? model chart. Explain that each triad will get one rule to explain and present on their chart. The task is to create a chart like the model that provides details they find in the novel on how Bud used that rule. Explain to only write text evidence from the novel. Just as with the model, they do not include their ideas about how Bud used the rule. The next part of the lesson is for a silent Gallery Walk where all the students will read across the rules, make their claim, and begin to select evidence. Review directions while directing student attention to parts of the model that correspond to each number of the directions. <ol style="list-style-type: none"> Write your rule, page number, and chapter on one side. Skim the novel before and after the rule. Discuss with your group what you all found from skimming. Write the text evidence from the novel that will help the class remember exactly how Bud used that rule. NOTE: This is not where you argue whether it helped him survive or thrive. Consider these questions as you work: <ul style="list-style-type: none"> * Does Bud use the rule immediately? * Does he use it later in novel? * Does he break his own rule? 	<ul style="list-style-type: none"> Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. For students who struggle with following multistep directions, consider displaying these directions using a document camera or interactive white board. Another option is to type up these instructions for students to have in hand.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask if there are any questions.• Explain that there are 10 rules left to review and chart (one for each rule.)• Direct students to count off 1 to 10, remembering their numbers. Tell all the 1s to get in a group, all the 2s, all the 3s, etc. This structure provides diversity in student grouping and a chance for students to hear new ideas and thoughts about the novel. Invite students to bring their Bud, Not Buddy novel and their Bud's Rules graphic organizer as resources.• Distribute to each group a piece of chart paper, a marker, the task card for How Did Bud Use His Rule? charts, and a rule from the Bud's Rule strips.• Circulate and support groups. Provide feedback on the learning target they are working on here: "I can analyze how Bud uses his rules: to survive or to thrive." For students who are stuck, prompt them by asking one of the questions in the directions: Does Bud use the rule immediately? Does he use it later in novel? Does he break his own rule?• Encourage students to write large and neatly, as everyone in the class will read their chart during the Gallery Walk.• Direct groups to locations to hang their charts around the room, making sure there is enough space between each chart for students to wander for the Gallery Walk.	
<p>B. Silent Gallery Walk: Weighing Evidence: Survive vs. Thrive (15 minutes)</p> <ul style="list-style-type: none">• Distribute the <i>Bud, Not Buddy: Forming Evidence-Based Claims graphic organizer</i> to each student.• Review the Gallery Walk protocol. Invite students to imagine being in a museum and walking around to look at each piece of art hanging on the walls. In this lesson, rather than looking at artwork, they will read text evidence on how Bud used each of his rules. Explain that students will rotate to each chart hung on the wall. At each chart they should read the text evidence, thinking and talking about how Bud uses this rule: to survive or to thrive. Was Bud using this rule to actually help him <i>live through</i> a situation, or was he using it to <i>achieve his goals</i> and <i>have a better life</i>?	<ul style="list-style-type: none">• Mixed-ability grouping of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. Determine these groups ahead of time.



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• Direct students to spread out among all 10 charts to have no more than three or four students at a chart. Remind students that the Gallery Walk is silent. Tell them they have 7 minutes to rotate through all the charts.• After 7 minutes, or sooner if students are done, pause everyone. Tell students that you will now pose a focus question to them. Explain that they will think about the focus question independently, then have a Mix and Mingle to share their thoughts.• Ask the focus question:<ul style="list-style-type: none">* “How does Bud use his rules: to <i>survive</i> or to <i>thrive</i>?”• Remind students that in a Mix and Mingle, they talk with a variety of people to hear a variety of ideas. They speak with each person for 30 seconds. Whenever the teacher says, “Go,” they are to find another person to talk with for 30 seconds.• Explain that with each new partner, students should answer the focus question and explain their thinking. Encourage them to use text evidence from the charts to support their answer. Invite them to try arguing both sides if they are unclear about their answer at this time.• Circulate and listen to students' conversations. After 30 seconds, say, “Go.” Do this rotation three times, giving students practice supporting their answer and hearing how other students are thinking about Bud's rules.• After they have talked with three partners, pause students. Tell them to consider all that they thought about and heard from other students. Invite students to write their first-draft claim on their Forming Evidenced-Based Claims graphic organizer.• Direct students to Round 2 of the silent Gallery Walk. Tell students they should go around to several charts and analyze whether or not the rule will support their first-draft claim. A good question for students to ask themselves is, “Did the way Bud used <i>this rule</i> help him survive or thrive?”• Direct students to select three rules they believe supports their claim. Tell them to write the rule in the text evidence box when they think the rule is a good support for their claim.• Direct students to sit in their triads when they finish the Gallery Walk.	<ul style="list-style-type: none">• Use of protocols allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills.



Closing and Assessment	Meeting Students' Needs
<p>A. Triads: What Do You Think about Bud's Rules Now? Thrive or Survive? (5 minutes)</p> <ul style="list-style-type: none">• Direct students to share with their triad their first-draft claim and their three rules. Tell them to explain why they chose these rules to support their claim.• Reassure students that their answers may change as their ideas become clearer when they begin writing. That's why this is a "first draft."• Circulate and listen closely to how students support their answers.	<ul style="list-style-type: none">• Giving students time to debrief and discuss their ideas allows them to see how other students are approaching a task and gain clarity around possible areas of confusion.
Homework	Meeting Students' Needs
<p>A. Continue your independent reading. In Lesson 11, be prepared to explain what you think of your book so far.</p>	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Bud's Rule #28
Gone = dead.

Chapter 15,
p 178

1. Bud worries about monsters and a ghost getting him because the room was a dead person.
2. Bud puts the chair and the dresser in front of the doorknob to the closet.
3. Herman Calloway comes in the room, locks the closet doors, and is mean to Bud, saying he doesn't trust him.
4. Bud wonders how Calloway could be family because he was mean and didn't trust him before finding anything out about him.



Directions:

1. Write your rule, page number, and chapter on one side.
2. Skim the text of the novel before and after the rule.
3. Discuss, one at a time, what each member of your group found from skimming.
4. Write the text evidence from the novel that will help the class remember exactly how Bud used that rule. Write large and clear for everyone to read it during the Gallery Walk. NOTE: This is not where you argue about whether it helped him survive or thrive.
5. Consider these questions as you work:
 - * Does Bud use the rule immediately?
 - * Does he use it later in novel?
 - * Does he break his own rule?



#3

If you got to tell a lie, make sure it's simple and easy to remember.



#118

You have to give adults something that they think they can use to hurt you by taking it away. That way they might not take something away that you really do want. Unless they're crazy or real stupid they won't take everything because if they did they wouldn't have anything to hold over your head to hurt you with later.



#328

When you make up your mind to do something, hurry up and do it, if you wait you might talk yourself out of what you wanted in the first place.



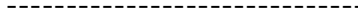
#83

If a adult tells you not to worry, and you weren't worried before, you better hurry up and start 'cause you're already running late.



#16

If a grown-up ever starts a sentence by saying "Haven't you heard," get ready, 'cause what's about to come out of their mouth is gonna drop you head first into boiling tragedy.



#87

When an adult tells you they need your help with a problem get ready to be tricked—most times this means they just want you to go fetch something for them.



#29

When you wake up and don't know for sure where you are at and there's a bunch of people standing around you, it's best to pretend you're still asleep until you can figure out what's going on and what you should do.



#8

Whenever an adult tells you to listen carefully and talks to you in a real calm voice do not listen, run as fast as you can because something terrible is just around the corner. Especially if the cops are chasing you.



#63

Never, ever say something bad about someone you don't know—especially when you're around a bunch of strangers. You never can tell who might be kin to that person or who might be a lip-flapping, big-mouth spy.



#39

The older you get, the worse something has to be to make you cry.



Name **Date**

[illegible]

Adapted from Odell Education's "Forming EBC Worksheet" and developed in partnership with Expeditionary Learning



EXPEDITIONARY
LEARNING

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

Pitching Your Claim with Best Evidence



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)

With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)

Supporting Learning Targets

- I can argue my claim about Bud's rules using text evidence from the novel.
- I can determine the best evidence to support my claim about Bud.

Ongoing Assessment

- Forming Evidence-Based Claims graphic organizer
- Exit Ticket: Survive or Thrive?

Agenda

1. Opening
 - A. Independent Reading Review (5 minutes)
 - B. Unpacking Learning Targets (3 minutes)
2. Work Time
 - A. Take a Stand: Does Bud Use His Rules to Survive or Thrive? (20 minutes)
 - B. Evaluating Evidence: Choosing Best Evidence to Support a Claim (15 minutes)
3. Closing and Assessment (2 minutes)
 - A. Exit Ticket: Survive or Thrive?
4. Homework
 - A. If needed, finish making revisions to your Forming Evidence-Based Claims graphic organizer with your claim, your text evidence, and your explanation.

Teaching Notes

- This lesson builds on the Forming Evidence-Based Claims graphic organizer from Lesson 10. In this lesson, students refine and revise their supporting evidence.
- In Work Time Part A, students will make arguments using the Take a Stand protocol. While you are listening to student arguments, write down a strong argument presented by each side. In Work Time Part B, display each argument as a model and explain to students what made it a strong argument.
- In the Take a Stand protocol, students have the opportunity for oral practice. When they can explain something coherently, they are much closer to writing that idea down in a coherent way.
- Use exit tickets to pair students who have similar claims into writing partnerships.
- Review: Take a Stand protocol (see supporting materials).



Lesson Vocabulary	Materials
pitch (an idea)	<ul style="list-style-type: none"> Independent Reading Review recording form (one per student) Qualities of a Strong Literary Argument Essay anchor chart (from Lesson 9) How Did Bud Use His Rule? charts (From Lesson 10) <i>Bud, Not Buddy</i>: Forming Evidence-Based Claims graphic organizer (from Lesson 10; extra copies optional) Take a Stand Protocol (for Teacher Reference) Exit Ticket: “Survive or Thrive?” (one per student)

Opening	Meeting Students’ Needs
<p>A. Independent Reading Review (5 minutes)</p> <ul style="list-style-type: none"> Distribute the Independent Reading Review recording form. Ask students to think about the answer to the questions on the sheet: “What do you think of this book so far? How would you rate it on a scale from 0 (really dislike it) to 5 (really enjoying it)? Why?” Invite students to score their opinion of the book so far and to justify why they give it that score on the Independent Reading Review recording form. Collect the independent reviews. Have a discussion with students who scored their books 0–2 to determine whether they have given the book a fair chance. If appropriate, allow them to choose a new book and explain that sometimes books just don’t work for us and we have to move on to different ones. 	<ul style="list-style-type: none"> Students who cannot yet read independently at any level will benefit from hearing books read to them, either by a caregiver or through audio recordings. Hearing books/texts can be an ongoing assignment for these students.
<p>B. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> Invite students to read along with you as you read the learning targets out loud: <ul style="list-style-type: none"> * “I can argue my claim about Bud’s rules using text evidence from the novel.” * “I can determine the best evidence to support my claim about Bud.” Ask: <ul style="list-style-type: none"> * “So now that you have seen the learning targets for this lesson, what do you think you will be doing today? Why?” Listen for: “Choosing our evidence to support the ‘survive’ or ‘thrive’ claim and argue our ideas with each other.” 	<ul style="list-style-type: none"> Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on.



Work Time	Meeting Students' Needs
<p>A. Taking a Stand: Does Bud Use His Rules to Survive or Thrive? (20 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the Qualities of a Strong Literary Argument Essay anchor chart (from Lesson 9). • Remind students that the learning target for today says to argue their claim using text evidence. Explain that they are <i>pitching</i> their evidence. • Ask: <ul style="list-style-type: none"> * "What does it mean to <i>pitch</i> your evidence, to <i>pitch</i> an idea?" • Listen for: "To pitch means to toss or to throw in baseball. In this case, it means to toss an idea to a person or group and try to convince them it's good." • Invite students to review the Bud, Not Buddy: Forming Evidence-Based Claims graphic organizer they completed in Lesson 10 during the Gallery Walk. • Using a document camera, display and review the Take a Stand protocol. • Explain where students will go in the classroom if they claim <i>survive</i> and where to go if they claim <i>thrive</i>. Ask if there are any questions before beginning. • Begin the protocol, starting with Step 2a: Asking the focus question. Continue through each step of the protocol. • Listen for strong arguments made by students during the protocol. Write down a strong example made by both sides to use as a model later in this lesson. • Consider repeating rounds (Step e from the protocol) three or four times to ensure everyone has a chance for oral practice. You may allow students to regroup with their own side between each round to refine their explanation (argument). This would be a good time to provide descriptive feedback to each side such as: "I hear clear statements about one of Bud's rules and how he used the rule. I want you to think again about how text evidence proves Bud survived or thrived." • Refocus students whole group and have them return to their seats. 	<ul style="list-style-type: none"> • Use of protocols (like Take a Stand) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills. • Consider providing select students with materials ahead of time to read and prepare for this activity.



Work Time	Meeting Students' Needs
<p>B. Evaluating Evidence: Choosing Best Evidence to Support a Claim (15 minutes)</p> <ul style="list-style-type: none"> Ask for student volunteers to respond to the question: <ul style="list-style-type: none"> * “What did you have to do to present a strong explanation in support of your claim?” Listen for: “I had to use some of my own thinking and some of the text evidence about how Bud used or did not use his rule.” Review the second learning target again: “I can determine the best evidence to support my claim about Bud.” Explain that this half of the lesson will focus on evaluating their evidence and revising their Forming Evidence-Based Claims graphic organizer. Explain that not all text evidence is equal. Some evidence is stronger than other evidence. Display the two arguments you wrote down during the Take a Stand protocol. Explain why these arguments were strong. Focus on these two points: <ul style="list-style-type: none"> The way in which Bud used the rule was clearly connected to the claim. There were detailed explanations as the evidence from the novel was explained in their own words. Ask students to revisit the three rules and explanations on their Forming Evidence-Based Claims forms. Direct them to work independently on revising their arguments as needed by asking themselves two questions: <ul style="list-style-type: none"> * “Can I clearly explain the connection between how Bud uses his rule and my claim?” * “Can I explain my text evidence in my own words with enough detail to support my claim?” Offer a new blank Forming Evidence-Based Claims graphic organizer to students who have several revisions to make on their graphic organizer. Remind students to revisit the How Did Bud Use His Rule? charts on the walls from Lesson 10 as a resource for revision or choosing new evidence as needed. Circulate to check for understanding by observing their revisions. Consider circulating to students who did not participate in the Taking Sides discussion or students who struggled to articulate their arguments. 	<ul style="list-style-type: none"> Mixed-ability grouping of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text. Determine these groups ahead of time. Use of protocols allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills.



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• Provide feedback to students on determining their best evidence. As needed, ask students the two posted questions as you confer with them. Also, consider asking: “How did you determine that this was a strong piece of evidence?” Listen for students to make a clear and detailed explanation that connects how Bud used or did not use the rule and their claim. When students provide a clear explanation, encourage them to write their thinking in the Explain Your Thinking box on the graphic organizer. If students are unclear in their answer, suggest they revisit the novel and reread what happened after the rule to better understand how Bud used the rule. Suggest they consider whether the evidence supports their claim, and, if so, try to explain it to a friend or write it on the graphic organizer.• Refocus students whole group. Ask them to turn to their elbow partner and share what they determined were the best rules to support their claim and why. Explain that all of them will have a turn sharing their own evidence and listening to their partner. The purpose for this is to have students hear their own explanations for best evidence out loud after working silently; therefore, it is not a time for peer feedback.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Survive or Thrive?</p> <ul style="list-style-type: none">• Distribute the Survive or Thrive? exit ticket. Ask students to complete the exit ticket.• Collect the exit ticket to plan writing partners for Lesson 12.	<ul style="list-style-type: none">• Using entrance/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 before the next lesson.
Homework	Meeting Students' Needs
<p>A. If needed, finish making revisions to your Forming Evidence-Based Claims graphic organizer with your claim, your text evidence, and your explanation.</p>	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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.....
Name:

.....
Date:

What do you think of your independent reading book so far? How would you rate it on a scale from 0 (really disliking it) to 5 (really enjoying it)? (Circle your response.)

0	1	2	3	4	5
---	---	---	---	---	---

Why?



Purpose

Students argue their claims with supporting text evidence.

Procedure

Post two signs at either end of an imaginary line that goes across the classroom. At one end of the line, post “Survive.” At the other end, post “Thrive.”

1. Tell students that today they will be using the Take a Stand protocol, which will allow them to share and explain text evidence from *Bud, Not Buddy* that supports their claim. Students will choose a side of the classroom that they agree with: Bud uses his rules to survive or Bud uses his rules to thrive.
2. Explain the steps of the protocol:
 - a. The teacher will ask the focus question: “How does Bud use his rules: to help him survive or to help him thrive?” Take a stand.
 - b. After the teacher makes a statement, the students will walk to their side with the Forming Evidence-Based Claims graphic organizer from Lesson 10 to support their explanations.
 - c. The teacher will give students 2 minutes to organize their arguments. For example, each side might determine three to four main arguments to make in support of their claim as well as who will be the first person to speak for their side.
 - d. The teacher will then cue students to stand along the imaginary line of their claim, and ask students to make sure to hear from people on different parts of the line.
 - e. Each side will have 1 minute to present their supporting evidence and explanations to the other side uninterrupted. After each side takes a turn, the sides can freely talk back and forth about their arguments for 1 minute.
 - f. If a student hears an opinion that changes her or his mind about the group’s claim, she or he can move quietly to the other side of the room.



3. As you use the protocol:
 - a. Remind students of respectful talking expectations.
 - b. You can have students stand up or sit down in their places, depending on the needs of your students.
 - c. Consider repeating rounds (Step e above) three or four times. You may allow students to regroup with their own side between each round to refine their explanation (argument).



.....
Name:
.....

Date:
.....

1. What is your claim?

2. Briefly explain your reasons why this is your claim, including some text evidence.



EXPEDITIONARY
LEARNING

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

Selecting Evidence to Logically Support Claims



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)

I can determine a theme based on details in a literary text. (RL.6.2)

I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)

With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)

Supporting Learning Targets

- I can explain how my evidence supports my claim in a logical way.
- I can skillfully select the best evidence to support my claim about Bud.

Ongoing Assessment

- Rule Sandwich Guide: *Bud, Not Buddy*
- Qualities of a Strong Literary Argument Essay anchor chart



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Discussing the Rubric (8 minutes)Unpacking Learning Targets (2 minutes)Work Time<ol style="list-style-type: none">Studying the Model Essay: Backward Planning a Body Paragraph (12 minutes)Writing: Making a “Rule Sandwich” for <i>Bud, Not Buddy</i> Literary Argument Essay (20 minutes)Closing and Assessment<ol style="list-style-type: none">Debrief: How Have You Skillfully Chosen the Rules That Support Your Claim? (3 minutes)Homework<ol style="list-style-type: none">Complete your Rule Sandwich Guide for <i>Bud, Not Buddy</i> if you did not complete it in class. Continue reading in your independent reading book at home.	<ul style="list-style-type: none">In Lessons 12–14, students draft their essays. Each lesson will have a similar structure of direct instruction with the Steve Jobs model essay followed by students’ work on their own essays.To get a clear vision of success, students evaluate the model essay against the Literary Argument Essay Rubric to scaffold their writing.Part of the Literary Argument Essay Rubric asks students to “skillfully and logically explain how evidence supports ideas.” In this lesson, the focus is on skillful evidence selection, while in Lesson 13 students will focus on skillful explanations through concise and clear language.The rule sandwich organizer helps students logically explain their evidence.It also scaffolds the writing of the three body paragraphs that students will write in Lesson 13.In this lesson, students will use several resources from previous lessons and from Unit 1 as needed.In advance: Sort students into writing partners. Place students with those who are working with a similar claim.



Lesson Vocabulary	Materials
logically, skillfully	<ul style="list-style-type: none">• Literary Argument Essay Rubric (one per student)• Document camera• Word-catcher (from Unit 1, Lesson 1)• Rule Sandwich Guide: Jobs Speech (one per student)• Model literary argument essay: “Steve Jobs’ Rules to Live By” (from Lesson 9)• Qualities of a Strong Literary Argument Essay anchor chart (from Lesson 9)• Rule Sandwich Guide: <i>Bud, Not Buddy</i> (three per student)• <i>Bud, Not Buddy</i> (book; one per student)• Tracking Bud’s Rules graphic organizer (from Unit 1, Lesson 1)• <i>Bud, Not Buddy</i>: Forming Evidence-Based Claims graphic organizer (from Lesson 11)



Opening	Meeting Students' Needs
<p>A. Discussing the Rubric (8 minutes)</p> <ul style="list-style-type: none"> • Distribute the Literary Argument Essay Rubric and display it using a document camera. Explain that this is almost exactly the same rubric from Module 1, with one addition. Direct students' attention to the rubric displayed. • Circle or highlight on the displayed rubric in the Command of Evidence section, "skillfully and logically explain how evidence supports ideas" in Level 4 and "logically explain how evidence supports ideas" in Level 3. • Turn and talk: <ul style="list-style-type: none"> * "Discuss with your elbow partner: What does it mean to '<i>logically</i> explain' your evidence?" • Refocus students whole class. Cold call a student to share his/her discussion. Listen for students to say the explanations have to be clear and easy to follow when you read. If students need support with their explanation of logical, ask them to call on another pair of students. If students still need support defining logical after they have called on each other a few rounds, give them the explanation and have them write <i>logical</i> in their word-catcher. • Turn and talk again: <ul style="list-style-type: none"> * "Discuss with your elbow partner, what does it mean to '<i>skillfully</i> explain' your evidence?" • Refocus students whole class. Ask for volunteers to share their answers. Consider that <i>skillful</i> might be harder to explain. Listen for students to say that skillful is about selecting the best and most appropriate evidence to support your claim. Again, provide this definition to students if they do not have the answer on their own and tell them to add <i>skillful</i> to their word-catcher. • Explain that they have already worked on skillfully selecting their evidence by revising their graphic organizer in Lesson 11. They will continue this work today while also working on logically explaining their evidence. Direct students to store their Literary Argument Essay Rubric in accordance with your classroom systems for keeping papers. 	<ul style="list-style-type: none"> • Using a rubric for self-assessment helps students recognize what they are doing well and determine where they will need more support in order to reach proficiency with the learning targets.



Opening	Meeting Students' Needs
<p>B. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Invite a student to read the learning targets aloud while other students follow along:<ul style="list-style-type: none">* “I can explain how my evidence supports my claim in a logical way.”* “I can skillfully select the best evidence to support my claim about Bud.”• Explain that the first target is about making logical claims. The second target is about skillfully supporting claims. Tell students they will study the Steve Jobs model first and then begin working on their own essay with a writing graphic organizer.	<ul style="list-style-type: none">• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The 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. Studying the Model Essay: Backward Planning a Body Paragraph (12 minutes)</p> <ul style="list-style-type: none"> Direct students to retrieve the Model literary argument essay: “Steve Jobs’ Rules to Live By” they annotated in Lesson 9. Explain that the three paragraphs in the middle are the body paragraphs. Invite them to skim the second paragraph of the essay to identify if and where the author logically explained the evidence in support of the claim. Ask: <ul style="list-style-type: none"> * “Is this paragraph <i>logical</i>? Please explain your thinking with examples from the paragraph.” If necessary, remind students that logical means “well reasoned” or “making sense.” Listen for students to explain that is it logical because the author tells you the rule as well as how Jobs used the rule in his life to thrive. Explain that you want to show them how the paragraph might look in a graphic organizer that they will use to write their own essays. Display and distribute the Rule Sandwich Guide: Jobs Speech. Read the paragraph at the top aloud. Explain that this is the structure that students will use to explain rules in their essays. It is also a very important part of supporting their argument. Point out the three parts of the rule sandwich and the example from the model essay. Also, emphasize that there are sentence stems to help them introduce and explain their rules. Explain to students that they will use the quote sandwich to argue how Bud used his rules to survive or thrive. Read the example in each part of the sandwich that comes from the second paragraph in the Jobs essay. Make connections to what students shared about the second paragraph. Fill in the graphic organizer using the information from the second paragraph, modeling how this paragraph would have looked in its planning stages. Ask half the class to read the third paragraph and the other half of the class to read the fourth. Direct them to think about which parts of their paragraph would fit into the sandwich. Refocus the class whole group. Ask a volunteer who read the third paragraph to describe how that paragraph fits into the rule sandwich. Listen for: “The top of the sandwich is the introduction to the rule, ‘At the age of 30 he was fired from Apple, his own company. This led him to discover his second rule.’ The middle of the sandwich is the rule, ‘Love what you do and do what you love.’ And the bottom of the sandwich is the explanation, ‘Jobs overcame being fired and followed that rule. He continued doing what he loved, working on computer systems and starting companies such as Pixar. By choosing to do what he loved, Steve Jobs stayed true to himself and thrived regardless of the tough times.’” 	<ul style="list-style-type: none"> Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Emphasize that the <i>explanation</i> is where the author shifts gears from the rule to the author's own thoughts about how Jobs used the rule.• Ask for a volunteer who read the fourth paragraph to share. Listen for: "The top of the sandwich is the introduction to the rule, 'Even before he survived his first round of cancer, he lived by his third rule.' The middle of the sandwich is the rule, 'Live each day as if it was your last.' And the bottom of the sandwich is the explanation, 'Jobs followed his heart and intuition with the calligraphy class. He found courage to get over fears of what others thought about him after getting fired from Apple. He knew death was a part of life, and remembering this each day helped him ensure he was doing what he really wanted most days of his life. By living the rule, Jobs thrived.'"• Ask students to turn and talk with each other:<ul style="list-style-type: none">• * "What is included in each body paragraph in this model?"• After they have had a chance to discuss, refocus students whole group. Cold call a pair and listen for: "Each body paragraph introduces the rule, says the rule, and explains how Jobs used the rule to thrive."• Write a generalized paraphrase of that on the Qualities of a Strong Literary Argument Essay anchor chart:<ul style="list-style-type: none">• * "Each body paragraph introduces the rule, says the rule, and explains how Bud uses the rule in support of the claim."	



Work Time (continued)	Meeting Students' Needs
<p>B. Writing: Making a “Rule Sandwich” for Bud, Not Buddy Literary Argument Essay (20 minutes)</p> <ul style="list-style-type: none"> • Display and distribute Rule Sandwich Guide: Bud, Not Buddy, three to each student to work on three sandwiches, as scaffolding for three body paragraphs. • Congratulate students on all the thinking they have done about Bud and how he has used his rule in the past several lessons. Invite them to complete three Rule Sandwich Guides for <i>Bud, Not Buddy</i>, one for each rule they have selected. Invite students to use all their resources, such as their copies of Bud, Not Buddy, the Bud’s Rules graphic organizer and the Bud, Not Buddy: Forming Evidence-Based Claims graphic organizer. • Ask students to focus on the learning targets as they write: <ul style="list-style-type: none"> * “I can explain how my evidence supports my claim in a logical way.’ Our study of the model and the rule sandwich will help you meet this target today.” * “I can skillfully select the best evidence to support my claim about Bud.’ This is similar to the target in Lesson 11, except today you want to make your final selection of evidence to use for your essay.” • Remind students they need to have three rules to support their claim. If it is hard to make the connection between the rule and the claim, then it might not be good text evidence to use. • In this claim, students should use the sandwich as a guide to make sure they are logically supporting their claim just like the Jobs model. Point out that the sandwich provides sentence starters for each section. These sentence starters are there to support students, but it is optional to use them. • Place students in partnerships based on the assessment you completed after Lesson 11. Invite them to support each other in selecting the best evidence and putting it in the sandwich. Tell them that each student is responsible for completing his or her own sandwich. • Circulate and support students as they work. Explicitly praise students as they select an appropriate rule and then develop an introduction to the rule, an explanation for the rule, and the claim. As needed, support students by asking specific questions like: <ul style="list-style-type: none"> * “Does Bud’s use of this rule help him survive or thrive? How do you know? Explain your claim.” * “Are there more details you can add from the text and your own thinking to explain your claim?” * “When you look back over your resources, is there a better rule to help you support your claim?” • Refocus students to whole group. Praise them for their focused work. Explain that tomorrow they will use the sandwiches to write their body paragraphs, and ask students to complete their sandwiches for homework if they did not finish them in class. 	<ul style="list-style-type: none"> • For students who struggle with following multistep directions, consider having them highlight the explicit steps in this graphic organizer once they have been discussed and identified by the class. • Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief: How Have You Skillfully Chosen the Rules That Support Your Claim? (3 minutes)</p> <ul style="list-style-type: none">On the board, write the question:<ul style="list-style-type: none">* “How have you skillfully chosen the rules that support your claim?”Ask students to discuss in pairs their answers.Cold call on three to five students to share how to skillfully select a rule. Listen for students to say they needed to explain how Bud used his rule, and that if the explanation didn't make sense they had to either change the rule or change their claim.	
Homework	Meeting Students' Needs
<p>A. Complete your Rule Sandwich Guide for <i>Bud, Not Buddy</i> if you did not complete it in class. Continue reading in your independent reading book at home.</p>	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Name: _____

Date: _____

Criteria	CCLS	4	3	2	1	0
CLAIM AND REASONS: The extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support the author's argument	W.2 R.1–9	—clearly introduces the text and the claim in a manner that is compelling and follows logically from the task and purpose —claim and reasons demonstrate insightful analysis of the text(s)	— clearly introduces the text and the claim in a manner that follows from the task and purpose — claim and reasons demonstrate grade-appropriate analysis of the text(s)	— introduces the text and the claim in a manner that follows generally from the task and purpose — claim and reasons demonstrate a literal comprehension of the text(s)	— introduces the text and the claim in a manner that does not logically follow from the task and purpose — claim and reasons demonstrate little understanding of the text(s)	— claim and reasons demonstrate a lack of comprehension of the text(s) or task



Criteria	CCLS	4	3	2	1	0
COMMAND OF EVIDENCE: The extent to which the essay presents evidence from the provided texts to support argument	W.9 R.1–9	—develops the claim with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustains the use of varied, relevant evidence —skillfully and logically explains how evidence supports ideas	—develops the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustains the use of relevant evidence, with some lack of variety —logically explains how evidence supports ideas	—partially develops the claim of the essay with the use of some textual evidence, some of which may be irrelevant —uses relevant evidence inconsistently —sometimes logically explains how evidence supports ideas	—demonstrates an attempt to use evidence, but develops ideas with only minimal, occasional evidence that is generally invalid or irrelevant —attempts to explain how evidence supports ideas	—provides no evidence or provides evidence that is completely irrelevant —does not explain how evidence supports ideas



Criteria	CCLS	4	3	2	1	0
COHERENCE, ORGANIZATION, AND STYLE: The extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	W.2 R.1–9	—exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole —establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice —provides a concluding statement or section that is compelling and follows clearly from the claim and reasons presented	—exhibits clear organization, with the use of appropriate transitions to create a unified whole —establishes and maintains a formal style using precise language and domain-specific vocabulary —provides a concluding statement or section that follows from the claim and reasons presented	—exhibits some attempt at organization, with inconsistent use of transitions —establishes but fails to maintain a formal style, with inconsistent use of language and domain-specific vocabulary —provides a concluding statement or section that generally follows the claim and reasons presented	—exhibits little attempt at organization, or attempts to organize are irrelevant to the task —lacks a formal style, using language that is imprecise or inappropriate for the text(s) and task —provides a concluding statement or section that is illogical or unrelated to the claim and reasons presented	—exhibits no evidence of organization —uses language that is predominantly incoherent or copied directly from the text(s) —does not provide a concluding statement or section



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



A sandwich is made up of three parts—the bread on top, the filling in the middle, and the bread on the bottom. A “quote sandwich” is similar; it is how you use evidence in an argument essay. First, you introduce a quote by telling your reader where it came from. Then, you include the quote. Lastly, you explain how the quote supports your idea. Read this example of using a quote from the student model essay, “Steve Jobs’ Rules to Live By,” then take a look at the graphic:

“While remembering his Reed College days, Steve Jobs shared his first rule: “You have to trust in something.” ... Jobs followed his rule to trust his gut and enrolled in a calligraphy college course, and that led to the typefaces and spacing used in computers today. Following the rule to trust in something helped Jobs thrive in life because he trusted in himself and didn’t spend energy worrying about the future.”



Introduce the quote.

This includes the “when” of the rule.

Example: *“While remembering his Reed College days,
Steve Jobs shared his first rule that,”*

Include the rule.

Make sure to write the number of the rule and punctuate correctly,
especially when using quotation marks.

Example: *“You have to trust in something.”*

Analyze the rule.

This is where you explain how the quote supports your claim.

Example: *Jobs followed his rule to trust his gut; he dropped out of college and enrolled in a calligraphy college course, that led to the typefaces and spacing in computers today. Following the rule to trust helped Steve Jobs thrive in life because he trusted in himself and didn’t spend energy worrying about the future.*



A sandwich is made up of three parts—the bread on top, the filling in the middle, and the bread on the bottom. A “quote sandwich” is similar; it is how you use evidence in an argument essay. First, you introduce a quote by telling your reader where it came from. Then, you include the quote. Lastly, you explain how the quote supports your idea. This is where you add your own thoughts to the claim and the text evidence.

Introduce the quote.

This includes the “when” of the rule.

Sample sentence starters for introducing a rule:

In Chapter ____ of the novel, _____.

We are introduced to Rule ____ as Bud _____.

Bud recalls rule number ____ that _____.

Include the rule.

Make sure to write the number of the rule and punctuate correctly,
especially when using quotation marks.

Bud’s rule number _____,

“_____”

Analyze the rule.

This is where you explain how the quote supports your claim.

Sample sentence starters for quote analysis:

Using rule number _____ helps Bud _____

By not following rule ____ Bud _____



A sandwich is made up of three parts—the bread on top, the filling in the middle, and the bread on the bottom. A “quote sandwich” is similar; it is how you use evidence in an argument essay. First, you introduce a quote by telling your reader where it came from. Then, you include the quote. Lastly, you explain how the quote supports your idea. This is where you add your own thoughts to the claim and the text evidence.

Introduce the quote.

This includes the “when” of the rule.

Sample sentence starters for introducing a rule:

In Chapter ___ of the novel, _____.

We are introduced to Rule ___ as Bud _____.

Bud recalls rule number ___ that _____.

Include the rule.

Make sure to write the number of the rule and punctuate correctly,
especially when using quotation marks.

Bud’s rule number _____,

“ _____

Analyze the rule.

This is where you explain how the quote supports your claim.

Sample sentence starters for quote analysis:

Using rule number _____ helps Bud _____

By not following rule ___ Bud



A sandwich is made up of three parts—the bread on top, the filling in the middle, and the bread on the bottom. A “quote sandwich” is similar; it is how you use evidence in an argument essay. First, you introduce a quote by telling your reader where it came from. Then, you include the quote. Lastly, you explain how the quote supports your idea. This is where you add your own thoughts to the claim and the text evidence.

Introduce the quote.

This includes the “when” of the rule.

Sample sentence starters for introducing a rule:

In Chapter ___ of the novel,

_____.

We are introduced to Rule ___ as Bud _____.

Include the rule.

Make sure to write the number of the rule and punctuate correctly,
especially when using quotation marks.

Bud’s rule number _____,

“ _____

Analyze the rule.

This is where you explain how the quote supports your claim.

Sample sentence starters for quote analysis:

Using rule number _____ helps Bud _____

.

By not following rule ___ Bud



EXPEDITIONARY
LEARNING

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

Writing: Drafting Body Paragraphs and Revising for Language



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

I can cite text-based evidence to support an analysis of literary text. (RL.6.1)

I can determine a theme based on details in a literary text. (RL.6.2)

I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)

With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.6.5)

I can accurately use sixth-grade academic vocabulary to express my ideas. (L.6.6)

Supporting Learning Targets

- I can draft the body paragraphs of my literary argument essay.
- I can use precise and domain-specific language to formally argue my claim about how Bud uses his rules.

Ongoing Assessment

- Draft of body paragraphs
- Writing with a Formal Style recording form



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Unpacking Learning Targets (3 minutes)Work Time<ol style="list-style-type: none">Independent Writing: Drafting Body Paragraphs of the Literary Argument Essay (20 minutes)Revising Word Choice: Maintaining a Formal Style (16 minutes)Closing and Assessment<ol style="list-style-type: none">Partner Writing: Reading Aloud a Revised Paragraph (6 minutes)Homework<ol style="list-style-type: none">Complete the word choice revisions to your body paragraphs if you did not finish them in class.	<ul style="list-style-type: none">This lesson asks students to draft their three body paragraphs based on the model essay, their planning documents, and the instruction provided in Lessons 11 and 12.In Work Time Part B, the Guided Mini Lesson on Formal Style (see supporting materials) is a script of the think-aloud about how to revise for word choice. The excerpts from the Steve Jobs model essay are from an earlier draft of the model essay given to students in Lesson 9. The script highlights which revisions were made, as a model for revising word choice in an essay. The purpose of the mini lesson is to focus students on how to create a formal style in their writing by selecting precise and domain-specific vocabulary, which is also part of the Literary Argument Essay Rubric.In the closing, students will not have time to provide feedback to each other. The purpose is to have students hear their own writing read aloud, which supports their revision process.As a routine, when students are assigned independent reading for homework, the next lesson will open with time for students to review their independent reading.

Lesson Vocabulary	Materials
precise, domain-specific; synonym	<ul style="list-style-type: none">Word-catcher (from Unit 1, Lesson 1)Rule Sandwich Guide: <i>Bud, Not Buddy</i> (from Lesson 12)Writing with a Formal Style recording form (one per student)Thesauruses (available for student use as needed)Guided Mini Lesson on Formal Style (for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Read aloud the learning targets for today:<ul style="list-style-type: none">* "I can draft the body paragraphs of my literary argument essay."* "I can use precise and domain-specific language to formally argue my claim about how Bud uses his rules."• Ask:<ul style="list-style-type: none">* "What does <i>precise</i> mean?"• Listen for: "Precise means to be exact and accurate."• Share an example with students and say:<ul style="list-style-type: none">* "For example, the precise word for how I feel is 'furious,' not just mad. 'Furious' shows the precise degree to which I feel mad."• Ask:<ul style="list-style-type: none">* "What might <i>domain-specific</i> language mean? Let me give you an example in context. To work as a biologist, you have to learn a lot of domain-specific words about biology. So, what do you think <i>domain-specific</i> language means?"• Listen for: "It means words used for a specific study or work."• Explain that in this essay, the domain-specific language is from the novel and writing techniques. For example, remind students that in Unit 1 they focused on the similes and metaphors used by the author to express his ideas. "Simile" is a domain-specific word that would fit in their essay. And while reading, they learned a lot about being orphaned during the Depression. Words such as "orphaned" and "Depression" are domain-specific to the novel.• Encourage students to refer to their word-catcher to help them use all their "impressive" vocabulary they have been learning along the way.	<ul style="list-style-type: none">• Consider circling important words in the learning targets. Then annotate these words with their meaning to assist students' comprehension of the target.



Work Time	Meeting Students' Needs
<p>A. Independent Writing: Drafting Body Paragraphs of the Literary Argument Essay (20 minutes)</p> <ul style="list-style-type: none">• Direct students to retrieve their rule sandwiches from Lesson 12, as they will use these as well as the model essay to guide their paragraph writing.• Remind students that there are expectations for quiet writing time. Explain that talking is a great way to learn and share ideas; however, quiet, focused writing is also a great way to learn. They have had several lessons to talk about Bud's use of his rules, and today the focus is on working independently to draft a quality literary argument essay.• Explain that students will write the introduction and conclusion in Lesson 14. Their goal today is to write the three body paragraphs in a logical way, as reviewed in Lesson 12.• Ask:<ul style="list-style-type: none">* "How are you feeling, fist to five, about your readiness to start writing on your own today? A five means you are ready and eager, a three means you might need help getting started, and a one means please confer with me first."• Make a note of students who have a one, two, or three. Circulate to those students first. Then continue conferring with students during this work time. Focus on how students are meeting the learning target "I can draft the body paragraphs of my literary argument essay" and how students are using the organizational structure of the rule sandwich to support their writing. Consider postponing feedback related to conventions and grammar. These writing skills will be instructed when students revise their early draft for a final draft in later lessons.	<ul style="list-style-type: none">• The use of domain-specific vocabulary may be challenging for ELLs. Consider pairing these students with students for whom English is their first language to support them in the revision process.



Work Time	Meeting Students' Needs
<p>B. Revising Word Choice: Maintaining a Formal Style (16 minutes)</p> <ul style="list-style-type: none"> Review the second learning target: “I can use precise and domain-specific language to formally argue my claim about how Bud uses his rules.” Explain that this learning target is based on a section in the rubric that asks students to “establish and maintain a formal style using precise language and domain-specific vocabulary.” Ask: <ul style="list-style-type: none"> * “What does precise language mean again?” * “What does domain-specific language mean?” Invite volunteers to answer each question. Listen for them to say that precise to be exact and accurate. <i>Domain-specific</i> language means language used for a specific study or work, like the novel and writing techniques. Remind students that using these words will help them create a formal style in their essay. Invite them to use words from their word-catcher. Distribute Writing with a Formal Style recoding form. Students work through this handout in concert with the Guided Mini Lesson on Formal Style (for Teacher Reference). After delivering this mini lesson, direct students to begin independently revising their writing, reading one sentence at a time and circling any words that could be revised for more formal or domain-specific word choice. Direct them to follow the steps they recorded during the mini lesson. Encourage students to use a thesaurus, their word-catcher, and their writing partner as resources to identify synonyms as needed. Explain that students do not need every word to be formal, but they want enough words across a paragraph to maintain a formal and sophisticated style. Explain that unfinished revisions can be completed for homework. Circulate and observe student revisions. Support students by providing feedback in accordance with the steps generated in the mini lesson. 	<ul style="list-style-type: none"> The use of domain-specific vocabulary may be challenging for ELLs. Consider pairing these students with students for whom English is their first language to support them in the revision process.



Closing and Assessment	Meeting Students' Needs
<p>A. Partner Writing: Reading Aloud a Revised Paragraph (6 minutes)</p> <ul style="list-style-type: none">• Direct students to work with their writing partner from Lesson 12. Ask them to take turns reading their body paragraphs out loud to each other. Have students decide who will be writer 1 and writer 2.• Invite writer 1 to begin first, reading one of their revised body paragraphs out loud to their partner. The writer is listening for logical order and formal style. Tell them to mark their own paragraph as they read aloud when the language and explanations are not clear or formal. This will help them know where to revise as a next step.• Have students continue alternating reading their body paragraphs to each other as time allows.	<ul style="list-style-type: none">• Consider having select students hear their essay read aloud, as hearing their own writing may help them notice opportunities for revision of word choice or syntax.
Homework	Meeting Students' Needs
<p>A. Complete the word choice revisions to your body paragraphs if you did not finish them in class.</p> <p><i>Note: Invite students to read their paragraphs out loud at home so they can hear whether the language and explanations sound clear and formal.</i></p>	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Name: _____

Date: _____

Learning Target: I can use precise and domain-specific language to formally argue my claim about how Bud uses his rules.

Excerpts from DRAFT of Student Model Essay	Steps to Revise for a Formal Style
<p>Life gives many chances to make choices. Life can be both easy and hard. When we make choices during the easy or hard times, we are either surviving or thriving.</p>	
<p>Steve Jobs used his rules in his life to help him thrive. He did this despite being orphaned, dropping out of college, being fired, and having cancer. In his speech in 2005, Jobs shared his three rules to follow in order to thrive in life.</p>	
<p>While remembering his Reed College days, Steve Jobs shared his first rule: “You have to trust in something.” ... Jobs followed his rule to trust his gut and enrolled in a calligraphy college course, and that led to the typefaces and spacing used in computers today. Following the rule to trust helped Jobs thrive in life because he trusted in himself and didn’t spend energy worrying about the future.</p>	



Excerpts from DRAFT of Student Model Essay	Steps to Revise for a Formal Style
<p>Life gives many chances to make choices. Life can be both easy and hard. When we make choices during the easy or hard times, we are either surviving or thriving.</p>	<p>(10 minutes)</p> <ul style="list-style-type: none">• Say to students: “Read in your heads while I read and think aloud about the precise and formal language used in our model essay. Underline the highlighted words and phrases as you read. These are words for which you will model how to revise word choice in the essay.”• After reading the whole excerpt, say:<ul style="list-style-type: none">• “‘Gives’ and ‘chances’ are general language and more informal in style. Let’s replace them with words that are more precise and formal. We need to look at synonyms. Remember, a synonym is a word or phrase that means almost exactly the same thing as another word or phrase. So synonyms for ‘gives’ are ‘offer,’ ‘supply,’ ‘contribute,’ and ‘provide.’ Let’s reread the phrase with these synonyms: Life offers many chances ... Life contributes many chances ... Life supplies many chances. I like the precise meaning of ‘offer’ because this word is closest to giving something freely and having a choice. It is more precise in its meaning and simply sounds more formal than ‘gives.’ ‘Supply’ and ‘contributes’ are also formal, but they seem like more forced giving, which isn’t the precise meaning I want to convey. Let’s replace ‘gives’ with ‘offer.’”• Cross out “gives” and write “offers” above it.• Say:<ul style="list-style-type: none">• “Let’s repeat the same process with ‘chances.’ What are synonyms for chances? ‘Long shots,’ ‘occasions,’ ‘opportunities,’ and ‘likelihood’ are all synonyms. What words will make my essay more precise? ‘Long shots’ and ‘likelihood’ are not the precise meaning I want. I won’t use those. Let’s replace ‘chances’ with the other words: Life offers many occasions to make choices ... Life offers many opportunities to make choices. Both are good words, but I think an opportunity is more precise to my meaning. Jobs



	<p>thrived because he made life's events into opportunities to make change. Let's replace 'chances' with 'opportunities.'"</p> <ul style="list-style-type: none">• Cross out 'chances' and write 'opportunities' above it.• Reread the new sentence: "Life offers many opportunities to make choices."• Ask students to turn and talk to their elbow partner:<ul style="list-style-type: none">• "What were my steps to revise my word choice for more precise and formal language?"• Listen for and guide students to include these key steps:<ul style="list-style-type: none">• Select a few synonyms.• Determine which synonyms have the precise meaning you want in the sentence.• Reread potential new words in the sentence, double-checking the precise meaning and formal style.• Cross out the word and write the new one above it.• Direct students to write the steps you modeled in the right-hand column of the Writing with a Formal Style recording form.
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Excerpts from DRAFT of Student Model Essay	Steps to Revise for a Formal Style
<p>Steve Jobs used his rules in his life to help him thrive. He did this despite being orphaned, dropping out of college, being fired, and having cancer. In his speech in 2005, Jobs shared his three rules to follow in order to thrive in life.</p>	<ul style="list-style-type: none">• Read the second excerpt. Invite students to read along, again paying attention to your steps to revise word choice. If students feel confident in this process, consider allowing them to make the word choices that will make this excerpt more formal. If students are struggling, then model with this excerpt.• Underline the word “speech” as you read.• After reading the excerpt, say:<ul style="list-style-type: none">• “‘Speech’ seems too general here. I am introducing the essay, and this is the first time I am bringing up the speech.”• Ask:<ul style="list-style-type: none">• “Instead of ‘speech,’ what is a more formal way in which I could refer to it?”• Invite students to talk briefly with a partner about ideas and then share whole class.• Say: “I heard many of you say I should call it by something more specific, perhaps its official title. I am going to replace ‘speech’ with ‘commencement address to Stanford University.’”• Cross out “speech” and write “commencement address to Stanford University” above it.• Reread the sentence for students to hear how the new words flow.• Ask students to turn and talk to their elbow partner:<ul style="list-style-type: none">• “How did changing my word choice here give my writing a more formal style?”• Listen for and guide students to include these key steps in addition to what they have already:<ul style="list-style-type: none">• Notice a general word that could have a formal style.• Replace the words with something more formal and specific.



- | | |
|--|--|
| | <ul style="list-style-type: none">• Reread the sentence to make sure it flows well.• Direct students to write the steps you modeled in the right-hand column of the Writing with a Formal Style recording form. |
|--|--|



Excerpts from DRAFT of Student Model Essay	Steps to Revise for a Formal Style
<p>While remembering his Reed College days, Steve Jobs shared his first rule: “You have to trust in something.” ... Jobs followed his rule to trust his gut and enrolled in a calligraphy college course, and that led to the typefaces and spacing used in computers today. Following the rule to trust in something helped Jobs thrive in life because he trusted in himself and didn’t spend energy worrying about the future.</p>	<ul style="list-style-type: none">• Read the third excerpt. Circle the highlighted words as you read.• Say:<ul style="list-style-type: none">• “These are words that are specific from the speech given by Steve Jobs. They show domain-specific language used with computers. We don’t need to revise them; just notice a good use of formal language already in this draft.”• Ask:<ul style="list-style-type: none">• “What can we add to our steps about this model for using domain-specific language?”• Listen for and guide students to include these key steps:<ul style="list-style-type: none">• Use domain-specific language.• Use language directly from your text/novel.• Direct students to write the steps you modeled in the right-hand column of the Writing with a Formal Style recording form.



EXPEDITIONARY
LEARNING

Grade 6: Module 2A: Unit 2: Lesson 14

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



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

I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)

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 draft the introduction and conclusion of my literary argument essay.

Ongoing Assessment

- First draft of argument essay.
- Self-assessment against Rows 1 and 3 of Literary Argument Essay Rubric

Agenda

Opening

- A. Unpack Learning Target (5 minutes)

2. Work Time

- A. Studying the Model and Drafting an Introductory Paragraph (17 minutes)
- B. Studying the Model and Drafting a Concluding Paragraph (18 minutes)

3. Closing and Assessment

- A. Self-Assessment against the Literary Argument Essay Rubric (5 minutes)

4. Homework

- A. Continue independent reading. Select five words that grabbed your attention and describe what it is about those words that caught your eye.

Teaching Notes

- In this lesson, students draft the introductory and concluding paragraphs of their End of Unit 2 Assessment: How Does Bud Use His Rules—to Survive or to Thrive?” literary argument essay. They revisit the model to get a firm grounding in what their introduction and conclusion should look like.
- By the end of this lesson, students should have finished their draft argument essay for their end of unit assessment. Those students who have not finished their draft by the end of this lesson will benefit from taking it home to finish it for homework.
- Be prepared to provide student feedback in Lesson 17 using Rows 1 and 3 of the Literary Argument Essay Rubric, shown to students in Lesson 12. 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).



Lesson Vocabulary	Materials
introduction, conclusion	<ul style="list-style-type: none"> • Document camera • Model literary argument essay: “Steve Jobs’ Rules to Live By” (from Lesson 9; one to display) • Qualities of a Strong Literary Argument Essay anchor chart (from Lesson 9) • Equity sticks • Chart paper • Rows 1 and 3 of Literary Argument Essay Rubric (one per student) • Self Assessment: Rows 1 and 3 of Literary Argument Essay Rubric (one per student)

Opening	Meeting Students’ Needs
<p>A. Unpack Learning Target (5 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 draft the introduction and conclusion of my literary argument essay.” • Invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “How are introductions and conclusions similar types of writing?” • Listen for responses, or guide students toward responses, such as: “They are both writing about the whole essay in some way,” or “They are both ‘big idea’ writing, not about details.” • Again invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “How are introductions and conclusions different?” • Listen for responses such as: “The introduction should get the reader interested in the topic, while the conclusion should wrap up the essay in some way.” 	<ul style="list-style-type: none"> • Posting learning targets for students allows them 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. Independent Writing: Drafting Body Paragraphs of the Literary Argument Essay (17 minutes)</p> <ul style="list-style-type: none"> Using a document camera, display the “Steve Jobs’ Rules to Live By” model literary argument essay. Tell students that now that they have written a first draft of the body paragraphs of their argument essay, they are going to finish by drafting introductory and concluding paragraphs. Invite students to read along silently as you read the introduction of the model essay. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does the author tell us in the introductory paragraph?” Use equity sticks to select students to share their responses. Record responses on chart paper for students to refer to throughout the lesson. Ensure the following are included: <ul style="list-style-type: none"> * An introductory paragraph: <ul style="list-style-type: none"> - Introduces the idea of surviving and thriving - Presents a claim - Explains where the evidence came from Invite students to pair up with another student to verbally rehearse their introductory paragraph. Remind students to refer to the notes on the chart paper. Circulate to assist students in verbally rehearsing their introductory paragraphs. Ask: <ul style="list-style-type: none"> * “How can you begin the paragraph?” * “How did the author begin the model argument essay?” * “What is it important for the reader to know right at the beginning? Why?” * “What is your claim—does Bud use his rules to survive or to thrive?” Invite students to draft their introductory paragraph using their verbal rehearsal and the notes on the chart paper. Again 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 argument essay?” * “What is it important for the reader to know right at the beginning? Why?” * “What is your claim—does Bud use his rules to survive or to thrive?” 	<ul style="list-style-type: none"> The use of domain-specific vocabulary may be challenging for ELLs. Consider pairing these students with students for whom English is their first language to support them in the revision process.



Work Time (continued)	Meeting Students' Needs
<p>B. Studying the Model and Drafting a Concluding Paragraph (18 minutes)</p> <ul style="list-style-type: none"> Tell students that they are also going to take time today to draft their conclusion for the essay. Invite them to Think-Pair-Share the question from earlier in the lesson: <ul style="list-style-type: none"> * “In this type of an essay, how are introductions and conclusions similar?” Listen for responses, or guide students toward responses, such as: “They are both writing about the whole essay in some way,” or “They are both ‘big idea’ writing, not about details.” Again invite students to Think-Pair-Share: <ul style="list-style-type: none"> * “How are introductions and conclusions different?” Listen for responses such as: “The introduction should get the reader interested in the topic, while the conclusion should wrap up the essay in some way.” Invite students to read along silently as you read the concluding paragraph of the model essay. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What does the author tell us in the concluding paragraph?” Use equity sticks to select students to share their responses. Record responses on the same piece of chart paper under the notes about the introductory paragraph for students to refer to throughout the lesson. Ensure the following are included: <ul style="list-style-type: none"> * A concluding paragraph: <ul style="list-style-type: none"> - Summarizes the argument - Closes the paragraph by giving us something to think about at the very end Invite students to pair up with another student to verbally rehearse their concluding paragraph. Remind students to refer to the notes on the chart paper. Invite students to draft their concluding paragraph using their verbal rehearsal and the Qualities of a Strong Literary Argument Essay anchor chart. Circulate to assist students in rehearsing their introductory paragraphs. Ask: <ul style="list-style-type: none"> * “How can you summarize the argument?” * “How did the author conclude the model argument essay?” * “What are you going to give the reader to think about at the end?” 	<ul style="list-style-type: none"> The use of domain-specific vocabulary may be challenging for ELLs. Consider pairing these students with students for whom English is their first language to support them in the revision process.



Closing and Assessment	Meeting Students' Needs
<p>A. Self-Assessment against the Literary Argument Essay Rubric (5 minutes)</p> <ul style="list-style-type: none"> Distribute Rows 1 and 3 of Literary Argument Essay Rubric and Self Assessment: Rows 1 and 3 of Literary Argument Essay Rubric. Tell students that they have already seen the whole argument essay 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 with you. 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 to improve their work. 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?” Students 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. Students who have not finished will benefit from being able to take their essay home to finish the first draft. Collect students' Self Assessment: Rows 1 and 3 of Literary Argument Essay Rubric in order to give feedback. 	<ul style="list-style-type: none"> Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<p>A. Continue independent reading. Select five words that grabbed your attention and describe what it is about each of those words that caught your eye.</p> <p><i>Note: By Lesson 17, take time to prepare feedback for students based on Rows 1 and 3 of the rubric. Provide specific positive feedback for at least one thing each student did well and at least one specific area of focus for revision. Lessons 15 and 16 of this unit are actually the launch for Unit 3 (Essay to Inform: “My Rule to Live By”). This is done to give you time to assess students’ literary argument essay drafts and provide descriptive feedback.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 2A: Unit 2: Lesson 14

Supporting Materials



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Name:		Date:	
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Criteria		
	CLAIM AND REASONS: The extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support the author's argument	COHERENCE, ORGANIZATION, AND STYLE: The extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language
CCLS	W.2 R.1–9	W.2 R.1–9
4	<ul style="list-style-type: none"> clearly introduces the text and the claim in a manner that is compelling and follows logically from the task and purpose claim and reasons demonstrate insightful analysis of the text(s) 	<ul style="list-style-type: none"> exhibits clear 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 language and domain-specific vocabulary with a notable sense of voice provides a concluding statement or section that is compelling and follows clearly from the claim and reasons presented



3	<ul style="list-style-type: none">• clearly introduces the text and the claim in a manner that follows from the task and purpose• claim and reasons demonstrate grade-appropriate analysis of the text(s)	<ul style="list-style-type: none">• exhibits clear organization, with the use of appropriate transitions to create a unified whole• establishes and maintains a formal style using precise language and domain-specific vocabulary• provides a concluding statement or section that follows from the claim and reasons presented
2	<ul style="list-style-type: none">• introduces the text and the claim in a manner that follows generally from the task and purpose• claim and reasons demonstrate a literal comprehension of the text(s)	<ul style="list-style-type: none">• exhibits some attempt at organization, with inconsistent use of transitions• establishes but fails to maintain a formal style, with inconsistent use of language and domain-specific vocabulary• provides a concluding statement or section that generally follows the claim and reasons presented
1	<ul style="list-style-type: none">• introduces the text and the claim in a manner that does not logically follow from the task and purpose• claim and reasons demonstrate little understanding of the text(s)	<ul style="list-style-type: none">• exhibits little attempt at organization, or attempts to organize are irrelevant to the task• lacks a formal style, using language that is imprecise or inappropriate for the text(s) and task• provides a concluding statement or section that follows from the claim and reasons presented• statement or section that is illogical or unrelated to the claim and reasons presented



0	<ul style="list-style-type: none">• claim and reasons demonstrate a lack of comprehension of the text(s) or task	<ul style="list-style-type: none">• exhibits no evidence of organization• uses language that is predominantly incoherent or copied directly from the text(s)• does not provide a concluding statement or section
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Row 1.

Row 3.



EXPEDITIONARY
LEARNING

Grade 6: Module 2A: Unit 2: Lesson 15

Asking Probing Questions and Choosing a Research Topic



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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 pose questions that help me clarify what is being discussed. (SL.6.1c)
- I can pose questions that elaborate on the topic being discussed. (SL.6.1c)
- I can respond to questions with elaboration and detail that connect with the topic being discussed. (SL.6.1c)
- After a discussion, I can paraphrase what I understand about the topic being discussed. (SL.6.1d)

Supporting Learning Targets

- I can ask speakers questions to encourage them to clarify their ideas and elaborate on what they are saying.
- I can paraphrase what a speaker says to check my understanding.
- I can respond to questions by clarifying the point I am trying to make and by elaborating on my ideas.
- I can identify a topic I am particularly interested in researching.

Ongoing Assessment

- Exit ticket: Topic Choice



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Independent Reading: Five Vocabulary Words (5 minutes)B. Unpacking Learning Targets (3 minutes)2. Work Time<ol style="list-style-type: none">A. Studying the Performance Task Prompt (7 minutes)B. Focused Discussion: Asking Questions and Paraphrasing (18 minutes)C. Introducing the Discussion Tracker (7 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Exit Ticket: Topic Choice (5 minutes)4. Homework<ol style="list-style-type: none">A. Continue independent reading. Answer this question: “Who is the intended audience of your book? Why do you think that?”B. Familiarize yourself with the researcher’s notebook to get ready for the next lesson.	<ul style="list-style-type: none">• Although this lesson is in Unit 2, it is actually the kickoff for Unit 3. This is to give you time to look over the draft end of unit assessments before handing them back to students with feedback in Lesson 17.• When studying the prompt it is important students understand why they are being asked to provide evidence to support their rule to live by—evidence adds weight to their thoughts and opinions. Without researched evidence to support it, people have little reason to trust or listen to their rule.• It is also important that students understand that the reason they research before determining their final rule is because they need to make sure that their rule has research evidence to support it.• As the speaking and listening standard SL.6.1 is assessed in Unit 3, students practice the skills outlined in that standard. In some of the lessons in Unit 3, students follow a similar plan—first they listen to a scripted model discussion; then they identify how the discussion was effective; and finally, they practice the skills they have learned through the model in a group discussion with a focus question. In this lesson, the focus is on questions to encourage the speaker to clarify and elaborate his/her ideas, and also on paraphrasing back to check for understanding.• Students are introduced to the research topics in this lesson, and at the end of the lesson they choose a topic to focus their research on. Collect the exit tickets at the end of the lesson and use student choices to put them into research teams in preparation for the next lesson.• In advance: Select four students to be in the middle of the fishbowl. Give them a role (Student 1, 2, 3, or 4) and a copy of the script in advance; ask them to read through the script to become familiar with their part.• Post: Learning targets.



Lesson Vocabulary	Materials
clarify, elaborate	<ul style="list-style-type: none">• Performance Task Prompt (one per student and one to display)• Document camera• Fishbowl Script 1 (one per student)• Effective Discussion Criteria anchor chart (new; co-created with students in Work Time B)• Discussion Tracker (one for display)• Exit ticket: Topic Choice (one per student)• Researcher's Notebook (one per student)



Opening	Meeting Students' Needs
<p>A. Independent Reading: Five Vocabulary Words (5 minutes)</p> <ul style="list-style-type: none">• Invite students to pair up to share the five words that grabbed their attention in their independent reading and to explain why those words grabbed their attention.• Circulate and listen to get an idea of the degree or depth to which students have been reading their independent reading homework.• Invite students to choose the word that grabbed their attention the most from the five their partner listed.• Invite students to pair up with someone else to share the one word they selected from their previous partner's list.	<ul style="list-style-type: none">• Opening with activities linked to independent reading homework holds students accountable for independent reading.
<p>B. 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 ask speakers questions to encourage them to clarify their ideas and elaborate on what they are saying."* "I can paraphrase what a speaker says to check my understanding."* "I can respond to questions by clarifying the point I am trying to make and by elaborating on my ideas."* "I can identify a topic I am particularly interested researching."• Invite students to Think-Pair-Share:<ul style="list-style-type: none">* "What does <i>clarify</i> mean? When you ask questions to encourage a speaker to clarify their ideas, what are you asking them to do?"• Listen for students to explain that <i>clarify</i> means to make it clearer, and that when asking someone to clarify their ideas, you are asking questions to help him or her explain those ideas more clearly.<ul style="list-style-type: none">* "What does <i>elaborate</i> mean?"• Listen for students to explain that <i>elaborate</i> means to explain in more detail.	<ul style="list-style-type: none">• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Studying the Performance Task Prompt (7 minutes)</p> <ul style="list-style-type: none"> Distribute the Performance Task prompt and display it using a document camera. Invite students to read along silently in their heads as you read it aloud. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “So what are you going to be doing for your performance task?” Listen for students to explain that they are going to write an evidence-based essay informing people of a rule to live by. Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “What is an evidence-based essay?” Listen for students to explain that an evidence-based essay is an essay in which they provide evidence to support their rule to live by. <ul style="list-style-type: none"> * “Why was it enough for Steve Jobs and President Obama to base their rules to live by on their previous experiences? Why didn’t they have to provide evidence or research for people to trust them?” Listen for students to explain that both Steve Jobs and President Barack Obama have been very successful and had many previous significant experiences in life enough to support their rules. <ul style="list-style-type: none"> * “Why didn’t Bud have to provide researched evidence to support his rules to live by?” Listen for students to explain that Bud’s rules were only for him to follow—he wasn’t recommending them for anyone else to follow, so he didn’t need to provide researched evidence; however, had he wanted others to follow his rules, they would have wanted more evidence to prove that his rules were worthy of following. <ul style="list-style-type: none"> * “So why do you think YOU need to provide evidence from research to support your rule to live by?” Listen for students to explain that it is important to provide evidence from research to support their rule in order to more fully explain their rule and show people that their rule is a good rule to live by. Focus students on the word topic and tell them that although they may already have some ideas for rules to live by, they are actually going to begin by researching in a topic area that is of particular interest to them and to other students their age before they choose the final rule to live by that they will put forward in their essay. This way, they will make sure their rule is based on evidence from research, so that the reader can see and understand why it is a good rule to live by. 	<ul style="list-style-type: none"> Consider providing select students with a prehighlighted version of the Performance Task Prompt that highlights the explicit actions students will need to take to complete the task (e.g., “choose a topic,” “research the facts,” “write an essay”).



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• Write topics on the board. Tell students that they will be choosing one of these topics to research to make a rule to live by:<ol style="list-style-type: none">1. Healthy habits2. Reduce, reuse, recycle3. Bullying• Clarify that “Healthy habits” is about eating healthy foods and exercising. “Reduce, reuse, recycle” is about reducing how much you use, and reusing and recycling things. Students should already be familiar with the term “Bullying.”	



Work Time	Meeting Students' Needs
<p>B. Focused Discussion: Asking Questions and Paraphrasing (18 minutes)</p> <ul style="list-style-type: none"> • Invite the four students who have prepared for this discussion to sit in the fishbowl and all of the other students to sit around them. Ensure they have their copies of the script. • Tell the students on the outside to focus on the questions that are asked in the fishbowl. Ask students in the Fishbowl to follow the Fishbowl Script 1 to have a discussion. • At the end of the fishbowl, ask students on both the inside and the outside to Think-Pair-Share with an elbow partner: <ul style="list-style-type: none"> * “What did you notice about this discussion?” • Select students to share what they noticed with the class. • Display and distribute the Fishbowl Script 1. Invite students to spend a couple of minutes reading it. Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “What do the questions do in the discussion?” * “How do the questions improve the listeners’ understanding of the speakers’ ideas?” * “How do the questions improve the speakers’ understanding of their own ideas?” • Listen for students to explain that the questions probed the students to clarify their thinking on their rules and give more details. They gave the students the opportunity to explain the reasoning behind their ideas. Also, listen for students to explain that the rule was paraphrased back to make sure it had been understood correctly. • Record student ideas on the new Effective Discussion Criteria anchor chart. Ensure the following are included: • Ask questions to encourage the speakers to elaborate to help me better understand their ideas. • Ask questions to probe the speakers to encourage them to think more deeply about the claim. • Say: <ul style="list-style-type: none"> * “Speaker 1 says, ‘I hear you saying that you think we should drink water every single day to keep us hydrated because being hydrated keeps us alert and healthy. Is that right?’ Why does the listener paraphrase what the speaker says?” • Listen for students to say that the listener paraphrases to check that he or she understands what the speaker is saying. • Record student ideas on the Effective Discussion Criteria anchor chart. Ensure the following is included: • Paraphrase what the speaker has said to check my understanding and to give the speaker the chance to correct me if I misunderstand. 	<ul style="list-style-type: none"> • Consider providing select students (especially those with difficulty in auditory process) who are observing the fishbowl with copies of the script ahead of time so they can follow along with the text as they listen. • Anchor charts provide a visual cue to students about what to do when you ask them to work independently. They also serve as note-catchers when the class is co-constructing ideas.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Tell students that now they are going to apply what they learned from the fishbowl to have their own discussion based on a focus question you are going to give them. Remind them that to have an effective discussion, they should focus on the criteria they have recorded on the Effective Discussion Criteria anchor chart. • Remind students of the topics they are going to research. Give them the focus question: <ul style="list-style-type: none"> * “Which of the topics is of particular interest to you? Why?” • Give an example: Say you are particularly interested in healthy habits because as a teacher you want students to be successful and happy at school, so rules to live by that help students achieve this are of particular interest to you. • Give students a couple of minutes to think about which of those topics is of particular interest to them and why. • Put students into groups of four to have a discussion about that question, focusing on the anchor chart to help them ask questions of each other to probe and to encourage them to elaborate, and to encourage them to paraphrase and check for understanding. • Circulate to listen and to encourage students to ask each other questions and paraphrase to check for understanding. 	
<p>C. Introducing the Discussion Tracker (7 minutes)</p> <ul style="list-style-type: none"> • Display the Discussion Tracker and tell students that you will be using this to assess their speaking and listening skills. • Take one skill on the Discussion Tracker and invite students to read it with you. Ask: <ul style="list-style-type: none"> * “Why is this skill important? How will it make you a better speaker and a better listener in discussions?” • Ask students to Think-Pair-Share: <ul style="list-style-type: none"> * “Which of these skills would you mark off from the conversation you just heard?” • Listen for students to say they could mark off the first five on the list. 	<ul style="list-style-type: none"> • Use of criteria, such as the Discussion Tracker, gives students a clear vision of what they need to be able to do to be successful with learning targets.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Topic Choice (5 minutes)</p> <ul style="list-style-type: none">• Tell students that now that they have had a chance to discuss the topic that is of particular interest to them and have been pushed in their thinking with questions from other students, they are now going to choose a topic to focus their research on to ultimately write a rule to live by for their performance task.• Distribute the Exit Ticket: Topic Choice. Tell students to check the box of the topic they would like to focus on and to justify why on the lines underneath.• Collect the exit tickets; as you will use these to put students into research teams before the next lesson.• Distribute the Researcher's Notebooks.	
Homework	Meeting Students' Needs
<p>A. Continue independent reading. Answer this question:</p> <ul style="list-style-type: none">* “Who is the intended audience of your book? Why do you think that?” <p>B. Familiarize yourself with the researcher’s notebook to get ready for the next lesson.</p> <p><i>Note: Using the exit tickets, divide students into groups of three or four according to the topic they chose to focus on (“healthy habits,” “reduce, reuse, recycle,” or “bullying”). Mixed-ability grouping of students will provide a collaborative and supportive structure for reading complex texts.</i></p> <p><i>Before Lesson 16, prepare folders for each research team with all texts plus a glossary for each team member. The list of research texts and glossaries for each text can be found at the end of Lesson 16.</i></p> <p><i>Remember, by Lesson 17, take time to prepare feedback for students on their argument essays, based on Rows 1 and 3 of the rubric.</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 2A: Unit 2: Lesson 15

Supporting Materials



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You have read several texts of different types to discover the “rules to live by” of other characters and real people: Bud from *Bud, Not Buddy*, Steve Jobs, President Barack Obama, and poet Rudyard Kipling. Each of these people decided on his “rules to live by” based on his own life experiences.

Now you have a chance to share some of the important lessons, or “rules to live by,” that you have learned from experiences in your own life. We trust the rules suggested by Steve Jobs and President Barack Obama because they have both been very successful in their lives; however, for people to trust your rules to live by, you need to be able to support your rule with evidence from research.

You will begin by choosing a topic important to you and people in your age group. With a small “expert group,” you will research the facts of this topic and collect evidence: facts, definitions, and quotes in order to determine a rule to live by. Finally, you will individually write an evidence-based essay to inform readers of one “rule to live by” that can be shared with others who can learn from your experiences and research.

I can pose questions that help me clarify what is being discussed. (SL.6.1c)

I can pose questions that elaborate on the topic being discussed. (SL.6.1c)

I can respond to questions with elaboration and detail that connect with the topic being discussed. (SL.6.1c)

After a discussion, I can paraphrase what I understand about the topic being discussed. (SL.6.1d)

Student 1:	My rule to live by is to drink plenty of water every single day.
Student 2:	Why do you think that is a good rule to live by?
Student 1:	Because drinking water keeps you hydrated.
Student 3:	So why do we need to stay hydrated? Why is that so important?
Student 1:	We need to stay hydrated because if we are dehydrated, we will be tired and our bodies won't function as well as they should. We will feel unwell and we won't be able to work hard at school.
Student 4:	So I hear you saying that you think we should drink water every single day to keep us hydrated because being hydrated keeps us alert and healthy. Is that right?
Student 1:	Yes!
Student 1 [to Student 2]:	So what is your rule to live by?
Student 2:	To read every single day.
Student 4:	Why do you think that is a good rule to live by?
Student 2:	Because reading every day makes you a better reader.
Student 3:	But how does reading every day make you a better reader?
Student 2:	It builds your vocabulary.
Student 1:	So I hear you saying that we need to read every single day to build our vocabulary. Is that right?



Student 2:	Yes, and building our vocabulary will make us better readers!
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Student Name:		Date:	
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Criteria	
Paraphrases ideas and questions	
Asks clarifying questions	
Asks probing questions	
Clearly explains own ideas	
Responds to questions with details	
Seeks out different peer perspectives and backgrounds	
Acknowledges different peer perspectives and backgrounds	
Respectfully compares own perspective with someone else's.	

Notes/Comments:



Name:		Date:	
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Which topic is of particular interest to you for research?

- ☐ 1. Healthy habits
- ☐ 2. Reduce, reuse, recycle
- ☐ 3. Bullying

Why?



Name:

Date:

Topic of Research:

Directions:

This is your place to gather information and summarize your findings as you complete the research project. This will serve as a portion of your mid-unit assessment and demonstrate your progress toward RI.6.1 (citing text evidence), RI.6.2 (summarizing), and W.7 (conducting and research project).

This side will provide specific directions as well as a place to collect your source information.	This side is where you will gather relevant information and summarize your texts.
<p>I. Research Question</p> <p>Consider these two questions as you write your question:</p> <p>What is important about this topic?</p> <p>How does it contribute to improving the lives of your peers?</p>	<p>My research question:</p>



This side will provide specific directions as well as a place to collect your source information.	This side is where you will gather relevant information and summarize your texts.
II. RESEARCH NOTES	
Text 1 Direction for this text: _____ Text Title: _____ Author: _____ Source: _____	Relevant information from this text (bullet points):
Did reading this text make you want to revise or refine your research question? _____ Yes _____ No If yes, how?	Summary of the text:



This side will provide specific directions as well as a place to collect your source information.	This side is where you will gather relevant information and summarize your texts.
II. RESEARCH NOTES	
Text 2 Direction for this text: _____ Text Title: _____ Author: _____ Source: _____	Relevant information from this text (bullet points):
Did reading this text make you want to revise or refine your research question? _____ Yes _____ No If yes, how?	Summary of the text:



This side will provide specific directions as well as a place to collect your source information.	This side is where you will gather relevant information and summarize your texts.
II. RESEARCH NOTES	
Text 3 Direction for this text: _____ Text Title: _____ Author: _____ Source: _____	Relevant information from this text (bullet points):
Did reading this text make you want to revise or refine your research question? _____ Yes _____ No If yes, how?	Summary of the text:



<p>This side will provide specific directions as well as a place to collect your source information.</p>	<p>This side is where you will gather relevant information and summarize your texts.</p>
<p>II. RESEARCH NOTES</p>	
<p>Text 4 Direction for this text: _____ Text Title: _____ Author: _____ Source: _____</p>	<p>Relevant information from this text (bullet points):</p>
<p>Did reading this text make you want to revise or refine your research question?</p> <p>_____ Yes _____ No</p> <p>If yes, how?</p>	<p>Summary of the text:</p>



III. SYNTHESIZE YOUR FINDINGS

Summarize your findings about your research topic. Remember to use complete sentences and to acknowledge your sources.



IV. SUGGESTIONS FOR FURTHER STUDY

After conducting this research, what are you wondering? What suggestions do you have for further study?



EXPEDITIONARY
LEARNING

Grade 6: Module 2A: Unit 2: Lesson 16

Introducing Research Folders and Generating a Research Question



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

- I can cite text-based evidence to support an analysis of an informational text. (RI.6.1)
- I can summarize an informational text using only information from the text. (RI.6.2)
- I can use several sources in my research. (W.6.7)
- I can conduct short research projects to answer a question. (W.6.7)

Supporting Learning Targets

- I can identify norms to make group discussion more successful.
- I can determine the difference between a relevant and an irrelevant research question.
- I can write a research question for my topic.

Ongoing Assessment

- Research question on researcher's notebook

Agenda

1. Opening
 - A. Unpacking Learning Targets (2 minutes)
2. Work Time
 - A. Introducing Research Teams and Creating Group Norms (8 minutes)
 - B. Topic Chalk Talk: Rules to Live By (8 minutes)
 - C. Evaluating Research Materials and Generating a Research Question (22 minutes)
3. Closing and Assessment
 - A. Recording Research Question (5 minutes)
4. Homework
 - A. Continue independent reading. Answer this question: "Who is the intended audience of your book? Why do you think that?"

Teaching Notes

- Although this lesson is in Unit 2, like Lesson 15 it is actually part of Unit 3. This is to give you time to look over the draft end of unit assessments before handing them back to the students with feedback in Lesson 17.
- Students begin their research with their teams using Research Folders that contain a small number of previously selected research materials for each of the countries identified (see supporting materials for the list of texts).
- Have these folders ready in advance. See the "Articles for Research Folders" list in the supporting materials of this lesson. Each team needs a Research Folder containing the materials relevant to the topic they have chosen to research, including a glossary of words they may not be familiar with. Have enough of each text for every student in the group, so students can self-select texts.
- In advance: Using the exit tickets from Lesson 15, divide students into groups of three or four according to the topic they chose to focus on (either 'Healthy habits,' 'Reduce, reuse recycle,' or 'Bullying'). Mixed-ability grouping of students will provide a collaborative and supportive structure for reading complex texts.
- Review Chalk Talk protocol (Appendix 1)



Lesson Vocabulary	Materials
norms, irrelevant	<ul style="list-style-type: none"> Articles for Research Folders (for Teacher Reference; see Teaching Notes above) Lined paper (three pieces per student) Chart paper (one per team) Markers (one per student) Research Folders (one per team according to the topic the team has chosen—see supporting materials) Discussion Tracker (from Lesson 15; one for display) Criteria for Research Questions anchor chart (new; co-created with students during Work Time C) Researcher's Notebook (from Lesson 15)

Opening	Meeting Students' Needs
<p>A. Unpacking Learning Target (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 norms to make group discussion more successful.” * “I can determine the difference between a relevant and an irrelevant research question.” * “I can write a research question for my topic.” Ask: <ul style="list-style-type: none"> * “What are <i>norms</i>? Why are they important?” Listen for students to explain that <i>norms</i> are positive behaviors that we would like to follow and practice to make sure group work and discussion is productive and enjoyable. <ul style="list-style-type: none"> * “How does adding the prefix ‘ir-’ to ‘relevant’ change the meaning?” Listen for students to explain that the prefix “ir-” means not, so <i>irrelevant</i> means not relevant. 	<ul style="list-style-type: none"> Posting learning targets for students allows them 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 Research Teams and Creating Group Norms (8 minutes)</p> <ul style="list-style-type: none">• Post the research team assignments in a place where all students can read them. Ask students to get into their teams.• Remind students that when they start working in a new group, it is a good idea to create some group norms to make sure group discussion is productive and enjoyable for everyone.• Distribute lined paper.• Display the Discussion Tracker from Lesson 15. Ask students to discuss in their research teams:<ul style="list-style-type: none">* “Looking at the Discussion Tracker and the skills you need to be working toward, what might some good norms be to make sure that you successfully practice all of those skills in your discussions?”* “What other norms might it be useful to have that aren’t part of the Discussion Tracker?”• Tell teams to record their ideas for norms on their lined paper to refer to in later lessons.• Circulate to assist teams that are struggling. Based on the Discussion Tracker, suggestions could include:• Listen carefully when someone is speaking.• Ask questions when you aren’t sure, to get more information or to encourage the speaker to think more deeply about their ideas.• Be respectful when asking questions and when comparing someone else’s ideas with your own.• Acknowledge other people’s ideas and perspectives.	<ul style="list-style-type: none">• Creating norms for conversation helps to establish a positive group dynamic and make clear the expectations for collaboration.
<p>B. Topic Chalk Talk: Rules to Live By (8 minutes)</p> <ul style="list-style-type: none">• Post the question:<ul style="list-style-type: none">* “What rules to live by do you already have for the topic you have chosen?”• Tell students that now they are in research teams they are going to have a Chalk Talk to brainstorm some rules to live by that they already have for the topic they have chosen.• Remind students that this technique only works if everyone is writing and responding. Make it clear that everyone is responsible for writing, reading other people’s comments, and responding; there should be no talking; and no one should sit down until the time period is over. Opinions must be freely expressed and honored, and no personal attacks are allowed.• Distribute chart paper and markers and invite students to begin their chalk talk.	



Work Time (continued)	Meeting Students' Needs
<p>C. Evaluating Research Materials and Generating a Research Question (22 minutes)</p> <ul style="list-style-type: none"> Distribute research folders to each team. Explain that students are going to spend some time familiarizing themselves with the informational texts in their folder before they actually dig into researching in the next lesson. Model the process of sifting through the research materials in one of the folders to evaluate the resources and get to know the texts they will be reading. Take a healthy habits research folder and flip through the pages. Pick out the glossary and model looking over that, discussing the organization. For example: "So, I can see that there is a glossary for each of the informational texts in the research folder, so if I am stuck on what a word means, I can use this to help me figure it out and move on with my research." Pick out an informational text and skim the title. Then point out any tables, charts, or graphics that you can see and explain what they tell you at a glance about the content of the informational text. Invite students to pair up in their research teams to familiarize themselves with their research folders. Circulate and support students in their initial review of their material. Ask questions such as: <ul style="list-style-type: none"> * "What do you think this text is going to be about?" * "How might this specific material help you in your research?" Refocus students. Tell them that now they have chosen their research topic, generated some possible rules to live by and have an idea of the resources in their research folders, they need a question to guide their research so that they can narrow their focus on the research materials and choose the ones to read that are most relevant to their research question. Model generating questions about a topic that could be researched with student assistance. Do a think-aloud and record the questions you generate on the board: "So which of the healthy habits rules you have brainstormed seem like they might have supporting evidence in the research folder? What is important about my topic? How does my topic contribute to improving the lives of my peers? My topic is healthy habits, and it is important because it is about helping my peers to stay healthy. It looks like the rules about healthy eating and exercise might have supporting evidence in the research folder. I am particularly interested in exercise, so now that I have had a quick look through the informational texts in my research folder, some of the questions that come to mind as I think about exercise are: <ul style="list-style-type: none"> * How often do I need to exercise to stay healthy? Why? * Is running better than gymnastics? * Why is exercising every day good for you?" 	<ul style="list-style-type: none"> Generating a research question is not a sixth-grade standard; however, this process is a good scaffold toward later grades. Consider providing select students with pre-generated questions to evaluate their potential as research questions. Other students may benefit from being provided the final research question they will work with throughout this process.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Invite students to look at the questions you have recorded on the board. Ask them to refer to their norms and discuss in research teams:<ul style="list-style-type: none">* “Which of these questions do you think will be the most effective to research to write an evidence-based essay about a rule to live by? Why?”• Select volunteers to share their suggestions with the whole group.• Guide students to recognize that “Is running better than gymnastics?” is not a good research question because it is a very narrow question, which means it will be of interest only to people who like running and gymnastics. It will also require very specific resources to research.• Record criteria on a new anchor chart: Criteria for Research Questions:<ul style="list-style-type: none">– Broad question, the answer of which is of interest to many people.• Guide students to recognize that “Why is exercising every day good for you?” already assumes that exercising every day is good for you, whereas research questions should not make assumptions—the research should help us make claims, not the other way around.• Record criteria on a new Criteria for Research Questions anchor chart:<ul style="list-style-type: none">– Questions to help us make claims rather than make assumptions.• Guide students to recognize that the most effective research question in this list is “How often do I need to exercise to stay healthy? Why?” because the “why?” part of the question will lead us to find evidence to help us justify the rule.• Record criteria on the anchor chart:<ul style="list-style-type: none">– Leads us to find evidence to justify claims using words like “Why?”• Ask students to discuss in their teams:<ul style="list-style-type: none">* “What is important about your topic?”* “How does it contribute to improving the lives of your peers?”• Distribute lined paper. Tell students to work in their research teams to generate questions for research about their topic. Give teams 5 minutes to record all of the questions that come to mind. Discourage them from evaluating the questions at this stage.	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">After 5 minutes, stop the group and encourage teams to spend time evaluating the questions using the criteria on the anchor chart to determine which of the questions would be the most effective for research. Emphasize at this stage they don't have to evaluate the list down to one question—they just need to eliminate those questions that aren't going to be as effective for research.Circulate to support students by asking:<ul style="list-style-type: none">* "Would the answer to this question be of interest to many different people?"* "Do the questions make any assumptions?"* "Will the question lead you to find evidence to support a rule to live by?"	
Closing and Assessment	Meeting Students' Needs
<p>A. Recording Research Question (5 minutes)</p> <ul style="list-style-type: none">Tell students that now that they have evaluated their original questions, and eliminated questions that aren't going to be as successful for researching to write an evidence-based essay about a rule to live by, they need to choose one question to focus their research.Invite students to write their question on Part I of their Researcher's Notebook.	<ul style="list-style-type: none">Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Continue independent reading. Answer this question: "Who is the intended audience of your book? Why do you think that?" <p><i>Note: Consider explaining what you mean by "intended audience." Say something like: "Who do you think this book was written for? What kind of person do you think the author had in mind?"</i></p>	



EXPEDITIONARY
LEARNING

Grade 6: Module 2A: Unit 2: Lesson 16

Supporting Materials



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Articles for Research Folders
(For Teacher Reference)

Directions: Before Lesson 16, prepare folders for each research team with all texts plus a glossary for each team member. As described in the Teaching Notes for Lesson 16, students begin their research with their teams using Research Folders that contain a small number of previously selected research materials for each of the countries identified.

Reduce, Reuse, Recycle Research Folder

- Rainsford, Blair, “A Skateboarder Goes Green,” *www.scholastic.comactionmag*. April 16, 2012.
- “Live by Design, Not Default,” *Skipping Stones*, Sept.–Oct. 2009. Print.
- “Earth Day, Your Way: Celebrate Earth Day, April 22,” *Current Health 1, The Weekly Reader Corporation*, Apr.–May 2006. Print.
- “The Life of a Cell Phone,” United States Environmental Protection Agency.

Glossary for Healthy Habits Research Folder

Article: “A Skateboarder Goes Green”	
activist	person who works to support a cause
asthma	an illness that makes breathing difficult
bird sanctuary	a place where birds are protected
spew	gush
slew	a large number of something

Articles for Research Folders
(For Teacher Reference)

Commentary: “Live by Design, Not Default”	
advocate	a person who supports or promotes the interest of others
compassionate	sympathetic
controversial	relating to a topic that sparks opposing viewpoints
sustainable	a practice of using a resource that prevents the resource from being depleted or damaged
Article: “Earth Day, Your Way: Celebrate Earth Day, April 22”	
conservation	planned management of a natural resource to prevent exploitation, destruction, or neglect
nutrient	a substance that provides nourishment
profit	a gain
renewable	capable of being replaced
Informational Poster: “The Life of a Cell Phone”	
consume	to use goods
dematerialization	to use less stuff
resources	a source of supply
toxicity	containing poisonous material



A Skateboarder Goes Green

TRUE TEEN STORY

VIDEO AND QUIZ!
www.scholastic.com/actionmag

Vocabulary

- slew:** a large number of something
- asthma:** an illness that makes breathing difficult
- spew:** to send out in a gush
- bird sanctuary:** a place where birds are protected
- activists:** people who work to support a cause

Victor Davila loves skateboarding and teaching others about the environment.

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A Skateboarder Goes Green

Victor aims to change the world, one skateboarder at a time.

Victor Davila, 18, hops on his skateboard and rolls down a cracked sidewalk. The air is filled with exhaust from cars and trucks. That's because giant highways crisscross the neighborhood. There are also huge garbage dumps. Plus, factories often leave a stinky smell in the air. Welcome to Hunts Point, a poor community in the Bronx in New York City.

"In Hunts Point, we have a **slew** of environmental problems," says Victor. He wants to fix those problems, because he loves his neighborhood. To get other teens involved, Victor is giving away something else he loves: skateboards.

Eco Ryders

Last year, Victor started a group called Eco Ryders. The group meets during the summer at The Point, a community center. There, Victor and two of his friends teach kids how to design and build skateboards. When they are done,

the kids get to keep the skateboards. But they have to earn them.

"To receive those skateboards, they have to go through all of our environmental workshops," Victor explains.

In the workshops, kids learn about the local environment. For example, "we talk about different animals that live in the Bronx River," says Victor. He also explains how pollution

affects the community.

Hunts Point has one of the highest **asthma** rates in the country. "That's largely due to the trucks," says Victor. "We have about 15,000 trucks driving in and out of the area every day." Those trucks **spew** fumes into the air.

Back to Nature

Kids who live in Hunts Point spend most of their time surrounded by



Working in a garden helps Victor, right, teach other teens about nature.



A Skateboarder Goes Green

concrete. They may not often think about animals and plants.

"A big thing we teach about in Eco Ryders is the connection to nature," says Victor. "Just because you live in a city doesn't mean you can't have that connection. There is nature all around!"

Victor takes his students to a park that borders the Bronx River. There, just offshore, they can see an island that is a **bird sanctuary**. Many types of birds nest there.

The Eco Ryders also go to a community garden. They dig, plant, and trim plants to keep them healthy.

"When we're gardening, there are so many trees that you can't really see the buildings," says Victor. "The kids can just get lost in the work with nature that they have to do."



Victor teaches about animals that live in the Bronx.

Learning to Care

Victor hopes that kids who go through the Eco Ryders program will start to care about the environment. He hopes that once that happens, they will go on to become environmental **activists**.

At The Point, there is another group for teens who work to make changes in the community. That's where Victor started learning about the

environment, when he was 13. So far, five Eco Ryders have joined that activist group too.

Future Ryders

What's next for Victor? He'd like to create New York City's first environmentally friendly skate park. It would have ramps made of recycled wood.

His biggest dream is to set up more Eco Ryder groups across the country. He wants kids to get involved in their communities, no matter where they live.

Victor knows that when an area has problems, some people want to leave. But he would rather work on fixing the problems, even when it's hard.

"I don't have to move out of my neighborhood to live in a better neighborhood," says Victor. "I can make my neighborhood better."

—Blair Rainsford



The Eco Ryders design and paint their own skateboards.



A Skateboarder Goes Green

READING-COMPREHENSION TEST PREP

Show What You Know

Answer these questions about "A Skateboarder Goes Green."
Fill in the bubble next to the best answer to each question.

1. This story is mainly about _____.
Ⓐ a teen who lost his skateboard
Ⓑ a teen who teaches others about the environment
Ⓒ asthma
Ⓓ trucks and highways
2. This story takes place in _____.
Ⓐ New Hampshire Ⓒ New Mexico
Ⓑ New Jersey Ⓓ New York
3. The Eco Ryders _____.
Ⓐ learn about animals
Ⓑ garden
Ⓒ design and build skateboards
Ⓓ all of the above
4. Which is the best summary of the section "Back to Nature"?
Ⓐ Victor moved into a tent.
Ⓑ The Eco Ryders learn about plants and animals in the city.
Ⓒ The Eco Ryders bought a farm.
Ⓓ Victor wants to destroy buildings and highways.
5. The Eco Ryders meet _____.
Ⓐ in the summer Ⓒ in secret
Ⓑ at midnight Ⓓ at Victor's home
6. Why doesn't Victor just move to a cleaner place?
Ⓐ He loves his neighborhood.
Ⓑ He's lazy.
Ⓒ There is no cleaner place.
Ⓓ He's afraid of trucks.
7. Which statement is an opinion?
Ⓐ Victor started the Eco Ryders.
Ⓑ Skateboarding is really hard.
Ⓒ Victor is 18.
Ⓓ Hunts Point has garbage dumps.
8. Victor wants _____.
Ⓐ to create a new skate park
Ⓑ to set up more Eco Ryders groups
Ⓒ both A and B
Ⓓ neither A nor B
9. In Victor's quote "I can make my neighborhood better," the word **better** is:
Ⓐ a noun Ⓒ an adjective
Ⓑ a verb Ⓓ an adverb
10. The author's purpose for writing this story was probably to _____.
Ⓐ inform readers about a teen environmentalist
Ⓑ instruct readers on how to skateboard
Ⓒ entertain readers with a fable
Ⓓ persuade readers to move out of their neighborhoods

Answers are in the Teaching Guide.



In 2010, Victor was chosen to go on a trip to Antarctica to learn about the environment. His ship sailed past areas that were stinky from penguin poop. "It reminded me of the smell in Hunts Point," says the teen.

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Live by Design, Not by Default ** Guest Editorial **

During the 20 years that I have been a high school science teacher, I have watched environmental degradation and global inequities become more severe. The planet is at risk because of our actions. You didn't cause climate change, species extinctions and other global problems, you are inheriting them from my generation and those before me, but you still must share in the responsibility of solving them. You are flexible thinkers, you are smart and creative, you are passionate and have a lot of energy—we need what you have to offer in order to fix the mess our planet is in.

To be an effective advocate for sustainability, I believe there are three guiding practices that should be followed: *compassionate communication*, *hope*, and *action*. These three practices are contrary to the more common practices of violent communication, despair, and apathy. I challenge you today to live your life in a humane and ecologically friendly manner, which will sometimes mean acting in ways radically different from those of your peers. These practices are not always easy, but they are worth the effort.

The first guiding practice is *compassionate communication*. In any conversation about environmental or social justice issues, there are usually controversial topics that come up. These topics are often emotional, and if there are disagreements, the conversation can easily become a shouting match. It is important to always have compassion for the person with whom you are speaking, no matter how much you might disagree, and to practice positive communication strategies for sharing difficult information. Unfortunately, you rarely observe people in disagreement use conversation that leads to real understanding and growth. You mostly see what is often called "violent communication," where the purpose is not learning, but rather being "right"—or at least being the loudest and hopefully having the last word. Avoid this approach. You want people to hear what you have to say, and you need to hear and understand their perspective as well. If the way you communicate prevents people from hearing your message, re-evaluate your delivery style. In other words, don't let how you deliver your message get in the way of what your message is about.



Also, remember that not all communication is verbal. Don't underestimate the importance of modeling compassion and sustainable practices in your everyday life. It is critical to "walk the talk." I'm sure all of you can think of someone who speaks about an issue in one way, but then acts in a way completely opposite. Don't be that person! To paraphrase the timeless words of Mahatma Gandhi, "Let your life be your message." If you truly revere and respect the Earth and all her inhabitants, and if you want others to do the same, have compassion even for those with whom you disagree, and let your words and actions be consistent.

The second guiding practice is *hope*. With all the bad news about the environment, it is far too easy to fall into despair. Do any of you ever feel despair when thinking about the state of our world? I certainly do, and I have to stay vigilant to avoid it.

The *Cycle of Despair* goes something like this.

1. You find out about a problem, and you want to do something to help.
2. You don't see how you can help so you don't do anything about it.
3. You feel sad, powerless, and angry. You decide nothing can be done, so you want to know less and less about problems.

These steps take no effort, which is why so many people end up in this cycle. However, the cycle of despair just leads to indifference and inaction, with no chance for the positive change we need. In the words of Horace Mann, "A different world cannot be built by indifferent people." We **need** a different world, so practice the cycle of hope. I have to warn you that hope isn't always easy. Hope takes work, and it takes effort! But hope is worth it.

Here is the *Cycle of Hope*.

Step 1. You take personal responsibility for your choices. This means you pay attention to the choices you make—even the small ones—and acknowledge they are your choices and no one else's.

Step 2. You seek quality information about the



Live by Design, Not Default



world's problems, you think critically to distinguish between accurate and inaccurate information, and you analyze sources for validity. There is a *lot* of false information out there; you must determine what is fact and what is not. Being a critical thinker is not just important at school, it's absolutely necessary in the real world. Don't be fooled by pseudoscience or the media that claim to have the truth without the data to back it up.

Step 3. You create a vision of a better world based on accurate information, your values, and your sense of responsibility; you discover practical options for action; you act in line with your values; and you understand the impact your actions have on the planet.

As you can see, if you practice *hope*, you naturally reach the third practice, of *taking action*. I applaud those of you who choose to make a difference by your efforts, but I must tell you that the planet needs more from you—it needs more from all of us. I heard a couple of scientists on the radio recently, and one of them said, “The environment is not a luxury item.” Well, duh! But we all know people who treat the environment exactly that way. We in this country are especially hard on the earth. If everyone lived like we do here in the United States, we would need four more planets to support them. We don't have four more planets! We need to change our perception of the environment from something we can change when it is convenient for us, to an issue we must act on now.

A lot of people think the only worthwhile actions involve spending a lot of money to buy solar panels or a hybrid car. As it turns out, you can have a very positive impact on the planet by buying less stuff. Remember the phrase “*reduce, reuse, recycle*” begins with *reduce*. Buying less stuff is a really earth-friendly thing to do. And if you do buy something, you can still make a positive difference by choosing carefully. Every time you buy something, whether you realize it or not, you are voting. Spending money on an item is the same as voting in support of all the practices that went into producing it. You are supporting the way the workers were treated, the way the environment was treated, and the way animals and other species were treated. As a young



consumer, you have a lot of voting power; in 2004 alone, teens (aged 12–17) spent more than \$124 billion, which is close to what adults between the ages of 40 and 58 spent. That is a lot of spending and a lot of voting. You need to know what you are voting for. Money can be an effective tool to facilitate change, and companies do pay attention to consumer expectations and will change their practices. Here's just one example.

I'm sure most of you like ice cream and are familiar with Tillamook ice cream. A few years ago, Tillamook Farms fed their cows bovine growth hormone (BGH) that made the cows produce more milk, which increased Tillamook's profits. And more milk means more ice cream. Yum! Well, as it turns out, not so yum, because BGH was bad for cows' health and potentially bad for human health as well. Understandably, consumers wanted ice cream that didn't hurt cows or people, so they stopped buying Tillamook ice cream. What do you think happened? Tillamook stopped feeding their cows BGH and consumers began buying their ice cream again. That is the power of the consumer vote. So, research where the stuff you buy comes from and how it was made, everything from the food you eat to the clothes you wear. Become an informed consumer and only purchase items made in an ecologically friendly way—that is, in a way that is friendly to the workers, to the local population and to the environment. Other actions are up to you!

I'd like to share three quotes I reflect on every day before I teach. They inspire me and give me hope even when I feel like things will never get better.

The first quote might be familiar to most, if not, all of you, a classic from Gandhi: “*Be the change you want to see in the world.*”

The second quote is more obscure, but it's my favorite. It is from Richard Bach, who is best known for his book, *Jonathan Livingston Seagull*: “*Argue for your limitations, and sure enough, they're yours.*”

Lastly, one from Margaret Mead: “*Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.*”

I challenge you today to be the change you hope to see, to argue not for your limitations, but for your possibilities, and to consider yourselves to be the small group that can change the world.

—Peg Cornell teaches science at a high school in Oregon.



Earth Day, Your Way

YOUR **WORLD**

Earth Day Your Way

Celebrate Earth Day April 22.

Earth Day brings world focus on the effort to clean up and care for the planet. Young people give life to the Earth Day movement.

Lindsey Williams, 18, is the founder of Gardening for Families. This Missouri organization offers local produce to food pantries and families in need. Lindsey funds her project through donations from seed and fertilizer companies and profits from her driveway vegetable stand. "I've realized that I can make a difference in people's lives," she says. She's even invented a system that sends nutrients to plant roots and cuts water needs by half.

Shannon Babb, 17, is from Utah. In the desert near her home, native plants that feed and shelter wildlife died. Invasive species spread in their place. With a grant from the Wildlife Conservation Society, Shannon and her 4-H friends pulled out the invaders and collected seeds from native plants. They grew native plants in a greenhouse and transplanted them into a meadow. Shannon protects local water too. "In eighth grade, I began monitoring water quality in local waterways," she tells **CHI**. "I started teaching others how they can protect and conserve this precious resource. I especially like teaching children in school classes, 4-H clubs, and Scout groups because they are so willing to listen and change how they do things."

Beth Rickard, 18, created the Arcata High School Conservation and Renewable Energy Project (C.A.R.E.). The group received grants to install solar panels at their California school. C.A.R.E. also installed and tested a solar water heater at the

school.

The students replaced light fixtures with energy-saving models. Now C.A.R.E. reaches out to other schools that wish to copy their plan. "I'm always thinking of ways to live a more environmentally friendly lifestyle," says Beth. "If you find a cause you truly care about, pour your heart into it, and don't let anybody drag your spirit down."

You can join Lindsey, Shannon, and Beth as they clean up and care for the Earth. What can you do, right where you are, right now? **CHI**



Search Me

Take the Ecological Footprint Quiz at
www.earthday.net/footprint/index.asp.





The Life of a Cell Phone

You have one, your parents have one, your friends each have one—owning a cell phone has become as common as having a traditional land-line in your home. More than 156 million Americans now use cell phones—including about 20 percent of American teens! In a way, cell phones have become a necessity of everyday life—we use them to call home when we’re late, make plans with friends, or get directions when we’re lost. But have you ever thought about how cell phones are made and what happens to them when you don’t need them anymore?

Like any product, making a cell phone and its parts uses natural resources and energy, which can potentially impact the air, land, and water. Understanding the life cycle of a product can help you make environmental choices about the products you use, and how you dispose of them. **You** can help minimize your environmental impact of using a cell phone by:

+Keeping your phone longer. Choose your cell phone service provider carefully. Pick a phone with features you need and a style you like so you will keep it longer.

+Charging your battery correctly. Increase the life span of your phone and battery by following the manufacturer’s directions for charging the battery.

+Reusing or recycling your phone. Find ways to reuse or recycle your phone and accessories when you’re finished with them. Many companies recycle or reuse cell phones—visit the “Resources” section of this poster for a list of suggestions.

Follow the life-cycle diagram to learn more about cell phones, their parts, and their potential impact on the environment...



The Life of a Cell Phone



The Life of a Cell Phone

The Nine Lives of a Cell Phone

Cell phones consist of nine basic parts, each of which has its own life cycle:

- Circuit board/printed wiring board
- Liquid crystal display (LCD)
- Battery
- Antenna
- Keypad
- Microphone
- Speaker
- Plastic casing
- Accessories (such as adapters, headsets, carrying cases, and decorative face plates)

**Between 1999 and 2003,
2.5 million phones were
collected to be recycled or
reused, accounting for less than
1 percent of the millions of
phones retired or discarded
each year.**



The Life of a Cell Phone

1) Material Extraction

A cell phone is made up of many materials. In general, the handset consists of 40 percent metals, 40 percent plastics and, and 20 percent ceramics and trace materials.

The **circuit board** (also called a printed wiring board) located in the handset, is the 'brain' of the cell phone because it controls all of its functions.

- Circuit boards are made from mined, raw materials including copper, gold, lead, nickel, zinc, beryllium, tantalum, coltan, and other metals. The manufacturing of these boards requires crude oil for plastic, and sand and limestone for fiberglass. Many of these materials are known as "persistent toxins" and can stay in the environment for long periods of time, even after disposal.

The **liquid crystal display (LCD)** is a low-power flat panel display on the front of your phone that shows information and images. It becomes opaque (hard to see through) when electric current passes through it. The contrast between the opaque and transparent (see-through) areas forms visible characters.

- Various liquid crystalline substances, either naturally occurring (such as mercury, a potentially dangerous substance) or human-made, are used to make LCDs. LCDs also require the use of glass or plastic.

The **rechargeable battery** is used to power the phone.

- Cell phones can use several types of batteries: nickel-metal hydride (Ni-MH), lithium-ion (Li-Ion), nickel-cadmium (Ni-Cd), or lead acid. Ni-MH and Ni-Cd batteries contain nickel, cobalt, zinc, cadmium, and copper. Li-Ion batteries use lithium metallic oxide and carbon-based materials, all mined from the earth.

The Life of a Cell Phone



Approximately 20 percent of American teens (more girls than boys) own a cell phone. By the end of 2005, nearly two-thirds of all U.S. teens will be wireless!

2) Materials Processing

Most raw materials must be processed before manufacturers can use them to make products. For example, in cell phones:

- Crude oil is combined with natural gas and chemicals in a processing plant to make plastic.
- Copper is mined, ground, heated, and treated with chemicals and electricity to isolate the pure metal used to make circuit boards and batteries. The resulting copper pieces are shipped to a manufacturer where they are formed into wires and sheets.

3) Manufacturing

Plastics and fiberglass are used to make the basic shape of the **circuit board**, which is then coated with gold plating. The board is also composed of several electronic components, connected with circuits and wires (primarily made of copper) that are soldered to the board and secured with protective glues and coatings.

LCDs are manufactured by sandwiching piqued crystal between layers of glass or plastic.

Batteries consist of two separate parts, called electronics, made from two different metals. A liquid substance, called electrolytes, touches each electrode. When an outside source of electricity such as an outlet is applied, chemical reactions between the electrodes and the electrolytes cause an electric current to flow, giving batteries their “juice” or power.



The Life of a Cell Phone

By 2005, cell phones will be discarded at a rate of more than 125 million phones each year, resulting in more than 65,000 tons of waste!



Using Less Stuff

Cell phone companies have made great strides in “dematerialization” (using less materials) as shown by the decreasing size of today’s cell phones. Years ago, the technology needed for a cell phone would have filled the entire floor of an office building; now everything needed for a cell phone weighs only 7.7 ounces!

4) Packaging and Transportation

Cell phone parts and the finished products need packaging and transportation to get from longer need or want them extends their useful one place to another. Transportation by plane, truck, or rail all require the use of fossil fuels for energy, which can contribute to global climate change.

While packaging protects products from damage, identifies contents, and provides information, excessive or decorative packaging can be wasteful. Packaging consumes valuable natural resources, such as paper (from trees), plastic (from crude oil in the earth), aluminum (from ore), or other materials, all of which use energy to produce and can result in waste. Some packaging, however can be made from recycled materials.

The Life of a Cell Phone



IN 1985, about 340,000 people used cell phones in the United States; in 2003, more than 140 million people used cell phones.

5) Useful Life

Unlike other countries, cell phone companies in the United States sell their own phones, which are usually not interchangeable from company to company. Even though regulations now allow consumers to transfer their phone number to a new phone company, most companies have unique technologies in their phones that only work in their own networks.

This means that switching cell phone companies can mean having to purchase a new phone. One way to extend the useful life of your phone and prevent waste, is to use the same company for continuing phone service. Always comparison-shop to be sure you get the service and phone that's right for you.

You can also extend the life of your phone by taking care of it—protecting it from damage by storing it in a case, avoiding dropping it, and keeping it out of extreme heat and cold and away from water and other liquids.

The use of **rechargeable batteries** in cell phones reduces the amount of waste and toxicity that disposable batteries create. Be sure to follow the manufacturer's instructions for charging your batteries so you can extend their lives as long as possible.

The Life of a Cell Phone

cell phones are only used for an average of 18 months before being replaced—even though they can function for much, much longer.



6) End-Of-Life

Donating or recycling cell phones when you no longer need or want them extends their useful lives, and prevents them from ending up in the trash where they can potentially cause environmental problems.

Reuse

Many organizations—including recyclers, charities, and electronics manufacturers—accept working cell phones and offer them to schools, community organizations, and individuals in need. Reuse gives people, who could not otherwise afford them, free or reduced cost access to new phones and their accessories. Plus, it extends the useful lifetime of a phone.

Take-Back Programs

Many cell phone manufacturers and service providers offer a “take-back” program. Under this system, manufacturers accept used cell phones and accessories and either recycle, re-manufacture, or dispose of them using systems designed to handle the specific types of waste cell phones produce. Contact your manufacturer by using the information that came with your phone or via the Internet.



The Life of a Cell Phone

Recycle

Electronics recyclers are springing up everywhere! Today, many stores, manufacturers, and recycling centers accept cell phones for recycling. While some electronics recyclers only accept large shipments, communities, schools, or groups can work together to collect used cell phones for shipment to electronics recyclers.

Some rechargeable batteries can also be recycled, as several retail stores and some communities have started collecting them. When rechargeable batteries are recycled, the recovered materials can be used to make new batteries and stainless steel products.

Check the “Resources” section of this poster for a list of organizations that will accept your phone and accessories for reuse or recycling. You can also use the Internet or phone book to search for local contacts that recycle and refurbish cell phones.

Disposal

By 2005, the rate at which cell phones are discarded is predicted to exceed 125 million phones each year, resulting in more than 65,000 tons of waste! Cell phones that are thrown in the trash end up in landfills (buried in the ground) or incinerators (burned). Because cell phones contain metals, plastics, chemicals, and other potentially hazardous substances, you should always recycle, donate, or trade in your old cell phone. It’s free and easy. Don’t throw it away! Phones that are thrown away waste energy and result in the loss of valuable resources.

Crank Up The Volume

A major cell phone manufacturer recently developed a way to recharge cell phone batteries using “muscle power.” This hand-powered device provides 20 minutes of talk time after just three minutes of squeezing a hand-held generator! Other new technologies, such as hydrogen fuel cells and zinc-air and solar-powered batteries, are under development and might ultimately replace current battery technology.

These new alternatives will conserve natural resources and reduce waste.



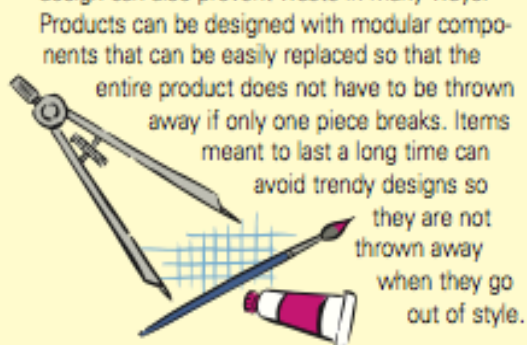
The Life of a Cell Phone

What Is a Life Cycle?

Have you ever considered where the products you use every day come from, or what happens to them when you finish using them? Do you know how each of the products you use impacts the environment?

Just as living things are born, get older, and die, products also complete a life cycle. Each stage of a product's life cycle can affect the environment in different ways. Some products, such as cell phones, have many different components, each of which has its own life cycle in addition to the life cycle of the composite product. The stages of a product's life cycle usually include:

★**Design.** A product's design can influence each stage of its life cycle and in turn the environment. Design affects which materials will be used to manufacture a product. For example, cheaper materials are often less durable, which means the product will have a short useful life. Product design can also prevent waste in many ways.



★**Materials Extraction.** All products are made from materials found in or on the earth. "Virgin" or "raw" materials, such as trees or ore, are directly mined or harvested from the earth, a process that can create pollution, use large amounts of energy, and deplete limited natural resources. Making new products from materials that have already been used (recycled materials) can reduce the amount of raw materials we need to take from the earth.

★**Materials Processing.** Once materials are extracted, they must be converted into a form that can be used to make products. For example, paper is made from trees, but the wood has to undergo several different processes before we can use it.

★**Manufacturing.** Products are made in factories and require a great deal of energy to create. The manufacturing process can also produce pollution. Many products require the use of packaging as well, to prevent spoilage, damage, contamination, and tampering.

★**Packaging & Transportation.** The use of packaging can protect products from damage and provide product information. However, packaging consumes valuable natural resources and when used excessively can be wasteful. Some packaging can be made from recycled materials.



Finished products are transported in trucks, planes, and trains to different locations where they are sold. All of these forms of transportation burn fossil fuels, which can contribute to global climate change.

★**Use.** The way products are used can impact the environment. For example, products that are only used once create more waste than products that are used again and again.

★**Reuse/Recycling/Disposal.** Using a product over and over again prevents the need to create the product from scratch, which saves resources and energy while also preventing pollution. Recycling or re-manufacturing products also reduces the amount of new materials that have to be extracted from the earth. Throwing a product away means that it will end up in a landfill or incinerator and will not be useful again.



The Life of a Cell Phone

Hand-Held Hunt



Whether at school, home, or out running errands, people use hand-held electronic devices everywhere they go. Take an informal survey to find out who uses the following items in the various locations you visit during a single day. This activity will illustrate how many people own and use cell phones and their accessories. You may discover interesting trends in who is buying and using cell phones and their accessories in your community!

Consider whether the people are kids, teenagers, or adults and whether they are male or female. For example, spend a half-hour at the mall and identify how many people in each category are using the items listed below. Perhaps adult men use belt clips more than younger women. Is that true? Find answers to these questions, and turn your results into a graph or chart.

Headset:



Many people use a cell phone headset while they are driving or walking around to keep their hands free. Most models of headsets can be reused when you buy a new phone.

Belt clip:

Some people buy belt clips to carry cell phones while not in use. Reusing or donating your belt clip when you are finished using it prevents waste.

Face plate:



Decorative face plates can be trendy and fun, but you don't need them to use a cell phone. The best way to prevent waste is to simply not buy products you don't need. If you do buy face plates, donate unwanted ones to a charity or swap them with your friends instead of throwing them away.

Portable games and CD players:

Cell phones have a lot of the same parts as hand-held video game consoles and portable CD players, including speakers, circuit boards, and LCDs. Old or broken consoles and players can also be reused or recycled when no longer wanted.

Personal Digital Assistant (PDA):



Advances in cell phone technology have given phones many uses, such as storing phone numbers and searching the Internet. An emerging trend is to create one device with many uses, such as a PDA that also functions as a cell phone. This consolidation reduces waste by reducing the number of individual items a person has to buy.



The Life of a Cell Phone

Components Crossword

Use the following clues about the different parts of a cell phone to fill in the crossword.

Across

1. The battery, the LCD, and the _____ board create 98 percent of a cell phone's environmental impacts.
4. Cell phones that are thrown away waste energy and result in the loss of valuable _____.
7. Each part of a cell phone must be _____ and transported, which requires energy and often creates waste.
9. Some facilities will recycle _____ batteries when they can no longer be reused.
10. Cell phones are actually not phones at all but sophisticated two-way _____.
11. LCDs are a low-power, flat panel display made by sandwiching liquid _____ between layers of glass or plastic.



Down

1. Circuits and wires on a circuit board are primarily made from _____.
2. Ni-MH and Ni-Cd batteries contain nickel, cobalt, cadmium, _____, and copper, metals that need to be mined and processed, which creates pollution and waste.
3. Many cell phone parts can be removed from the phone and _____ or recycled.
5. Batteries consist of two separate parts, called _____.
6. Plastics and _____ are used to make the basic shape of a circuit board.
8. Crude oil is combined with natural gas and chemicals to make _____.



The Life of a Cell Phone

Resources



Options for Reuse & Recycling

★ **Collective Good**

www.collectivegood.com

Collective Good refurbishes donated cell phones and uses them to provide affordable wireless service throughout the Caribbean and Latin America.

★ **Cellular Telecommunications & Internet Association (CTIA)**

www.ctia.org

CTIA is an international association for the wireless telecommunications industry.

★ **Charitable Recycling**

www.charitablerecycling.com

Charitable Recycling Program encourages the donation of used cell phones.

★ **Plug-in to eCycling Program**

www.plugintoecycling.org

EPA, in partnership with several companies and organizations, is helping consumers of electronic products tap into a network of recycling opportunities nationwide.

★ **ReCellular, Inc.**

www.recellular.com or
www.wirelessrecycling.com

ReCellular, Inc. is a recycler and reseller of used wireless phones and accessories.

★ **Rechargeable Battery Recycling Corporation (RBRC)**

www.rbrc.org

RBRC is a nonprofit, public service organization that recycles rechargeable batteries.

★ **The Wireless Foundation**

www.wirelessfoundation.org

Established by CTIA, this foundation is involved with several programs that use wireless communications to make communities safer, families more secure, and teachers more effective.

★ **National Recycling Coalition's (NRC's) Electronic Recycling Initiative**

www.nrc-recycle.org/resources/electronics/index.htm

NRC's Electronics Recycling Initiative promotes the recovery, reuse, and recycling of obsolete electronic equipment.

Life Cycle Web Sites

★ **U.S. Environmental Protection Agency, Product Stewardship Program**

www.epa.gov/epr

This program provides information on life cycle environmental impacts of products.

★ **U.S. Environmental Protection Agency, Green Engineering Program**

www.epa.gov/opptintr/greenengineering

This program advocates designing products with their entire life cycle in mind.

★ **United Nations Environment Programme, Life Cycle Initiative**

www.unepie.org/pc/sustain/lca/lca.htm

This web site provides information about products and services over their entire life cycle.

Other Information

★ **HowStuffWorks.com, Inc.**

www.howstuffworks.com/cell-phone.htm

This web site provides a straightforward and easy-to-read discussion of the technical components of a cell phone and the technology that makes it work.

★ **Electronic Industries Alliance (EIA)**

www.eia.org

A trade association for the electronics industry, EIA maintains information on how member companies are incorporating environmental attributes into electronic products.



The Life of a Cell Phone

The Big Debate: Reuse, Recycle, or Dispose?

Cell phones are complicated products, which makes recycling or disposing of them just as complicated. This activity examines options for reusing, recycling, or disposing of cell phones at

the end of their useful life. It can be a research project for individuals or assigned to teams for discussion.

1. What are some of the end-of-life options for cell phones? List the options and discuss the pros and cons of each.

Pros

Cons

_____	_____
_____	_____
_____	_____
_____	_____

2. Find out what cell phone manufacturers, recyclers, and local authorities have to say about end-of-life options for cell phones.
 - ★ Conduct Internet research or call a company that produces cell phones. Find out what it considers to be the useful life of a cell phone. Ask what the policy is for accepting its cell phones back for recycling or remanufacturing.
 - ★ Find out what your teachers do with their cell phones at the end of their useful life.
 - ★ Contact a local recycling center and ask it if accepts old cell phones.
 - ★ Contact a cell phone recycler to learn about its recycling practices and what products are made from recycled cell phones.
 - ★ Contact your local waste management agency and ask what its policy is regarding discarded cell phones.
3. After conducting this research, write a summary of your findings, including who you contacted, the date, and what information you obtained. Or, present the results to your classmates and discuss what you view to be a good end-of-life choice for cell phones.



The Life of a Cell Phone

Math Activity 1: Cell Phone users

1. Cell phone users in the United States increased from 340,000 people in 1985 to approximately 140 million people in 2003.
 - A. This means that on average, how many NEW cell phone users are there per year?
 - B. In 2003 there were roughly ___ times more American cell phone users than in 1985.
2. Approximately 20 percent of teenagers in the United States own a mobile phone.
 - A. If 200 teenagers go to your school, about how many of them own a cell phone?
 - B. What if 1,500 teenagers go to your school? Then about how many own a cell phone?

Math Activity 2: On-Hold

1. Did you know that, on average, cell phones are used for only 18 months before being replaced? Most unused phones are stored in drawers or closets before eventually being thrown away. In fact, more than 30 million mobile phones are lying unused in American homes and businesses.
 - A. If a person buys a new cell phone every 18 months, how many phones will they buy in 6 years?
2. Starting in 2005, it is predicted that more than 125 million cell phones—65,000 tons of waste—will be discarded annually. This potentially serious environmental problem can easily be avoided by understanding how to reuse and recycle phones, prolonging their useful life.
 - A. Suppose that 300 million cell phones have already been discarded by the end of 2004. Using the cell phone discard rate above, how many TOTAL cell phones will be discarded by the end of 2005?
 - B. At the predicted 2005 rate of discarding cell phones, how many years will it take to discard 750 million phones?
 - C. 750 million discarded cell phones is equal to ___ tons of waste?
 - D. Can you name three alternatives to throwing out your cell phone?



The Life of a Cell Phone

Words from the wise

Some of the things that are part of your everyday life didn't exist when your grandparents were your age. While we might think we need these things, many people got along fine without them in the times past.

First, write down your views on whether the following items are necessary or optional, and why. Then interview an older relative or friend (more than 50 years old) to ask what they think about the same things. Compare and discuss your answers. How different or similar are they? Why? Discuss how new products reduce waste, and how new products increase waste.

Compare your thoughts on the following items with those of someone older than you. Here's how:

<u>Item</u>	<u>Your Thoughts</u>	<u>Older Generation Thoughts</u>
Microwave Oven		
Cell Phone		
Pager		
Camera		
Compact Disc		
Video Game		
Radio		
Sport Utility Vehicle		
Computer		
VCR		
Answering Machine		



The Life of a Cell Phone

Answers

Math Activity 1:

1. A. Roughly 7,758,889:
(140 million - 340,000)/18

2. A. 40
B. Roughly 412
(140 million/340,000)

3. B. 300
C. 390,000 tons: (750 million/125) x 65,000
D. Recycle, donate, or trade in your old cell phone.

Math Activity 2:

1. A. 4
2. A. 425 million: 300 million + 125 million
B. 6 years: (750 million / 125 million)

Answers

Components (crossword):

Across

1. Circuit
4. Resources
7. Packaged
9. Rechargeable
10. Radios
11. Crystal

Down

1. Copper
2. Zinc
3. Reused
5. Electrodes
6. Fiberglass
8. Plastic

Environmental Protection Agency. "The Life of a Cell Phone". <http://www.epa.gov/osw/education/pdfs/life-cell.pdf>.

Articles for Research Folders
(For Teacher Reference)

Healthy Habits Research Folder

“Health Rocks,” *Skipping Stones*, Jan./Feb. 2013. 23: Print.

Jennifer Marino-Walters, “Make Your Move,” *Scholastic News Edition 4*, May 10, 2010. Print.

Emily Sohn, “Recipe for Health,” *Science News for Kids*, April 2, 2008.

Susan Heavey, “Adults cut back fast food, but U.S. kids still eat too much fat: CDC,” *Washington Post*, February 21, 2013. Print.

Glossary for Healthy Habits Research Folder

Article: “Health Rocks”	
affluent	having a generous supply of material possessions
immunity	being able to resist disease
obesity	excessive fat in the body
regulations	a rule or order issued by an authority
Article: “Make Your Move”	
alliance	a relationship that benefits both parties
luxury	something that you don’t really need, but that is enjoyable to have
Article: “Recipe for Health”	
health	the condition of being sound in mind, body, and spirit
nutrition	the act of taking in and using food substances
obese	having excessive body fat
pediatric nutritionist	a professional who helps children eat healthfully



Articles for Research Folders
(For Teacher Reference)

Article: “Adults cut back fast food, but U.S. kids still eat too much fat: CDC”	
caloric intake	the number of calories a person eats
consume	to eat or drink, especially in a large quantity
obese	excess fat in the body
sedentary	not physically active



Health Rocks!

Imagine visiting your family doctor for issues such as asthma, attention-deficit disorder, vitamin D deficiency or weight issues. Your doctor tells you to spend more time outdoors. S/he tells you to go for an hour walk in the woods, city park or forest. Chronic conditions associated with a sedentary lifestyle and physical inactivity have greatly contributed to the numerous health problems children face today. There is a connection between the two, and doctors know that these health conditions can lead to pulmonary, cardiovascular and mental health problems in adulthood. The U.S. Forest Service has begun a public service announcement campaign to "unplug," or to motivate families and their children to disconnect from their electronics and reconnect with nature. Viewers are directed to DiscovertheForest.org, where they can search for areas to explore and ideas on what to do outdoors.

Did you know that *drinking tap water is better* for our environment and almost a thousand times cheaper? A bottle of water costs more than 1,000 gallons of tap water. And, with tap water, there is less pollution from plastic bottles. There are many easy ways to purify tap water, ranging from filters that attach to the faucet to special pitchers that you can keep in the fridge.

Emotional Health: *Where Are You At?*

Fill in Yes, No or At Times as answers to these questions.

1. I like to argue with my family and friends. —
2. I am always angry with my siblings/parents. —
3. I argue because it allows me to express my displeasure about how things are going in life. —
4. I go for long walks in nature when I feel down. —
5. I tend to do more activities alone or with my friends but not with my parents. —
6. Sometimes, I just want to be alone for long times in my room. I don't like socializing with friends. —
7. I often feel anxious or worried about things. —
8. I often feel overwhelmed or stressed out. —
9. I get emotional when things go wrong, but I feel better when I talk to someone I like. —
10. I listen to quiet, classical music when I am sad. —

Being Healthy Every Day!



The U. S. Department of Health and Human Services (HHS) has launched a nationwide **Tobacco Education Campaign**, "Tips From A Former Smoker," on the health risks of smoking. Tobacco use causes nearly 1/3 of all cancer deaths, or about 170,000 people every year. However, cancer is only one of the many ways that tobacco kills people, according to the AACR Task Force on Tobacco and Cancer. With all the prevention efforts, one in five Americans still continue to smoke! Tobacco is the single largest cause of preventable deaths in the country and causes no fewer than 18 different types of cancer. Yet every day nearly 4,000 young people try their first cigarette, and about 1,000 become addicted to the nicotine in these products.

The HHS campaign hopes to increase public awareness about the health risks of smoking and secondhand smoke exposure, to motivate smokers to quit, to encourage smokers who need help to call 1-800-QUITNOW and to encourage parents to actively protect their children from exposure to *secondhand smoke*. A new report from the Surgeon General, "Preventing Tobacco Use Among Youth and Young Adults," details the scope, health consequences and influences that lead to youth tobacco use and specifies proven strategies to help prevent tobacco use. It also provides further scientific evidence on the addictive nature of nicotine. The best way to prevent people from dying from cancer is simply to prevent them from getting hooked on tobacco. Let's end tobacco use now!



Get Up and Go

Make Your Move!

Practice isn't just for homework.
It can also help you get healthy.

It's a new school year. You probably have new teachers, new classes, and maybe you're even at a new school. You will be learning a lot of new stuff and developing new skills. One of those skills should be making healthy exercise habits a part of your life. Just like learning to play the trumpet or dribble a basketball, healthy habits take practice.

Ready to get started? Check out these tips and ideas from David Missimer, a personal trainer in Wayne, Pa. You can make this school year your healthiest yet!



- **Add up your daily physical activity.** If you aren't getting at least 60 minutes of fast-moving exercise every day, you aren't getting enough for good health. We're here to help! Download our exercise log, and fill it in whenever you get some exercise. (Find it online at www.weeklyreader.com/getupandgo.) Every little bit counts—so even if you walk the dog for just 15 minutes in the morning and 15 minutes at night, you'll have a half hour right there.
- **Test your abilities.** Total fitness includes a strong heart and lungs, strong muscles, and good balance. Maybe you are better in some areas than others: You may run fast and be able to lift heavy things, but you can't stay on the balance beam in PE class for more than a few seconds, for example. Make it a goal to get better in all three areas of fitness.

BOREDOM BUSTER!

Sydney K., a fifth grader from Oaks, Pa., enjoys doing many different activities to stay in shape and meet new people. "Karate makes me stronger, and softball helps my hand-eye coordination," she says. "My dance classes keep me flexible." Sydney joined the Fitness Club at school to learn how to use exercise machines. With so much variety, she never gets bored!



COURTESY SYDNEY K.

- **Set reasonable goals.** Do you want to run longer or faster? Do you wish you could hit a home run? Figure out what you want to do better, and then set small goals to meet along the way. For example, if you want to run longer, add a minute to each daily run until you have

ILLUSTRATION BY C.S. BARNES



By Betsy Dru Tecco

reached your main goal. (Filling out an exercise log daily can help you track your progress.)

- **Choose the right activities.** Do you like to compete on a team? Or would you rather just have fun when you exercise? Ask yourself: What do I enjoy most? What skill do I most want to improve? Find activities that match your goals and interests. Not sure what you might like? Take our "What's Your Exercise Personality?" quiz online to find out.
- **Know what is available to you.** Ask your parents or teachers for exercise ideas. Let them know what types of activities you would like to do. They may help you find a team to join or a class you can take. There may also be a recreation center or club in your neighborhood, such as a YMCA or YWCA, a branch of the Boys & Girls Club, a gym, or a city park that offers fun ways to master new moves.
- **Don't forget to reward yourself.** Celebrate when you reach your goals! Both the big ones, such as running a mile faster than you ever have, and smaller ones, such as taking a walk every day for a week. "When you work towards a goal and finally reach that goal, you learn a valuable lesson," says Missimer. "It gives you a feeling of accomplishment that makes you feel better about yourself."

THINK ABOUT IT

You don't need to circuit train to figure out what kinds of exercises you might like. Think about all the ways you have gotten exercise in the past year. What were your favorite activities? Make a list of your top five.

Try This Yourself: Circuit Training

Here's a way to get moving indoors or out. Find areas of your home where you can work on your skills in different activities. Fitness experts call that circuit training. You may have done it in PE class before, but try it at home too. At one area, or station, maybe dribble a basketball or shoot hoops. At a second station, a log or a piece of wood can become a do-it-yourself balance beam. A third station may be a good spot to lift 1- or 3-pound weights. Other stations might include jumping jacks, ab crunches, jumping rope, or even just turning on the radio and dancing along to whatever tunes come on. When you are done, think about which activities you liked best. If you've never really played basketball but found out that you like shooting free throws, for instance, think about going out for a team.



For more ways to Get Up and Go, visit us online at www.weeklyreader.com/getupandgo.

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Recipe for Health

Everybody wants to be healthy, but today's world is full of roadblocks. You know you should eat broccoli, for example, but it's a lot easier to buy French fries (and they taste better). You know you should exercise, but your friends are playing video games.

For many people, the temptation to indulge is irresistible. But all of that indulging is catching up with us.

In the United States, two out of three adults now weigh more than they should, according to the Centers for Disease Control and Prevention (CDC). More than 30 percent of Americans over 20 have so much body fat that they're considered obese. Only half as many adults were obese in the 1980s.

Young people are also getting way too heavy. The proportion of overweight kids between the ages of 6 and 11 more than doubled in the past 2 decades, according to CDC data, from 7 percent to nearly 19 percent. Over the same period, the proportion of overweight teens more than tripled, from 5 percent to 17 percent. Healthy body weight is evaluated in terms of a number known as your body mass index, or BMI. You can check out whether you or a family member is overweight by plugging some numbers into a calculator at an online site (see sidebar: "Understanding Body Mass Index").

These statistics are alarming because weighing too much increases the risk for heart disease, diabetes, cancer, sleeping troubles, and other **health** problems (see "Packing Fat"). People form lifelong eating habits when they're still kids. And studies show that overweight children tend to become overweight adults. Indeed, some kids are already developing weight-related diseases such as type 2 diabetes, which used to show up only in adults.

"Children are primed to learn about eating," says Susan Johnson, a pediatric nutritionist at the University of Colorado-Denver School of Medicine. "We need to start young with healthy habits."

And it's not as hard as you may think. Research shows there are plenty of simple things you can do to eat better, control your weight, and improve your **health**, even while you're still a kid.

How do you start? Focus on three things: when, what, and how much.

The 'when'

There's no single explanation for why kids' waistlines have been expanding, according to experts. The problem is more complicated than that.

Recipe for Health

For one thing, food is everywhere, almost all the time: from candy in school vending machines to popcorn at the movies. Fast-food restaurants are convenient and cheap. All too often, one meal runs into the next.

"It is practically impossible to avoid opportunities to eat," Johnson says. "I'm only 49, but when I was a child, people did not eat all day long."

Johnson, who studies eating behaviors, recommends eating three solid meals every day, and adding no more than two or three snacks to that total. Keep in mind, she says, that snacks include not only solid foods but also beverages such as juice and soft drinks.

Eating should be part of your daily routine, she says, just like brushing your teeth, practicing an instrument, or doing homework. For eating, just as for each of these other activities, there should be a definite time to begin and end.

That routine should start with breakfast, suggests a recent study by researchers from the University of Minnesota School of Public **Health**. For a large number of kids, it doesn't. Between one in four and one in eight children and teenagers regularly skip the first meal of the day, these researchers estimate. Previous studies have linked skipping breakfast to poorer grades--possibly, in part, because it's hard to think well when you're low on energy.

To investigate the effects of breakfast on weight, the Minnesota researchers followed 2,200 adolescents for 5 years. At the end of their study, they found that kids who ate breakfast tended to gain the least weight. Breakfast diners also tended to eat healthier foods and to exercise more than kids who skipped breakfast.

Scientists haven't proved that eating breakfast causes people to stay slimmer. But starting the day with a bowl of cereal or eggs and toast is clearly linked to better **health**.

Studies suggest that if you skip breakfast, Johnson says, "you more than make up for it in the later part of the day."

The 'what'

What you eat matters as much as when you eat. You probably know that an apple is more nutritious than a cookie. But supposedly healthy foods, such as granola bars and yogurt, can also lead to weight gain if you don't pay attention to how much sugar they contain.

Recipe for Health

Sugar is full of calories. We need the energy those calories provide to fuel our activities and the bodily processes that keep us healthy. But our bodies turn excess calories into body fat.

Reading nutrition labels can help you find the right balance. Try not to eat too many foods that list sugar or corn syrup (a sweetener) as one of the first ingredients. And watch out for high carbohydrate counts (see sidebar: "Understanding Major Nutrients").

You might also want to cut down on potato chips and other salty snacks. In 1997, researchers recorded everything 2,000 kids ate and drank for a solid week. All the participants were between 4 and 18 years old at the time of the study. Recently, scientists from St. George's University in London analyzed records from that study.

The researchers found that kids who ate more salt also drank more soft drinks, which are full of sugar but empty of nutrition. One behavior doesn't necessarily cause the other. But by eating fewer salty foods, the researchers concluded, kids might be able to cut out lots of unnecessary--and potentially fattening--calories.

Thinking too much about ice cream, onion rings, and all the other things you shouldn't eat is a sure way to fuel cravings for those foods, according to researcher Brian Wansink, who is executive director of the U.S. Department of Agriculture's Center for Nutrition Policy and Promotion.

Focusing instead on what you can have is a better strategy, he says in his book *Mindless Eating: Why We Eat More than We Think*. Wansink encourages kids to have one fruit and one vegetable with every meal.

You can fit in only so much food at one sitting, he says. Adding healthy foods to your plate can keep you from filling up on the unhealthy stuff.

One of the best ways to avoid eating junk food, Wansink adds, is to stop keeping it in your house. That's something you might want to tell the adults you live with: Studies show that the person who buys and prepares food for a household controls 73 percent of what the family eats.

The 'how much'

Determining how much you need is the final piece of the eating-well puzzle. This is often easier said than done.

Recipe for Health

In a study published this year, Wansink and his colleagues asked more than 250 people how they decided when to stop eating at mealtime. Thinner people tended to stop when they were full. Heavier ones, however, said they generally stopped when they'd eaten everything on their plates.

That can be a big problem, Wansink notes, because we're often served far more food than we need--at home and in restaurants. And overeating can start early. In one study, 5-year olds ate 26 percent more food when they were given bigger servings.

Wansink has turned up similar results with grown-ups. He took a group of adults who had just finished a meal and offered to let them watch a movie. Popcorn was offered to everyone during the movie. It wasn't good popcorn--in fact, it was stale. Nevertheless, people ate 53 percent more popcorn when given a large bucket instead of a medium-size one. In other studies, he found that people served themselves more food and went on to eat more food when they were given larger plates or bowls.

Using smaller dishes is an easy way to prevent mindless overeating. So is turning off the television. Not only does watching TV automatically make many people want to start chowing down, Wansink says, but it also distracts them from paying attention to how much they've eaten.

The average person makes more than 200 decisions about food every day, according to Wansink's research. With a little thought and planning, you can make those decisions smart ones.

Junk food, like chips, candy, and cookies, are easy to snack on--and often yummy. But they can pile on the calories and lead kids to become overweight. iStockphoto

Choosing when to eat should become a routine, like brushing your teeth. Even a burger between meals can be bad for the waistline. And a burger alone--even at meal time--does not offer the proper balance of nutrients you need. iStockphoto

Food is everywhere, but the smart thing to do is snack on items that offer vitamins and fiber--like this apple--not just sugar, like cupcakes, or salty and fatty foods, like French fries. iStockphoto

Eating well means stopping when you're no longer hungry, and including a fruit and vegetable with every meal--even when you're out picnicking. iStockphoto

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By Emily Sohn

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## Adults cut back fast food, but U.S. kids still eat too much fat: CDC

Thu, Feb 21 2013

By Susan Heavey

WASHINGTON (Reuters) - American adults have made a little progress in recent years in cutting back on calories from fast food, but children are still consuming too much fat, U.S. health researchers say.

French fries, pizza and similar items accounted for about 11 percent of U.S. adults' caloric intake from 2007 to 2010, on average, down from about 13 percent between 2003 and 2006, the Centers for Disease Control and Prevention said in one of two reports released on Thursday.

Younger adults, black Americans and those who are already obese consumed the highest amounts of such food, which is often high in fat, salt and calories that can doom waistlines.

The CDC found in a separate report that while American children, on average, are consuming fewer calories overall than they used to, the percentage of their calories from artery-clogging saturated fat was still above optimal levels.

Recommended U.S. guidelines suggest that no more than 10 percent of one's daily calories should come from such fat, but American youth took in between 11 percent and 12 percent from 2009 to 2010, data from the CDC's National Center for Health Statistics showed.

Americans' diets and weight is a source of constant scrutiny and research in a country where two-thirds of the population is considered overweight or obese. According to the CDC, 36 percent of U.S. adults, or 78 million, and 17 percent of youth, or 12.5 million, are obese. Another third are overweight.

The slight decline in fast food consumption among adults reflects a growing trend toward healthier options. Many food and beverage companies have revamped their products or created new, healthier options to account for the shift in consumer tastes.

Still, Americans lead the world in calorie consumption. Portion sizes also have increased over the years, coupled with an increasingly sedentary lifestyle, have added up to extra pounds. Complications from obesity include diabetes, heart disease, arthritis and some cancers.

"Previous studies have reported that more frequent fast-food consumption is associated with higher energy and fat intake and lower intake of healthful nutrients," CDC wrote.

### Adults cut back fast food, but U.S. kids still eat too much fat: CDC

Young black adults are especially a concern. Those aged 20 to 39 get more than one-fifth, or 21 percent, of their calories from fast food versus whites and Hispanics in the same age group who get about 15 percent from such foods, CDC found.

Obese and overweight adults also ate more fast food, it added.

Healthy weight is calculated by measuring body mass index, or BMI, using height and weight. For example, a 5-foot, 6-inch (1.7 meter) woman weighing 186 pounds (84 kilograms) would be considered obese as would a 6-foot (1.8 meter) man weighing 221 pounds (100 kilograms).

The CDC also said that American boys aged 2 to 19 took in about 2,100 calories daily during 2009 and 2010, a drop from 2,258 calories in 1999-2000. Girls saw their daily caloric intake fall to 1,755 from 1,831 during the same timeframe.

It is not yet clear how the recent change has affected childhood obesity rates, the agency added. Among the other findings:

- The consumption of calories from fast food "significantly decreased" with age;
- Fast food consumption was about the same for low-income and higher-income adults;
- More children are eating more protein, except for black girls;
- Carbohydrate consumption is lower among white boys and girls as well as black boys.

(Editing by Doina Chiacu)

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Articles for Research Folders

(For Teacher Reference)

**Bullying Research Folder**

- Carmen Morais, “Bullies Behind Bars,” *Scholastic News Choices*, October 2012. Print.
- “Cyberbullying Statistics,” [www.bullyingstatistics.org](http://www.bullyingstatistics.org).
- Elizabeth Larson and Justin O’Neill, “Is the Cafeteria Ruining Your Life?” *Scholastic Scope*, November 18, 2012. Print.

**Glossary for Bullying Research Folder**

| Article: “Bullies Behind Bars”      |                                                  |
|-------------------------------------|--------------------------------------------------|
| cyberbullying                       | the electronic posting of mean-spirited messages |
| criminalize                         | to make illegal                                  |
| empathetic                          | showing understanding                            |
| grappling                           | struggling through                               |
| torment                             | inflicting pain                                  |
| Article: “Cyberbullying Statistics” |                                                  |
| camaraderie                         | a spirit of friendly companionship               |
| petition                            | a formal written request                         |
| tolerant                            | showing the capacity to endure pain or hardship  |



Bullies Behind Bars

*Your Community*

# Bullies behind bars?

By Carmen Morais

**Laws making bullying a crime are becoming the go-to solution. Instead of detention, kids could land in jail. Will harsh punishments stop the bullying epidemic?**

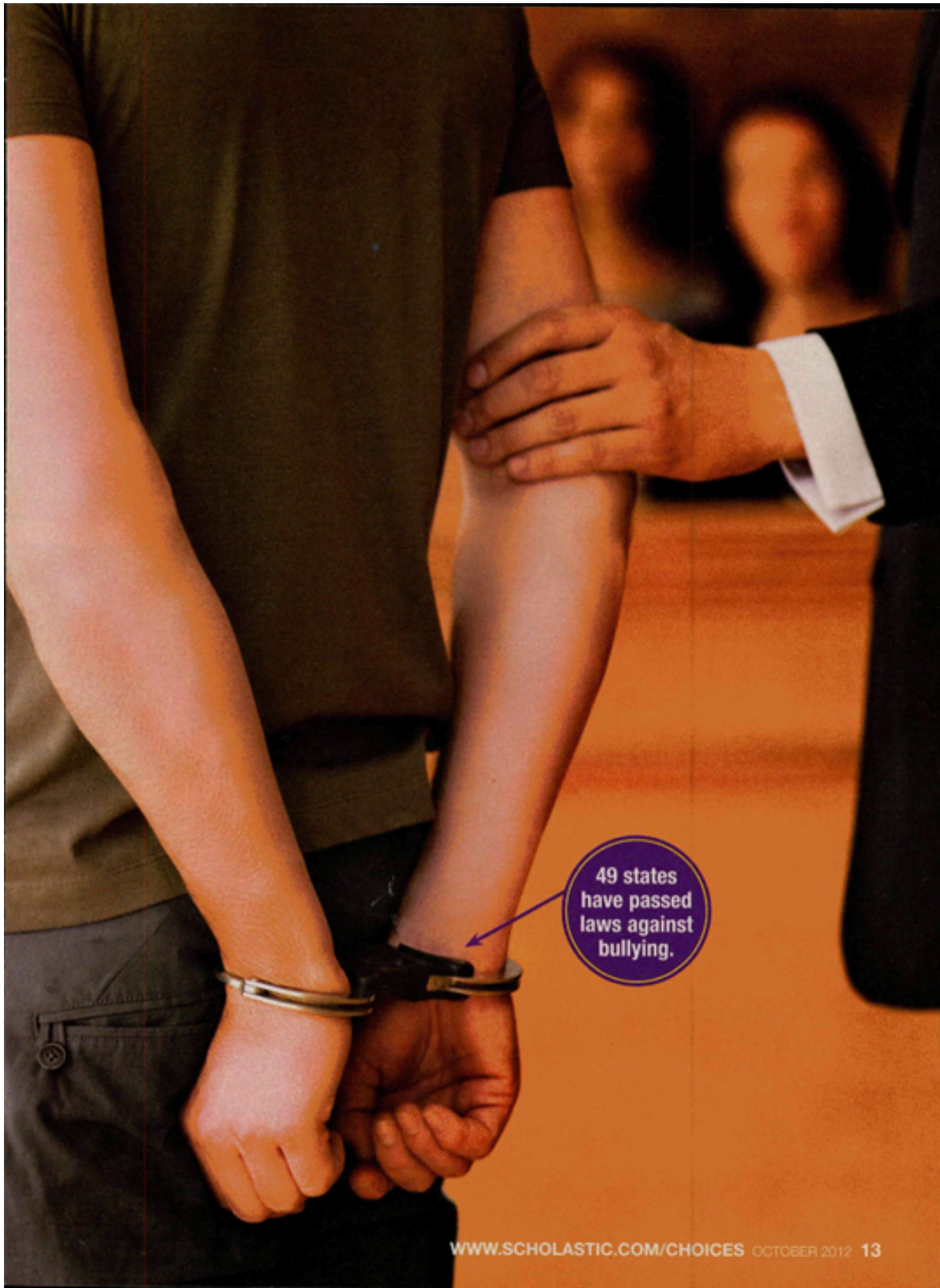
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12 CHOICES OCTOBER 2012



Bullies Behind Bars





## Bullies Behind Bars

On a cold January day in 2010, 15-year-old Phoebe Prince was walking home from her high school in South Hadley, a small town in Massachusetts. Suddenly a car pulled up beside her. It was filled with kids from her school—the last people on earth Phoebe wanted to see. As Phoebe quickened her step, one of the girls threw a soda can at her, shouted an obscene insult, and laughed as the car screeched away.

For more than three months, this girl and her friends had been tormenting Phoebe, a recent immigrant from Ireland. They stalked her through the school hallways, called her names, encouraged other kids to exclude and harass her, and threatened to beat her up. The abuse continued on Phoebe's Facebook wall, where the girls posted cruel messages and humiliating rumors. Phoebe had told her mother about the harassment, and her mother had complained to the school. But the torment went on. That afternoon, after Phoebe got home, she texted her friend:

"I can't do it anymore."

Later that night, Phoebe killed herself.

Phoebe's suicide devastated her family and shocked her small town. But it was what happened next that made headlines around the country. Within weeks, the

1



2



kids who had bullied Phoebe—four girls and one boy—were arrested. They were charged with crimes that included stalking and harassment. If found guilty, the students faced as many as 10 years in jail.

Their arrests sparked a heated national debate.

Yes, what happened to Phoebe was a tragedy, and her tormentors should be punished. But did they deserve to go to jail? Would a law have stopped them?

Today, nearly three years later, the controversy rages on.

### A Staggering Problem

Bullying has always been a fact of life in American schools. For generations, people accepted that bullying was simply a part of growing up. Some kids were going to be bullied—those who were different, brainy, awkward, eccentric—and this was just an unavoidable part of childhood, like falling off a bicycle.

But in recent years, attitudes have changed. Study after study has shown how deeply damaging bullying can be. And many believe that the problem has

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## Bullies Behind Bars



**1. South Hadley High School, where Phoebe Prince and her tormentors were classmates**

**2. Phoebe, age 15**

**3. A candlelight memorial ceremony to honor Phoebe after her tragic suicide**



### Phoebe's suicide devastated her family and shocked her small town. But it was what happened next that made headlines around the country.

become more widespread. Today, nearly 30 percent of all teens report that they have been bullied. For gay teens, the scope of the problem is truly staggering—9 out of 10 gay teens say they have been bullied in school, often violently and relentlessly.

Many states and schools have been struggling to address the problem, mainly through education programs. But Phoebe's case triggered a national outcry for stronger action.

Within months of Phoebe's death, Massachusetts passed

laws that make bullying a crime punishable by jail time. Since then, 49 out of 50 states have passed antibullying laws. Many of the laws require school districts to provide antibullying education and to enforce strict punishments for bullying. But seven states go much further by **criminalizing** bullying. In North Carolina, for instance, a teen who creates a fake online profile and then uses it to

bully someone can be arrested. In Massachusetts, continually harassing someone—as Phoebe's tormentors did to her—is now officially a crime that could lead to a jail sentence. In states with these laws, kids found guilty of bullying crimes could end up with criminal records, which they would be required to reveal on college and job applications.

#### Failure to Protect

Many of the people supporting these tough state laws are parents of victims and the teen victims themselves, like 15-year-old Chelsea Little and her mother, Angela Stagge. Chelsea had been bullied since middle school—harassed in school and on Facebook. Yet her mother's repeated complaints to the school did no good. The abuse continued, until Chelsea finally left school and completed ninth grade online. This summer, the Stagge family



## Bullies Behind Bars

### AMERICA'S MOST WANTED?



These are the teens, pictured in court, after they were arrested for what prosecutors called the "unrelenting" bullying of Phoebe Prince. From left to right: Ashley Longe, Sean Mulveyhill, Kayla Narey, Sharon Chanon Velazquez and Flannery Mullins

moved to a neighboring town so Chelsea could go to a new school.

Chelsea's experience led her mother to believe that many schools aren't adequately equipped to protect victims of bullying. "It's too big a problem for the schools to handle," Stagge says. The organization she founded, Bullying for a Change, is devoted to pressing for tougher state laws, which Stagge believes will protect other kids from the suffering Chelsea and others have had to endure.

But many experts don't believe that tougher state laws are the solution. Many studies have shown that effective bullying programs focus not on punishment, but on changing the social climate of the school. These programs are designed to make kids more **empathetic**, more accepting of differences, and more likely to stand up if they see a friend being picked on.

The best programs are often led by students, like one in Canal

Winchester Middle School in Ohio. There, it's the teens who speak up at assemblies about bullying and are recognized when they act as peacemakers. There's even a "wall of courage," where everyone is asked to share his or her thoughts about life and friendship. It is **prominently** located in the school's main hallway.

In the truly effective programs, bullies are punished, but in ways that have an immediate impact on their lives in and out of school. Students who harass other kids are yanked from activities, fired from school plays, banned from dances, and kicked off sports teams. Justice is swift. The message is clear to everybody: Being mean is not tolerated. Such punishments, say experts, are far more likely to "cure" a bully or discourage the behavior in the first place than are being arrested or sent to jail. In fact, arresting kids and putting them into the justice system can backfire, says

**These five young people have paid a high price for what they did to Phoebe. The publicity made it impossible for them to remain in school.**

Sameer Hinduja, co-director of the Cyberbullying Research Center. "Research shows that kids who are labeled as criminals often start to believe that they are criminals," he says. "Instead of changing for the better, they often commit more crimes."

#### Getting Justice

But what about extreme cases? Laws already exist to ensure that violent crimes are not tolerated. Nadin Khoury of Upper Darby,

GAP PHOTOGRAPHY, S. GORDON, POOL, MICHAEL LONER, STEVE HERRINGTON/LONDON, SEAN MULVEYHILL, GAP PHOTOGRAPHY, S. GORDON, POOL, SHARON CHANON, K. AGUIRRE, GAP PHOTOGRAPHY, S. GORDON, POOL, FLANNERY MULLINS, GAP PHOTOGRAPHY, S. GORDON, POOL, THE REPUBLICAN PHILIPPA WATERS



## Bullies Behind Bars

Pennsylvania, was often picked on because of his small size. In January 2011, the 13-year-old was ambushed. Six classmates took turns kicking, beating, and dragging Nadin through the snow, while a seventh kid videotaped the 30-minute attack. The vicious ordeal ended only when a woman drove by and chased the gang away.

The next day, the police arrested Nadin's attackers, hauling them out of school in handcuffs. They were charged with kidnapping and assault. Two went to jail; the others received probation. All now have criminal records.

As for Phoebe's tormentors, the serious charges against them were eventually dropped, though all received probation for their crimes. Newspaper articles revealed that Phoebe had been **grappling** with emotional problems even before the bullying began. Though nobody questioned that the bullying caused Phoebe terrible distress, there wasn't enough evidence to directly connect the bullying to Phoebe's death.

But these five young people have paid a high price for what they did to Phoebe. The publicity made it impossible for them to remain in school. Their friends turned away from them. They received death threats from strangers around the country. Reporters camped outside their homes. When any of them appeared in public, crowds hurled insults at them.

They became national outcasts, bullied by the world just as they had bullied Phoebe.

Some might say this was punishment enough.

### Expert Talk

## How to NOT be a bully

**You can destroy someone's life by being mean—as well as your own. Follow these simple steps to stay on the kind side.**

**DON'T** send or forward mean text messages or spread cyber-rumors—even if you're just fooling around.

**DO** speak up if your friends are doing it. It's not enough to ignore teasing or cruelty.

**DON'T** post or forward real or edited images or videos to try to hurt or upset someone. Not only is it mean, but it could be illegal.

**DO** delete any embarrassing or negative pictures or videos that get sent your way—even if you don't know the person they're about.

**DON'T** share personal information about another person. In some states, you could be arrested for it.

**DO** a reality check. If you think something may have gone too far, it probably has. Err on the side of caution.

**DON'T** make fun of someone online or log in to somebody else's Facebook or e-mail account. Posting hurtful or threatening comments is cyberbullying, and it's considered a crime in many states.

**DO** make sure you always log out of your accounts before you walk away from the computer. And never, ever share your passwords, even with your best friend.





## Is the Cafeteria Ruining Your Life?

Debate

**ESSAY KIT**  
What you need to  
write a perfect essay

# Is the Cafeteria Ruining Your Life?

Students say the cafeteria is the top spot for fighting, bullying, and drama. **Is assigned seating the answer?**

By Justin O'Neill and Elizabeth Larsen

**K**ate Allen will never forget the day in seventh grade when "the list" went up. She stepped into the cafeteria for lunch—her favorite part of the day—at Black River Falls Middle School in Wisconsin. And that's when she saw it.

"Assigned seating?" she croaked, staring at a paper taped to the wall. She scanned the room for her assigned table, desperately hoping to see at least *one* friend there. But no, it was a group of strangers.

*It's not fair!* she thought.

### The Hunger Games Arena

Fair or not, Principal David Rooou thought assigned seating was worth a try. The cafeteria had become ground zero for gossip, bullying, and fighting. Kids routinely wandered the room looking for a seat, choking back tears when no one would let them join a table.

For most kids, lunch is a time to catch up with friends, relax, and



trade Twinkies for chips. But for others, it is a time of acute anxiety, when simply finding a seat is a daily humiliation. For these kids, the lunchroom can feel more like the Hunger Games arena than what it should be—a much needed break from school-day stress.

Why is the cafeteria so crazy? First, there are the cliques: Band kids eat with band kids, soccer players with soccer players, and so on. If you're not in a group, it can be hard to feel welcome. Then there is the rock-concert-level noise and

rowdiness (flying french fries, milk squirting out noses, etc.). Without close adult supervision, chaos erupts—and cafeterias can turn into bullying hotspots.

### Sense of Camaraderie

At Black River Falls, a computer program randomly assigns students to tables, guaranteeing everybody a seat. (Assignments are rotated every few weeks.) This way, students must interact with kids they wouldn't normally hang out with. Rooou says the system has built a school-wide

ILLUSTRATION BY RJ MATSON



## Is the Cafeteria Ruining Your Life?

sense of camaraderie.

Students didn't see the benefits—at least not at first. They circulated a petition to end assigned seating. Parents called to complain. As for Kate? She scarfed down her food so she could get out of there as fast as possible.

### Other Options

Assigned seating does have its drawbacks. Lunch is one of the few chances students have to socialize. Is it so unreasonable for kids to want to spend it with their friends?

Besides, there are other solutions to cafeteria drama. At South View Middle School in Minnesota, for example, students sit at round tables rather than rectangular ones. That way, everyone can see and hear each other, and fewer kids feel left out of conversations.

Another option is "Mix It Up at Lunch Day." Once a year, every student must sit with someone new at lunch. The idea is that interacting with kids from another social group will make you more tolerant of differences, and reduce bullying and prejudice. Thousands of schools participate in this program. It's successful, but it's just one small step in changing cafeteria culture.

Assigned seating goes a lot further than that. Just look at Black River Falls. Today, the cafeteria is much calmer and nearly bullying-free. Even Kate, now an adult, has changed her tune. "I gained a new perspective," she says. "I met kids I had never had the chance to talk with. I made new bonds." ●

## What Do You Think?

### Should cafeterias have assigned seating?

Use evidence from the article to support each side of this debate. Write the information on the lines below.



## YES

**BULLYING IS OFF THE MENU!**

1 It would cut down  
on cliques in the  
cafeteria.

2

3

## NO

**FREEDOM TO CHOOSE!**

1

2

3

**EXAMINE POINTS ON BOTH SIDES—AS WELL AS YOUR OWN BELIEFS AND EXPERIENCES.** Decide what you think. State your opinion in one sentence below. This can become the thesis statement for an argument essay on this topic.

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EXPEDITIONARY  
LEARNING

# **Grade 6: Module 2A: Unit 2: Lesson 17**

## **End of Unit 2 Assessment: Final Draft of Literary Argument Essay**



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| Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)                                                                                                                                                                                                                                                                                  |                                                                                                                    |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| <p>I can use correct grammar and usage when writing or speaking. (L.6.1)</p> <p>I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2)</p> <p>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.6.5)</p> |                                                                                                                    |
| Supporting Learning Targets                                                                                                                                                                                                                                                                                                             | Ongoing Assessment                                                                                                 |
| <ul style="list-style-type: none"><li>• I can use the Literary Argument Essay Rubric to provide kind, specific, and helpful feedback to my peers.</li><li>• I can use teacher feedback to revise my argument essay to further meet the expectations of the Literary Argument Essay Rubric.</li></ul>                                    | <ul style="list-style-type: none"><li>• End of Unit 2 Assessment: Final Draft of Literary Argument Essay</li></ul> |



| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Engaging the Reader: Independent Reading (5 minutes)</li><li>Unpacking Learning Targets (2 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Mini Lesson: Addressing Common Errors (10 minutes)</li><li>Peer Critique: Draft Literary Arguments (10 minutes)</li><li>Essay Revision (16 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Collecting End of Unit Assessments (2 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>If you haven't done so already, finish the final draft of your essay to turn in tomorrow, along with the first draft, rubric, and planners.</li><li>Continue reading your independent reading book for this unit at home.</li></ol></li></ol> | <ul style="list-style-type: none"><li>This lesson is an opportunity for students to review and revise their essays to meet the expectations of the Literary Argument Essay Rubric.</li><li>In advance, be sure to have reviewed students' first drafts (from Lesson 14) against Rows 1 and 3 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.</li><li>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.</li><li>Some students may need more help with revising than others. There is space for this during the revision time.</li><li>If students used computers in Lessons 13 and 14 to write their first draft, allow them to use computers to revise.</li><li>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.</li><li>Post: Learning targets and Peer Critique guidelines (see supporting materials)</li><li>Review: Concentric Circles and Peer Critique protocols (Appendix)</li></ul> |



| Lesson Vocabulary | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|-------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| peer critique     | <ul style="list-style-type: none"><li>• <i>Bud, Not Buddy</i> (book; one per student)</li><li>• End of Unit 2 Assessment Prompt: How Does Bud Use His Rules—To Survive or To Thrive? Argument Essay (from Lesson 9; included again in this lesson for Teacher Reference; one per student and one to display)</li><li>• Literary Argument Essay Rubric (from Lesson 12)</li><li>• Peer Critique Guidelines (one to display)</li><li>• Stars and Steps recording form (one per student)</li><li>• Students' draft argument essays (collected in Lesson 14; with teacher feedback and a specific leading question/suggestion)</li><li>• Rows 1 and 3 of Literary Argument Essay Rubric (collected in Lesson 14; students' self-assessments reviewed by the teacher)</li><li>• Materials for student writing (computers or lined paper)</li></ul> |



| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>A. Engaging the Reader: Independent Reading (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Concentric Circles:               <ol style="list-style-type: none"> <li>Remind students of the focus question for their independent reading: “Who is the intended audience of your book? Why do you think that?”</li> <li>Split the group in half. Have half the group make a circle facing out.</li> <li>Have the other half make a circle around them facing in.</li> <li>Invite students on the inside circle to share the audience of their book and why they think that with the person opposite them on the outside circle.</li> <li>Invite students on the outside circle to do the same.</li> <li>Invite students on the inside circle to move two people to the right to do the same thing again.</li> <li>Repeat until students have spoken to three people.</li> </ol> </li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <p><b>B. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>Be sure students have their novels <i>Bud, Not Buddy</i>. Display the End of Unit 2 Assessment Prompt: <i>How Does Bud Use His Rules—To Survive or To Thrive?</i> Argument Essay (originally distributed in Lesson 9).</li> <li>Invite the class to read the learning targets with you:               <ul style="list-style-type: none"> <li>“I can use the Literary Argument Essay Rubric to provide kind, specific, and helpful feedback to my peers.”</li> <li>“I can use teacher feedback to revise my argument essay to further meet the expectations of the Literary Argument Essay Rubric.”</li> </ul> </li> <li>Ask students to Think-Pair-Share:               <ul style="list-style-type: none"> <li>“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?”</li> </ul> </li> <li>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 is difficult, but it is one of the things that can help make a good essay great.</li> </ul> | <ul style="list-style-type: none"> <li>The review of the learning targets is yet another identifier of what is expected on the student essays.</li> <li>Learning targets are a research-based strategy that helps all students, especially challenged learners.</li> <li>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.</li> </ul> |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Meeting Students' Needs |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>A. Mini Lesson: Addressing Common Errors (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that you noticed a common error in their essays (for instance, comma splices or inconsistent capitalization).</li><li>• Display an example of the error. Explain why it is incorrect.</li><li>• Model how to revise and correct the error.</li><li>• 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.</li><li>• If many students give a thumbs-down, show another example of the error. Ask students to think about how to fix it.</li><li>• 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.</li><li>• Tell students that they will be getting their essays back now with specific feedback. Ask them to look over the 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.</li><li>• Return students' draft essays with your feedback and their self-assessments from Lesson 14.</li></ul> |                         |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
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| <p><b>B. Peer Critique: Draft Literary Arguments (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that a <i>peer critique</i> is when we look over someone else's work and provide them with feedback. Explain that peer critiquing must be done very 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 <b>Peer Critique guidelines</b>:             <ol style="list-style-type: none"> <li>Be kind: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.</li> <li>Be specific: Focus on particular strengths and weaknesses, rather than making general comments like "It's good" or "I like it." Provide insight into <i>why</i> it is good or what, specifically, you like about it.</li> <li>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.</li> <li>Participate: Peer critique is a process to support each other, and your feedback is valued!</li> </ol> </li> <li>Display the <b>Literary Argument Essay Rubric</b> and ask students to refer to their own copies.</li> <li>Focus students on the second row, Command of Evidence. In Column 3, highlight/underline this section: "Develops the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s)."</li> <li>Invite students to read each part of this section of the rubric aloud with you. Tell them that during the peer critique time they will be focusing on this specific element of someone else's argument essay.</li> <li>Emphasize that their job is to make sure that their peers' use of evidence and organization is strong. Distinguish peer critique from proofreading. It is fine if they catch errors in each other's work. But the goal is to make the thinking in the writing as strong as possible.</li> <li>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 3 of the rubric.</li> <li>Briefly model how to give "kind, specific, helpful" stars. Be sure to connect your comments directly to each row of the rubric. For example: "You have used three details from the novel to support your claims."</li> <li>Repeat, briefly modeling how to give "kind, specific, helpful" steps. For example: "Can you find a detail from the novel to support that claim?"</li> </ul> | <ul style="list-style-type: none"> <li>The use of leading questions on student essays helps struggling students understand what areas they should improve on before submitting their essay again.</li> <li>Set up peer critiquing very 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 students 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.</li> </ul> |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Meeting Students' Needs |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <ul style="list-style-type: none"><li>• 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 ...?"</li><li>• Distribute the <b>Stars and Steps recording form</b>. Explain that today, students will record the star and step for their <u>partner</u> 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.</li><li>• Pair up students. Invite pairs to swap essays and to spend 3 minutes reading them in silence.</li><li>• 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 recording their feedback.</li><li>• 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 partner where they don't understand the star and step they have been given.</li></ul> |                         |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Meeting Students' Needs |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>C. Essay Revision (16 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to apply their self-assessment at the end of Lesson 14, the mini lesson, the stars and steps from the peer critique, and the feedback given on their draft to revise their essay.</li><li>• If using <b>computers</b> to word process, students can review and revise. If handwriting, students will need <b>lined paper</b> to write a best copy of their essay, incorporating the feedback and learning from the mini lesson.</li><li>• 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.</li><li>• When a few minutes are left, if students are working on computers, ask them to save their work.</li></ul> |                         |
| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Meeting Students' Needs |
| <p><b>A. Collecting End of Unit Assessments (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Give students specific positive praise for perseverance you observed. Collect the final drafts from those students who feel that they have finished (plus all of their organizers and planners).</li><li>• Based on whether you want this to be a timed assessment, consider giving students who still want more time the option of finishing their essay for homework.</li></ul>                                                                                                                                                                                                                                                                                                                                      |                         |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Meeting Students' Needs |
| <p>A. If you haven't done so already, finish the final draft of your essay to turn in tomorrow, along with the first draft, rubric, and planners.</p> <p>B. Continue reading your independent reading book for this unit at home.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                         |



EXPEDITIONARY  
LEARNING

# Grade 6: Module 2A: Unit 2: Lesson 17

## Supporting Materials



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*Learning Targets*

*I can cite text-based evidence to support an analysis of literary text. (RL.6.1)*

*I can write arguments to support claims with clear reasons and relevant evidence. (W.6.1)*

*I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.6.4)*

Focusing question: How does Bud use his “rules” to help him: to *survive* or to *thrive*?

In the novel *Bud, Not Buddy*, the main character, Bud Caldwell, creates a set of rules to live by that he calls “Caldwell’s Rules and Things for Making a Funner Life and Making a Better Liar out of Yourself.” These rules are Bud’s response to his life experiences.

In this assessment, you are asked to write a literary argument essay in which you will establish a claim about whether Bud uses those “rules to live by” to help him survive or thrive in his life. You will establish your claim in an introduction. Then to support your claim, you will use evidence about how Bud uses three of his rules. Finally, you will provide closure to your essay with a conclusion.

**In your essay, be sure to:**

- Write an introduction that presents your claim.
- Select three of Bud’s rules to support your claim.
- Use relevant and specific text evidence, including direct quotations, to support your claim.
- Explain how your evidence supports your claim.
- Use transitional words and phrases to make your writing cohesive and logical.



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!



.....  
**Name:**  
.....

**Date:**  
.....

**“Develops the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s).”**

**Star:**

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**Step:**

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