



EXPEDITIONARY  
LEARNING

# Grade 6: Module 3A: Overview



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

### Guiding Questions and Big Ideas

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

### Performance Task

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



### Content Connections

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

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

#### **Unifying Themes (pages 6–7)**

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

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

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



CCS Standards: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"><li>• RL.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.</li></ul>	<ul style="list-style-type: none"><li>• I can determine the meaning of literal and figurative language (metaphors and similes) in literary text.</li><li>• I can analyze how an author's word choice affects tone and meaning in a literary text.</li></ul>
<ul style="list-style-type: none"><li>• RL.6.5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</li></ul>	<ul style="list-style-type: none"><li>• I can analyze how a particular sentence, stanza, scene, or chapter fits in and contributes to the development of a literary text.</li></ul>
<ul style="list-style-type: none"><li>• RL.6.6. Explain how an author develops the point of view of the narrator or speaker in a text.<ul style="list-style-type: none"><li>a. Explain how an author's geographic location or culture affects his or her perspective.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• I can analyze how an author develops a narrator or speaker's point of view.<ul style="list-style-type: none"><li>a. I can explain how an author's geographic location or culture affects his or her perspective.</li></ul></li></ul>
<ul style="list-style-type: none"><li>• RL.6.11. Recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations.<ul style="list-style-type: none"><li>a. Self-select text to develop personal preferences.</li><li>b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• I can interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to other texts, ideas, cultural perspectives, eras, personal events, and situations.<ul style="list-style-type: none"><li>a. I can self-select text to develop personal preferences.</li><li>b. I can establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.</li></ul></li></ul>



CCS Standards: Reading—Informational Texts	Long-Term Learning Targets
<ul style="list-style-type: none"><li>• RI.6.3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</li></ul>	<ul style="list-style-type: none"><li>• I can analyze how key individuals, events, or ideas are developed throughout a text.</li></ul>
<ul style="list-style-type: none"><li>• RI.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.</li></ul>	<ul style="list-style-type: none"><li>• I can use a variety of strategies to determine word meaning in informational texts.</li></ul>
<ul style="list-style-type: none"><li>• RI.6.6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.</li></ul>	<ul style="list-style-type: none"><li>• I can determine an author's point of view or purpose in an informational text.</li><li>• I can explain how an author's point of view is conveyed in an informational text.</li></ul>
<ul style="list-style-type: none"><li>• RI.6.7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</li></ul>	<ul style="list-style-type: none"><li>• I can use a variety of media to develop and deepen my understanding of a topic or idea.</li></ul>



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"> <li>• <b>W.6.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</b> <ul style="list-style-type: none"> <li>a. Introduce a topic; organize ideas, concepts, and information using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.</li> <li>b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</li> <li>c. Use appropriate transitions to clarify the relationships among ideas and concepts.</li> <li>d. Use precise language and domain-specific vocabulary to inform about or explain the topic.</li> <li>e. Establish and maintain a formal style.</li> <li>f. Provide a concluding statement or section that follows from the information or explanation presented.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. <ul style="list-style-type: none"> <li>a. I can introduce the topic of my text.</li> <li>a. I can organize my information using various strategies (e.g., definition/classification, comparison/contrast, cause/effect).</li> <li>a. I can include headings, graphics, and multimedia to help readers understand my ideas.</li> <li>b. I can develop the topic with relevant facts, definitions, concrete details, and quotations.</li> <li>c. I can use transitions to clarify relationships among my ideas.</li> <li>d. I can use contextually specific language/vocabulary to inform or explain about a topic.</li> <li>e. I can establish and maintain a formal style in my writing.</li> <li>f. I can construct a concluding statement or section of an informative/explanatory text.</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>• <b>W.6.4a. Produce text (print or nonprint) that explores a variety of cultures and perspectives.</b></li> </ul>	<ul style="list-style-type: none"> <li>• I can produce text (print or nonprint) that explores a variety of cultures and perspectives.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>W.6.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</b></li> </ul>	<ul style="list-style-type: none"> <li>• I can conduct short research projects to answer a question.</li> <li>• I can use several sources in my research.</li> <li>• I can refocus or refine my question when appropriate.</li> </ul>



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"><li>• W.6.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<ul style="list-style-type: none"><li>a. Apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).</li><li>b. Apply grade 6 Reading standards to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).</li></ul></li></ul>	<ul style="list-style-type: none"><li>• I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research.</li></ul>
<ul style="list-style-type: none"><li>• W.6.11. Create and present a text or art work in response to a literary work.<ul style="list-style-type: none"><li>a. Develop a perspective or theme supported by relevant details.</li><li>b. Recognize and illustrate social, historical, and cultural features in the presentation of literary texts.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• I can create and present a text or art work in response to a literary work.</li><li>• a. I can develop a perspective or theme supported by relevant details.</li><li>• b. I can recognize and illustrate social, historical, and cultural features in the presentation of literary texts.</li></ul>
CCS Standards: Speaking and Listening	Long-Term Learning Targets
<ul style="list-style-type: none"><li>• SL.6.2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.</li></ul>	<ul style="list-style-type: none"><li>• I can interpret information presented in different media and formats.</li><li>• I can explain how new information connects to a topic, text, or issue I am studying.</li></ul>



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

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





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



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



		<p>help readers understand my ideas. (W.6.2a)</p> <ul style="list-style-type: none"><li>– I can develop the topic with relevant facts, definitions, concrete details, and quotations. (W.6.2b)</li><li>– I can use transitions to clarify relationships among my ideas. (W.6.2c)</li><li>– I can use contextually specific language/vocabulary to inform or explain about a topic. (W.6.2d)</li><li>– I can establish and maintain a formal style in my writing. (W.6.2e)</li><li>– I can construct a concluding statement or section of an informative/explanatory text. (W.6.2f)</li></ul> <ul style="list-style-type: none"><li>• 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"><li>– I can apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”). (W.6.9a)</li></ul></li><li>• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2)<ul style="list-style-type: none"><li>– I can use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements. (L.6.2a)</li><li>– I can spell correctly. (L.6.2b)</li></ul></li></ul>	
--	--	--	--



Week	Instructional Focus	Long-Term Targets	Assessments
<b>Unit 3: Writing a Newspaper Article about the 1906 San Francisco Earthquake and Fires</b>			
<b>Weeks 6–8</b>	<ul style="list-style-type: none"> <li>Research factual information and eyewitness sources about how the earthquake and fires affected the people of San Francisco.</li> <li>Make connections between different kinds of literary text—including poems, plays, and short stories—about the earthquake and fires.</li> </ul>	<ul style="list-style-type: none"> <li>I can use a variety of media to develop and deepen my understanding of a topic or idea. (RI.6.7)</li> <li>I can conduct short research projects to answer a question. (W.6.7)</li> <li>I can use several sources in my research. (W.6.7)</li> <li>I can refocus or refine my question when appropriate. (W.6.7)</li> <li>I can interpret information presented in different media and formats. (SL.6.2)</li> <li>I can explain how new information connects to a topic, text, or issue I am studying. (SL.6.2)</li> <li>I can interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11)</li> </ul>	<ul style="list-style-type: none"> <li>Mid-Unit 3 Assessment: Researching and Interpreting Information (W.6.7, SL.6.2, RL.11)</li> </ul>
	<ul style="list-style-type: none"> <li>Analyze newspaper articles and craft in order to generate criteria for an effective newspaper article.</li> <li>Use criteria to write a newspaper article about how the 1906 San Francisco earthquake and fires affected the people of San Francisco, featuring all of the criteria of an effective newspaper article.</li> </ul>	<ul style="list-style-type: none"> <li>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)</li> <li>I can introduce the topic of my text. (W.6.2a)</li> <li>I can organize my information using various strategies (e.g. definition/classification, comparison/contrast, cause/effect). (W.6.2a)</li> <li>I can include headings, graphics, and multimedia to</li> </ul>	<ul style="list-style-type: none"> <li>End of Unit 3 Assessment: Writing a Newspaper Article (RI.6.7, W.6.2a, W.6.4a, W.6.9, L.6.3a, L.6.3b)</li> <li>Final Performance Task: Newspaper Article (RI.6.7, W.6.2, W.6.4a, W.6.9, and L.6.3)</li> </ul>



		<p>help readers understand my ideas. (W.6.2a)</p> <ul style="list-style-type: none"><li>• I can develop the topic with relevant facts, definitions, concrete details, and quotations. (W.6.2b)</li><li>• I can use transitions to clarify relationships among my ideas. (W.6.2c)</li><li>• I can use contextually specific language/vocabulary to inform or explain about a topic. (W.6.2d)</li><li>• I can establish and maintain a formal style in my writing. (W.6.2e)</li><li>• I can construct a concluding statement or section of an informative/explanatory text. (W.6.2f)</li><li>• I can produce text (print or non-print) that explores a variety of cultures and perspectives. (W.6.4a)</li><li>• I can conduct short research projects to answer a question. (W.6.7)</li><li>• I can use several sources in my research. (W.6.7)</li><li>• I can refocus or refine my question when appropriate. (W.6.7)</li><li>• I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)</li><li>• I can use a variety of sentence structures to make my writing and speaking more interesting. (L.6.3a)</li><li>• I can maintain consistency in style and tone when writing and speaking. (L.6.3b)</li></ul>	
--	--	--	--



EXPEDITIONARY  
LEARNING

# Grade 6: Module 3A: Assessment Overview



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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



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





EXPEDITIONARY  
LEARNING

# Grade 6: Module 3A: Performance Task



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



### Summary of Task

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

### Format

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

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

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



**Standards Assessed Through This Task**

- RI.6.7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
- W.6.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  - a. Introduce a topic; organize ideas, concepts, and information using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
  - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
  - c. Use appropriate transitions to clarify the relationships among ideas and concepts.
  - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - e. Establish and maintain a formal style.
  - f. Provide a concluding statement or section that follows from the information or explanation presented.
- W.6.4a. Produce text (print or nonprint) that explores a variety of cultures and perspectives.
- W.6.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
- L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
  - a. Vary sentence patterns for meaning, reader/listener interest, and style.
  - b. Maintain consistency in style and tone.



### Student-Friendly Writing Invitation/Task Description

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

### Key Criteria For Success (Aligned With NYSP12 ELA CCLS)

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

#### **Your newspaper article needs to:**

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



#### Options for Students

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

#### Options for Teachers

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

#### Resources and Links

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

#### Central Text and Informational Texts

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



EXPEDITIONARY  
LEARNING

# Grade 6: Module 3A: Recommended Texts



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

**Common Core Band Level Text Difficulty Ranges:**

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

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

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

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

<sup>1</sup> Lexile® is a trademark of MetaMetrics, Inc., and is registered in the United States and abroad. Copyright © 2013 MetaMetrics.



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

\*Lexile based on a conversion from Accelerated Reading level;





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

‡Book content may have higher-maturity-level text



EXPEDITIONARY  
LEARNING

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



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

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

#### Guiding Questions and Big Ideas

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

#### Mid-Unit 1 Assessment

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

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

#### End of Unit 1 Assessment

##### **Evidence of Author's Perspective in *Dragonwings***

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



### Content Connections

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

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

#### Unifying Themes (pages 6–7)

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

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

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

### Central Texts

1. Laurence Yep, *Dragonwings* (New York: HarperCollins Publishers Inc., 1975), ISBN: 978-0-064-40085.
2. Laurence Yep, *The Lost Garden* (New York: Young Readers Simon and Schuster Children's Publishing Division, 1991), ISBN: 978-0-688-13701-4 (required excerpts included in the lesson supporting materials; no purchase needed).



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

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



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



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



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





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



**Optional: Experts, Fieldwork, and Service**

**Experts:**

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

**Fieldwork:**

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

**Optional: Extensions**

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



### Preparation and Materials

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

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

#### 1. Reading Calendar

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

#### 2. Structured Notes

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

The calendar below shows what is due on each day.

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

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



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



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



EXPEDITIONARY  
LEARNING

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

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



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

**Supporting Learning Targets**

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

**Ongoing Assessment**

**Agenda**

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

**Teaching Notes**

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





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

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



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



Opening	Meeting Students' Needs
<p><b>B. Unpacking Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to read the learning targets with you:<ul style="list-style-type: none"><li>* “I can recognize Moon Shadow’s point of view concerning ‘demons’ in Chapter 1 of <i>Dragonwings</i>.”</li><li>* “I can locate text evidence of Moon Shadow’s point of view.”</li><li>* “I can explain how Laurence Yep develops the point of view of Moon Shadow.”</li><li>* “I can follow Triad Talk Expectations when I participate in a discussion.”</li></ul></li><li>• Ask triads to discuss:<ul style="list-style-type: none"><li>* “What are the important words or phrases in the learning targets? Why do you think those are important?”</li></ul></li><li>• Cold call students to share their responses and circle the words and phrases they suggest. Make sure “point of view” and “evidence” are circled.</li><li>• Focus students on point of view. Ask triads to discuss:<ul style="list-style-type: none"><li>* “What does <i>point of view</i> mean? Consider using <b>equity sticks</b> to select students to share their responses. Listen for them to explain that people have different ways of looking at things. Your <i>point of view</i> is your way of looking at things.</li></ul></li><li>• Tell students that in literature, every story is told from a point of view. It can be a first-person point of view, using a narrator as the “I” or “me” telling the story; a third-person point of view, in which an author tells the story without a narrator, describing characters using “he” or “she”; and a third-person omniscient point of view, in which an author captures the point of view of all the characters.</li></ul>	<ul style="list-style-type: none"><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. Reading the First Pages of the Novel (10 minutes).</b></p> <ul style="list-style-type: none"> <li>• Tell students that they now will begin reading <i>Dragonwings</i> with you. Tell them to read along silently in their heads as you read the first paragraph of the first page, up to “set foot on their shores.”</li> <li>• Ask triads to discuss:             <ul style="list-style-type: none"> <li>* “Is this first person, third person, or third person omniscient?”</li> </ul> </li> <li>• How do you know?”</li> <li>• Listen for students to explain that it is first person because there is a narrator who speaks from the perspective of “I.”</li> <li>• Continue reading to the bottom of page 4, up to “Just the two of us would go.” Display the <b>Basic Questions for Moon Shadow</b>. Invite the class to read the questions with you.</li> <li>• Ask triads to discuss:             <ul style="list-style-type: none"> <li>* “How would Moon Shadow answer these questions?”</li> </ul> </li> <li>• Circulate to ensure that students are able to answer the basic questions; point them back to the text with a question that directs them to a specific sentence if they get stuck. If needed, refer to <b>Basic Questions for Moon Shadow (answers for teacher reference)</b> in the supporting materials.</li> <li>• Ask triads to discuss:             <ul style="list-style-type: none"> <li>* “Where do you think the Land of the Golden Mountain is? Why do you think that?”</li> <li>* “Who do you think these people he calls ‘demons’ are? Why?”</li> </ul> </li> <li>• Invite students to synthesize their learning so far about Moon Shadow, the Land of the Golden Mountain, and “demons” by writing a few sentences to answer the question:             <ul style="list-style-type: none"> <li>* “What do you know about Moon Shadow, the Land of the Golden Mountain, and ‘demons?’</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Set clear expectations that students read along silently in their heads as you read the text aloud.</li> <li>• Asking students to write their initial thinking and learning after reading a text can help them to synthesize.</li> <li>•</li> </ul>



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



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



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



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.





Basic Questions for Moon Shadow

Where do you live?

---

---

Whom do you live with?

---

---

What does your family do?

---

---

What is something important to know about your family?

---

---



**Basic Questions for Moon Shadow**  
(Answers for Teacher Reference)

Where do you live?

**China**

---

---

Whom do you live with?

**Mother and Grandmother**

---

---

What does your family do?

**Owns a farm and works on the farm**

---

---

What is something important to know about your family?

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

---

---



Point of View Anchor Chart: Chapter 1

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

Strategies for determining point of view:

---

---

---



*Dragonwings Word-Catcher*

Name: \_\_\_\_\_

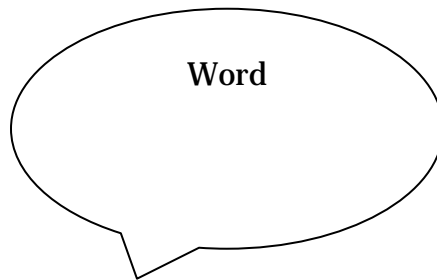
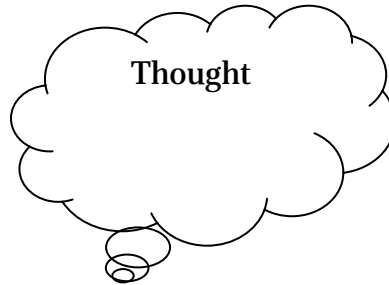
Date: \_\_\_\_\_

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

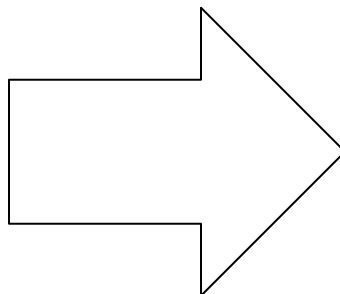
A	B	C	D	E
F	G	H	I	J
K	L	M	N	O
P	Q	R	S	T
U	V	W	X	Y
Z	Use this space for notes.			



**Thought, Word, Action Symbols**  
(for Teacher Reference)



**Action**





Date:

Created by Expeditionary Learning, on behalf of Public Consulting Group, Inc.  
© Public Consulting Group, Inc., with a perpetual license granted to  
Expeditionary Learning Outward Bound, Inc.



EXPEDITIONARY  
LEARNING

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

## **Analyzing Point of View and Figurative Language: Chapter 1**



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

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

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

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

Supporting Learning Targets

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

Ongoing Assessment

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





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



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



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



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



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



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



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



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





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



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



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



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



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



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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



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

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





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

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



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

Name:

Date:

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

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

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

What is the connection between the passage and the theme?

---

---

---

---

---

---

---

---

---

---



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

---

Name:

---

Date:

---

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

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

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

What is the connection between the passage and the theme?

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



EXPEDITIONARY  
LEARNING

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

## **Analyzing Point of View and Figurative Language: Chapter 2**



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

**Supporting Learning Targets**

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

**Ongoing Assessment**

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



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



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



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





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



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



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



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



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



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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



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

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





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

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

**Exit Ticket:**

How Does the Chapter Contribute to a Theme?

**Name:**

**Date:**

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

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

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

---

---

---

---

---

---

---

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

---

---

---

---

---

---

---



EXPEDITIONARY  
LEARNING

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

## **Analyzing Point of View and Figurative Language: Chapter 3**



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

**Supporting Learning Targets**

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

**Ongoing Assessment**

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



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



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



Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Chapter 3 of <i>Dragonwings</i> (8 minutes)</b></p> <ul style="list-style-type: none"><li>• Be sure students have their text, <i>Dragonwings</i>. Ask students to discuss in triads:<ul style="list-style-type: none"><li>* “What happens in Chapter 3?”</li></ul></li><li>• Listen for them to explain that Moon Shadow’s father tells him a story about a dragon king and how he got the name Windrider.</li><li>• Invite students to refer to their <b>structured notes</b> and the answer they wrote to the homework focus question:<ul style="list-style-type: none"><li>* “What does Moon Shadow think about his father?”</li></ul></li><li>• Invite triads to discuss their answers to the question.</li><li>• Select students using <b>equity sticks</b> to share their answers with the whole class. Clarify any misconceptions.</li></ul>	<ul style="list-style-type: none"><li>• Opening the lesson by asking students to share their homework makes students accountable for completing homework. It also gives you the opportunity to monitor which children have not been completing their homework.</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>



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





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



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



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



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



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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

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

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



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

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

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

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



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

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





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

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



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

\_\_\_\_\_  
**Name:**

\_\_\_\_\_  
**Date:**

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

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

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

---

---

---

---

---

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

---

---

---

---

---



EXPEDITIONARY  
LEARNING

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

## **Analyzing Point of View and Figurative Language: Chapter 4**



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

**Supporting Learning Targets**

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

**Ongoing Assessment**

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



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

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



Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Chapter 4 of <i>Dragonwings</i> (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to refer to their <b>structured notes</b> and the answer they wrote to the homework focus question: <ul style="list-style-type: none"> <li>* “What does Moon Shadow think about the demons?”</li> </ul> </li> <li>• Mix and Mingle: <ol style="list-style-type: none"> <li>1. Play music. Invite students to move around the room.</li> <li>2. After 20 seconds, stop the music.</li> <li>3. Invite students to share their answer to the homework question with the person standing closest to them.</li> <li>4. Repeat until students have spoken to at least three people.</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.</li> </ul>
<p><b>B. Unpacking Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to read the learning targets with you: <ul style="list-style-type: none"> <li>* “I can determine the meaning of figurative language.”</li> <li>* “I can determine the meaning of a word from the context.”</li> <li>* “I can analyze how the words affect tone and meaning.”</li> <li>* “I can explain how a chapter fits into a theme.”</li> <li>* “I can analyze how Laurence Yep develops Moon Shadow’s point of view.”</li> <li>* “I can create a piece of artwork illustrating a scene from <i>Dragonwings</i> that contributes to one of the themes of the novel:</li> <li>* “It’s hard to fit in when you move to live in another culture.”</li> </ul> </li> <li>• Remind students that these are the same learning targets they have been working with for the past four lessons, with the exception of the final target. Tell them that today they will show how well they can demonstrate these targets independently in an assessment.</li> <li>• Point to the final learning target and explain that this will be something fun for them to look forward to after the “heavy lifting” part of the assessment. I can find the gist of pages 41–43 of <i>Dragonwings</i>.”</li> </ul>	<ul style="list-style-type: none"> <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. Mid-Unit Assessment Part 1 (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute a <b>Mid-Unit 1 Assessment, Part 1: Point of View, Figurative Language, and Passage Connections from <i>Dragonwings</i></b> to each student. They will also need their text <i>Dragonwings</i>.</li><li>• Invite students to read through the learning targets and the prompt with you. Remind them that the graphic organizer on the assessment handout is the same as they have been using to analyze point of view in lessons.</li><li>• Invite students to read through the questions below the graphic organizer with you. Explain that once they have analyzed the point of view and tone, they are to answer those questions.</li><li>• Remind the class that because this is an assessment, it is to be completed independently. However, if students need assistance, they should raise their hand to speak with a teacher.</li><li>• Circulate and support students as they work. During an assessment, your prompting should be minimal.</li><li>• Collect Part 1 of the Mid-Unit 1 Assessment.</li></ul>	<ul style="list-style-type: none"><li>• If students receive accommodations for assessment, communicate with the cooperating service providers regarding the practices of instruction in use during this study, as well as the goals of the assessment.</li></ul>
<p><b>B. Choosing a Scene for Mid-Unit Assessment, Part 2 (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute a <b>Mid-Unit 1 Assessment, Part 2: A Scene to Illustrate a Theme</b>.</li><li>• Tell students that for the second part of this assessment, they are going to draw a scene from what they have read in <i>Dragonwings</i> so far to illustrate the theme: "It's hard to fit in when you move to live in another culture."</li><li>• Invite students to spend time considering which scene from the novel they are going to draw to illustrate this theme. Tell them that once they have chosen their scene, they may begin drawing.</li></ul>	



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





EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

---

**Name:**

---

**Date:**

---

**Learning Targets:**

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

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

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

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

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

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

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

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

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



**Mid-Unit 1 Assessment, Part 1:**

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

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

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



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

1. Complete the table below.

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



**Mid-Unit 1 Assessment, Part 1:**

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

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

---

---

---

---

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

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

---

---

---

---

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

Detail #1:

---

---

Detail #2:

---

---



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

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

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

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

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

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

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

**Description of the Scene:**

---

---

---

---

**Page number:** \_\_\_\_\_



Mid-Unit 1 Assessment, Part 1:

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

1. Complete the table below.

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



Mid-Unit 1 Assessment, Part 1:

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

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

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

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

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

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





Mid-Unit 1 Assessment, Part 1:

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

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

Detail #1:

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

Detail #2:

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



**2-Point Rubric: Writing from Sources/Short Response<sup>1</sup>**  
(for Teacher Reference)

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

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

<sup>1</sup>From New York State Department of Education, October 6, 2012.



EXPEDITIONARY  
LEARNING

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

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



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

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

**Supporting Learning Targets**

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

**Ongoing Assessment**

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



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

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



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

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



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

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



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

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





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

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



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

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



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

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



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

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



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Opening Excerpt from *The Lost Garden* by Laurence Yep

*Expeditionary Learning is seeking permission for this material. We will post an updated version of the lesson once permission is granted.*



Gathering Evidence of Yep's Perspective: Opening Excerpt

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Learning Targets:**

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

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

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

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



Gathering Evidence of Yep's Perspective: Opening Excerpt

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





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

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



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

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



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

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



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

---

**Name:**

---

**Date:**

---

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



EXPEDITIONARY  
LEARNING

# **Grade 6: Module 3A: Unit 1: Lesson 7**

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

### **Excerpt of *The Lost Garden***



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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



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



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

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





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



Work Time	Meeting Students' Needs
<p><b>A. Reading for Gist: The Crime in the Neighborhood Excerpt from <i>The Lost Garden</i> (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Display and distribute the <b>Crime in the Neighborhood excerpt</b> from <i>The Lost Garden</i>. Invite students to read along silently in their heads as you read it aloud. Remind them that the purpose for reading is to discover Yep's perspective and how it influences what he writes about. Tell the class to listen for things that shaped his beliefs, values, and ideas.</li> <li>• Tell students they are going to reread the Crime in the Neighborhood excerpt for gist.</li> <li>• Pair students up and invite them to work together to annotate for gist and record unfamiliar words on their <b>word-catcher</b>. Remind students to write their gist annotations of each paragraph in the margin of the paper and to use their word-catchers to record any new vocabulary.</li> <li>• Tell students that if they aren't sure what the word means after looking for context clues and looking in the <b>dictionary</b>, they should leave the definition blank, awaiting discussion with the whole group later on.</li> <li>• Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it down.</li> <li>• Invite students to get into triads to compare what they wrote for their gist statements and to help each other with any unfamiliar vocabulary they haven't been able to figure out.</li> <li>• Refocus whole class and invite students to share any unfamiliar vocabulary words they found, along with the definition. If students were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the meaning. To keep things moving, if no one else knows a definition, offer one yourself.</li> <li>• These are words students may struggle with, so be sure to address them here: <i>lingered, blustered, threatened, agonizing, circular file, confrontation</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Allow students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves.</li> <li>• Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.</li> </ul>



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



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



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



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

*Expeditionary Learning is seeking permission for this material. We will post an updated version of the lesson once permission is granted.*



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

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Learning Targets:**

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

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

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

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

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





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

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



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

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



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

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



EXPEDITIONARY  
LEARNING

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

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



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

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

**Supporting Learning Targets**

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

**Ongoing Assessment**

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



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



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



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





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



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



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



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Connotative Language in *Dragonwings* Anchor Chart

Name: \_\_\_\_\_

Date: \_\_\_\_\_

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



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

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



Connection Statement Anchor Chart

Name:

Date:

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



Connection Statement Anchor Chart  
(For Teacher Reference)

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





Exit Ticket: Laurence Yep's Perspective

Name:

Date:

**CLAIM:** Yep's perspective is that?

---

---

---

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

---

---

---

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

---

---

---

**Because:**

---

---

---



EXPEDITIONARY  
LEARNING

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

### **Inferring Laurence Yep's Perspective of Being Chinese, from the "Being Chinese" Excerpt of *The Lost Garden***



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

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

**Supporting Learning Targets**

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

**Ongoing Assessment**

- Structured notes (from homework)
- Gathering Evidence of Yep's Perspective: "Being Chinese" graphic organizer

**Agenda**

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

**Teaching Notes**

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



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

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



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



Work Time	Meeting Students' Needs
<p><b>A. Reading for Gist: Being Chinese Excerpt from <i>The Lost Garden</i> (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Display and distribute the “<b>Being Chinese</b>” excerpt from <i>The Lost Garden</i>. Invite students to read along silently in their heads as you read it aloud. Remind them that the purpose for reading is to discover author Laurence Yep's perspective and how it influences what he writes. Tell the class to listen for things that shaped his beliefs, values, and ideas.</li> <li>• Tell students they are going to reread the Being Chinese excerpt for gist. Pair students up and invite them to work together to annotate for gist in the margin of their text excerpt handout and record unfamiliar words on their <b>word-catchers</b>.</li> <li>• Tell students that if they aren't sure what the word means after looking for context clues and looking in the <b>dictionary</b>, they should leave the definition column blank, to be discussed with the whole group later on.</li> <li>• Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it down.</li> <li>• Invite students to get into triads to compare what they wrote for their gist statements and to help each other with any unfamiliar vocabulary they haven't been able to figure out.</li> <li>• Refocus whole class and invite students to share any unfamiliar vocabulary words they found, along with the definition. If they were unable to work out the definition from the context or find it in a dictionary, encourage other students to assist them with the meaning. To keep things moving, if no one else knows the definition, offer it yourself.</li> <li>• These are words students may struggle with, so be sure to address them here: <i>quarreled, comic-pitched battle, caricatures, exaggerated, clad, slunk, imitations, obnoxious, banquet</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Allow students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves.</li> <li>• Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.</li> </ul>



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



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





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



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



**Being Chinese**  
(Excerpt from *The Lost Garden*)

*Expeditionary Learning is seeking permission for this material. We will post an updated version of the lesson once permission is granted.*



Gathering Evidence of Yep's Perspective: Being Chinese

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Learning Targets:**

I can find the gist of the Being Chinese excerpt.

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

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

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

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



Gathering Evidence of Yep's Perspective: Being Chinese

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



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

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



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

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



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

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





EXPEDITIONARY  
LEARNING

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

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



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine the meaning of literal, connotative, and figurative language (metaphors and similes) in literary text. (RL.6.4). Explain how an author's geographic location or culture affects his or her perspective. (RL.6.6a)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can identify evidence of Laurence Yep's perspective on being Chinese in <i>Dragonwings</i>.</li><li>• I can explain what connotative language is and identify the meaning of connotative language.</li></ul>	<ul style="list-style-type: none"><li>• End of Unit 1 Assessment</li></ul>



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



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

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



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



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



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



**End of Unit 1 Assessment:**

Finding Evidence of Laurence Yep's Perspective in  
*Dragonwings* and Determining Connotation

---

**Name:**

---

**Date:**

---

**Learning Targets:**

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

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

**Directions:**

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





**End of Unit 1 Assessment:**

Finding Evidence of Laurence Yep's Perspective in  
*Dragonwings* and Determining Connotation

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

**CLAIM:** Yep's perspective is that?

---

---

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

---

---

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

---

---

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

---

---

**Because:**

---

---



**End of Unit 1 Assessment:**

Finding Evidence of Laurence Yep's Perspective in  
*Dragonwings* and Determining Connotation

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

Page 138–139:

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

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

Page 149:

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

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

**End of Unit 1 Assessment:**

Finding Evidence of Laurence Yep's Perspective in  
*Dragonwings* and Determining Connotation  
(For Teacher Reference)

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

CLAIM: Yep's perspective is that?

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

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

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

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

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

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

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

**End of Unit 1 Assessment:**

Finding Evidence of Laurence Yep's Perspective in  
*Dragonwings* and Determining Connotation  
(For Teacher Reference)

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

Page 138–139:

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

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

Page 149:

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

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



**2-Point Rubric: Writing from Sources/Short Response<sup>1</sup>**  
(For Teacher Reference)

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

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

<sup>1</sup>From New York State Department of Education, October 6, 2012.