



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Overview



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

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

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

Guiding Questions and Big Ideas

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



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



Content Connections

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

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

Unifying Themes (pages 6–7)

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

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

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

Central Texts

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



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

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



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



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



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



Optional: Experts, Fieldwork, and Service

Experts:

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

Fieldwork:

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

Optional: Extensions

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



Preparation and Materials

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

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

1. Reading Calendar

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

2. Structured Notes

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

Reading Calendar

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

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



Reading Calendar

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



Reading Calendar

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



Structured Notes

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



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

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



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

I can use a variety of media to develop and deepen my understanding of a topic or idea. (RI.6.7)

I can interpret information presented in different media and formats. (SL.6.2)

Supporting Learning Targets

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

Ongoing Assessment

- KWL anchor chart

Agenda

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

Teaching Notes

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



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



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



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



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



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



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



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



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



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Mystery Photographs



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



Mystery Photographs



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



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



Mystery Photographs



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



Mystery Photographs



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



Mystery Photographs



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



Triad KWL Anchor Chart

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



A Brief Account of the Facts

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



Unit 2 Word-catcher

Name: _____

Date: _____

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



Unit 2 Word-catcher

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

Performance Task Prompt: 1906 San Francisco Earthquake and Fires

Name:

Date:

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

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

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

Your newspaper article needs to:

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



EXPEDITIONARY
LEARNING

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

Introducing “Comprehending the Calamity”



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

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

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

Supporting Learning Targets

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

Ongoing Assessment

- Structured notes



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



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



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



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



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



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



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



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



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



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

Supporting Materials



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

Name:

Date:

Comprehending the Calamity

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

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

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

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

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

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

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

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



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

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

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

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



Introducing, Illustrating, and Elaborating Anchor Chart

Introducing	Illustrating	Elaborating



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

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



EXPEDITIONARY
LEARNING

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

Analyzing Author's Point of View:

Earthquake Excerpt of "Comprehending the Calamity"



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



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



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



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



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



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



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



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



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Author's Point of View Graphic Organizer: Earthquake Excerpt

Name: _____

Date: _____

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

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



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

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

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

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



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

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



Author's Purpose Anchor Chart

Name: _____

Date: _____

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



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

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



EXPEDITIONARY
LEARNING

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

Finding the Gist of the Immediate Aftermath:

Excerpt of “Comprehending the Calamity”



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can analyze how key individuals, events, or ideas are developed throughout a text. (RI.6.3) I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can find the gist of the immediate aftermath excerpt of “Comprehending the Calamity.”• I can determine the meaning of unfamiliar words and phrases in the immediate aftermath excerpt of “Comprehending the Calamity.”• I can explain how Emma Burke introduces, illustrates, and elaborates on the immediate aftermath of the 1906 San Francisco earthquake and fire in “Comprehending the Calamity.”	<ul style="list-style-type: none">• Structured notes



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



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



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



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



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



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



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



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



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

Supporting Materials



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

Name:

Date:

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

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

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

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

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

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

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

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



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

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



EXPEDITIONARY
LEARNING

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

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



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



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



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



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



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



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



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



EXPEDITIONARY
LEARNING

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

Supporting Materials



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

Name: _____

Date: _____

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

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



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

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

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

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



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

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



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

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



EXPEDITIONARY
LEARNING

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

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



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can analyze how key individuals, events, or ideas are developed throughout a text. (RI.6.3)</p> <p>I can use a variety of strategies to determine word meaning in informational texts. (RI.6.4)</p> <p>I can determine an author's point of view or purpose in an informational text. (RI.6.6)</p> <p>I can explain how an author's point of view is conveyed in an informational text. (RI.6.6)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can determine the meaning of unfamiliar words and phrases in an excerpt of "Comprehending the Calamity."• I can explain how Emma Burke introduces, illustrates, and elaborates on the relief camps in "Comprehending the Calamity."• I can identify Emma Burke's point of view of the relief camps in "Comprehending the Calamity."• I can explain how Emma Burke conveys her point of view of the relief camps in "Comprehending the Calamity."	<ul style="list-style-type: none">• Mid-Unit 2 Assessment Part A: Determining Word Meaning and How Ideas Are Developed• Mid-Unit 2 Assessment Part B: Determining the Author's Point of View and How it Is Conveyed



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



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



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



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



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



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



EXPEDITIONARY
LEARNING

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

Supporting Materials



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

Name: _____

Date: _____

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

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

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

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



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

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

Glossary

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



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

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

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



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

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

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

Introducing	Illustrating	Elaborating



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

Name: _____

Date: _____

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

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

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



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

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

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

1. Reread Paragraph 2. Look at the word *incessant*. Read the sentence around the word. From the context, what do you think incessant means?
 - a. stopping and starting
 - b. continuous and nonstop**
 - c. occasional
 - d. noisy and loud
2. Reread Paragraph 3. Look at the word *plight*. Based on the way Emma Burke uses this word, which of the following has a similar meaning to plight?
 - a. luck
 - b. troubles**
 - c. earthquake
 - d. story
3. Emma Burke uses the figurative language, “Water was now more precious than gold.” What does she mean by this? How do you know?

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



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

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

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



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

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

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

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

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



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

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



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

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



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

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

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

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



EXPEDITIONARY
LEARNING

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

Qualities of a Strong Literary Analysis Essay



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

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

Supporting Learning Targets

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

Ongoing Assessment

- Model literary analysis annotations
- Mix and Mingle class discussion

Agenda

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

Teaching Notes

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



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

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



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



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



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



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



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



EXPEDITIONARY
LEARNING

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

Supporting Materials



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

Name:

Date:

Learning targets:

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

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

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

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

In your essay, be sure to answer these questions:

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



New York State Grades 6–8 Expository Writing Evaluation Rubric

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



New York State Grades 6–8 Expository Writing Evaluation Rubric

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



New York State Grades 6–8 Expository Writing Evaluation Rubric

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



New York State Grades 6–8 Expository Writing Evaluation Rubric

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

Model Literary Analysis

Name:

Date:

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

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

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

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



Model Literary Analysis

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



EXPEDITIONARY
LEARNING

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

Reading for Gist and Analyzing Point of View: Moon Shadow



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



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



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



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



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



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



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



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



EXPEDITIONARY
LEARNING

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

Supporting Materials



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

Name: _____

Date: _____

Read:

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

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

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



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

Read:

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

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

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



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

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



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

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



EXPEDITIONARY
LEARNING

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

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



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

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

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

Supporting Learning Targets

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

Ongoing Assessment

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



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



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



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



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



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



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



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



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

Supporting Materials



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

Name: _____

Date: _____

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

Detail	Detail	Detail

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

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

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



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

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

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

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

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

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



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

Name: _____

Date: _____

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

Detail	Detail	Detail

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

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

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



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

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

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

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

How I connect these details	These details suggest that the destruction was immense and people were working hard to help.
-----------------------------	---

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



EXPEDITIONARY
LEARNING

Grade 6 Module 3A: Unit 2: Lesson 10

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



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

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

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

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

Supporting Learning Targets

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

Ongoing Assessment

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



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



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



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



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



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



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



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



EXPEDITIONARY
LEARNING

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

Supporting Materials



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

Name: _____

Date: _____

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

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

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

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

Focus Question	What is Moon Shadow's point of view of dragons? Moon Shadow believes there are good dragons as well as bad and that dragons are responsible for a lot of things that happen.	
Detail	Detail	Detail
"They sounded more and more like what Mother and Grandmother had told me about the outlaw dragons" (143).	"... the true dragons of the sea, who were wise and benevolent" (143)	"Do you think one of the mean dragons is doing all this?" (198)
My thinking about this detail	My thinking about this detail	My thinking about this detail
He says this in response to Miss Whitlaw's description of dragons as wicked. This shows that he agrees that there are bad dragons.	This explains how he believes there are good dragons.	Moon Shadow asked his father this question during the earthquake, which shows he believes that dragons can be responsible for things that happen.
How I connect these details	These details show that Moon Shadow believes in good and bad dragons and that they are responsible for things that happen.	
Claim	What is Moon Shadow's point of view of dragons? Moon Shadow believes there are good dragons as well as bad and that dragons are responsible for a lot of things that happen.	



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

Name: _____

Date: _____

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

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

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

Claim	What is Moon Shadow's point of view of the immediate aftermath of the earthquake?
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Making a Claim Graphic Organizer:
Moon Shadow's Point of View of the Immediate Aftermath
(Answers, for Teacher Reference)

Focus Question	<p>What is Moon Shadow's point of view of the immediate aftermath of the earthquake?</p> <p>He was upset and disturbed by what he saw and heard.</p>
----------------	---

Detail	Detail	Detail
<p>"I could see Jack sitting up in bed with his two brothers. His mother and father were standing by the bed holding on to Maisie.... Then they were gone, disappearing in a cloud of dust as the walls and floor collapsed. Father held me as I cried" (199).</p>	<p>"People, trapped inside the mounds, began calling. Their voices sounded faint and ghostly, as if dozens of ghosts floated over the rubble, crying in little, distant voices for help" (201).</p>	<p>"One woman in a nightgown walked by, carrying her crying baby by its legs as if it were a dead chicken" (203).</p>

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

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

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

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



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

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

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

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

I can construct a concluding statement or section of an informative/explanatory text. (W.6.2h)

Supporting Learning Targets

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

Ongoing Assessment

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



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

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



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

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



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

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



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



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



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

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



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



EXPEDITIONARY
LEARNING

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

Supporting Materials



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

Name: _____

Date: _____

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



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

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



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

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



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

Row 1:

Row 3:



EXPEDITIONARY
LEARNING

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

Analyzing the Purpose of a Newspaper Article



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

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

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

Supporting Learning Targets

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

Ongoing Assessment

- Model newspaper article annotations
- Team Chalk Talk chart



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



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

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



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



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



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



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



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

Supporting Materials



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Newspaper Article Rubric

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



Newspaper Article Rubric

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



Newspaper Article Rubric

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



Newspaper Article Rubric

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



Newspaper Article Rubric
(with underlining, for Teacher Reference)

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



Newspaper Article Rubric
(with underlining, for Teacher Reference)

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



Newspaper Article Rubric
(with underlining, for Teacher Reference)

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



Newspaper Article Rubric
(with underlining, for Teacher Reference)

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



Model Newspaper Article:

Sandy wreaks havoc across Northeast; at least 11 dead

By Matt Smith, CNN

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

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

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

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

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

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

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

Superstorm Sandy's wrath

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

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



Model Newspaper Article:

Sandy wreaks havoc across Northeast; at least 11 dead

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

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

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

Mass transit grinds to a halt

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

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

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

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

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

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

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

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

Researching Facts



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)</p> <p>I can conduct short research projects to answer a question. (W.6.7)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> I can research to find factual information to use in my newspaper article. 	<ul style="list-style-type: none"> Researching Factual Information graphic organizer

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking the Learning Target (3 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing the Factual Information in the Model Newspaper Article (10 minutes)</p> <p>B. Researching Facts: Part 1 of the Jigsaw (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Triad Share: Part 2 of the Jigsaw (12 minutes)</p> <p>4. Homework</p> <p>A. Continue reading your independent reading book.</p>	<ul style="list-style-type: none"> In this lesson, students work in triads to research factual information about the 1906 San Francisco earthquake and fire to use as a basis for their newspaper articles. This is done in a jigsaw, so each triad is given a different research article and they partner up with another triad at the end to share what they have found. In advance: Prepare the research materials for each triad (see supporting materials. Each triad needs one research article, and you must have enough of each article for one per student. The articles provided are of a range of levels, so determine how to allocate the articles by considering the reading level of students in each triad. In addition to the article, each triad needs a glossary for their article. Post: Learning target.



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

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



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



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



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



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Model Newspaper Article Factual Information
(For Teacher Reference)

Sandy wreaks havoc across Northeast; at least 11 dead

By Matt Smith, CNN

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

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

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

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

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

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

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

Superstorm Sandy's wrath

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

Model Newspaper Article Factual Information
(For Teacher Reference)

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

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

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

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

Mass transit grinds to a halt

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

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

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

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



Model Newspaper Article Factual Information
(For Teacher Reference)

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

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

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

Researching Factual Information Graphic Organizer

Name: _____

Date: _____

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

Directions:

1. Read through the text carefully. Use the glossary to help you with words that are unfamiliar.
2. Reread the text and discuss what is factual information and what isn't.
3. Underline factual information that answers the focus question for your newspaper article—information that is undeniably true and can't be argued against.
4. Ignore the first column for now.
5. Record the source in the second column (title and author).
6. Record the fact in the third column.
7. In the fourth column, describe how this fact answers the question: How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?

Importance	Source (title and author)	Factual information	How does it answer the question?

The Great 1906 Earthquake and Fires of San Francisco

The California earthquake of April 18, 1906 ranks as one of the most significant earthquakes of all time. Today, its importance comes more from the wealth of scientific knowledge derived from it than from its sheer size. Rupturing the northernmost 296 miles (477 kilometers) of the San Andreas fault from northwest of San Juan Bautista to the triple junction at Cape Mendocino, the earthquake confounded contemporary geologists with its large, horizontal displacements and great rupture length. Indeed, the significance of the fault and recognition of its large cumulative offset would not be fully appreciated until the advent of plate tectonics more than half a century later. Analysis of the 1906 displacements and strain in the surrounding crust led Reid (1910) to formulate his elastic-rebound theory of the earthquake source, which remains today the principal model of the earthquake cycle.

At almost precisely 5:12 a.m., local time, a foreshock occurred with sufficient force to be felt widely throughout the San Francisco Bay area. The great earthquake broke loose some 20 to 25 seconds later, with an epicenter near San Francisco. Violent shocks punctuated the strong shaking which lasted some 45 to 60 seconds. The earthquake was felt from southern Oregon to south of Los Angeles and inland as far as central Nevada. The highest Modified Mercalli Intensities (MMI's) of VII to IX paralleled the length of the rupture, extending as far as 80 kilometers inland from the fault trace. One important characteristic of the shaking intensity noted in Lawson's (1908) report was the clear correlation of intensity with underlying geologic conditions. Areas situated in sediment-filled valleys sustained stronger shaking than nearby bedrock sites, and the strongest shaking occurred in areas where ground reclaimed from San Francisco Bay failed in the earthquake. Modern seismic-zonation practice accounts for the differences in seismic hazard posed by varying geologic conditions. As a basic reference about the earthquake and the damage it caused, geologic observations of the fault rupture and shaking effects, and other consequences of the earthquake, the Lawson (1908) report remains the authoritative work, as well as arguably the most important study of a single earthquake. In the public's mind, this earthquake is perhaps remembered most for the fire it spawned in San Francisco, giving it the somewhat misleading appellation of the "San Francisco earthquake". Shaking damage, however, was equally severe in many other places along the fault rupture. The frequently quoted value of 700 deaths caused by the earthquake and fire is now believed to underestimate the total loss of life by a factor of 3 or 4. Most of the fatalities occurred in San Francisco, and 189 were reported elsewhere.

"The Great 1906 San Francisco Earthquake." Earthquake Hazards Program. N.p., n.d. Web. <<http://earthquake.usgs.gov/regional/nca>



The Great 1906 Earthquake and Fires of San Francisco: Glossary

Article 1: The Great 1906 Earthquake and Fires of San Francisco	
roused	Woke someone up who was sleeping deeply
tremor	A shaking of the earth
toppled	Fell over because something became unsteady
pandemonium	A situation where there is a lot of noise and confusion because people are angry or scared or confused
ensued	Began as a result of something else
tectonic plates	Massive, irregular slabs of rock that cover Earth's surface.
populous	Having many people in relation to its size—an area with a lot of people in a small space is populous, but an area with a lot of people in a large space is not very populous
sporadically	Happening often and regularly but not continuously
buckled	Became bent or curved because of heat or pressure
decimated	Destroyed a large part of something
infernos	Very large and dangerous fires

Timeline of the San Francisco Earthquake, April 18–23, 1906

April 18, 1906

San Francisco was wrecked by a Great Earthquake at 5:13 a.m., and then destroyed by the seventh Great Fire that burned for four days. Hundreds, perhaps thousands of trapped persons died when South-of-Market tenements collapsed as the ground liquefied beneath them. Most of those buildings immediately caught fire, and trapped victims could not be rescued. Reevaluation of the 1906 data, during the 1980s, placed the total earthquake death toll at more than 3,000 from all causes. Damage was estimated at \$500,000,000 in 1906 dollars.

Fire Chief Engineer Dennis T. Sullivan was mortally wounded when the dome of the California Theatre and hotel crashed through the fire station in which he was living at 410-412 Bush St. Acting Chief Engineer John Dougherty commanded fire operations.

The earthquake shock was felt from Coos Bay, Oregon, to Los Angeles, and as far east as central Nevada, an area of about 375,000 square miles, approximately half of which was in the Pacific Ocean. The region of destructive effect extended from the southern part of Fresno County to Eureka, about 400 miles, and for a distance of 25 to 30 miles on either side of the fault zone. The distribution of intensity within the region of destruction was uneven. Of course, all structures standing on or crossing the rift were destroyed or badly damaged. Many trees standing near the fault were either uprooted or broken off. Perhaps the most marked destruction of trees was near Loma Prieta in Santa Cruz County, where, according to Dr. John C. Branner of Stanford University, “The forest looked as though a swath had been cut through it two hundred feet in width.” In little less than a mile he counted 345 earthquake cracks running in all directions.

U.S. Post Office at Seventh and Mission sts. was dreadfully damaged by the earthquake. Assistant to the Postmaster Burke said, “walls had been thrown into the middle of various rooms, destroying furniture and covering everything with dust. In the main corridors the marble was split and cracked, while the mosaics were shattered and had come rattling down upon the floor. Chandeliers were rent and twisted by falling arches and ceilings.”

Fireman James O'Neill, drawing water for the horses in Fire Station No. 4 on Howard Street opposite Hawthorne, was killed when a wall of the American Hotel collapsed onto the fire station. Police officer Max Fenner was mortally wounded when a wall collapsed upon him at 138 Mason Street.

All telephone and telegraph communications stopped within the city, although some commercial telegraph circuits to New York and to India, via the Pacific cable at the Ocean Beach, remained in temporary operation.

Timeline of the San Francisco Earthquake, April 18–23, 1906

A messenger arrived at Ft. Mason at 6:30 a.m. with orders from Gen. Funston to send all available troops to report to the mayor at the Hall of Justice.

First army troops from Fort Mason reported to Mayor Schmitz at the Hall of Justice around 7 a.m.

At 8 a.m., the 10th, 29th, 38th, 66th, 67th, 70th and 105th Companies of Coast Artillery, Troops I and K of the 14th Cavalry and the First, Ninth and 24th Batteries of Field Artillery arrived Downtown to take up patrol.

Seventy-five soldiers from Companies C and D, Engineer Corps were assigned to the Financial District at 8 a.m., and another 75 along Market from Third Street to the City Hall at Grove and Larkin streets.

A major aftershock struck at 8:14 a.m., and caused the collapse of many damaged buildings. There was much panic.

Second day session of the Grand Chapter of the Royal Arch Masons of the state of California fifty-second annual convocation. The group met after the earthquake but evacuated before the temple at Montgomery and Post streets was destroyed by fire. The Masons listed the date as April 18, A.I. 2436, A.D.

At 10 a.m. Headquarters and First Battalion 22nd Infantry, were brought from Ft. McDowell by boat, and were held for a time in reserve at O'Farrell St. They were later utilized as patrols and to assist the fire department.

At about 10:05 a.m. the DeForest Wireless Telegraph Station at San Diego radioed press reports of the disaster at San Francisco to the "U.S.S. Chicago." Admiral Caspar Goodrich immediately ordered fires started under all boilers, and after a confirmation message from the Mayor of San Diego, the "Chicago" steamed at full speed for San Francisco. It was the first time wireless telegraphy was used in a major natural disaster.

At 10:30 a.m., the "U.S.S. Preble" from Mare Island, under the command of Lt. Frederick Newton Freeman, landed a hospital shore party at the foot of Howard St. to help the wounded and dying who sought help at Harbor Emergency Hospital.

Another fire broke out at 395 Hayes St. on the southwest corner of Hayes and Gough. It would become known as the "Ham and Egg" fire, and would destroy part of the Western Addition, the Mechanics' Pavilion, City Hall and then jump Market Street at Ninth.



Timeline of the San Francisco Earthquake, April 18–23, 1906

General Funston's staff abandoned the Dept. of California's Headquarters in the Phelan Building, across from the Palace Hotel, at 11 a.m. They did manage to save valuable records.

Winchester Hotel caught fire at Third and Stevenson streets and collapsed at 11 a.m.

Fort Miley troops, the 25th and 64th Companies Coast Artillery, arrived at 11:30 a.m.

Two earthquake in Los Angeles just before noon, about ten minutes apart. The quaking began as crowds gathered around bulletin boards to read the latest telegraphic dispatches from San Francisco. Thousands ran in panic when the earthquakes struck.

Hearst Building at Third and Market streets caught fire at noon.

Evacuation of the injured from Mechanics' Pavilion, Grove and Larkin, began at noon because of the spreading "Ham and Egg" fire. The wounded were taken to Golden Gate Park, Children's Hospital and the Presidio.

Mechanics' Pavilion took fire at 1 p.m.

St. Mary's Hospital at First and Bryant sts. was abandoned to the fire at 1 p.m. Patients were loaded aboard the ferryboat "Modoc" and taken to Oakland.

Entire area in the Financial District, behind the Hall of Justice, was on fire by 1 p.m.

Fires so threatened the Portsmouth Square area by 1 p.m. that General Manager Hewitt of the Dept. of Electricity decided to abandon the Central Fire Alarm Station at 15 Brenham Place in Chinatown.

Restaurant atop the Call, or Claus Spreckels Building, at Third and Market streets, took fire at 2 p.m.

Postal Telegraph operators transmitted their last message to the outside world as army troops ordered them from the building at 534 Market St., opposite Second St., at 2:20 p.m. because of the approaching fire.

Latest casualty count: 750 people seriously injured people were being treated at various hospitals at 2:30 p.m.

Dynamiting of buildings around the U.S. Mint at Fifth and Mission streets began at 2:30 p.m.
U.S. Army Signal Corps established Ferry Building telegraph operations at 3 p.m.

Timeline of the San Francisco Earthquake, April 18–23, 1906

Mayor Schmitz appointed the Committee of Fifty at 3 p.m. at the Hall of Justice. The mayor also said: “Let it be given out that three men have already been shot down without mercy for looting. Let it also be understood that the order has been given to all soldiers and policemen to do likewise without hesitation in the cases of any and all miscreants who may seek to take advantage of the city’s awful misfortune.”

The Mayor appointed ex-Mayor James Phelan to head the Relief Committee.

Fifty or more corpses had been buried by the police in Portsmouth Square by 5 p.m because the morgue and police pistol range could hold no more bodies.

Mayor Schmitz, at 8 p.m., was still confident that a good part of downtown could be saved. Unfortunately a possible arsonist set fire to the Delmonico Restaurant in the Alcazar Theatre Building on O’Farrell near Stockton, and that blaze burned into Downtown and to Nob Hill.

War Department received a telegram from Gen. Funston at 8:40 p.m., Pacific Coast time, that asked for thousands of tents and all available rations. Funston placed the death toll at 1000.

Firefighters attempted to make a stand at 9 p.m. along Powell St. between Sutter and Pine, but it was unsuccessful in keeping the fire from sweeping up Nob Hill.

Crocker- Woolworth Bank Building at Post and Market took fire at 9 p.m.

April 19, 1906

Governor Pardee arrived in Oakland at 2 a.m. He was supposed to arrive three hours earlier, but his train was stalled because of sinking of the track in the Susuin marshes. The governor said he would declare a bank holiday today.

St. Francis Hotel at Union Square caught fire at 2:30 a.m.

Mayor Schmitz and Capt. Thomas Magner of Engine No. 3 found a cistern at the Hopkins Mansion, Mason and California streets, at 4 a.m., and attempted to keep the fire from burning the structure. They were not successful.

Secretary of War Taft at 4 a.m. ordered 200,000 rations sent to San Francisco from the Vancouver Barracks.



Timeline of the San Francisco Earthquake, April 18–23, 1906

Secretary Taft ordered all hospital, wall and conical tents sent to San Francisco from army posts at Vancouver; Forts Douglas, Logan, Snelling, Sheridan and Russell, from San Antonio and the Presidio of Monterey.

Secretary Taft wired Gen. Funston at 4:55 a.m. that all tents in the U.S. Army were en route to San Francisco.

“Call,” “Chronicle” and “Examiner” printed a combined newspaper today on the presses of the “Oakland Herald.”

176 prisoners moved from city prison to Alcatraz.

“U.S.S. Chicago” arrived in San Francisco Bay at 6 p.m.

The Great Fire reached Van Ness Avenue during the evening. The army dynamited mansions along the street in an attempt to build a fire break. Demolition to stop the fire was ordered by Colonel Charles Morris of the Artillery Corps.

April 20, 1906

The fire burned as far as Franklin St. by 5 a.m., then attempted to circle south.

At the foot of Van Ness Avenue, 16 enlisted men and two officers from the “U.S.S. Chicago” supervised the rescue of 20,000 refugees fleeing the Great Fire. It was the largest evacuation by sea in history, and probably as large as the evacuation of Dunkirk during World War II.

Fire approached the Appraisers’ Building for a second time at 3 p.m. Lt. Freeman attempted to pump saltwater from the Bay but found that his hose connections would not fit those of the Fire Department, so the effort was abandoned.

Gen. Funston issued General Orders No. 37 which placed Lt. Col. George Torney of the Medical Department in full control of sanitation in San Francisco.

Gen. Funston wired War Department at 8:30 p.m. on status of the fire. He advised that Fort Mason has been saved, and some looters have been shot. His telegram said most casualties are in the poorer districts, South of Market St.; not many killed in better portion of the city.

Timeline of the San Francisco Earthquake, April 18–23, 1906

April 21, 1906

Haig Patigian's statue of President McKinley, commissioned for the city of Arcata, found in the rubble of a local foundry and saved by several artisans who carried it into the street.

The fire that swept the Mission District was stopped at 20th and Dolores sts. by three- thousand volunteers and a few firemen who fought the blaze with knapsacks, brooms and a little water from an operating hydrant at 20th and Church.

April 22, 1906

Fire Chief Engineer Dennis T. Sullivan died at the Army General Hospital at the Presidio at 1 a.m.

Father Ricard at the University of Santa Clara wrote to the "San Jose Mercury":

The earthquake period is gone. Once the pent up forces of nature have had a vent, nothing of a serious nature need be apprehended. At the most a succession of minor shocks may be felt and that's all. It is not unreasonable, therefore, for people to continue in dread of a new destructive temblor. People should fearlessly go to work and repair mischief done and sleep quietly at night anywhere at all, especially in wooden frame. Never mind foreboders of evil: they do not know what they are talking about. Seismonetry is in its infancy and those therefore who venture out with predictions of future earthquakes when the main shock has taken place ought to be arrested as disturbers of the peace.

Major-General Adolphus W. Greely, Commander of the army's Pacific Division returned to San Francisco.

United Railroad crews began stringing temporary overhead trolley wires on Market St., but did not repair the cable traction system in the street.

April 23, 1906

Governor Pardee told a newspaper reporter, "The work of rebuilding San Francisco has commenced, and I expect to see the great metropolis replaced on a much grander scale than ever before."

Imperial decree on the 30th Day of the Third Moon from Empress Dowager of China to send 100,000 taels as a personal contribution to the relief of the San Francisco sufferers. President Theodore Roosevelt declined the offer, as well as donations from other foreign governments.

"Timeline of the San Francisco Earthquake and Fire - 1906." Museum of the City of San Francisco. N.p., n.d. Web. <<http://www.sfmuseum.org/hist10/06timeli>



Timeline of the San Francisco Earthquake, April 18–23, 1906: Glossary

Article 2: Timeline of the San Francisco Earthquake, April 18–23, 1906	
tenements	A large building divided into apartments, usually in a poor part of town
liquefied	Turned something to liquid
rift	A crack or narrow opening in a rock
swath	A large strip of something
mosaic	A pattern or picture made by fitting small pieces of stone, glass, or other small objects together
convocation	A large, formal meeting of a group of people, especially church officials
miscreant	A bad person who causes mischief or harm
arsonist	Someone who deliberately starts a fire
cistern	A large container of water which supplies water to an entire building
casualties	The number of people who are killed or hurt in a war or an accident



Timeline of the San Francisco Earthquake, April 18–23, 1906: Glossary

Article 2: Timeline of the San Francisco Earthquake, April 18–23, 1906	
apprehended	(old fashion word) Understood something
succession	Happening one right after the other
foreboder	Someone who has a strong feeling that something bad will happen
venture	To say or do something in an uncertain way
seismonetry	The study of earthquakes
commenced	Began, started officially



EXPEDITIONARY
LEARNING

Grade 6 Module 3A: Unit 3A: Lesson 14

End of Unit 2 Assessment: Final Literary Analysis



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.6.2)</p> <p>I can use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements. (L.6.2a)</p> <p>I can spell correctly. (L.6.2b)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can use the NYS Expository Writing Evaluation Rubric to provide kind, specific, and helpful feedback to my peers.• I can use teacher feedback to revise my argument essay to further meet the expectations of the NYS Expository Writing Evaluation Rubric.	<ul style="list-style-type: none">• End of Unit 2 Assessment: Final Draft of Literary Analysis Essay



Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Unpacking Learning Targets (2 minutes) Work Time <ol style="list-style-type: none"> Language Mini Lesson: Capitalization and Punctuation (10 minutes) Peer Critique of Draft Literary Analysis Essays (10 minutes) Closing and Assessment <ol style="list-style-type: none"> Writing Final Literary Analysis (23 minutes) Homework <ol style="list-style-type: none"> If you didn't finish writing your final literary analysis, do so for homework. Be prepared to return it at the beginning of the next lesson. 	<ul style="list-style-type: none"> This lesson is an opportunity for students to review and revise their essays to meet the expectations of the New York State Grades 6–8 Expository Writing Evaluation Rubric. In advance, be sure to have reviewed students' first drafts (from Lesson 11) against Row 2 of the rubric. Give specific positive feedback for at least one thing each student did well. Provide at least one specific area of focus for each student for revision. This lesson includes 5 minutes to address common mistakes you noticed while reviewing student essays. A sample structure is provided here. Focus the lesson on one specific common convention error you noticed as you assessed students' drafts. Some students may need more help with revising than others. There is space for this during the revision time. Some students may not finish their final draft during this lesson. Consider whether to allow them to finish their essays at home and hand them in at the beginning of the next lesson. In advance: Ensure student draft essays have been assessed with teacher feedback in preparation for this lesson. Give specific positive feedback for at least one thing each student did well. Provide at least one specific area of focus for each student for revision. Post: Learning targets.

Lesson Vocabulary	Materials
peer critique, conventions, comprehension, hinder	<ul style="list-style-type: none"> End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis (from Lesson 7; one per student) Students' draft essays (from Lesson 11) Self-assessment using criteria in Rows 1 and 3 of the rubric (completed in Lesson 11) Peer Critique Guidelines New York State Grades 6–8 Expository Writing Evaluation Rubric (distributed in Lesson 7) Stars and Steps recording form (one per student) Materials for student writing (computers or lined paper)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Invite students to read the learning targets with you:<ul style="list-style-type: none">• “I can use the NYS Expository Writing Evaluation Rubric to provide kind, specific, and helpful feedback to my peers.”• “I can use the NYS Expository Writing Evaluation Rubric to help my partner improve control of conventions in his or her essay.”• Remind students of what conventions refer to—Standard English capitalization, punctuation, spelling, and grammar/usage. Tell students that they will focus on capitalization, punctuation, and spelling in this lesson.• Ask students to discuss in triads:<ul style="list-style-type: none">• “Given what you have been learning from looking at the model essay and the rubric, and from planning your own essay, what do you want to focus on as you revise?”• Emphasize that writing well is hard, and revision is important to make one’s message as clear as possible for one’s readers. Encourage students and thank them in advance for showing persistence and stamina. Revising can be difficult, but it is one of the things that can help make a good essay great.	<ul style="list-style-type: none">• Learning targets are a research-based strategy that helps all students, especially challenged learners.• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.



Work Time	Meeting Students' Needs
<p>A. Language Mini Lesson: Capitalization and Punctuation (10 minutes)</p> <ul style="list-style-type: none">• Distribute the End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis (from Lesson 7). Remind students that today is their opportunity to write their final draft. Address any clarifying questions.• Return students' draft essays from Lesson 11, as well as their self-assessment using criteria in Rows 1 and 3 of the rubric. Invite them to spend a few minutes looking through the feedback they have been given.• Tell students you noticed a common error in their essays relevant to the rubric (for instance, comma splices or inconsistent capitalization).• Display an example of the error. Explain why it is incorrect.• Model how to revise and correct the error.• Check for understanding. Ask students to give you a thumbs-up if they understand the error and how to fix it when revising, or a thumbs-down if they don't understand fully.• If many students give a thumbs-down, show another example of the error. Ask students to think about how to fix it.• Cold call a student to suggest how to correct it. If the answer is incorrect, clarify. Again ask students to give you a thumbs-up or thumbs-down. If some students are still struggling, consider checking in with them individually.• Invite students to revise their draft essays to reflect their learning from the mini lesson.	<ul style="list-style-type: none">• The use of leading questions on student essays helps struggling students understand what areas they should improve before submitting their essay again.



Work Time (continued)	Meeting Students' Needs
<p>B. Peer Critique of Draft Literary Analysis Essays (10 minutes)</p> <ul style="list-style-type: none"> Remind students that a <i>peer critique</i> is when we look over someone else's work and provide feedback. Explain that peer critiquing must be done carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don't want to make them feel bad. Post the Peer Critique Guidelines and invite students to read them with you. Display the New York State Grades 6–8 Expository Writing Evaluation Rubric and ask students to refer to their own copies. Focus students on the fourth row, Control of Conventions. In Column 3, highlight/underline this section: "Demonstrates grade-appropriate command of <i>conventions</i> with occasional errors that do not hinder comprehension." Ask students to define <i>comprehension</i> and <i>hinder</i>. Ensure they know that to "hinder comprehension" means to get in the way of understanding what is written. Emphasize that their job is to make sure that their peers' writing shows that they know the rules for capitalization and punctuation. Distinguish peer critique from proofreading; they are focusing on convention errors that make the ideas confusing, misleading, or very distracting. It is fine if they catch small errors in each other's work. But the goal is to make the thinking in the writing as strong as possible. Tell students that they will present feedback in the form of stars and steps. Remind them that they have done this in the first module. Today they will give one "star" and one "step" based on Row 4 of the rubric. Remind students that conventions make the reading experience smoother and the ideas easier to understand, so they should pay attention to when the essay is confusing and when it is not as confusing. Briefly model how to give "kind, specific, helpful" stars. Be sure to connect your comments directly to the rubric. For example: "You have capitalized the names of people and sources consistently, which makes the reading very clear." If students have trouble articulating how a peer has mastered conventions, suggest that they find a section that is especially smooth to read and highlight how easy it was to understand the student's ideas without having to figure out what the writer means. Repeat, briefly modeling how to give "kind, specific, helpful" steps. For example: "Would punctuation to make this sentence read more smoothly?" If students have trouble articulating exactly which convention might be helpful, suggest they ask a general question about a part that confused them or forced them to reread. 	<ul style="list-style-type: none"> Set up peer critiquing carefully to ensure students feel safe giving and receiving feedback. Students must be given a set of clear guidelines for behavior, and they need to see the teacher model how to do it successfully. Asking students to provide feedback to their peers based on explicit criteria benefits both parties in clarifying what a strong piece of writing should look like. Students can learn from both the strengths and weaknesses that they notice in the work of peers.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Emphasize that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this: "I wonder if ...?" "Have you thought about ...?" "I'm not sure what you meant by ..."• Distribute the Stars and Steps recording form. Explain that today, students will record a star and step for their partner on this sheet so that their partner can remember the feedback he or she receives. They are to write the name of their partner at the top of their paper.• Pair up students. Distribute the draft essays. Invite pairs to swap essays and to spend 3 minutes reading them in silence.• Ask students to record a star and step for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. Circulate to assist students who may struggle with articulating or recording their feedback.• Ask students to return the essay and Stars and Steps recording form to their partner and to explain the star and step they recorded for their partner. Invite students to question their partners where they don't understand the star or step they have been given.	<ul style="list-style-type: none">•
Closing and Assessment	Meeting Students' Needs
<p>A. Writing Final Literary Analysis (23 minutes)</p> <ul style="list-style-type: none">• Invite students to apply the stars and steps from the peer critique and the teacher feedback on their draft to write their final literary analysis.• Circulate around the room, addressing questions. Consider checking in first with students who need extra support to make sure they can use their time well.• Collect essays and drafts from students who have finished by the end of the lesson. Invite those who haven't finished to take them home and return them the following lesson.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• If you didn't finish writing your final literary analysis, do so for homework. Be prepared to return it at the beginning of the next lesson.	



EXPEDITIONARY
LEARNING

Grade 6 Module 3A: Unit 2: Lesson 14

Supporting Materials



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Peer Critique Guidelines

1. **Be kind:** Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.
2. **Be specific:** Focus on particular strengths and weaknesses, rather than making general comments like “It’s good” or “I like it.” Provide insight into why it is good or what, specifically, you like about it.
3. **Be helpful:** The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.
4. **Participate:** Peer critique is a process to support each other, and your feedback is valued.



Stars and Steps Recording Form

Partner's Name:

Date:

“Demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension.”

Star:

Step:
