



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Overview



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In this module, students explore the issue of working conditions, both historical and modern day. As they read and discuss both literary and informational text, students analyze how people, settings, and events interact in a text and how an author develops a central claim. Students strengthen their ability to discuss specific passages from a text with a partner, write extended text-based argument and informational pieces, and conduct a short research project. At the end of the module, students will have a better understanding of how working conditions affect workers and the role that workers, the government, consumers, and businesses play in improving working conditions. The first unit focuses on *Lyddie*, a novel that tells the story of a young girl who goes to work in the Lowell mills, and explores the issue of working conditions in industrializing America. This unit builds students' background knowledge about working conditions and how they affect workers, and centers on the standard RL.7.3, which is about how plot, character, and setting interact in literature. As an end of unit assessment, students write an argument essay about Lyddie's choices regarding her participation in the protest over working conditions. The second unit moves to more recent history and considers the role that workers, the government, and consumers all play in improving working conditions. The central text in Unit 2 is a speech by César Chávez, in which he

explains how the United Farm Workers empowered farmworkers. Unit 2 focuses on reading informational text, and students practice identifying central ideas in a text, analyzing how an author develops his claims, and identifying how the sections of the text combine to build those ideas. This unit intentionally builds on Odell Education's work, and if teachers have already used the Chávez speech and lessons, an alternate text is suggested with which to teach the same informational text standards. In the End of Unit 2 Assessment, students apply their understanding of text structure to a new speech. Unit 3 focuses on the research standards (W.7.7 and W.7.8): through an investigation of working conditions in the modern day garment industry, students explore how businesses can affect working conditions, both positively and negatively. As a final performance task, students create a consumer's guide to working conditions in the garment industry. This teenage consumer's guide provides an overview of working conditions and offers advice to consumers who are interested in working conditions in the garment industry. This task focuses on NYSP12 ELA Standards **W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6**

Guiding Questions And Big Ideas

- **What are working conditions, and why do they matter?**
- **How do workers, the government, business, and consumers bring about change in working conditions?**
- **How does reading one section of a text closely help me understand it better?**
- **How can you tell the difference between a useful and a not useful research question?**
- **How does a speaker develop and organize his central claim?**
- *Working conditions include multiple factors and have significant impacts on the lives of workers.*
- *Workers, the government, businesses, and consumers can all bring about change in working conditions.*
- *Closely reading and discussing one excerpt of a longer text helps to deepen your understanding of the text as a whole.*
- *Effective researchers ask relevant questions, gather information from several sources, keep track of their findings and sources, and synthesize their findings into coherent products.*



Performance Task

Consumer's Guide to Working Conditions in the Garment Industry

This task centers on NYS ELA CCLA W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6. Building on their focus on working conditions in the mills from Unit 1, students research working conditions in the modern-day garment industry in order to create a “Consumer’s Guide to Working Conditions in the Garment Industry.” First, students individually complete a Researcher’s Notebook in which they track their questions and take notes. As the end of Unit 3 Assessment, they write a synthesis of their research findings. For the performance task, students work with a partner to create a teenage consumer’s guide that draws on their research. They publish this document in a printed or electronic format selected by the teacher.

Content Connections

- This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies and science content that may align to additional teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

Relevant Content Standards

- 7.10 Technological innovation led to industrialization and growth in production and trade throughout the United States.
- 7.12.d Women joined the movements for abolition and temperance, and organized to advocate for women’s property rights, fair wages, education, and political equality.
- 7.12.e Immigrant workers, low-wage earners, and women organized unions and political institutions to fight for safe and fair working conditions in industrialized areas.
- 8.1 The Industrial Revolution had significant consequences, including increasing urbanization, the need for a larger labor force, and the emergence of new business practices.
- 8.14.c Various minority groups that won rights in the 1960s and 1970s struggled to exercise those rights in political and social realms.
- 8.16 At the start of the 21st century, the United States faced global and domestic challenges, including terrorism, increased economic interdependence and competition, and growing environmental concerns.
- Geographic Reasoning: Characterize and analyze changing interconnections among places and regions.
- Gathering, Using, and Interpreting Evidence: Define and frame questions about events and the world in which we live and use evidence to answer these questions.
- The Role of the Individual in Social and Political Participation: Participate in activities that focus on a classroom, school, community, state, or national issue or problem; fulfill social and political responsibilities associated with citizenship in a democratic society and interdependent global community by developing awareness and/or engaging in the political process.



CSS Standards: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none">• RL.7.1. Cite several pieces of textual evidence to support an analysis of what the text says explicitly as well as inferences drawn from the text.	<ul style="list-style-type: none">• I can cite several pieces of text-based evidence to support an analysis of literary text.
<ul style="list-style-type: none">• RL.7.3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	<ul style="list-style-type: none">• I can analyze the interaction of literary elements of a story or drama.
<ul style="list-style-type: none">• RL.7.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<ul style="list-style-type: none">• I can read grade-level literary texts proficiently and independently.• I can read above-grade-level texts with scaffolding and support.
<ul style="list-style-type: none">• RL.7.11. Recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations.	<ul style="list-style-type: none">• I can interpret and make connections between literature and other texts, ideas, or perspectives.



CCS Standards: Reading—Informational Text	Long-Term Learning Targets
<ul style="list-style-type: none">• RI.7.1. Cite several pieces of textual evidence to support an analysis of what the text says explicitly as well as inferences drawn from the text.	<ul style="list-style-type: none">• I can cite several pieces of text-based evidence to support an analysis of informational text.
<ul style="list-style-type: none">• RI.7.2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.	<ul style="list-style-type: none">• I can determine a theme or the central ideas informational text.• I can analyze the development of a theme or central idea throughout the text.• I can objectively summarize informational text.
<ul style="list-style-type: none">• RI.7.3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).	<ul style="list-style-type: none">• I can analyze the interactions between individuals, events, and ideas in a text.
<ul style="list-style-type: none">• RI.7.5. Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.	<ul style="list-style-type: none">• I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas).
<ul style="list-style-type: none">• RI.7.10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	<ul style="list-style-type: none">• I can read grade-level informational texts proficiently and independently.• I can read above-grade-level texts with scaffolding and support.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">• W.7.1. Write arguments to support claims with clear reasons and relevant evidence.<ul style="list-style-type: none">a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.d. Establish and maintain a formal style.e. Provide a concluding statement or section that follows from and supports the argument presented.	<ul style="list-style-type: none">• I can write arguments to support claims with clear reasons and relevant evidence.
<p>W.7.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ul style="list-style-type: none">a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.d. Use precise language and domain-specific vocabulary to inform about or explain the topic.f. Provide a concluding statement or section that follows from and supports the information or explanation presented.	<ul style="list-style-type: none">• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">W.7.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	<ul style="list-style-type: none">I can produce clear and coherent writing that is appropriate to task, purpose, and audience.
<ul style="list-style-type: none">W.7.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	<ul style="list-style-type: none">With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed.
<ul style="list-style-type: none">W.7.6. Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.	<ul style="list-style-type: none">I can use technology to produce and publish a piece of writing with links to cited sources.I can use technology to collaborate with others while producing a piece of writing, linking to cited sources.
<ul style="list-style-type: none">W.7.7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.	<ul style="list-style-type: none">I can conduct short research projects to answer a question.I can use several sources in my research.I can generate additional questions for further research.
<ul style="list-style-type: none">W.7.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	<ul style="list-style-type: none">I can gather relevant information from a variety of sources.I can use search terms effectively.I can evaluate the credibility and accuracy of each source.I can quote or paraphrase others' work while avoiding plagiarism.I can use a standard format for citation.



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none">W.7.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<ul style="list-style-type: none">a. Apply grade 7 Reading standards to literature (e.g., “Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history”).b. Apply grade 7 Reading standards to literary nonfiction (e.g. “Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims”).	<ul style="list-style-type: none">I can select evidence from literary or informational texts to support analysis, reflection, and research.
<ul style="list-style-type: none">W.7.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	<ul style="list-style-type: none">I can adjust my writing practices for different time frames, tasks, purposes, and audiences.



CCS Standards: Speaking & Listening	Long-Term Learning Targets
<ul style="list-style-type: none">• SL.7.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.<ul style="list-style-type: none">a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.d. Acknowledge new information expressed by others and, when warranted, modify their own views.	<ul style="list-style-type: none">• I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues.• I can express my own ideas clearly during discussions.• I can build on others' ideas during discussions.
<ul style="list-style-type: none">• SL.7.2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	<ul style="list-style-type: none">• I can analyze the main ideas and supporting details presented in different media and formats.• I can explain how ideas clarify a topic, text, or issue.



CSS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none">• L.7.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.<ul style="list-style-type: none">a. Explain the function of phrases and clauses in general and their function in specific sentences.b. Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.c. Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.*	<ul style="list-style-type: none">• I can use correct grammar and usage when writing or speaking.
<ul style="list-style-type: none">• L.7.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.<ul style="list-style-type: none">a. Use a comma to separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old[,] green shirt).b. Spell correctly.	<ul style="list-style-type: none">• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader.
<ul style="list-style-type: none">• L.7.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.<ul style="list-style-type: none">a. Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.*	<ul style="list-style-type: none">• I can express ideas with precision.



CSS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none"> L.7.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 7 reading and content</i>, choosing flexibly from a range of strategies. <ol style="list-style-type: none"> Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., belligerent, bellicose, rebel). Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). 	<ul style="list-style-type: none"> I can use a variety of strategies to determine the meaning of unknown words or phrases.
<ul style="list-style-type: none"> L.7.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. <ol style="list-style-type: none"> Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined</i>, <i>respectful</i>, <i>polite</i>, <i>diplomatic</i>, <i>condescending</i>). 	<ul style="list-style-type: none"> I can analyze figurative language, word relationships and nuances in word meanings.
<ul style="list-style-type: none"> L.7.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. 	<ul style="list-style-type: none"> I can accurately use seventh-grade academic vocabulary to express my ideas. I can use resources to build my vocabulary.



Central Texts

1. Katherine Patterson, *Lyddie* (New York: Penguin Group, 1991), ISBN 978-0-14-034981-8.
2. *Mill Times*, David Macaulay (PBS) 2001. (Recommended, not required).
3. César Chávez, “Commonwealth Club Address,” speech given on November 9, 1984.
4. César Chávez, “Statement at Pacific Lutheran University,” speech given in March 1989.
(Alternative to Commonwealth Club Address)
5. Cesar Chavez, “The Wrath of Grapes,” speech given in May 1986
6. Research Texts: See Unit 3 overview for texts that the whole class reads related to the Unit 3 short research project. See also Unit 3, Lesson 6 supporting materials for a list of texts that students can select to work with as part of their short research project.



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: <i>Lyddie</i>: Working Conditions in Industrializing America			
Weeks 1-4	<ul style="list-style-type: none"> • Launching the module • Launching <i>Lyddie</i> • Analyzing setting, character, and plot 	<ul style="list-style-type: none"> • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) 	
	<ul style="list-style-type: none"> • Read informational article about “the hero’s journey.” • Analyze the stages of the hero’s journey. 	<ul style="list-style-type: none"> • I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) 	<ul style="list-style-type: none"> • Mid-Unit 1 Assessment: How Working Conditions Affected <i>Lyddie</i> (RL.7.1 and RL.7.3)
	<ul style="list-style-type: none"> • Evaluating <i>Lyddie</i>’s Decision • Planning <i>Lyddie</i> Essay 	<ul style="list-style-type: none"> • I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) • I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) 	



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: (Continued) <i>Lyddie</i>: Working Conditions in Industrializing America			
Weeks 1-4	<ul style="list-style-type: none"> • Writing and revising <i>Lyddie</i> essay • Discussing end of book • Launch independent reading (see Launching Independent Reading in Grades 6-8: Sample Plan—stand alone document on EngageNY.org) 	<ul style="list-style-type: none"> • I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) • I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) • With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) • I can use correct grammar and usage when writing or speaking. (L.7.1) • I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2) 	<ul style="list-style-type: none"> • End of Unit 1 Assessment: Argument Essay about <i>Lyddie</i> (RL.7.1, RL.7.3, W.7.1, W.7.9a; W.7.5, L.7.1, L.7.2)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: How Working Conditions Change: Chávez and the UFW			
Weeks 5-6	<ul style="list-style-type: none"> Introducing Agents of Change for working conditions; Analyzing the development of claims in the Commonwealth Club Address 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can determine a theme or the central ideas of an informational text. (RI.7.2) I can analyze the development of a theme or central idea throughout the text. (RI.7.2) I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3) I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5) 	<ul style="list-style-type: none"> Mid-Unit 2 Assessment: How Chavez Develops His Claims in the Commonwealth Club Address (RI.7.1, RI.7.2, RI.7.3, and RI.7.5)
	<ul style="list-style-type: none"> Analyzing the structure of the Commonwealth Club Address. 	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can determine a theme or the central ideas of an informational text. (RI.7.2) I can analyze the development of a theme or central idea throughout the text. (RI.7.2) I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3) I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5) 	<ul style="list-style-type: none"> End-of-Unit 2 Assessment: Analyzing the Structure of Chávez's "Wrath of Grapes" Speech (RI.7.1, RI.7.2, RI.7.3, and RI.7.5)



Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Researching Working Conditions in the Modern-Day Garment Industry			
Weeks 7-8	<ul style="list-style-type: none"> • Introduction to researching modern working conditions • Research: working conditions in modern garment industry 	<ul style="list-style-type: none"> • I can conduct short research projects to answer a question. (W.7.7) • I can use several sources in my research. (W.7.7) • I can generate additional questions for further research. (W.7.7) • I can gather relevant information from a variety of sources. (W.7.8) • I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) 	<ul style="list-style-type: none"> • Mid Unit 3 Assessment: Gathering Relevant Information and Generating Additional Research Questions (W.7.7 and W.7.8)
	<ul style="list-style-type: none"> • Crafting consumer's guide 	<ul style="list-style-type: none"> • I can conduct short research projects to answer a question. (W.7.7) • I can use several sources in my research. (W.7.7) • I can generate additional questions for further research. (W.7.7) • I can gather relevant information from a variety of sources. (W.7.8) • I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) • I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W.7.4) • I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6) • I can express ideas with precision. (L.7.3) • I can accurately use 7th grade academic vocabulary to express my ideas. (L.7.6) 	<ul style="list-style-type: none"> • End of Unit 3 Assessment: Writing a Research Synthesis (W.7.7 and W.7.8) • Final Performance Task: Consumer's Guide to Working Conditions in the Garment Industry (W.7.2 a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6)



Organizing Students' Papers

Throughout the module, students work with note-catchers, Reader's Notes, and other handouts that hold their thinking. Students will need to be able to use these over multiple days. Consider what organizational structures in your class might support your students in keeping track of these papers.

Media and Special Materials

- In Unit 1, you will show the students clips of a video on several occasions. *Mill Times* (David MacAulay) is the suggested video, so consider looking for it now. If you are unable to use this video, the Unit 1 overview suggests several free public access alternatives.
- In Unit 2, the lesson plan suggests that you read aloud part of a picture book called *Harvesting Hope*, by Kathleen Krull. Consider looking at the library for this book in advance. Alternate resources are listed in the Unit 3 Overview and in Unit 3, Lesson 1.
- As students' final performance task during Unit 3, they will publish their brochure about working conditions in the garment industry today. Ideally, students will publish their work in an electronic format, but they could publish in print. The choice is up to you, and depends on the resources available at your school. This unit will go more smoothly if you choose the format of this project before you begin Unit 3 and make a model (using the text and resources provided with Unit 3) in that format. See the stand-alone Performance Task document on EngageNY.org for more details about possible formats.

Computers

In Unit 1, Lessons 18 and 20 and in much of Unit 3 (research and publishing a final project), it would be helpful to provide students with computer access. Consider the facilities in your school and think about how you can make that possible. Alternatives are provided for schools and teachers without access to technology, but the work in Unit 3 is designed to address the technology standard (W.7.6).

Close Reading

This module introduces a new Close Reading Guide (for teacher reference), which you will find as a supporting material in many lessons that involve close reading. This guide was developed in order to streamline the detailed lesson agenda and provide an easy "cheat sheet" for teachers to use to guide instruction of lessons that involve close reading and text-dependent questions. The guide includes not only the questions to ask students, but how to pace, when to probe, and where to provide additional scaffolding.



Independent Reading

This module introduces a more robust independent reading structure after students have finished reading *Lyddie* (i.e., at the start of Unit 2). Consider scheduling a week between Unit 1 and Unit 2 to launch independent reading. Alternatively, you could lengthen the time for Unit 2 and intersperse the independent reading lessons into the first part of the unit. See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading** and **Launching Independent Reading in Grades 6–8: Sample Plan**, which together provides the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about $\frac{1}{2}$ class period per week, with an additional day near the end of a unit or module for students to review and share their books. Units 2 and 3 include time to maintain the independent reading routine (calendared into the lessons). But you may wish to review the independent reading materials now to give yourself time to gather texts and to make a launch plan that meets your students' needs.



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Module 2A: **Assessments**



Performance Task	<p>Consumer’s Guide to Working Conditions in the Garment Industry</p> <p>This task centers on NYS ELA CCLA W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6. Building on their focus on working conditions in the mills from Unit 1, students research working conditions in the modern-day garment industry in order to create a “Consumer’s Guide to Working Conditions in the Garment Industry.” First, students individually complete a Researcher’s Notebook in which they track their questions and take notes. As the end of Unit 3 Assessment, they write a synthesis of their research findings. For the performance task, students work with a partner to create a teenage consumer’s guide that draws on their research. They publish this document in a printed or electronic format selected by the teacher.</p>
Mid-unit 1 Assessment	<p>How Working Conditions Affected Lyddie</p> <p>This assessment centers on standards NYS ELA RL.7.1 and RL.7.3. This is a reading assessment: The purpose is for students to demonstrate their ability to cite textual evidence when explaining how the plot, characters, and setting of a novel interact. The assessment will focus on a section of text that the class has not yet analyzed. Students will complete selected- and constructed-response items that assess their ability to analyze the text, focusing specifically on how working conditions affect Lyddie.</p>
End of unit 1 Assessment	<p>Argument Essay about Lyddie</p> <p>Students will plan, draft, and revise an argument essay that responds to the prompt: “After reading through Chapter 17 of <i>Lyddie</i>, write an argument essay that addresses the question: Should Lyddie sign the petition that Diana Goss is circulating? Support your position with evidence from the novel. Be sure to acknowledge competing views, and refer only to information and events in the book, not what you know because you live in 2013.” This assessment has two parts. Part 1 is students’ best on-demand draft and centers on standards NYSP12 ELA RL.7.1, RL.7.3, W.7.1, and W.7.9a. This draft will be assessed based on the first two rows of the NYS Expository Writing Evaluation Rubric before students receive teacher feedback so that their individual understanding of the texts and their writing skills can be observed. Part 2 is students’ final draft, revised after teacher feedback, and is assessed on the final two rows of the rubric, adding standards L.7.1, L.7.2, and W.7.5. The lesson sequence and grading rationale for this assessment is similar to that in Module 1, Unit 2. Over several lessons, students review a model argument essay and the rubric (used in Module 1, and here adapted to argument writing specifically), explore the prompt, form evidence-based claims, organize the essay, and write the essay.</p>



Mid-unit 2 Assessment	<p>How Chávez Develops His Claims in the Commonwealth Club Address</p> <ul style="list-style-type: none">• This assessment centers on standards NYS ELA RI.7.1, RI.7.2, RI.7.3, and RI.7.5. This is a reading assessment: Students complete selected-response items to demonstrate their ability to identify a claim and how it is developed. The assessment will focus on a section of Chávez’s Commonwealth Club Address that the class has not yet analyzed.• Alternate Mid-Unit 2 Assessment: For classes that have already read Chávez’s Commonwealth Club Address (as a part of the stand-alone Odell Education unit), an alternate Chávez speech is suggested for Unit 2: “Statement at Pacific Lutheran University,” March 1989. To create an alternate Mid-Unit 2 Assessment, examine the fully developed assessment in Lesson 5 (which focuses on the Commonwealth Club Address) and use this as a model to create a similar assessment based on a section of the alternate Chávez speech.
End of unit 2 Assessment	<p>Analyzing the Structure of Chávez’s “Wrath of Grapes” Speech</p> <p>This assessment centers on standards NYS ELA RI.7.1, RI.7.2, RI.7.3, and RI.7.5, with an emphasis on RI.7.5. Students read “Wrath of Grapes,” another speech by Chávez (edited for length), and answer selected- and constructed-response questions about its central claim, how that claim is developed, and how each section of the speech relates to that central claim.</p>
Mid-Unit 3 Assessment	<p>Gathering Relevant Information and Generating Additional Research Questions</p> <p>This task focuses on NYSP12 ELA CCLS W.7.7 and touches on W.7.8. After conducting initial research on working conditions in the garment industry, students complete an on-demand task in which they read a new text, consider how it addresses their research question, and identify possible additional research questions raised by the text.</p>
End of Unit 3 Assessment	<p>Writing a Research Synthesis</p> <p>This task focuses on NYSP12 ELA CCLS W.7.7 and W.7.8. After students complete their research on working conditions in the garment industry, they will synthesize their findings (from their finished researcher’s notebooks) into several paragraphs in which they acknowledge their sources.</p>



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Module 2A: **Performance Task**



Summary of Task

- This task centers on NYS ELA CCLA W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6. Building on their focus on working conditions in the mills from Unit 1, students research working conditions in the modern-day garment industry in order to create a “Consumer’s Guide to Working Conditions in the Garment Industry.” First, students individually complete a Researcher’s Notebook in which they track their questions and take notes. As the end of Unit 3 Assessment, they write a synthesis of their research findings. For the performance task, students work with a partner to create a teenage consumer’s guide that draws on their research. They publish this document in a printed or electronic format selected by the teacher.

Format

- At teacher discretion.
- Options: Paper brochure or card, PowerPoint slide presentation, Prezi, Glog, app, web page



Standards Assessed Through This Task

- W.7.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 - a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
 - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
 - f. Provide a concluding statement or section that follows from and supports the information or explanation presented.
- W.7.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- W.7.6. Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.
- W.7.7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.
- W.7.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.
- L.7.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.7.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.
- L.6.3b. Maintain consistency in style and tone.*



Student-Friendly Writing Invitation/Task Description

Overview:

- Throughout this module, we have explored working conditions. We read *Lyddie* to glimpse the factories of the past and understand the challenges faced by workers. We studied César Chávez and considered how workers, government, consumers, and businesses affect working conditions. Now we are going to explore the working conditions of today and think about how you, a teenage consumer, influence working conditions around the world.

Prompt:

- You want to be an informed consumer, so you've decided to research the working conditions, right now, for the workers who make the clothes you wear every day. Then you want to share this information with your peers so other teenagers can be informed consumers as well. Working conditions in the garment industry vary, and you want to remind your peers that the way they spend their dollars matters.

Preparation: Research (individually)

- Conduct a short research project and complete a **Researcher's Notebook**. In your notebook, you will gather information, generate questions, and consider how this information might affect your choices as a consumer. As the End of Unit 3 Assessment, you will synthesize your research findings in a well-written paragraph.

Performance Task: Publish (with a partner)

- With a partner, you will create *Threads: A Young Person's Guide to Buying Clothes*. This is a **publishable brochure** written for your peers, and it will share your research findings with them. The brochure will include:
 - Overview
 - Working conditions in the garment industry
 - Advice to consumers



Key Criteria For Success (Aligned With Nysp12 Ela Ccls)

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

- Clear informational writing, appropriate to audience and task
- Coherent synthesis of current issues related to working conditions in the garment industry, drawing on evidence from research and reflecting both problems and solutions
- Mastery of conventions
- Use of technology to share ideas

Options for Students

- Some students may prefer to work alone to publish their work.
- Students may work in a larger group, with a pair taking responsibility for one part of the final product.
- Students may publish their work in either paper or electronic form. Choose one mode for the whole class to better support them in doing high-quality work. Options to consider: brochure, poster, card; PowerPoint, Prezi, Glog, app, web page.
- Once you have decided the format in which students will work, create a model using that format. The Unit 3 materials contain the text to use when you make this model; you likely will want to add images appropriate to the format you select.

Options For Teachers

- Consider having students present their work to an outside audience—perhaps a group of students from another grade level.
- If you have time, consider extending the time allotted for the creation of the final product. Invite graphic designers or other technology and media experts to work with students to create effective publications. If you invite experts in, having them work with students in small groups to provide focused critique is often a successful structure.



Resources and Links

- **Research Texts:** Research texts that are read by the whole class are listed in the Unit 3 overview and in lessons.
- For a list of texts student can select from for the final part of their short research project, see Unit 3, Lesson 6 supporting materials.
- For resources regarding various electronic options for publishing the brochure, see the following websites:
 - www.prezi.com
 - edu.glogster.com



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Grade 7: Module 2A: Recommended Texts



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The list below includes texts with a range of Lexile text measure about the major topics of this module: working conditions in industrializing America, Cesar Chavez and the United Farm Workers, and current issues related to working conditions both in the United States and in other countries. This provides appropriate independent reading for each student to help build content knowledge about the topic. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency demanded by the CCLS.

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

Common Core Band Level Text Difficulty Ranges

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

- Grades 2–3: 420–820L
- Grades 4–5: 740–1010L
- Grades 6–8: 925–1185L

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in grade 2–3 band level (below 740L)			
<i>Dolores Huerta: A Hero to Migrant Workers</i>	Sarah E. Warren (author)	Informational	510
<i>Cesar Chavez: Fighting for Farmworkers</i>	Eric Braun (author)	Informational	590
<i>The Breadwinner</i>	Deborah Ellis (author)	Literature	630
<i>Lost</i>	Jacqueline Davies (author)	Literature	680‡
<i>January 1905</i>	Katharine Boling (author)	Literature	690
<i>The Industrial Revolution</i>	Debra J. Housel (author)	Informational	700

‡Book content may have higher maturity level text



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in grade 4–5 band level (740L–925L)			
<i>Counting on Grace</i>	Elizabeth Winthrop (author)	Literature	760
<i>How Artists See Work: Farm, Factory, Home, Office</i>	Colleen Carroll (author)	Informational	800*
<i>Harvesting Hope: The Story of Cesar Chavez</i>	Kathleen Krull (author)	Informational	800
<i>Bread and Roses, Too</i>	Katherine Paterson (author)	Literature	830
<i>Threads and Flames</i>	Esther Friesner (author)	Literature	840‡
<i>Factory Girl</i>	Barbara Greenwood (author)	Literature	850
<i>Voices from the Fields: Children of Migrant Farmworkers Tell Their Stories</i>	S. Beth Atkin (interviewer and photographer)	Literature	850
<i>Immigration, Migration, and the Industrial Revolution</i>	Tracee Sioux (author)	Informational	890*
<i>Dolores Huerta: Voice for the Working Poor</i>	Alex Van Tol (author)	Informational	910
Lexile text measures within band level (925L–1185L)			
<i>Kids on Strike!</i>	Susan Campbell Bartoletti (author)	Informational	920
<i>You Wouldn't Want to Be a Victorian Mill Worker!: A Grueling Job You'd Rather Not Have</i>	John Malam (author)	Informational	930

*Lexile based on a conversion from Accelerated Reading level

‡Book content may have higher maturity level text



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures within band level (925L–1185L)			
<i>Elizabeth Bloomer: Child Labor Activist</i>	Jennifer Reed (author)	Informational	940*
<i>The Industrial Revolution</i>	Melissa McDaniel (author)	Informational	940
<i>The Industrial Revolution</i>	Hilarie N. Staton (author)	Informational	1000
<i>Children at Work</i>	JoAnne B. Weisman Deitch (editor)	Informational	1020*
<i>Breaker Boys: How a Photograph Helped End Child Labor</i>	Michael Burgan (author)	Informational	1020
<i>Cesar Chavez: A Photographic Essay</i>	Ilan Stavans (author)	Biography	1030
<i>The Changing Role of Women Since 1900</i>	Louise Spilsbury (author)	Informational	1070*
<i>Kids at Work: Lewis Hine and the Crusade against Child Labor</i>	Russell Freeman (author)	Informational	1140
<i>Fair Trade</i>	Jilly Hunt (author)	Informational	1080

*Lexile based on a conversion from Accelerated Reading level



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures above band level (over 1185L)			
<i>The Lowell Mill Girls: Life in the Factory</i>	JoAnne B. Weisman Deitch (editor)	Biography	1210
<i>Clean Clothes: A Global Movement to End Sweatshops</i>	Liesbeth Sluiter (author)	Informational	NoLXL
<i>Let My People Go Surfing: The Education of a Reluctant Businessman</i>	Yvon Chouinard (author)	Autobiography	NoLXL
<i>Are Worker Rights Human Rights?</i>	Richard P. McIntire (author)	Informational	NoLXL‡
<i>A Shameful Business: The Case for Human Rights in the American Workplace</i>	James A. Gross (author)	Informational	NoLXL‡
<i>Child Labor Today: A Human Rights Issue</i>	Wendy Herumin (author)	Informational	NoLXL‡
<i>Elegy on the Death of César Chávez</i>	Rudolfo Anaya (author)	Poetry	NP‡

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‡Book content may have higher maturity level text



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Grade 7: Module 2A: Unit 1: Overview



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Unit 1, Building Background Knowledge: What Are Working Conditions, and How Do They Affect Workers?

This unit focuses on the historical era of industrializing America, and builds students' background knowledge about what working conditions are and how they affect workers. The unit begins with a lesson that engages students in the guiding questions about working conditions that connect all three units in the module. Students then read the novel *Lyddie*, about a girl who goes to work in the Lowell mills, with an emphasis on CCLS RL.7.3, which is about how plot, character, and setting interact in literature. As students read the novel, they build their stamina and capacity for independent reading of complex texts. In class, they do a variety of close reading, fluency, and vocabulary exercises with critical passages from the text. This work with particular passages builds the text-based discussion skills referenced in SL.7.1, as it pushes students to collaborate to analyze specific passages from the novel. For the mid-unit assessment, students read a new chapter of the book and

answer selected- and constructed-response items about how working conditions in the mill affect Lyddie. In the second part of the unit, students evaluate Lyddie's choices around joining the protest over working conditions. As students read, they track factors in her decision, and then they craft an argument about whether or not she should sign the petition. The end of unit assessment is an argument essay about this question. This essay follows a similar process to that used in Module 1, Unit 2, but it pushes students to greater independence with the process of crafting and revising an extended analytical essay. As with the Module 1 essay, the first draft is graded for content and evidence, and the second draft is graded for organization and conventions (this time with a particular focus on L.7.1, sentence structure). As students read *Lyddie*, they are encouraged to generate questions about how working conditions have or have not changed. These questions will drive students' research about the modern-day garment industry in Unit 3.

Guiding Questions And Big Ideas

- **What are working conditions, and why do they matter?**
- **How does reading one section of a text closely help me understand it better?**
- *Working conditions include multiple factors and have significant effects on the lives of workers.*
- *Closely reading and discussing one excerpt of a longer text helps to deepen your understanding of the text as a whole.*

Mid-Unit 1 Assessment

How Working Conditions Affected Lyddie

This assessment centers on standards NYS ELA RL.7.1 and RL.7.3. This is a reading assessment: The purpose is for students to demonstrate their ability to cite textual evidence when explaining how the plot, characters, and setting of a novel interact. The assessment will focus on a section of text that the class has not yet analyzed. Students will complete selected- and constructed-response items that assess their ability to analyze the text, focusing specifically on how working conditions affect Lyddie.



End of Unit 1 Assessment

Argument Essay about Lyddie

Students will plan, draft, and revise an argument essay that responds to the prompt: After reading through Chapter 17 of *Lyddie*, write an argument essay that addresses the question: Should Lyddie sign the petition that Diana Goss is circulating? Support your position with evidence from the novel. Be sure to acknowledge competing views, and refer only to information and events in the book, not what you know because you live in 2013. This assessment has two parts. Part 1 is students' best on-demand draft and centers on standards NYSP12 ELA RL.7.1, RL.7.3, W.7.1, and W.7.9a. This draft will be assessed based on the first two rows of the NYS Grade 6–8 Expository Writing Evaluation Rubric (used in Module 1 and here adapted to argument writing specifically), before students receive teacher feedback so that their individual understanding of the texts and their writing skills can be observed. Part 2 is students' final draft, revised after teacher feedback, and is assessed on the final two rows of the rubric, adding standards L.7.1, L.7.2, and W.7.5. Over several lessons, students review a model argument essay and the NYS writing rubric explore the prompt, form evidence-based claims, organize the essay, and write the essay. The lesson sequence and grading rationale for this assessment is similar to that in Module 1, Unit 2.

Content Connections

This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies and Science content that many teachers may be teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

Relevant Content Standards

- 7.10 Technological innovation led to industrialization and growth in production and trade throughout the United States.
- 7.12.d Women joined the movements for abolition and temperance, and organized to advocate for women's property rights, fair wages, education, and political equality.
- 7.12.e Immigrant workers, low-wage earners, and women organized unions and political institutions to fight for safe and fair working conditions in industrialized areas.
- 8.1 The Industrial Revolution had significant consequences, including increasing urbanization, the need for a larger labor force, and the emergence of new business practices.



Science

N/A

Central Texts

Katherine Patterson, *Lyddie* (New York: Penguin Group, 1991). ISBN 978-0-14-034981-8.

Mill Times, David Macaulay (PBS) 2001. (Recommended, not required).



This unit is approximately 4 weeks or 20 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 1	Introducing Module 2: Working Conditions—Then and Now	<ul style="list-style-type: none"> I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2) I can build on others' ideas during discussions. (SL.7.1) 	<ul style="list-style-type: none"> I can analyze photos, videos, and quotes to find a central theme. I can synthesize the ideas of my classmates with my own. 	<ul style="list-style-type: none"> Introduction to Module 2: Group Synthesis 	<ul style="list-style-type: none"> Gallery Walk protocol Working Conditions
Lesson 2	Launching <i>Lyddie</i>	<ul style="list-style-type: none"> I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) 	<ul style="list-style-type: none"> I can analyze how plot, character, and setting interact in <i>Lyddie</i>. I can use context clues—both in the sentence and on the page—to determine the meaning of unknown words. 	<ul style="list-style-type: none"> <i>Lyddie</i> Reader's Notes, Chapter 1 	
Lesson 3	Modeling Entry Task, Reading Notes, and Reading Strategies for <i>Lyddie</i>	<ul style="list-style-type: none"> I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> I can analyze how plot, character, and setting interact in <i>Lyddie</i>. I can use context clues—both in the sentence and on the page—to determine the meaning of unknown words. By engaging in a discussion with my partner, I can analyze one section of <i>Lyddie</i> to deepen my understanding of the plot, characters, and setting. I can break a word into parts to determine its meaning. 	<ul style="list-style-type: none"> Checking for Understanding entry task 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 4	Close Reading to Learn about Lyddie's Character	<ul style="list-style-type: none"> I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (L.7.4) I can express my own ideas clearly during discussions. (SL.7.1) 	<ul style="list-style-type: none"> I can analyze how plot, character, and setting interact in <i>Lyddie</i>. I can use context clues— both in the sentence and on the page— to determine the meaning of unknown words. By engaging in a discussion with my partner, I can analyze one section of <i>Lyddie</i> to deepen my understanding of the plot, characters, and setting. 	<ul style="list-style-type: none"> Reader's Notes Chapter 6 Text-Dependent Questions 	
Lesson 5	Analyzing Character: Who Is Lyddie?	<ul style="list-style-type: none"> I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) I can explain how ideas clarify a topic, text, or issue. (SL.7.2) 	<ul style="list-style-type: none"> By engaging in a discussion with my classmates, I can analyze the characterization of the central character and deepen my understanding of the plot, characters, and setting in <i>Lyddie</i>. I can find textual evidence to illustrate the character traits of Lyddie. I can clarify and extend my understanding of the setting of <i>Lyddie</i> by watching a video about the mill towns. 	<ul style="list-style-type: none"> Entry task Reader's Notes Chapters 1–7 Acrostic poem with textual evidence 	<ul style="list-style-type: none"> Working Conditions



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 6	Introducing Working Conditions in the Mills	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues (SL.7.1) 	<ul style="list-style-type: none"> I can use context clues—both in the sentence and on the page—to determine the meaning of unknown words. By engaging in a discussion with my partner, I can analyze one section of <i>Lyddie</i> to deepen my understanding of the plot, characters, and setting. I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected <i>Lyddie</i>. 	<ul style="list-style-type: none"> Checking for Understanding entry task Working Conditions anchor chart—student version 	<ul style="list-style-type: none"> Working Conditions
Lesson 7	Analyzing Word Choice: Understanding Working Conditions in the Mills	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> I can use context clues—both in the sentence and on the page—to determine the meaning of unknown words. By engaging in a discussion with my partner, I can analyze one section of <i>Lyddie</i> to deepen my understanding of the plot, characters, and setting. I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected <i>Lyddie</i>. I can analyze how the author's word choices create vivid descriptions of <i>Lyddie</i>'s living and working conditions. 	<ul style="list-style-type: none"> Checking for Understanding entry task Chapter 10 of <i>Lyddie</i> Text-Dependent Questions Working Conditions anchor chart—student version 	<ul style="list-style-type: none"> Working Conditions



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 8	Analyzing Textual Evidence: Working Conditions in the Mills	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) 	<ul style="list-style-type: none"> I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected Lyddie. 	<ul style="list-style-type: none"> Checking for Understanding entry task Working Conditions in <i>Lyddie</i>: Textual Evidence note-catcher 	<ul style="list-style-type: none"> Working Conditions
Lesson 9	Mid-Unit Assessment about Working Conditions in the Mills	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) 	<ul style="list-style-type: none"> I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected Lyddie. 	<ul style="list-style-type: none"> Mid-Unit 1 Assessment 	<ul style="list-style-type: none"> Working Conditions
Lesson 10	Framing Lyddie's Decision and Practicing Evidence-Based Claims	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> I can cite specific textual evidence to support reasons why Lyddie should or should not sign the petition. By engaging in a discussion with my partner, I can analyze several excerpts from <i>Lyddie</i> in order to deepen my understanding of Lyddie's decision. 	<ul style="list-style-type: none"> Checking for Understanding entry task Forming Evidence-Based Claims graphic organizers 	<ul style="list-style-type: none"> Working Conditions Lyddie's Decision



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 11	Forming Evidence-Based Claims: Should Lyddie Sign the Petition?	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> I can cite specific textual evidence to support reasons why Lyddie should or should not sign the petition. By engaging in a discussion with my partner, I can analyze several excerpts from <i>Lyddie</i> in order to deepen my understanding of Lyddie's decision. 	<ul style="list-style-type: none"> Checking for Understanding entry task Forming Evidence-Based Claims graphic organizers 	<ul style="list-style-type: none"> Working Conditions Lyddie's Decision
Lesson 12	Generating Reasons: Should Lyddie sign the petition?	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> I can synthesize textual evidence into reasons about why Lyddie should or should not sign the petition. By engaging in a discussion with my partner, I can analyze one section of <i>Lyddie</i> in order to deepen my understanding of Lyddie's decision. 	<ul style="list-style-type: none"> Checking for Understanding, Chapter 17 entry task 	<ul style="list-style-type: none"> Working Conditions Lyddie's Decision



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 13	Writing an Argumentative Essay: Introducing the Writing Prompt and Model Essay	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) 	<ul style="list-style-type: none"> I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence. I can analyze the argument in a model essay. 	<ul style="list-style-type: none"> Venn diagrams Exit ticket 	
Lesson 14	Writing an Argumentative Essay: Crafting a Claim	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) 	<ul style="list-style-type: none"> I can choose relevant and compelling reasons, supported by strong evidence from <i>Lyddie</i>, to support the claim I am making in my argument essay. 	<ul style="list-style-type: none"> Checking for Understanding entry task Exit ticket 	<ul style="list-style-type: none"> Take a Stand protocol Lyddie's Decision
Lesson 15	Writing an Argumentative Essay: Analyzing the Model Essay	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can identify the argument and specific claims in a text. (RI.7.8) I can evaluate the argument and specific claims in a text for sound reasoning and relevant, sufficient evidence. (RI.7.8) 	<ul style="list-style-type: none"> I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence. I can analyze the claim, use of evidence, and structure in a model essay. 	<ul style="list-style-type: none"> Analyzing Evidence in Model Essay handout Analyzing Structure of the Model Essay handout Exit ticket 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 16	Writing an Argumentative Essay: Planning the Essay	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) 	<ul style="list-style-type: none"> I can analyze a model essay about <i>Lyddie</i> using a rubric. I can select reasons and support them with evidence to support my claim about <i>Lyddie</i>. I can organize my reasons and evidence so they support my claim. I can explain how my details support my claim. 	<ul style="list-style-type: none"> Exit ticket 	<ul style="list-style-type: none"> Lyddie's Decision Using Quotes in Essays
Lesson 17	Writing an Argumentative Essay: Peer Critique	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> I can critique my partner's use of evidence using criteria from the <i>Lyddie</i> argument rubric. I can revise my work by incorporating helpful feedback from my partner. I can write an organized argument essay about <i>Lyddie</i>. 	<ul style="list-style-type: none"> Essay plan Exit ticket 	<ul style="list-style-type: none"> Peer critique protocol Lyddie's Decision Working Conditions



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts and Protocols
Lesson 18	End of Unit 1 Assessment, Part 1: Drafting the Argumentative Essay	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> I can write an organized argument essay about <i>Lyddie</i>. In my essay, I can support my claim with details and quotes from the novel. In my essay, I can explain how my details support my claim. 	<ul style="list-style-type: none"> Essay draft 	<ul style="list-style-type: none"> Lyddie's Decision Working Conditions
Lesson 19	World Café to Analyze the Characters in <i>Lyddie</i>	<ul style="list-style-type: none"> I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) 	<ul style="list-style-type: none"> I can effectively engage in discussions with my classmates about the characters, setting, and plot in <i>Lyddie</i>. I can analyze Lyddie's character traits by citing specific evidence and recognizing patterns from the beginning, middle, and end of the novel. 	<ul style="list-style-type: none"> Reader's Notes World Café charts 	<ul style="list-style-type: none"> World Café protocol
Lesson 20	End of Unit 2 Assessment, Part 2: Revise Essay Drafts	<ul style="list-style-type: none"> With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can use correct grammar and usage when writing or speaking. (L.7.1) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2) 	<ul style="list-style-type: none"> I can use feedback from others to revise and improve my essay. I can use correct grammar and punctuation in my essay. I can use new vocabulary appropriately in my essay. 	<ul style="list-style-type: none"> Revised essay 	



Optional: Experts, Fieldwork, And Service

Experts:

- Invite a local historian of your community to speak to your students about what was happening during the time in which *Lyddie* is set (1830s). The historical context of *Lyddie* (industrialization, farm to factory) can also be seen in other communities.

Fieldwork:

- If your school is near an old mill town, consider taking your students to visit the site.
- For an online fieldwork experience, visit the website of the Lowell National Historic Site at <http://www.nps.gov/lowe/index.htm>.
- *Lyddie* takes place within the context of an industrializing United States and the movement of people from farms to factories. A museum exhibit about this part of your community's history would provide students with a useful frame of reference.

Extensions

- Consider partnering with the social studies teacher for a cross-disciplinary investigation of this time in history.
- Consider partnering with the science or technical drawing teacher for an investigation of exactly how the water-powered mills worked.



Building Students' Stamina in Reading a Complex Text

- *Lyddie* is a more complex text than *A Long Walk to Water*, and students move through the book fairly rapidly, doing substantial reading for homework. This is a deliberate decision that protects time in the module to teach the informational text standards and to allow students to explore a current-day issue. However, all students, even readers at grade level, will need your support in developing their stamina and independence with complex text during this unit. This reflects the shifts in the Common Core in general and in particular addresses CCSS RL10, which calls for students to proficiently make meaning of grade-level text.
- The sequence of homework, lessons, and assessments in this unit has been carefully designed to improve students' stamina, provide appropriate supports, and make sure that students who are struggling with reading complex text at home will not be unduly disadvantaged on assessments. The homework routine is designed to support students in a first read of a given section of text. The Reader's Notes that students complete as they read and the daily Checking for Understanding entry task that begins class the next day provide students with structures that help them make meaning of the text and then check to make sure their understanding is accurate. In class, students will closely read specific sections of *Lyddie*, addressing the sections of the text that are most central to understanding the book and those that are referenced by assessments.
- Consider how your existing routines and class culture around celebrating homework completion and effort might be used to support and encourage students as they read *Lyddie*. In addition, consider providing students with additional time during the school day to read, if possible. If you feel that many of your students are falling behind, you might add a "catch-up" reading day where students read independently during class or where you read aloud a chapter during class. Also consider how you might collaborate with the teachers who support ELL and Sped students—perhaps these students could work on the homework during their resource period.



Supporting Struggling Readers

In addition to considering the issue of building stamina for all students, please read the text in advance and consider what support your students will need to understand it. Depending on the needs of your students, consider the following ways to support struggling readers:

- Before you begin the unit, build background knowledge about this time. *Lyddie* is set in a time and place unfamiliar to many students, and if they develop an understanding of what the mill towns were, what the work was like, and how industrialism was changing the nature of work in the United States, they will understand the story of *Lyddie* much better. One excellent resource for building this background knowledge is the PBS video by David MacAulay called *Mill Times*. This 60-minute video includes both footage of MacAulay visiting the sites of the mills and explaining how they worked and an animated story about a particular mill and the workers there. There is a book that accompanies this video. Reading aloud a picture book about this period in time is another option: one is *The Bobbin Girl* (McCully).
- The vocabulary in *Lyddie* can be challenging. Consider providing an expanded Reader's Dictionary for students to use as they read.
- Coordinate with ELL and Sped teachers to provide extra support to students on their caseloads. If these teachers do push-in support, consider having them work with the students they support in small groups during pair work time. These students should do the same work during class as the other students, but they might benefit from doing it with more teacher guidance. It is important that all students have the chance to read closely and make meaning of the passages that are central to the book, so focus in-class support for struggling readers on the objectives of class work for the day, not on reviewing or previewing the homework.
- Consider changing the Reader's Notes to be more structured: Add questions to each column or provide partial notes and have students fill in the blanks.
- Consider having students contribute to an ongoing, public, student-created summary of the book. After debriefing them on the entry task, ask students to tell you what should be added to the book summary. Maintain this as an anchor chart or electronic document, and encourage students to refer to it as they read specific excerpts and complete assessments.
- If possible, give students access to an audio book version of the text that they can use when they read at home. Stress to students that they need to read silently to themselves while they listen to the text being read aloud.
- Consider lengthening this unit and doing more read-alouds and partner reading in class for sections of the text that are currently assigned as homework. This would be particularly useful in Chapters 8–17, as the assessments in the unit focus on these chapters.
- Consider having some students read summaries of some chapters (the ones that are not discussed in class) rather than the chapters themselves.
- There is a movie of this book, but the setting and the characters are different, so showing it might confuse students more than help them.



Multimedia

- This unit includes recommendations to show students two video clips (Lessons 5 and 8) about the mills to help them build their background knowledge and more fully understand the setting of the novel. The lesson plans recommend clips from David MacAulay's video, *Mill Times* (PBS)¹, that intersperse documentary and animated film. If you do not have access to this film, consider showing clips from these public access videos instead:
 - * <http://www.learner.org/workshops/primarysources/lowell/introduction.html> (This is a video of a college lecture; minutes 5:21 - 8:46 focus on Lowell)
 - * <http://www.montereyinstitute.org/courses/US%20History%20I/course%20files/multimedia/lesson23/lessonp.html?showTopic=2> (Use the presentation option on this site; you will need to find the section relating to Lowell in advance.)

Close Reading

This module introduces a new Close Reading Guide (for teacher reference), which is included as a supporting material in any specific lesson that involves close reading. This guide was developed in order to streamline the detailed lesson agenda and provide an easy “cheat sheet” for teachers to use to guide instruction of lessons that involve close reading and text-dependent questions. The guide includes not only the questions to ask students, but how to pace, when to probe, and where to provide additional scaffolding.

¹*Mill Times*, David Macaulay (PBS) 2001. (Recommended, not required).



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

Reader's Notes

- In Lessons 2–19, students read chapters in *Lyddie* for homework. The Reader's Notes provide them with a place to record their thinking as they read. Reader's Notes are organized by chapter and have two parts. Part 1 consists of notes about each chapter, divided into four columns: setting, characters, plot, and the interaction of those three. This part is similar to the gist notes that students took in Module 1 when they were reading *A Long Walk to Water*. Part 2 of the Reader's Notes for each assignment is a Reader's Dictionary, a tool that will support students in learning new words in the novel and in developing their ability to determine the meaning of unfamiliar words as they read any text. See Lesson 2 for a fuller explanation of the Reader's Notes.
- The Reader's Notes are provided as a part of this Unit 2 Overview. Review them before you launch the unit and decide which method of organizing these assignments and checking homework will work best for you and your students. The recommended approach, which reduces the amount of paper that students are handling and gives students feedback on homework partway through the routine, is to divide the Reader's Notes into three packets: Chapters 1–7, Chapters 8–17, and Chapters 18–23. Consider how you might check this work daily in class. Collect each packet on the day students complete it and use the opportunity to give students feedback on their work.
- You may need to modify this plan to meet the needs of your students. Your routine should allow you to look closely at student work several days into the homework routine to make sure students are on track. Time is provided in Lesson 5 to return the Reader's Notes for Chapters 1–7 and give feedback. Your routine also needs to allow students to use these notes in class daily and to keep track of them, as they will draw heavily on them as they write their essays (End of Unit 1 Assessment).

You will find a student version of the Reader's Notes (chapters 1-23) and a teacher's edition (which includes definitions for all vocabulary words in the Reader's Dictionary).

- You will find the Reader's Notes in two places.
 1. As a part of this Unit 2 Overview.
 2. At the end of each lesson (just the chapters appropriate for that night's homework, and the teacher's edition of those same chapters).

Reading Calendar

- Consider providing a reading calendar to help students, teachers, and families understand what is due and when.
- This calendar is included here as a part of the Unit 1 Overview, and also in Lesson 2.



Writer's Notes

- In Module 1, students began a Writer's Glossary that included academic words related to the writing process and products (mostly from the New York State Grade 6–8 Expository Writing Evaluation Rubric). The purpose of the Writer's Glossary is to have a place for students to reference these words as they go through the rest of the year. Because there is not enough information in the context of the rubric for students to generate definitions, the glossary has all the words defined, but it also has space for students to add other new words. In Module 2, students continue to use a Writer's Glossary, this time focusing on words that relate to the NYS writing rubric (adapted to address argument, specifically). Ideally, students will attach the Module 2 Writer's Glossary pages to the Module 1 Writer's Glossary, because they will need to refer to academic words in it.
- Even though the definitions are in the glossary, you will need to go over them and give students examples so that they understand how these words are used in the rubric to refer to writing. This one-page glossary supports vocabulary in Lessons 13–18 as well as Lesson 20. Encourage students to refer to it as needed during the writing process.

Independent Reading

- This module introduces a more robust independent reading structure after students have finished reading *Lyddie* (i.e., at the start of Unit 2). Consider scheduling a week between Unit 1 and Unit 2 to launch independent reading. Alternatively, you could lengthen the time for Unit 2 and intersperse the independent reading lessons into the first part of the unit. See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about ½ class period per week, with an additional day near the end of a unit or module for students to review and share their books. Units 2 and 3 include time to maintain the independent reading routine (calendared into the lessons). But you may wish to review the independent reading materials now to give yourself time to gather texts and to make a launch plan that meets your students' needs.



The calendar below shows what is **due** on each day.
If you choose, modify this document to include dates instead of lessons.

Due at Lesson	<ul style="list-style-type: none">• Read chapters listed.• Sometimes we will read the first part of a chapter in class, and you will finish it for homework.• Complete Reader's Notes for these chapters.
3	1-2
4	3-4
5	6-7
6	8
7	9-10
8	11
9	12-13
10	14
11	15-16
12	17
14	18-19
19	20-23



This glossary is for academic words related to the writing process and products. In Module 1, students were introduced to the New York State Expository Writing Rubric and its vocabulary. Using that as a foundation, this Writer's Glossary adds to students' vocabulary around writing. Feel free to create more pages for this glossary as more vocabulary about writing is taught throughout the year.

The words here are from Module 2, Unit 1, Lessons 13–20

Word/Phrase	Definition
appropriate (opposite: inappropriate)	correct or suitable for a particular time, situation, or purpose <i>Ex: Nice pants and a nice shirt are appropriate to wear to a job interview.</i>
argument	reasoned thinking that supports a specific claim or position <i>Ex: The lawyer made the argument that cell phones were a distraction to drivers, using many statistics about cell phone-related accidents..</i>
claim	A statement that a speaker or writer is trying to prove, usually by using evidence <i>Ex: In the trial, the defendant presented a claim that she was innocent.</i>
coherent (opposite: incoherent)	when something such as a piece of writing is easy to understand because its parts are connected in a clear and reasonable way opposite: when something is hard to understand or does not make sense
reason	a justification of a claim; an explanation <i>Ex: The reason teenagers should drink milk is that the calcium in milk builds strong bones.</i>
relevant evidence	details or quotes from a text that directly relate to the subject or problem being discussed or considered <i>Ex: Sally used relevant evidence in her essay on the theme of survival in The Hunger Games.</i>
irrelevant	not related to the subject being discussed
counterclaim	the opposing viewpoint or the opposite of the main claim in an essay
well-chosen evidence	evidence that is relevant and specific
illustrates	to give the reader a clear picture in his mind
Other new words you encountered:	correct or suitable for a particular time, situation, or purpose <i>Ex: Nice pants and a nice shirt are appropriate to wear to a job interview.</i>



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 1

Introducing Module 2: Working Conditions—Then and Now



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2) I can build on others' ideas during discussions. (SL.7.1)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can analyze photos, videos, and quotes to find a central theme.• I can synthesize the ideas of my classmates with my own.	<ul style="list-style-type: none">• Introduction to Module 2: Group Synthesis



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task (5 minutes)</p> <p>B. Reviewing Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. <i>Gallery Walk (25 minutes)</i></p> <p>C. Introducing Working Conditions Anchor Chart (5 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Modeling the Homework (5 minutes)</p> <p>4. Homework</p> <p>A. Sorting Statements about Working Conditions</p>	<ul style="list-style-type: none">• This lesson introduces students to Module 2: Working Conditions—Then and Now. Students participate in a modified Gallery Walk to preview and connect the case studies that compose this module.• The success of this lesson depends on building suspense and piquing the students' interest. Therefore, you should not give away too much information about the module, its texts, or its themes until the class has completed the Gallery Walk.• This lesson focuses on SL.7.1 and gives the students an opportunity to interact in a variety of ways. Be deliberate in grouping students to ensure that all groups will be successful.• Modeling the Gallery Walk with the interactive slide show is a crucial step of the process. Not only will it help the class understand the task, but it will also illustrate the range of working conditions students will explore in this module.• The students are introduced to the Working Conditions anchor chart at the end of this lesson. The homework will help familiarize them with the categories on the chart. Because the class will work extensively with this chart in subsequent lessons, not a lot of time is devoted to it now.• Anchor charts provide a common point of reference and a place to hold class thinking about a particular topic. They can be created and updated either in an electronic format or on a large piece of chart paper.• In advance: Prepare the items for the Gallery Walk. Item 4 is a short video, and Items 5, 6, and 7 are images.• When you set up your classroom for the Gallery Walk, post each item and then post a blank sheet of chart paper next to it. Consider your classroom space and place the items in a way that will allow students to move freely and comfortably around them.• Create the Working Conditions anchor chart; consider using several pieces of chart paper (see the Working Conditions anchor chart—student version in the supporting materials; the class anchor chart should be a large or electronic version of this document).• Find a picture of a power loom to display. A Google image search will produce many options.• Review: Gallery Walk protocol (embedded in this lesson) and the <i>A Living Wage Interactive Slide Show</i> from: www.nytimes.com/interactive/2010/07/18/business/global/18shirt-audioss/index.html?ref=global. This slide show is a very powerful piece of the Gallery Walk. Make sure you include it.• Post: Learning targets.



Lesson Vocabulary	Materials
infer, explicitly, implied, synthesize, compensation, environment, harassment, discrimination, unions, child labor, forced labor, fair working conditions	<ul style="list-style-type: none">• Audio: “The Sound of a Working Textile Mill”. May be accessed at: http://www.prx.org/pieces/28041#description• Introducing Module 2 worksheet (one per student; includes entry task and group synthesis)• Picture of loom (see Teaching Notes)• Putting Together the Pieces: Gallery Walk Directions (one per student)• Putting Together the Pieces: Gallery Walk Directions, Teacher Guide (for teacher reference)• “A Living Wage” interactive slide show, which may be accessed at: http://www.nytimes.com/interactive/2010/07/18/business/global/18shirt-audioss/• Suggested List of Gallery Walk Items (for Teacher Reference)• Sticky notes (5-6/student)• Working Conditions anchor chart (new; teacher-created; see Work Time A)• Working Conditions anchor chart, student version (one per student)• Homework: Sorting Statements about Working Conditions (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task (5 minutes)</p> <ul style="list-style-type: none"> • Begin by playing the audio of a working loom without revealing what it is. It is 25 seconds long, so repeat it several times. Distribute the Introducing Module 2 worksheet and direct students to complete numbers 1 and 2 of the entry task as they listen to the audio. • Cold call a few of the students to get their response to the entry task. Explain that in the Gallery Walk today, they will look at a diverse collection of quotes, images, and videos. They should think of them as pieces of a jigsaw puzzle. Show them a picture of a loom and direct students to complete number 3 of the entry task. Say: "This is a picture of the machine that made the noise you just heard. When I put these two pieces together, the information becomes clearer. Today you will be looking at lots of different items. When you put all the items together, you will be able to <i>infer</i> some information about the module we are starting." • Ask a student to define the verb to infer. Listen for: "To <i>infer</i> means to make a logical guess based on information that is <i>implied</i>, rather than <i>explicitly</i> said." Remind students that they won't read something that says: "This module is about ...," but they should leave today with a clear idea of the themes and guiding questions they will examine over the next eight weeks. 	
<p>B. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Ask a student to read the learning targets for today and focus the class on SL.7.1. Tell students that today they will participate in an activity in which they build ideas through conversations with their classmates. Ask students to think of something they might say when they are building on someone else's ideas and to raise their hands when they have something. When most students have their hands raised, called on several to share. Listen for students to say things like: <ul style="list-style-type: none"> * "I agree, and would like to add that ..." * "I agree with you in some ways, but I do not think that ..." * "That's an interesting point. Could you explain it more?" * "It seems like we agree that ... but disagree about ..." * "I see what you are saying, but I disagree because ..." • Depending on the needs of your students, consider posting these sentence stems for their reference during the rest of class. 	<ul style="list-style-type: none"> • If you already have structures and routines in place to support student discussions in small groups, reference them here and remind students to use them. • When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to assist with the structure required.



Work Time	Meeting Students' Needs
<p>A. Modified Gallery Walk (28 Minutes)</p> <ul style="list-style-type: none">• Project or distribute copies of the Putting Together the Pieces: Gallery Walk Directions (unless already on the back of the Introducing Module 2 worksheet). Use the Putting Together the Pieces: Gallery Walk Directions, Teacher Guide (for teacher reference) to guide students through the modified Gallery Walk protocol.• When the Gallery Walk is over, praise the students for working together so effectively. Congratulate them for being willing to ask questions and think deeply about diverse groups of evidence. Tell them you are proud of them for persevering on an intellectually challenging assignment.	<ul style="list-style-type: none">• Use of protocols (like Gallery Walk) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.



Work Time (continued)	Meeting Students' Needs
<p>B. Introducing Working Conditions Anchor Chart (5 minutes)</p> <ul style="list-style-type: none"> Explain that, as they just concluded in their Gallery Walk, in Module 2 the class will explore working conditions—what they are, how they have changed over time, why they matter, who influences them, etc. Some of the module guiding questions are: <ul style="list-style-type: none"> * “What are working conditions, and why do they matter?” * “How do workers, the government, business, and consumers effect change in working conditions?” * “Why do working conditions matter to me today?” The module uses case studies from the mill towns in industrializing America, where cloth was made; from César Chávez, who organized agricultural workers in the United States; and from the modern-day garment industry worldwide. Display the new Working Conditions anchor chart and distribute the Working Conditions anchor chart, student version. Explain that the class will be capturing all its thinking on this anchor chart, which provides a framework to organize their learning about working conditions. It also provides a way to compare different case studies of working conditions and to hold their thinking about what they have learned and what they wonder. Take a few minutes to familiarize the class with the chart. Clarify the vocabulary. Ask the students to write on their anchor charts as you define <i>compensation</i> (wages), <i>environment</i> (the physical place someone works), <i>harassment</i> (when someone behaves in an unpleasant or threatening way toward you), <i>discrimination</i> (treating one person or group differently from another in an unfair way), <i>union</i> (an organization formed by workers to protect their rights), <i>child labor</i>, and <i>forced labor</i>. Explain that the definition of <i>fair working conditions</i> has changed over time and is also different in different places. Students will be thinking a lot about what is fair. Tell students you will now model how they will use the anchor chart. Say: “For example, in the Gallery Walk, I read this sentence: ‘She’ll never come back, Lyddie thought sadly as she watched the buggy disappear.... She’ll never be strong enough again to work in a mill thirteen, fourteen hours a day’ (113). That sounds like it fits in the category of Hours, and I think that doesn’t sound fair, so I’m going to write, ‘girls in the Lowell mills work 13 to 14 hours per day’ in the Examples of Problems column and the Hours row.” Tell students that they will add to this anchor chart during three different case studies in this unit. Their homework tonight will help them become more familiar with the categories on the chart. 	<ul style="list-style-type: none"> ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words (e.g., <i>law</i>, <i>peace</i>, etc.) that most students would know. When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.



Closing and Assessment	Meeting Students' Needs
<p>A. Modeling the Homework (5 minutes)</p> <ul style="list-style-type: none">• Distribute and display Homework: Sorting Statements about Working Conditions. (Note: Students will need the Working Conditions anchor chart—student version. Depending on what will work for your students, either have them take home their Working Conditions anchor chart and bring it back, or photocopy the homework with a blank Working Conditions anchor chart on the back.)• Ask a student to read the directions aloud and ask: “What will you need to reference in completing this assignment?” Listen for: Working Conditions anchor chart—student version.• Model the first item (discrimination). Then ask students to read the second one and give you a thumbs-up when they have the answer. Wait for most students to have their thumbs up and then ask a student to share the answer (wages).	
Homework	Meeting Students' Needs
<p>A. Sorting Statements about Working Conditions homework.</p> <p><i>Note: In the next lesson, the class will be starting Lyddie. Please make sure you have reviewed the next lesson as well as the Unit 1 Overview, Preparation and Materials, as both provide information about how to support all students in their reading of this text.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 1

Supporting Materials



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Name: _____

Date: _____

1. What is the setting (time and place) of this piece of evidence? How do you know?

2. What are you wondering about this piece of evidence?

3. If this were a piece of a puzzle, what might the larger picture look like?

Group Synthesis

Directions: After synthesizing all the thinking of your classmates and your group, answer these questions.

1. What patterns are you seeing?

2. What is the module about?

3. What questions/times/places will we explore?



4. What are going to be the guiding questions of this module?



Step 1. With My Group

Look at your piece of evidence.

Discuss the questions below.

Write your group's ideas on the chart paper provided.

- What detail seems important to you?
- What is the setting (time and place) of this piece of evidence? How do you know?
- What are you wondering about this piece of evidence?
- What topic(s) does this relate to?

Step 2. On My Way

Silently look at each piece of evidence and read the chart paper next to it. Place at least two sticky notes on each chart paper on which you either offer your own ideas about the piece of evidence or respond to the ideas that are already on the chart paper.

Your sticky notes may address any or all of the questions.

- What details from the chart paper also seem important to you?
- Do you agree with the group's decision about the setting (time and place) of this piece of evidence?
Why or why not?
- What is one thing you are wondering about this piece of evidence?
- What topic(s) does this relate to?

Step 3. Back with My Group

Read through your classmates' ideas. Look at your piece of evidence again. Synthesize all the information your group has gathered by discussing the questions below. When you've come to a consensus, write your answers on the worksheet provided.

- What patterns are you seeing?
- What is the module about?
- What questions/times/places will we explore?
- What are going to be the guiding questions of this module?



Student Directions	Suggested Teacher Direction
<p>Time: 28 minutes total</p> <p>Teacher reviews directions and models. Students are still in their seats for this step.</p> <p>Step 1. With My Group Look at your piece of evidence. Discuss the question below. Write your group's ideas on the chart paper provided.</p> <ul style="list-style-type: none">• What detail seems important to you?• What is the setting (time and place) of this piece of evidence? How do you know?• What are you wondering about this piece of evidence?• What topic(s) does this relate to?	<p>(10 minutes)</p> <ul style="list-style-type: none">• Distribute or display Putting Together the Pieces: Gallery Walk Directions. Ask the students to read along as you read the directions aloud. Remind them that the purpose is to allow them to put together the pieces to figure out what this module will be about. The protocol will also encourage them to have the types of conversations in which they build on each other's ideas, as discussed near the beginning of class. If you posted sentence stems, refer back to them now.• Explain you will now model Step 1 with the A Living Wage Interactive Slide Show. Direct the students' attention to the slide show.• After it is done, think aloud through the questions in Step 1 as you post your prewritten answers on the chart paper. <p><i>Note: Do not say "working conditions" or give too much of a hint to the class.</i></p> <ul style="list-style-type: none">• Consider saying: "Hum—the details that seem important to me are that this is an unusual case in which people are being paid well to work in a garment factory and that this salary has changed the workers' lives.• I think the setting is present day. Although they live differently than I do, the factory seems modern. It isn't in the United States, however.• "I'm wondering how much people usually get paid to work in a factory like this. I'm wondering how this man started his company and why he decided to pay his workers so well.• "This relates to making clothing. We listened to a loom in the beginning of class, and I know that makes fabric. So they have clothing in common. It also relates to fairness and workers being happy. I'm going to look and see if there is some other item here that has to do with being fair or workers."



Student Directions	Suggested Teacher Direction
<ul style="list-style-type: none">•	<ul style="list-style-type: none">• Divide students into small groups of 3 or 4 (or pairs). Direct them to sit at the prepared Gallery Walk stations. See the List of Gallery Walk Items in the supporting materials.• Tell each group to nominate a recorder, who will write the groups' answers on chart paper. Remind the students to write big enough that their answers can be easily read from a distance.• Tell the students to begin discussing their item. They will have 5 minutes to work. Consider posting a timer.• Circulate among the groups to provide assistance and informally assess SL.7.1.



Student Directions	Suggested Teacher Direction
<p>Step 2. On My Own</p> <p>Silently look at each piece of evidence and read the chart paper next to it. Think about the questions below and write your ideas. Place at least two sticky notes on each blank chart paper.</p> <ul style="list-style-type: none">• What details from the chart paper also seem important to you?• Do you agree with the group's decision about the setting (time and place) of this piece of evidence? Why or why not?• What is one thing you are wondering about this piece of evidence?• What topic(s) does this relate to?	<p>(10 minutes)</p> <ul style="list-style-type: none">• Tell the students that they will do the next step in silence but assure them they will have plenty of time to talk about their ideas later in the lesson. Ask a student to read the directions for Step 2. Ask another student to explain the directions in his or her own words.• Explain this is a chance for students to think alone before they think again together. This is also an opportunity for the teacher to see how well they build on each others' ideas. Remind them to build on the ideas listed on the chart you modeled as well.• Distribute sticky notes (5-6 per student)• Direct students to rotate around the room at their own pace. Remind them of norms for moving calmly in the room. Ideally you would have them move individually so that members of the group are collecting different information. As they look at each piece of evidence and read the accompanying chart paper, each student should ask themselves the questions provided.• Depending on the needs of your students, you may want to provide a more specific time for each student to spend at the pieces of evidence. Consider giving each student 2 minutes and an auditory cue when it's time to rotate.• Consider playing quiet music during this time as an auditory cue that they should be silent.• Consider participating in this step and placing your own sticky notes. This will help model the proper behavior and set a collegial tone.



Student Directions	Suggested Teacher Direction
<p>Step 3. On My Own</p> <p>Read through your classmates' ideas. Look at your piece of evidence again. Synthesize all the information your group has gathered about all the pieces of evidence by discussing the questions below. When you've come to a consensus, write your answers on the worksheet provided.</p> <ul style="list-style-type: none">• What patterns are you seeing?• What is the module about?• What questions/times/places will we explore?• What are going to be the guiding questions of this module?	<p>(8 minutes)</p> <ul style="list-style-type: none">• After everyone has responded to each of the pieces of evidence or students are at a natural break, have the groups go to their original chart paper.• Ask a student to read the directions for Step 3. Emphasize that they should read and discuss the sticky notes left by others.• Explain they will now be <i>synthesizing</i>, or bringing together, everyone's ideas about all the pieces of evidence.• Direct them to record their group's thinking on the Group Synthesis section of the Introducing Module 2 worksheet.



Item 1

“She’ll never come back, Lyddie thought sadly as she watched the buggy disappear.... She’ll never be strong enough again to work in a mill thirteen, fourteen hours a day. When I’m ready to go myself, she thought, maybe I could sign that cussed petition. Not for me. I don’t need it, but for Betsy and the others. It ain’t right for this place to suck the strength of their youth, then cast them off like dry husks to the wind” (113).

Item 2

“Today, thousands of farmworkers live under savage conditions, beneath trees and amid garbage and human excrement near tomato fields in San Diego County; tomato fields which use the most modern farm technology. Vicious rats gnaw at them as they sleep. They walk miles to buy food at inflated prices, and they carry in water from irrigation ditches.”

Item 3

- “On a regular workday there was no leisure time except the less than three hours between supper and curfew” (57).
- “The pulse of the factory boomed through the massive brick wall, and she could feel the vibrations of the machinery as they made their way up the shadowy wooden staircase, which clung for dear life to the side of the building” (61).
- “Creation! What a noise! Clatter and clack, great shuddering moans, groans, creaks, and rattles. The shrieks and whistles of huge leather belts on wheels” (62).
- “She could hardly see anything in the morning gloom of the huge, barnlike room, the very air a soup of dust and lint” (63).

Item 4

Video of modern shoe factory

Example: <http://www.guardian.co.uk/global-development/poverty-matters/2012/apr/30/export-processing-zones-sweatshops-development>



Item 5

Image of César Chávez leading a strike

Example: <http://www.sacbee.com/2012/12/30/5078801/discoveries-cesar-chavez-national.html>

Item 6

Image of Lowell Girls

Example: <http://library.uml.edu/clh/mo.htm>

Item 7

Image of a Bangladesh fire

Example: <http://cdn.3news.co.nz/3news/AM/2012/12/18/280811/Bangladesh-fire.jpg?width=460>



Category	Examples of PROBLEMS	Examples of FAIR WORKING CONDITIONS	QUESTIONS to research
Hours			
Compensation			
Health, Safety, and Environment			
Treatment of Individual Workers (harassment, discrimination)			



Category	Examples of PROBLEMS	Examples of FAIR WORKING CONDITIONS	QUESTIONS to research
Treatment of Groups of Workers (unions)			
Child and Forced Labor			



.....
Name:

.....
Date:

Directions: Read through the list of statements of working conditions. Decide what category each will fit into on our Working Conditions anchor chart. Write that category in the blank.

1. A woman is paid less than a man even though they have the same job and an equal number of years of experience.

Anchor chart category: _____

2. A man works every day from 5 a.m. to 7 p.m.

Anchor chart category: _____

3. The owner of a company pays his workers over minimum wage.

Anchor chart category: _____

4. A man is fired when he tries to meet with his fellow employees outside of work to talk about how much time off they have.

Anchor chart category: _____

5. One hundred people die in a shoe factory when the roof collapses.

Anchor chart category: _____

6. Children younger than 10 are working in a factory sewing buttons.

Anchor chart category: _____

7. A worker at a construction site develops a hearing problem because of the loud machines.

Anchor chart category: _____

8. A woman is fired when she becomes pregnant, even though she can still perform her job.

Anchor chart category: _____



9. BONUS: What was your Gallery Walk Item today?
What anchor chart category does it fit into? Why?



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 2

Launching *Lyddie*



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

I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

Supporting Learning Targets

- I can analyze how plot, character, and setting interact in *Lyddie*.
- I can use context clues—both in the sentence and on the page—to determine the meaning of unknown words.

Ongoing Assessment

- *Lyddie* Reader's Notes, Chapter 1



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Settings in <i>Lyddie</i> (5 minutes)</p> <p>B. Introducing Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Close Read: Chapter 1 of <i>Lyddie</i> (20 minutes)</p> <p>C. Guided Practice with Reader's Notes (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Reviewing Homework and Previewing Checking for Understanding Entry Task (5 minutes)</p> <p>4. Homework</p>	<ul style="list-style-type: none">• In this lesson, students begin to read <i>Lyddie</i>, the central text of Unit 1. This unit focuses on standard RL.7.3: students will analyze how the plot, setting, and characters in <i>Lyddie</i> interact. In this lesson, they learn these terms and apply them to the first chapter of <i>Lyddie</i>.• As explained in more detail in the Unit 1 Overview, <i>Lyddie</i> is a more complex text than <i>A Long Walk to Water</i>, and students move through the book fairly rapidly, doing substantial reading for homework. All students, even readers at grade level, will need your support in developing their stamina and independence with complex text during this unit. Consider how your existing routines and class culture around celebrating homework completion and effort might be used to support and encourage students as they read <i>Lyddie</i>.• Also be sure to read the text in advance and consider what supports your students will need to understand it. See the Unit 1 Overview for a list of ways to support struggling readers and determine what will be most effective for your students.• The sequence of homework, lessons, and assessments in this unit has been carefully designed to provide appropriate supports during class and to make sure that students who are struggling with reading complex text at home will not be unduly disadvantaged on assessments. The sections of the book that students focus on during class are the sections most relevant to assessment tasks.• The homework routine is designed to support students in a first read of a given section of text. (Then in class, students reread the most central sections of the text.) The Reader's Notes that students complete as they read for homework and the daily Checking for Understanding entry task that begins class the next day provide students with structures that help them make meaning of the text and then check to make sure their understanding is accurate.• In this lesson, students have guided practice with the Reader's Notes that they will use throughout their reading of the novel. The Reader's Notes for <i>Lyddie</i> are similar to those for <i>A Long Walk to Water</i> from Module 1. As they read, students take gist notes (though this time they are organized by character, setting, and plot) and keep track of the new vocabulary they encounter. As suggested in the Unit 1 Overview, decide how you will organize, check, and collect Reader's Notes for <i>Lyddie</i>. Consider checking the work most days but collecting it periodically to look it over more thoroughly. Lesson plans assume that students have the Reader's Notes as three packets and that they will turn in each packet for feedback as it is completed: Chapters 1–7; Chapters 8–17; and Chapters 18–25. After evaluating their work, return these packets to students so they can refer to them as they write their essays. It is possible to organize the Reader's Notes differently to meet the needs of your students.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• The Reader's Notes that students will use for homework are attached to the lesson in which the homework is assigned, as is the Teacher's Edition of those chapters. The Teacher's Edition always includes all vocabulary words; for several lessons in which you refer to the Teacher's Edition to model, the character/setting/plot chart is also filled in. Please note that you will often need to use the Teacher's Edition for a given chapter in class the day after that chapter is assigned for homework. For example, in Lesson 5, students are assigned to read Chapter 8, and so Reader's Notes and the Teacher's Edition of those Reader's Notes are attached to Lesson 5. However, you will want to use the Teacher's Edition for chapter 8 in Lesson 6, when you review that chapter.• Both the Reader's Notes and the Reader's Notes, Teacher's Edition are also available as a part of the Unit 1 Overview (if you want to make packets).• In this lesson, explain to your students how their work will be organized and how you will check and collect it.• <i>Lyddie</i> contains more difficult vocabulary and syntax than <i>A Long Walk to Water</i>, and teacher read-aloud is frequently used as a tool to help students access and enjoy this text.• This module includes a new type of supporting material for reading lessons that is explained more fully in the module and unit overviews: a Close Reading Guide (for teacher reference). This guide is used for lessons that involve the close reading of part of the text and is sometimes (as in this lesson) accompanied by a worksheet (e.g., Chapter 1 of <i>Lyddie</i> Text-Dependent Questions) on which students can record their thinking.• In advance: Consider what type of pep talk or planning in class will help your students be successful with completing more rigorous reading assignments for homework. Time is built into the lesson to discuss this with students; consider what your students need to hear from you or discuss.• Review: Unit 1 Overview; Preparation and Materials; Reader's Notes, Chapter 1, Teacher's Edition; <i>Lyddie</i> Chapter 1.• Post: Learning targets.



Lesson Vocabulary	Materials
elements, interact, plot, setting, character; mighty (2), anxious (4), queer (5), charity (6), beholden (7)	<ul style="list-style-type: none"> • Setting pictures A, B, and C (of the three settings for <i>Lyddie</i>) (one of each to display or print out) • Entry Task: Lesson 2 • <i>Lyddie</i> (book; one per student) • <i>Lyddie</i> Reader's Notes, Chapter 1 and Chapter 2 (two separate supporting materials; one each per student) • <i>Lyddie</i> Reader's Notes, Chapter 1 and Chapter 2, Teacher's Edition (two separate supporting materials; for Teacher Reference) • Chapter 1 of <i>Lyddie</i> Text-Dependent Questions (one per student) • Chapter 1 of <i>Lyddie</i> Close Reading Guide (for Teacher Reference) • <i>Lyddie</i>: Reading Calendar (one per student)

Opening	Meeting Students' Needs
<p>A. Entry Task : Settings in <i>Lyddie</i> (5 minutes)</p> <ul style="list-style-type: none"> • In advance, either post or project the Setting pictures A, B, and C. There is one picture for each setting in <i>Lyddie</i> (cabin, tavern, mill town). • Distribute Entry Task: Lesson 2 to students as they enter. Tell them that today they will start a new novel, and that the entry task will let them look ahead to some of the places the book describes. • Direct students to complete the entry task individually and silently, just as they did during Module 1. • When students are done, call on several to share their answers. Prompt students: "What did you see in that picture that helped you match it with the description?" Listen for students to notice that A is the tavern, B is the cabin, and C is Lowell. • Tell the class that the time and place in which a story takes place is called the <i>setting</i>. Ask several students to predict the time and place for <i>Lyddie</i>, but do not tell them the correct answer yet— assure them that they will be able to test their ideas when they start reading the novel shortly. 	



Opening	Meeting Students' Needs
<p>B. Introducing Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning targets for today. Tell them that we often think about the elements of a story: the parts that make it up. <i>Setting</i>, which they just discussed, is one element. <i>Characters</i> and <i>plot</i> are two other elements.• Ask students to define these words, giving examples from any common text (such as <i>A Long Walk to Water</i>). Listen for students to say that the characters are the people or other actors in a story and that the plot is the series of events in a story.• Next, ask them: "What does it mean to analyze an interaction?" Invite volunteers to share their thinking. Guide students, as needed, to define <i>interaction</i> (a process through which several things, possibly people, affect each other). Point out the prefix <i>inter-</i>, which means "between," and connect it to students' understanding of the word <i>interstate</i>: a road that goes between the states. Tell students that readers often ask questions about how different characters interact with each other (for example, when Salva's uncle helped him survive), or about how an event or setting affects a character (for example, how Salva and Nya learned to be persistent because they lived in a challenging physical environment).• Finally, define <i>analyze</i> (to examine something carefully; to understand it by looking at its parts). Point out that in Module 1, when students were discussing how Salva and Nya survived, they were analyzing the interaction of character and setting. Point out that through analyzing the story, they will "get to know" the characters better—one of the main reasons that reading any book is enjoyable. Assure them that this intellectual work will actually make the reading process more enjoyable and a richer experience.	<ul style="list-style-type: none">• Consider posting these three terms (setting, character, plot), along with visual representations, in the room. Students will refer to them frequently in this unit.• Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Close Read: Chapter 1 of <i>Lyddie</i> (20 minutes)</p> <ul style="list-style-type: none">• Distribute the novel <i>Lyddie</i> to each student. Point out the title of the book. This gives the reader a clue that a person, not an event, is the focus of the book. Assure them that <i>Lyddie</i> is a strong and interesting character—and someone about their age. Remind students that Module 2 will examine working conditions. Through their reading of the novel <i>Lyddie</i>, they will begin to think about questions like these:<ul style="list-style-type: none">* What are working conditions?* Why do they matter?* Who creates them?• Analyzing <i>Lyddie</i>'s experiences will help students begin to answer these questions.• Distribute the Lyddie Reader's Notes, Chapter 1 and Chapter 2. (If you have decided to make the Reader's Notes into packets, you will distribute the packet that includes Chapters 1–7.) Ask students:<ul style="list-style-type: none">* “How are these Reader's Notes similar to your Reader's Notes for <i>A Long Walk to Water</i>?”* “How are these Reader's Notes different?” Listen for them to notice the similar format for the Reader's Dictionary and the different headings for the gist notes. Tell students that, as in <i>A Long Walk to Water</i>, they'll want to fill in the Reader's Dictionary as they go but should probably wait until the end of a chapter to fill in the other notes.• Tell students that in some lessons, you or they will read aloud. Remind them that when they are listening, they also need to be reading silently to themselves.• Distribute and display Chapter 1 of Lyddie Text-Dependent Questions.• Use the Chapter 1 of Lyddie Close Reading Guide (see supporting materials) to guide students through a series of text-dependent questions related to pages 1–7 of <i>Lyddie</i>.	<ul style="list-style-type: none">• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension 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.• Providing models of expected work supports all learners, especially those who are challenged.• When reviewing graphic organizers or recording forms, consider using a document camera or chart paper to visually display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<p>B. Guided Practice with Reader's Notes (10 minutes)</p> <ul style="list-style-type: none">• After finishing the close reading, display the student version of the <i>Lyddie</i> Reader's Notes for Chapter 1 and model how to fill them out. (You may find the <i>Lyddie</i> Reader's Notes, Chapter 1 and Chapter 2, Teacher's Edition to be a helpful resource, but it is useful for the students to actually watch you fill the chart in.)• With students' input, quickly fill in setting (farm in Vermont, 1843) and characters (Lyddie, 13; Charlie, her brother, 10; Rachel, 6, and Agnes, 4, her sisters; Mama; bear; Clarissa and Judah).• Then fill in the first part of the plot column (a bear comes into the cabin, and Lyddie keeps her family safe) and direct students to work with partners to add the next event to the plot column.• When they are done, ask several pairs to share out and add their entry (Mama, Rachel, and Agnes leave to live with Judah and Clarissa) to the plot column.• Ask: "What makes plot notes effective?" Listen for them to notice that they are concise, list events in order, and focus only on central events (for example, the bear crashing in the woods is not included).• Finally, focus students on the fourth column of the chart. Explain that these questions will help them focus on the interaction of characters, setting, and plot.• Direct students to work with their seat partners to answer these questions. Circulate to support them as needed, directing them back to the text for evidence. Use your circulating to select several strong pairs to share out; script their answers as they share to create a common public record of a strong answer.	



Closing and Assessment	Meeting Students' Needs
<p>A. Reviewing Homework and Previewing Checking for Understanding Entry Task (5 minutes)</p> <ul style="list-style-type: none">• Tell students that they will be doing a lot of the reading of <i>Lyddie</i> at home. Set the purpose for reading at home. You might say something like: “In high school and college classes, students read at home and then use class time to talk about their reading. We will be doing the same thing. You will read carefully at home, and then we will work together in class to get to a deeper understanding of the book.”• Tell students that this is a challenging book. Ask them to name some reading strategies that will help them read successfully on their own. Listen for them to name: visualizing what they read, connecting the book to their own experience, and slowing down to reread some paragraphs or even some pages to understand what is happening. Stress the importance of rereading. Assure them this is normal for difficult texts.• Explain how the Reader’s Notes and daily entry task will support them in understanding this book. You might say something like: “The Reader’s Notes will also help you understand the book and focus on what to reread. In addition, each class will start with a Checking for Understanding entry task based on the homework from the previous night. For this activity, you will be able to use your Reader’s Notes but not the book. The Checking for Understanding entry task is not a quiz, but it lets me and you see how you are doing with understanding the book, figuring out new words, and analyzing the interactions of character, plot, and setting. For example, if you had read this chapter for homework, a Checking for Understanding question might be: ‘What does Lyddie mean when she describes her mother as ‘queer in the head’?”• Ask:<ul style="list-style-type: none">* “How will reading carefully and having strong Reader’s Notes help you on the Checking for Understanding tasks?”• Help them generate ideas for how they can make sure their reading at home is as effective as the reading they did in class.• Make sure they think about where and when they will read, and what strategies they will use if they get confused. Emphasize the importance of rereading and make sure that students understand that strong readers reread often.• If you are using any of the accommodations outlined in the Unit 1 Overview, discuss and launch them here.• If you are choosing to use the reading calendar to help students know what is due when, distribute that calendar.	



Homework	Meeting Students' Needs
<p>A. Finish reading Chapter 1 and read Chapter 2; complete Reader's Notes for those chapters.</p> <p><i>Note: In the next class, you will model how to use the Reader's Notes to perform the entry task. The Lyddie Reader's Notes, Chapter 1 and Chapter 2, Teacher's Edition, may be a useful resource for you.</i></p>	<ul style="list-style-type: none">• Consider providing a reading calendar for students to help them, support teachers, and families understand what is due when. A calendar template is provided in the supporting materials for this lesson.



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 2

Supporting Materials



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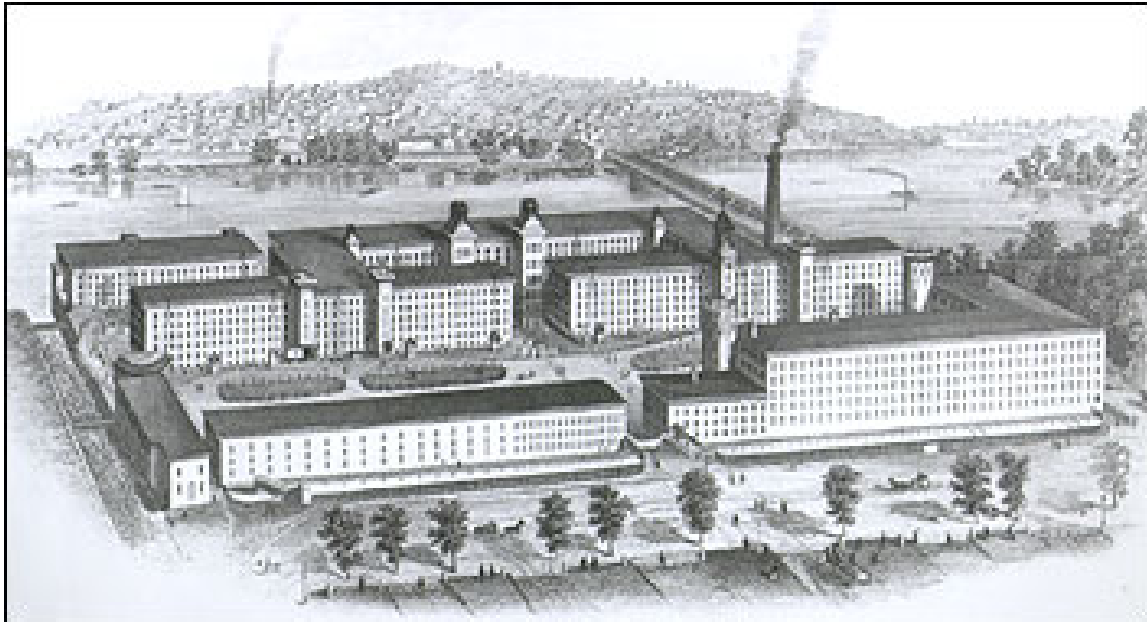
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No Known Author .Mount Washington Tavern. Uniontown, PA. circa 1850. Public Domain.



Old Cabin at Knob Creek RHB



(Lowell Museum Collection/Lowell Historical Society)



.....
Name:

.....
Date:

Look carefully at the three pictures. Each picture shows a different setting in the book we are about to read. Read the descriptions of the settings in the book below. Next to each description, write the letter of the picture that matches it.

_____ Cabin: At the beginning of the book, Lyddie lives on a farm in Vermont, with a small cabin on it.

_____ Tavern: Next, Lyddie goes to live and work at a tavern in a village in Vermont. A tavern was a large house that served as a hotel and restaurant.

_____ Lowell: Finally, Lyddie goes to live and work in the mills, factories that made cloth, in the town of Lowell, Massachusetts



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
1				<p>When Lyddie's mother decides to go to her sister's farm, what do Lyddie and Charlie do?</p> <p>What does this show about Lyddie's relationship with her mother and with her brother?</p>

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
mighty	2	strong, big, impressive	charity	6	help or gifts given to people in need
anxious	4		beholden	7	
queer	5				
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
2				<p><i>What happened to Lyddie and Charlie's father? How does that affect their plans?</i></p> <p><i>Name two ways the Stevens family helps Lyddie and Charlie.</i></p>

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
dubious	10	doubtful or uncertain	loom	14	a machine that weaves thread into cloth can be run by hand or powered by a waterwheel, electricity, etc.
noxious	13	poisonous or harmful	fallow	16	unused
transaction	14		gaping	17	
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
1	Farm in Vermont, 1843	<ul style="list-style-type: none">• Lyddie (13)• Her family:• Charlie, (10)• Rachel (6)• Agnes (4)• Mama• Bear• Clarissa and Judah	<ul style="list-style-type: none">• A bear comes into the cabin, and Lyddie keeps her family safe.• Mama, Rachel, and Agnes leave to live with Judah and Clarissa.• Lyddie and Charlie take care of themselves through the winter. They have a calf in the spring. Lyddie feels very hopeful.• Mama sends them a letter saying they must both go and work to pay off the debts on the farm. The farm is going to be rented to someone else. Lyddie is crushed.	<p><i>When Lyddie's mother decides to go to her sister's farm, what do Lyddie and Charlie do? What does this show about Lyddie's relationship with her mother and with her brother?</i></p> <ul style="list-style-type: none">• Lyddie decides to stay and take care of the farm against her mother's wishes. This shows that Lyddie is very independent and her relationship with her mother is not typical. Because her mother is mentally unstable, Lyddie is the mother figure of the family.• Charlie decides to stay with Lyddie because he doesn't want her to be alone on the farm. This shows they have a caring and close relationship.



Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
mighty	2	strong, big, impressive	charity	6	help or gifts given to people in need
anxious	4	worried	beholden	7	to feel you have a duty to someone because they have done something for you
queer	5	strange, difficult to explain; “queer in the head” means slightly crazy			
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
2	Lyddie's farm in Vermont The Stevens family farm	<ul style="list-style-type: none"> • Lyddie • Charlie • The Stevens family (the Quaker family that lives next door): Mr. Stevens, Mrs. Stevens, sons, youngest son—Luke Stevens 	<p>Lyddie and Charlie decide to sell the calf to Mr. Stevens and save the money for their return to the farm.</p> <p>Mr. Stevens gives them a good price for the calf, even though it was from his bull. He invites them to dinner and offers them a ride to the village.</p> <p>While Luke is giving them a ride to the village, he offers to look after their house. Lyddie does not want to accept their help, but Charlie is grateful. Luke then tells Lyddie he'll look after Charlie.</p>	<p><i>What happened to Lyddie and Charlie's father? How does that affect their plans?</i></p> <p>Their father was very unlucky. He made some bad business decisions but always worked hard. He left but promised to come back. Lyddie and Charlie want the farm to be successful when he comes back, so they save the money from the calf.</p> <p>Name two ways the Stevens family helps Lyddie and Charlie.</p> <p>Mr. Stevens give them a good price for the calf, even though it was from his bull.</p> <p>Luke offers to look after their farm while they are gone.</p> <p>Luke offers to look out for Charlie.</p>



Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
dubious	10	doubtful or uncertain	loom	14	a machine that weaves thread into cloth can be run by hand or powered by a waterwheel, electricity, etc.
noxious	13	poisonous or harmful	fallow	16	unused
transaction	14	business deal or action	gaping	17	very big and wide
Other new words:					



Name: _____

Date: _____

Time: 20 minutes

Questions	Answers
1. At the bottom of page 2, a sentence says: “Could he, in his frustration, take a <i>mighty</i> leap?” <i>Mighty</i> is a word that is in your Reader’s Dictionary (part of the Reader’s Notes). Find this entry in the dictionary. Use the definition to restate this sentence using a different word.	
2. Lyddie is the main character in this book. What have we learned about Lyddie from this story?	
Continue to use your Reader’s Dictionary as you answer these questions.	
3. On page 5, Lyddie describes her mother as “ <i>queer</i> in the head.” What does <i>queer</i> mean? How do context clues help you figure it out? What word(s) might we use today to describe Lyddie’s mother?	
4. On page 6, the text states: “The only <i>charity</i> Lyddie dreaded more than Aunt Clarissa’s ...” Use your Reader’s Dictionary to figure out what the word <i>charity</i> means. Then restate the sentence using a different word. How do we use the word <i>charity</i> today? How is this similar and different to how it is being used here?	



- | | |
|---|--|
| <p>5. On page 7, the text says: “She minded mightily being <i>beholden</i>.” Notice the word <i>mightily</i>, which is the adverb form of <i>mighty</i>. What does <i>beholden</i> mean? How can you tell? What is the connection between <i>charity</i> and <i>beholden</i>?</p> | |
|---|--|



Time: 20 minutes

Questions	Teacher Guide
<p>1. At the bottom of page 2, a sentence says: “Could he, in his frustration, take a <i>mighty</i> leap?” <i>Mighty</i> is a word that is in your Reader’s Dictionary (part of the Reader’s Notes). Find this entry in the dictionary. Use the definition to restate this sentence using a different word.</p>	<p>(10 minutes)</p> <ul style="list-style-type: none"> • Say to students: “Read in your heads while I read along with you aloud.” • Read pages 1–3 without pausing for questions. Let them hear the whole story of the bear without interruption. • After you have read these three pages, pause. • Ask the questions one at a time. For each question, ask students to think individually, skim the pages you just read aloud, and then raise their hands when they have an answer. When most of the class has a hand up, cold call several students to share out. • Listen for students to say:
<p>2. Lyddie is the main character in this book. What have we learned about Lyddie from this story?</p>	<ul style="list-style-type: none"> 1. (something like) Could he make a big jump? 2. Lyddie is in charge; Lyddie is brave; Lyddie is calm under pressure; Lyddie doesn’t want to disagree with her mother; Lyddie doesn’t have much money. • Probing and scaffolding for Question 2: <ul style="list-style-type: none"> * (For accurate but unsupported claims) * “What in the story makes you say that?” * (For students who are stuck) * “Why did Lyddie tell everyone else what to do?” * “Why did she go up the ladder last?” • Point out to students how rereading was helpful to them. Remind them that good readers often reread.



Questions	Teacher Guide
<p>3. On page 5, Lyddie describes her mother as “<i>queer</i> in the head.” What does <i>queer</i> mean? How do context clues help you figure it out? What word(s) might we use today to describe Lyddie’s mother?</p> <p>4. On page 6, the text states: “The only <i>charity</i> Lyddie dreaded more than Aunt Clarissa’s ...” Use your Reader’s Dictionary to figure out what the word <i>charity</i> means. Then restate the sentence using a different word. How do we use the word <i>charity</i> today? How is this similar and different to how it is being used here?</p> <p>5. On page 7, the text says: “She minded mightily being <i>beholden</i>.” Notice the word <i>mightily</i>, which is the adverb form of <i>mighty</i>. What does <i>beholden</i> mean? How can you tell? What is the connection between <i>charity</i> and <i>beholden</i>?</p>	<p>(10 minutes)</p> <ul style="list-style-type: none"> • Say to students: “Read silently in your heads as I read aloud.” Read from the bottom of page 3 to near the end of page 7 (break) aloud. • Consider pausing and rereading two or three paragraphs to model this strategy for the class. Reread the third paragraph on page 4 (“Her mother’s shoulders ...”) and the third paragraph on page 6 (“She sent Charles along ...”) • When you do this, think out loud about why you are rereading. You might say something like: “I’m a little confused here about what is happening with Lyddie’s mom. Everyone else was laughing, but that last sentence about Lyddie praying that she was laughing made me pause. I’m going to reread it to see if I can figure out what is going on.” • As you read aloud, pause at the end of each paragraph for which a question is written at left. Post the question and ask students to work on it with their seat partners. Direct them to reread the paragraph where the vocabulary word is found. • Note that all of the questions relate to vocabulary and are designed to help students use their Reader’s Dictionary correctly. For some questions, students are practicing using a given definition to restate an idea in their own words. For other questions, students are using context clues to determine the meaning of a word. Remind students to use clues both in the sentence itself and on the page (reading forward and backward) to figure out what words mean. • After students have briefly discussed a question with a partner, choose one or two pairs to share out, with a focus on making sure students hear clear and accurate thinking. • After each discussion, prompt students to make sure the entry in their Reader’s Dictionary is correct.



Questions	Teacher Guide
	<p>Listen for students to say:</p> <p>3. Lyddie’s mother is a little unbalanced or not in touch with reality; the text refers to her as dazed, says she is “not so strange”; she doesn’t respond to Lyddie when she talks; “her spirit had gone away.”</p> <p>4. (something like) The only help Lyddie didn’t want more than her aunt’s was to go to the town’s poor farm; today we use <i>charity</i> to mean an organization that helps people and to which we often give donations; it still has the meaning of helping, but now we use it more for an organization, and then it was used more for an idea.</p> <p>5. Charlie just said she should ask neighbors for help, and she thinks she won’t be beholden, so <i>beholden</i> must have to do with getting help from someone and feeling like you owe them; so Lyddie might feel beholden if she takes charity from the neighbors.</p>



The calendar below shows what is **due** on each day.
If you choose, modify this document to include dates instead of lessons.

Due at Lesson	<ul style="list-style-type: none">• Read chapters listed.• Sometimes we will read the first part of a chapter in class, and you will finish it for homework.• Complete Reader's Notes for these chapters.
3	1-2
4	3-4
5	6-7
6	8
7	9-10
8	11
9	12-13
10	14
11	15-16
12	17
14	18-19
19	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 3

Modeling Entry Task, Reading Notes, and Reading Strategies for *Lyddie*



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

I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets

- I can analyze how plot, character, and setting interact in *Lyddie*.
- I can use context clues—both in the sentence and on the page—to determine the meaning of unknown words.
- By engaging in a discussion with my partner, I can analyze one section of *Lyddie* to deepen my understanding of the plot, characters, and setting.

Ongoing Assessment

- Checking for Understanding entry task



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Checking for Understanding (15 minutes)</p> <p>2. Work Time</p> <p>A. Setting Up Discussion Appointments (5 minutes)</p> <p>B. Guided Practice: Noticing When to Reread (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Previewing Homework (5 minutes)</p> <p>4. Homework</p>	<ul style="list-style-type: none"> • In the early lessons in this unit, students are introduced to several new routines to support them in their reading of <i>Lyddie</i>. Therefore, there is more modeling than usual of how to do specific routines. Students watch you model how to use the Reader's Notes to complete the daily Checking for Understanding entry task, as well as strategies students might use to make meaning of this text when reading for homework. • The lesson provides significant scripting as a resource for teachers. However, consider what type of modeling will best support your students and adapt the modeling to meet their needs. • This lesson introduces the Checking for Understanding entry task. In this routine, students answer several questions about the previous night's homework using only their Reader's Notes (not the book). Decide how you want to collect these and use the information, and communicate that clearly to students in this lesson. Especially during the first part of the unit, consider the entry task as useful formative data to guide your instruction (rather than as an assessment to be counted for a grade). Also encourage students to use the entry task as self-checks: if they can answer the questions correctly, they are understanding the reading they are doing for homework; if they cannot, they should consider how they might change their homework practices (for example, by doing more rereading). • Consider how you might present this routine to students to ensure that they understand it as a tool that you and they will use to help them become better readers, rather than as a way to “catch” students who aren't reading at home. Emphasize that reading, rereading, and taking good notes are important strategies for making meaning. Consider how your grading structures might be used to recognize effort and thoroughness on the Reader's Notes and success with the Checking for Understanding entry task. • This lesson, as well as Lessons 4 and 5, focuses on helping students understand <i>Lyddie</i>, the main character. The closing for this lesson gives students an opportunity to synthesize what they have learned about her so far. • Note that the student version of Reader's Notes for Chapter 5 is intentionally partially completed. This chapter is not crucial and some teachers may opt to skip it; hence, the plot is filled out for students on their Reader's Notes. • In advance: <i>Lyddie</i> is a difficult text. Consider what type of pep talk or planning in class will help your students be successful with completing more rigorous reading assignments for homework. Time is built into the lesson to discuss this with students. The script prompts you to emphasize the use of practices such as rereading and to focus on helping students engage with the main character. Consider what your students need to hear from you or discuss.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Review, <i>Lyddie</i> Readers Notes, Chapters 1- 3, Teacher's Edition. Note that the teacher's edition for Chapters 1 and 2 were provided at the end of Lesson 2, when they were distributed to students. This will be the case throughout the unit; see the Unit 2 overview for details.• Review: Discussion Appointment routine (from Module 1, Unit 2, Lesson 1; included again here as a supporting material for teacher reference).

Lesson Vocabulary	Materials
dubious (10), noxious (13), transaction (14), loom (14), fallow (16), gaping (17), tavern (18), haughty (19), homespun (20)	<ul style="list-style-type: none">• Checking for Understanding, Chapters 1 and 2 entry task (one per student)• Checking for Understanding, Chapters 1 and 2 entry task, Teacher's Guide (for Teacher Reference)• Document camera• Instructions for Discussion Appointments (also used in Module 1; included again here for teacher reference)• Weaving Room Discussion Appointments (one per student)• <i>Lyddie</i> (book; one per student)• Chapter 3 of <i>Lyddie</i> Suggested Read-aloud Teacher Script (for Teacher Reference)• Sticky notes (1 per student)• <i>Lyddie</i> Reader's Notes, Chapter 3, Chapter 4, and Chapter 5 (three separate supporting materials; one each per student)• <i>Lyddie</i> Reader's Notes, Chapter 3, Chapter 4, and Chapter 5, Teacher's Edition (three separate supporting materials; for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (15 minutes)</p> <ul style="list-style-type: none"> • Distribute and display Checking for Understanding, Chapters 1 and 2 entry task to students as they enter. Tell them that usually they would complete this individually, but today you will guide them through the process. • Remind students that they can use their Lyddie Reader's Notes, Chapter 1 and Chapter 2, but not the book itself, to answer these questions. Remind them that the purpose of this is not to “quiz” them but to show how they are doing with taking notes and with understanding character, plot, and setting in <i>Lyddie</i>. You might say something like: “The skills of reading, rereading, and taking notes are so important that you are going to work with your notes almost every day so that you can see how they help you and so that you get into the habit of reading carefully and taking good, thorough notes.” • Display a copy of the Lyddie Reader's Notes, Chapters 1 and 2, Teacher's Edition on a document camera. (Note, these were provided in Lesson 2 supporting materials along with the student version of those chapters, as will be the case throughout this unit. See Unit overview for details). Give students a few moments to compare their notes to yours. Prompt all students to raise their hands to represent how they feel about their ability to fill out their Reader's Notes, using the Fist to Five protocol. • Describe to the class any patterns that you notice in this early self-assessment. You might say something like: “I see that a number of students are holding up 4s or 5s. Great! Many of you are confident in your ability to complete these Reader's Notes since you had lots of practice with them in Module 1. I wonder if those of you who have held up 2s or 3s didn't understand the reading or didn't write enough notes.” • Cold call a few students to point out some similarities and differences between your notes and theirs. Praise them for working hard to understand the text. • Display a copy of the Checking for Understanding, Chapters 1 and 2 entry task. Direct students to complete the entry task individually as you model out loud. (See the Checking for Understanding, Chapters 1 and 2 entry task, Teacher's Guide for a suggested way to model this task.) As you model out loud, also write your answers down to provide a record of what exemplary work looks like. • When students are done with the entry task, notice and appreciate their success with completing the reading and note-taking assignment for homework. Assure them that it will get easier as they get used to the process and become stronger readers. Emphasize the importance of rereading. If appropriate, ask several students to share what they did to ensure that they were successful with the homework assignment. 	<ul style="list-style-type: none"> • Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most. • For definitions of words in <i>Lyddie</i>, refer to the Teacher's Edition of the Reader's Notes. Also consider the Longman online dictionary at www.ldoceonline.com, which provides student-friendly definitions.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Finally, remind students that they will use a similar routine with the Reader's Dictionary as they did with <i>A Long Walk to Water</i>: You will post a list of correct definitions, and they should review their work and see how many definitions they got right or almost right. You can display the Teacher's Edition of the Reader's Notes for Chapters 1 and 2 or write the definitions on the board or flip chart.• Ask students to revise their Reader's Dictionary as necessary to make sure all words are defined correctly. Their definitions do not need to be in the same words as yours. Give them an example: The posted definition of <i>transaction</i> is <i>deal</i>. If they have <i>business or business deal or exchange</i>, they don't need to change it. However, if they have <i>conversation</i>, they should revise it to be more accurate.• Remind students that the process of determining the meaning of a word from context and then checking their answer not only helps them learn that word but makes them stronger readers in general. Good readers are good because they reread to figure out words and phrases they didn't understand at first. Even if they have to correct some of their answers, the rereading and thinking students did while they were filling out the Reader's Dictionary at home is building the "figuring out new words in context" muscle that is so important to strong readers.	



Work Time	Meeting Students' Needs
<p>A. Setting Up Discussion Appointments (5 minutes)</p> <ul style="list-style-type: none">• Ask students to raise their hands if they remember the Discussion Appointment protocol from Module 1. Depending on need, review the process of signing up for appointments. (See Instructions for Discussion Appointments in supporting materials).• Tell students that they need to circulate and make appointments with five people, one for each line on the paper. When two students make an appointment, they each write their name on the other person's paper. For example, if I am making a Warp Threads appointment with Lucy, I write my name on the Warp Threads line of her paper, and she writes her name on the Warp Threads line of my paper. Students cannot make multiple appointments with the same person.• Distribute the Weaving Room Discussion Appointments handout and give students several minutes to sign up for Discussion Appointments.• After students have signed up, call them together and explain that they will frequently do close reading work with a partner. Readers often understand a text better when they discuss it with someone else, and they will have this opportunity with <i>Lyddie</i> on many occasions. Remind them of the norms for moving to be with their partner and direct them to take their Reader's Notes and <i>Lyddie</i> and move to sit with their Loom Discussion Appointment.	



Work Time (continued)	Meeting Students' Needs
<p>B. Guided Practice: Noticing When to Reread (20 minutes)</p> <ul style="list-style-type: none">• Tell students that in this part of the lesson, they will discuss and practice some strategies that they might use when they are reading at home. Together, the class will start the homework assignment for tonight.• Direct students to open Lyddie to the beginning of Chapter 3. Ask them to read the first three pages of the chapter silently to themselves, as if they were reading for homework.• When most students are done, ask them to think about what strategies they used as they were reading. Ask them to raise their hands if they:<ul style="list-style-type: none">* Reread any passages or sentences* Tried to figure out what a new word meant* Made a picture or a movie in their minds as they read* Asked themselves a question* Imagined how Lyddie might be feeling• Next, tell them that since they are starting a new book that is much harder than <i>A Long Walk to Water</i>, you are going to model for them a few things they can do to understand this difficult text. (Use or modify the Chapter 3 of Lyddie Suggested Read-aloud Teacher Script provided.)• After you have finished reading and thinking aloud, ask students to turn and talk with a partner:<ul style="list-style-type: none">* “What is one thing you noticed me doing that might be helpful when you read <i>Lyddie</i> for homework?”• Call on several students to share out. Listen for them to mention the strategies you surveyed them about a few minutes ago.• Next, ask students to turn and talk with a partner:<ul style="list-style-type: none">* “What has happened so far in this chapter?”* “What did these strategies help us understand about the text?”• Call on several students to share out. Listen for them to name setting (Lyddie arrives at the tavern, which is like a large house), characters (she meets the owner of the tavern), and plot (Lyddie is reluctant to go in because she worries that she will lose her freedom; she is almost run over by a stagecoach; the mistress of the tavern looks down on her because she is dirty and has old clothes).	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Finally, give students a few minutes to read again on their own (ideally through page 24). Urge them to use some of the strategies that they saw you model as they read. Give each student one sticky note and tell them to put it on a place where they reread (maybe a sentence or maybe an entire paragraph).• When students are finished reading, call on several to share out what part of the text they reread, and why. Encourage rereading and remind them that this is something strong readers do a lot.• As time permits, give students a few minutes to work with their partners to begin to fill out their Lyddie Reader's Notes, Chapter 3. Encourage them to ask their partners any questions they have about the text. Circulate to informally assess how well the students understand the text and the Reader's Notes task.• Praise the students for working hard to understand this challenging text. Remind them to finish reading and completing their Reader's Notes for Chapter 3.• Point out that at the end of the chapter, Lyddie talks with the woman in the fancy dress from the beginning of the chapter. This woman puts a very important thought into Lyddie's head, and the students should read this part of the text carefully.	



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (5 minutes)</p> <ul style="list-style-type: none">• Remind students that one thing readers do is to think about the main character in a book and try to understand her. They did this a lot when studying <i>A Long Walk to Water</i> (which actually had two main characters). They have seen Lyddie interact with several other characters, settings, and events.• Ask students to turn and talk with their partner:<ul style="list-style-type: none">* “What have you learned about Lyddie?”* “What seems to be important to her?”• Cold call several students to share their answers, providing positive feedback for textual support. When possible, try to create some suspense around what will happen to Lyddie. (For example, “I wonder how Lyddie’s independence will serve her when she’s in the factory.”)• Preview the homework. Take a moment to encourage students to complete the reading assignment at home and remind them to use some of the strategies discussed in this lesson to help them independently make meaning of a challenging text.• Encourage students to use what they learned from the Checking for Understanding entry task today to guide how they read and take notes this evening. Remind them that they will be completing the entry task on their own in the next lesson.	<ul style="list-style-type: none">• If some students are using the accommodations outlined in the unit overview, this is a good time to check in with them about how well those accommodations are supporting them in making meaning of this complex text.
Homework	Meeting Students' Needs
<p>A. Finish reading Chapter 3 and read Chapter 4 of <i>Lyddie</i> and complete <i>Lyddie Reader’s Notes, Chapters 3 and 4.</i></p> <p>B. Optional: Read Chapter 5 of <i>Lyddie</i>.</p> <p><i>Note: In the next class, you will model how to use the Reader’s Notes to perform the entry task. The Lyddie Reader’s Notes, Chapter 1 and Chapter 2, Teacher’s Edition, may be a useful resource for you.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 3

Supporting Materials



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Checking for Understanding Entry Task:

Chapters 1 and 2

Name:

Date:

Use your Reader's Notes from Chapters 1 and 2 of *Lyddie* to answer the questions below.

1. Near the end of Chapter 1, Charlie and Lyddie get a letter from their mother. How does this letter change Charlie and Lyddie's plans?

2. Chapter 2 is titled "Kindly Neighbors." Who are the neighbors? Are they kind to Charlie and Lyddie? Use evidence from the story to support your claim.



Checking for Understanding Entry Task:

Chapters 1 and 2

3. When Luke Stevens offered his hand to help Lyddie into the wagon, she “pretended not to see. She couldn’t have the man thinking she was a child or a helpless female” (15).

When he offers to take care of her house in the winter, she says: “No need” (16).

After Luke offers to keep an eye on Charlie, she “didn’t know whether to be pleased or annoyed” (17).

How does Lyddie feel about accepting help from Luke?

What character trait does this show?



- Note: You will want to display:
- Lyddie Reader's Notes, Chapters 1 and 2, Teacher's Edition
- a blank copy of the entry task, on which you will write answers as you model
- It is important for students to not just see a completed entry task, but to follow your thinking as you use your Reader's Notes to complete it.

1. Near the end of Chapter 1, Charlie and Lyddie get a letter from their mother. How does this letter change Charlie and Lyddie's plans?	<p>Read the question aloud. Then say: "I wrote that down in my plot column last night. Here it is.</p> <p>'Lyddie and Charlie must leave the farm because their mother is making them work to pay off debts. They are upset but leave the farm to go to a mill and a tavern.' The question is about a "change in plans," so I'll write:</p> <p>"Lyddie and Charlie were planning on staying on the farm and working the land, but their mother hires them out as workers to pay off the farm's debt. Charlie is going to a mill, and Lyddie is going to a tavern."</p> <p>Write the answer on the blank entry task and pause to give students a moment to add to their own entry tasks.</p>
2. Chapter 2 is titled "Kindly Neighbors." Who are the neighbors? Are they kind to Charlie and Lyddie? Use evidence from the story to support your claim.	<p>Read the question aloud. Say: "In my character column last night, I wrote down: 'The Stevens family—neighbors.' So I'll write that first. I noticed one of the questions from last night was naming some of the ways the Stevens family helped Lyddie. So I wrote those in the last column. I found more than two, so I wrote them down. Those can be used as evidence to show they were kind. I'll write:</p> <p>"Her neighbors are the Stevens family. They are kind because they offer to do several helpful things. They buy the calf for a good price, and they give Lyddie and Charlie dinner and a ride to their jobs. They also offer to look after the cabin during the winter."</p> <p>Write the answer on the blank entry task and pause to give students a moment to add to their own entry tasks.</p>



3. When Luke Stevens offered his hand to help Lyddie into the wagon, she “pretended not to see. She couldn’t have the man thinking she was a child or a helpless female” (15). When he offers to take care of her house in the winter, she says: “No need” (16). After Luke offers to keep an eye on Charlie, she “didn’t know whether to be pleased or annoyed” (17). How does Lyddie feel about accepting help from Luke? What character trait does this show?

Read the question aloud. Say: “I noticed while I was reading that Lyddie didn’t seem to like the Stevenses. When I read all these quotes together, I understand that she didn’t like accepting help from them. I know how that feels, because I sometimes think that, too. That character trait is being independent, but I think it also bordered on rudeness. So when you are VERY independent, you are also a little stubborn. I’ll write: “Lyddie didn’t like accepting the help from the Stevens family. This shows she is independent and a little stubborn.”

Write the answer on the blank entry task and pause to give students a moment to add to their own entry tasks.



Instructions for Discussion Appointments

1. Create a discussion appointment sheet with two to five appointments on it. Be sure that you use a visual that is related to the important content you are teaching at the time. For example, an elementary teacher could use a calendar or colored geometric shapes. Determine the number of appointments by how long you want to use the same sheet and how experienced your students are in moving and working together.
2. Give students the sheet and tell them they will have a set amount of time to sign up with one person per appointment. Tell them to write their appointment's name on their sheets in the correct place
3. Also ask them to come to you if they cannot find an appointment for one of their slots. If you have an uneven number of students, one student at each appointment will not be able to get an appointment. That will be ok because as you use these appointments over time, some students will be absent, others will have lots their sheets, and some will come into class having missed the sign up time. When students don't have an appointment, if they come to you, you can match them with others who do not have a person or you can assign them to join another pair and form a committee of three. This process is usually very efficient, and everyone can begin to work with his/her appointments quickly.

Written by EL for instructional purposes.

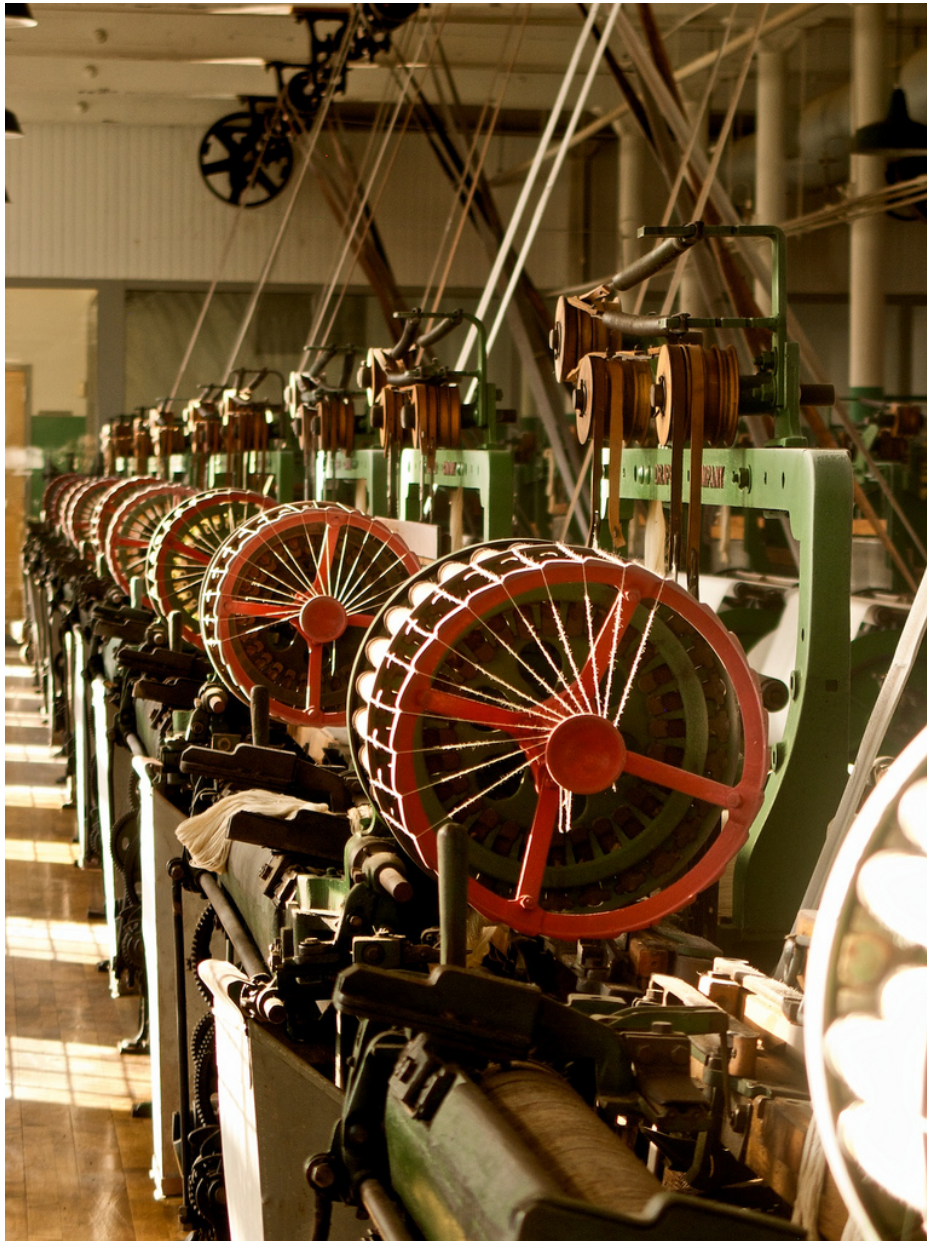


Weaving Room Discussion Appointments

Name: _____

Date: _____

Make one appointment at each location.



JIPapple. "The Boott Cotton Mill Looms." July 13, 2009. Online Image. http://commons.wikimedia.org/wiki/File:Boott_cotton_mill_looms.jpg



Weaving Room Discussion Appointments

At the loom :	
At the weft threads:	
At the warp threads:	
Next to the shuttle :	
By the closed window :	

Chapter 3 of *Lyddie* Suggested
Read-Aloud Teacher Script

Consider using this script as you read aloud. Remember to balance fluency and pacing with the need to model. Depending on the needs of your students, feel free to adapt this script.

Say to students: “Read in your heads while I read aloud.”

After you read the first two paragraphs on page 18, pause to say: “I’m trying to picture this in my mind. Cutler’s Tavern sounds like it’s a big building with many different sections and levels. There are pastures around it and two big trees. I bet that’s intimidating for Lyddie. Making a picture in my mind helps me understand the setting and think about how it might be affecting Lyddie.”

Then continue reading the next paragraph. Pause to wonder aloud: “I wonder if this will be true. Will she really be like a slave? Asking a question like this makes me want to keep reading to find out what happens.”

Then continue reading. Pause at the top of the next page after the first full paragraph. Say: “Wait, that was confusing. What is roaring? I’m going to reread that.” After you reread, say: “Okay. Now I understand. A stagecoach, which is like a carriage pulled by horses, has arrived.”

Then continue reading. Pause when you get to the end of page 19. Say: “I can really picture this in my head. This woman is dressed so nicely, she must look so different from Lyddie. I wonder what not haughty means. I’m going to reread that sentence to try to figure it out. It seems to be something negative, because she says it was a ‘nice smile.’ I think it means that this woman was not looking down on her, as she could have.”

Then continue reading until the middle of page 20. Pause after you read the paragraph that begins, “Lyddie was aware ...” Say: “Hmm ... I can picture Lyddie, and she is dirty and dressed in rags. I wonder what homespun means. I’m going to reread that part and try to figure it out. The word homespun is unfamiliar to me, but I know spun comes from spin. So if it was spun at home, I think that means homemade. She looks a lot different from the fancy lady. I know how this feels—I’ve felt out of place and embarrassed like this before. Trying to put myself in the character’s shoes helps me understand the story better.”

Then continue reading until you get to the top of page 21. Say: “Wow! I could really picture that. Lyddie was mad at that woman for saying those rude things, and she did not back down.”



Lyddie Reader's Notes, Chapter 3

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
3				<p><i>What do Triphena and Mistress Cutler think of Lyddie when she arrives?</i></p> <p><i>What are the working conditions like in the tavern?</i></p>



Reader's Dictionary, Chapter 3

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
tavern	18	A bar/restaurant that also has hotel rooms	servitude	23	
homespun	20		comrade	25	
garment	23				
Other new words:					



Lyddie Reader's Notes, Chapter 4

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
4				<p><i>Describe Lyddie's relationship with Triphena.</i></p> <p><i>When Charlie comes to visit, how does Lyddie react?</i></p> <p><i>How does spring change the work being done at the tavern?</i></p>



Reader's Dictionary, Chapter 4

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
mean	27		anxieties	31	
secretive	29		practiced skill	32	
calicoes	29	lightweight cotton fabrics	fugitive	33	
Other new words:					



Lyddie Reader's Notes, Chapter 5

Note: We may not read Chapter 5 in detail. Therefore, the Reader's Notes for this chapter are already partially completed for you.

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
5	<ul style="list-style-type: none">tavernthe road home to Lyddie's cabinLyddie's cabin	<ul style="list-style-type: none">TriphenaLyddiethe woman whom Charlie is staying with—the Phinneys	Triphena tells Lyddie to take a vacation while the mistress is away. Lyddie decides to go to her cabin. Along the way, she stops to see Charlie. She's disappointed because he isn't home. However, the woman (Mrs. Phinney) is very kind to her. True to her independent nature, Lyddie refuses to stay for dinner and hurries on to the cabin. She wonders if Charlie thinks of these people as his new family.	<p><i>What events make it possible for Lyddie to visit the cabin? What does she plan to do there?</i></p> <p>Because the mistress has gone to Boston, Lyddie can take a vacation. She plans to bury her calf money there.</p> <p><i>How does Lyddie feel when she finds out Charlie is at school?</i></p> <p>She's very disappointed. She also feels protective of Charlie and jealous of his relationship with this new family.</p>



Reader's Dictionary, Chapter 5

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
envious	37	jealous			
mortified	37	extremely embarrassed			
Other new words:					



Lyddie Reader's Notes, Chapter 3
Teacher's Edition (for Teacher Reference)

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
3	Cutler's Tavern	<ul style="list-style-type: none">• Lyddie• the mistress (Mistress Cutler)• Triphena—the cook	<p>Lyddie arrives at the tavern and is amazed by the things she sees: the huge building, a stagecoach, a woman dressed in a very fine dress, the kitchen.</p> <p>Lyddie feels out of place because she's dressed so poorly and the women are rude to her.</p>	<p><i>What do Triphena and Mistress Cutler think of Lyddie when she arrives?</i></p> <p>Because Lyddie is dirty and dressed in her homemade clothes, Mistress Cutler mistakes her for a beggar. Triphena says she is ugly.</p> <p><i>What are the working conditions like in the tavern?</i></p>



Lyddie Reader's Notes, Chapter 3
Teacher's Edition (for Teacher Reference)

Reader's Dictionary, Chapter 3

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
tavern	18	A bar/restaurant that also has hotel rooms	servitude	23	being forced to obey someone else
homespun	20	made at home	comrade	25	friend, especially someone who shares difficult work or circumstances
garment	23	a piece of clothing			
Other new words:					



Lyddie Reader's Notes, Chapter 4
Teacher's Edition (for Teacher Reference)

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
4				<i>Describe Lyddie's relationship with Triphena.</i> <i>When Charlie comes to visit, how does Lyddie react?</i> <i>How does spring change the work being done at the tavern?</i>



Lyddie Reader's Notes, Chapter 4
Teacher's Edition (for Teacher Reference)

Reader's Dictionary, Chapter 4

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
mean	27	not generous; stingy	anxieties	31	Worries
secretive	29	keeping one's thoughts, actions or intentions hidden	practiced skill	32	special skill or knowledge you learn by training or experience
calicoes	29	lightweight cotton fabrics	fugitive	33	someone who is hiding from the authorities
Other new words:					



Lyddie Reader's Notes, Chapter 5
Teacher's Edition (for Teacher Reference)

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
5	<ul style="list-style-type: none">tavernthe road home to Lyddie's cabinLyddie's cabin	<ul style="list-style-type: none">TriphenaLyddiethe woman whom Charlie is staying with—the Phinneys	Triphena tells Lyddie to take a vacation while the mistress is away. Lyddie decides to go to her cabin. Along the way, she stops to see Charlie. She's disappointed because he isn't home. However, the woman (Mrs. Phinney) is very kind to her. True to her independent nature, Lyddie refuses to stay for dinner and hurries on to the cabin. She wonders if Charlie thinks of these people as his new family.	<p><i>What events make it possible for Lyddie to visit the cabin? What does she plan to do there?</i></p> <p>Because the mistress has gone to Boston, Lyddie can take a vacation. She plans to bury her calf money there.</p> <p><i>How does Lyddie feel when she finds out Charlie is at school?</i></p> <p>She's very disappointed. She also feels protective of Charlie and jealous of his relationship with this new family.</p>



Lyddie Reader's Notes, Chapter 5
Teacher's Edition (for Teacher Reference)

Reader's Dictionary, Chapter 5

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
envious	37	jealous			
mortified	37	extremely embarrassed			
Other new words:					



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 4

Close Reading to Learn about Lyddie's Character



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

I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (L.7.4)

I can express my own ideas clearly during discussions. (SL.7.1)

Supporting Learning Targets

- I can analyze how plot, character, and setting interact in *Lyddie*.
- I can use context clues— both in the sentence and on the page—to determine the meaning of unknown words.
- By engaging in a discussion with my partner, I can analyze one section of *Lyddie* to deepen my understanding of the plot, characters, and setting.

Ongoing Assessment

- Reader's Notes
- Chapter 6 of *Lyddie* Text Dependent Questions



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Checking for Understanding (5 minutes)</p> <p>B. Reviewing Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. Reading Aloud Chapter 6 of <i>Lyddie</i> (10 minutes)</p> <p>B. Close Reading of Page 43 in <i>Lyddie</i> (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Fist to Five Self-Assessment (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 7 of <i>Lyddie</i> and Complete Reader's Notes for Chapters 6 and 7.</p>	<ul style="list-style-type: none"> • In the previous lessons, students have heard the text read aloud and seen you model. In this lesson, students work in pairs to analyze the text. • This lesson also introduces the routine of close reading a shorter excerpt from the text. In a close reading lesson, students will carefully read or reread one passage from the text. There is a Close Reading Guide (for teacher reference) to help you guide this portion of the lesson (Part B of Work Time). Students work with the text-dependent questions worksheet during this part of the lesson. • Students will closely read the excerpt from Chapter 6 in which Lyddie gives Ezekial, a runaway slave, the money she has been saving. The lesson focuses on RL.7.3. Students analyze the interaction between the two characters to better understand Lyddie and her decision to go to the mills at Lowell. By the end of the lesson, students should understand Lyddie's generosity, empathy, and commitment to freedom. • As a part of the close reading, students perform a mini Readers Theater. This is a way for them to apply what they have learned about the characters' feelings and motivation. • Note that to preserve time for the close read, you only summarize Chapter 5 rather than read it aloud. The student version of the Reader's Notes for Chapter 5 already has plot, setting, and character notes for student reference. The notes were attached in Lesson 3 (to use if you assigned it for homework); distribute them in this lesson at the beginning of Work Time A if you did not distribute them in Lesson 3. • Review: <i>Lyddie</i> Reader's Notes, Chapter 3, Chapter 4, and Chapter 5, Teacher's Editions; Chapters 3–6 in <i>Lyddie</i>. • Post: Learning targets.



Lesson Vocabulary	Materials
effect, affect, explicitly, implicitly, infer; tavern (18), homespun (20), garment (23), servitude (23), comrade (25), mean (27), secretive (29), calicoes (29), anxieties (31), practiced skill (32), fugitive (33), diminish (43), enormity (43), leaden (43)	<ul style="list-style-type: none">• <i>Lyddie</i> (book; one per student)• Checking for Understanding, Chapters 3 and 4 entry task (one per student)• Weaving Room Discussion Appointments handout (from Lesson 3)• Page 43 in <i>Lyddie</i> (one per student)• Chapter 6 of <i>Lyddie</i> Text-Dependent Questions (one per student)• Chapter 6 of <i>Lyddie</i> Close Reading Guide (for Teacher Reference)• <i>Lyddie</i> Reader's Notes, Chapter 5 (from Lesson 3; see Lesson 3 Teaching Note)• <i>Lyddie</i> Reader's Notes, Chapter 6 and Chapter 7 (two separate supporting materials, one per student)• <i>Lyddie</i> Reader's Notes, Chapter 6 and Chapter 7, Teacher's Edition (two separate supporting materials; for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (15 minutes)</p> <ul style="list-style-type: none">• Distribute Checking for Understanding, Chapters 3 and 4 entry task to students as they enter. Remind students that they can use their Reader's Notes, but not the book itself, to answer these questions. Remind them that the purpose of this is not to "quiz" them but to show you how they are doing with taking notes and with understanding characters, plot, and setting in <i>Lyddie</i>.• Remind students of the modeling in Lesson 3 about how to use their Reader's Notes to complete the entry task. Direct them to complete the entry task individually. As they do so, circulate to check the <i>Lyddie</i> Reader's Notes, Chapter 3 and Chapter 4 for completion.• Post definitions for the Reader's Dictionary and prompt students to revise their Reader's Dictionaries as necessary.• Provide specific positive feedback to students for their growing mastery of the reading routines in this unit, and in particular recognize their growing independence and stamina in tackling a complex text for homework. <p><i>Note: Depending on your plans for collecting this work, you can either collect the entry task as students finish and before they discuss the questions, or you can have students keep their papers and self-correct them as the class discusses the questions.</i></p> <p><i>In some lessons, the entry task will lead to class discussion. In this particular lesson, just briefly answer the questions so you will have time to focus on the close reading.</i></p>	<ul style="list-style-type: none">• Setting the right tone with the Checking for Understanding routine is important in this lesson. It should serve to help students self-evaluate and to help you plan instruction. Whichever method you choose for collecting the entry task, make sure that it allows you to gather data about how well students are doing with these questions independently, as that will allow you to target specific students for more support or tailor your whole-class instruction.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning targets for today, particularly: "By engaging in a discussion with my partner, I can analyze one section of <i>Lyddie</i> to deepen my understanding of the plot, character, and setting." Remind them of their experience with text-based discussions in Module 1; explain that as they read <i>Lyddie</i>, they will continue to have text-based discussions, but they will often focus on only one section of the text in a given class period. In a more complex text like <i>Lyddie</i>, it often helps readers to slow down and read one passage very closely. Reading a passage closely helps you understand the characters, plot, and setting more precisely and also helps you notice how an author is using language.• Ask a few students to name one thing they will do to help their partnership succeed in understanding the text. Listen for them to name actions such as clarifying definitions, asking questions, paraphrasing, staying within the excerpt, and using Reader's Notes.• Remind them of the norms for moving to be with their partner and direct them to take their Reader's Notes and Lyddie and use their Weaving Room Discussion Appointments handout to find their Weft Threads Discussion Appointment.	



Work Time	Meeting Students' Needs
<p>A. Reading Aloud Chapter 6 of Lyddie (10 minutes)</p> <ul style="list-style-type: none"> Briefly summarize Chapter 5 for the students (or ask a student volunteer to do so). Say: "Triphena tells Lyddie to take a vacation while the mistress is away. Lyddie decides to go to her cabin. Along the way, she stops to see Charlie. She's disappointed because he isn't home. However, the woman (Mrs. Phinney) is very kind to her. True to her independent nature, Lyddie refuses to stay for dinner and hurries on to the cabin. She wonders if Charlie thinks of these people as his new family." Point out that the Reader's Notes are already completed for this chapter. Read aloud from page 38 ("When she rounded the bend ...") to the break on page 42. Pause and ask students to identify the setting, characters, and event(s). 	
<p>B. Close Reading of Page 43 in Lyddie (20 minutes)</p> <ul style="list-style-type: none"> Explain that students will now be reading an excerpt from Chapter 6 closely to analyze the interaction between Ezekial and Lyddie. This will help them understand the characters' feelings and how this event will affect Lyddie. Point out to students that the verb <i>to affect</i> is spelled with an "a" for action, but the noun <i>the effect</i> is spelled with an "e." Ask the students to raise their hands if they know which learning target this addresses. Wait for most of the students to raise their hands and then call on one to explain. Listen for: "I can analyze how plot, character, and setting interact in <i>Lyddie</i>." Distribute copies of page 43 of Lyddie. Tell students that you will read the text aloud, and they should read along silently. Ask them to underline words or phrases that help them understand how a character feels and why he or she acts in a certain way. Remind the students that the words might not <i>explicitly</i> name an emotion (e.g., "she was sad") but might <i>implicitly</i> show an emotion (e.g., "her eyes began to fill with tears"). Read the excerpt aloud with expression. Ask the students to "popcorn" (share out randomly as they choose) some of the words they underlined that refer to Ezekial, then some that refer to Lyddie. Display or distribute Chapter 6 of Lyddie Text-Dependent Questions. Use Chapter 6 of Lyddie Close Reading Guide to guide students through a series of text-dependent questions related to the excerpt on page 43. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Fist to Five Self-Assessment (5 minutes)</p> <ul style="list-style-type: none">• Direct the students to the learning target:<ul style="list-style-type: none">* “By engaging in a discussion with my partner, I can analyze one section of <i>Lyddie</i> to deepen my understanding of the plot, characters, and setting.”• Ask the students to give themselves a quick self-assessment with the Fist to Five protocol. Describe what you see. For example, you might say: “I see lots of 4s and 5s! Great! That means your discussions were very useful today.” Praise the students for their character analysis skills.	<ul style="list-style-type: none">• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
Homework	Meeting Students' Needs
<p>A. Read Chapter 7 of <i>Lyddie</i> and complete Lyddie Reader's Notes, Chapter 6 and Chapter 7.</p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 4

Supporting Materials



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Name:

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Date:

Use your Reader's Notes from Chapters 3 and 4 of *Lyddie* to answer the questions below.

When Lyddie arrives at the tavern, she stands outside for a minute, thinking. "Once I walk in that gate, I ain't free anymore.... No matter how handsome the house, once I enter I'm a servant girl" (18). To what extent is Lyddie's prediction correct? Provide evidence for your answer.

Who comes to visit Lyddie? How does she feel after he leaves? Why?

Two men come to the inn. What do Lyddie and Triphena overhear them talking about?



.....
Name:

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Date:

Questions	Answers
<p>1. The text says: “It was half the Stevenses’ calf by rights,’ she said, trying to diminish for both of them the enormity of what she had done” (43).</p> <p>What do <i>diminish</i> and <i>enormity</i> mean? How do context clues help you figure that out?</p> <p>What does this sentence help us to infer about how they are feeling?</p>	
<p>2. “She felt leaden with sadness” (43).</p> <ul style="list-style-type: none">• What does the word leaden mean? How do you know?• What is making her feel “leaden with sadness”?	
<p>3. Why did Lyddie give Ezekial the money? What character trait(s) does this show?</p>	



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| <p>4. Select one person to be Lyddie and one person to be Ezekial. Practice reading the dialogue on page 43. You should use what you have learned from this close read to bring the characters to life. Your voices should convey the feelings and thoughts of the characters.</p> | |
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Time: 20 minutes

Questions	Answers
<p>1. The text says: “It was half the Stevenses’ calf by rights,’ she said, trying to diminish for both of them the enormity of what she had done” (43).</p> <ul style="list-style-type: none">• What do <i>diminish</i> and <i>enormity</i> mean? How do context clues help you figure that out?• What does this sentence help us to infer about how they are feeling?	<p>(7 minutes)</p> <p>Direct the students to do Questions 1 and 2 with their partners. Invite the students to look back in the text to find the selections. Remind them to use clues both in the sentence itself and on the page (reading forward and backward) to figure out what words mean.</p> <p>Pause after Question 2 to have some students share out their answers. Encourage them to correct their worksheets.</p> <p>Listen for students to say:</p> <ol style="list-style-type: none">1. Diminish means “to make smaller,” and enormity means “seriousness.” This helps us infer that the characters were both feeling embarrassed by Lyddie’s huge act of generosity.
<p>2. “She felt leaden with sadness” (43).</p> <ul style="list-style-type: none">• What does the word leaden mean? How do you know?• What is making her feel “leaden with sadness”?	<p>2. Leaden means “weighed down.” Point out the root, lead, and how that contributes to the meaning of the word.</p> <p>Interestingly, it is when Lyddie realizes how far she and Charlie are from coming back to the farm that she feels sad.</p>



Questions	Answers
<p>3. Why did Lyddie give Ezekial the money? What character trait(s) does this show?</p>	<p>(5 minutes)</p> <p>Direct the students to complete Question 3. Call on several students to share. Use the probing questions to further develop the students' understanding of the interaction of these two characters.</p> <p>Listen for students to say: She gave him the money because she is generous, empathetic, committed to freedom, kind, etc.</p> <p>Probing questions:</p> <ul style="list-style-type: none">• * "Does Lyddie have anything in common with Ezekial?"• * "Has Lyddie thought about freedom?"
<p>4. Select one person to be Lyddie and one person to be Ezekial. Practice reading the dialogue on page 43. You should use what you have learned from this close read to bring the characters to life. Your voices should convey the feelings and thoughts of the characters.</p>	<p>(5 minutes)</p> <p>Remind the students to use their "6-inch" voice for this exercise. After the pairs have had a chance to practice, you may ask one pair to share their reading with the class. Invite the class to comment.</p>



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
6				<p><i>Who is Ezekial, and what is he doing in Lyddie's cabin?</i></p> <p><i>How does the mistress of the tavern respond to Lyddie when she returns?</i></p>



Reader's Dictionary, Chapter 6

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
manufacture	39	make or create	penniless	42	
intrusion, intruder	40		grimaced	44	twisted her face to express an emotion
conveyed	40		impertinent	44	
notions	41	ideas	burden	44	
Other new words:			snare	43	



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
7				<p><i>What does Lyddie think of the other passengers in the stagecoach? Why?</i></p> <p><i>How does Lyddie help the stagecoach driver? How does he help her?</i></p>



Reader's Dictionary, Chapter 7

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
obliged	47		Stout	50	
alight	49	get down from	boardinghouse	51	a house in which the owner rents places to sleep and provides food
hapless	49		foreboding	51	giving a feeling that something bad will happen
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
6				<p><i>Who is Ezekial, and what is he doing in Lyddie's cabin?</i></p> <p><i>How does the mistress of the tavern respond to Lyddie when she returns?</i></p>



Reader's Dictionary, Chapter 6

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
manufacture	39	make or create	penniless	42	very poor
intrusion, intruder	40	something or someone who comes in where they are unwanted	grimaced	44	twisted her face to express an emotion
conveyed	40	formally means to take from one place to another; usually means to communicate something from one person to another	impertinent	44	rude or not respectful to someone who is older
notions	41	ideas	burden	44	something difficult or worrying that you are responsible for
Other new words:			snare	43	a trap, especially used for an animal



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
7				<p><i>What does Lyddie think of the other passengers in the stagecoach? Why?</i></p> <p><i>How does Lyddie help the stagecoach driver? How does he help her?</i></p>



Reader's Dictionary, Chapter 7

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
obliged	47	having to do something because the situation or your duty makes it necessary	Stout	50	strong
alight	49	get down from	boardinghouse	51	a house in which the owner rents places to sleep and provides food
hapless	49	unlucky	foreboding	51	giving a feeling that something bad will happen
Other new words:					



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Grade 7: Module 2A: Unit 1: Lesson 5

Analyzing Character: Who is Lyddie?



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

- I can analyze the interaction of literary elements of a story or drama. (RL.7.3)
- I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
- I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)
- I can explain how ideas presented in different media and formats clarify a topic, text or issue. (SL.7.2)

Supporting Learning Targets

- By engaging in a discussion with my classmates, I can analyze the characterization of the central character and deepen my understanding of the plot, characters, and setting in *Lyddie*.
- I can find textual evidence to illustrate the character traits of *Lyddie*.
- I can clarify and extend my understanding of the setting of *Lyddie* by watching a video about the mill towns.

Ongoing Assessment

- Entry task
- Reader's Notes Chapters 1–7
- Acrostic poem with textual evidence



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task: Checking for Understanding (10 minutes)2. Work Time<ol style="list-style-type: none">A. Synthesizing Ideas About Lyddie's Character: Acrostic Poem (20 minutes)B. Building Background Knowledge: Watching a Clip from the <i>Mill Times</i> Video (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Reading Aloud Chapter 8 (5 minutes)4. 4. Homework<ol style="list-style-type: none">A. Read Chapter 8 of <i>Lyddie</i> and complete Reader's Notes for Chapter 8.	<ul style="list-style-type: none">• In this lesson, students thoroughly analyze Lyddie, the central character of the book. Work Time A serves to synthesize the discussion of Lyddie's character that students have done in Lessons 2, 3, and 4.• This character analysis is important preparation for the end of unit assessment, in which students will write an argumentative essay about whether Lyddie should sign the petition at the mills. In order to decide whether Lyddie should sign the petition, students need a thorough understanding of who Lyddie is, what she cares about, what motivates her, etc. Taking the time to explore the question "Who is Lyddie?" also will help deepen students' engagement with and enjoyment of the text.• Students will also watch a short video to help them visualize the working conditions at the mill. It will also help them understand the complex descriptions of the loom and mill in the next part of the book.• As noted in the Unit 1 Overview, <i>Mill Times</i> is a recommended video for this unit. For this lesson and Lesson 8, specific clips from <i>Mill Times</i> are suggested. If you cannot access these, several other options are included in the unit overview. Show only the selected clip, not the full video.• In advance: Cue up video for <i>Mill Times</i>.• Review: Chapters 6 and 7 in <i>Lyddie</i>; <i>Lyddie</i> Reader's Notes, Chapter 6 and Chapter 7, Teacher's Edition.• Post: Learning targets.



Lesson Vocabulary	Materials
characterization, strengths, weaknesses, hardships, hopes; manufacture (39), intrusion (40), intruder (39), conveyed (40), notions (40), penniless (42), snare (43), grimaced (44), impertinent (44), burden (44), obliged (47), alight, hapless (49), stout (50), boardinghouse, foreboding (51)	<ul style="list-style-type: none">• Checking for Understanding, Chapters 6 and 7 entry task (one per student)• Document camera• <i>Lyddie</i> (book; one per student)• Model Acrostic Poem (one for display)• Planning Your Poem (one per student)• <i>Mill Times</i> video clip (see Unit 1 overview for details) (show from 28:45-33:50)• Sticky notes (one per student)• Working Conditions anchor chart (from Lesson 1)• <i>Lyddie</i> Reader's Notes, Chapter 8 (one per student)• <i>Lyddie</i> Reader's Notes, Chapter 8, Teacher's Edition (for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (10 minutes)</p> <ul style="list-style-type: none">• Distribute Checking for Understanding, Chapters 6 and 7 entry task to students. Remind them that they can use their Reader's Notes, but not the book itself, to answer these questions.• Direct students to complete the entry task individually. As they do so, circulate to check the Reader's Notes (Chapters 6 and 7) for completion. If students have been working with a Reader's Notes packet, you will collect the packet that includes Reader's Notes for Chapters 1–7 at the end of the class period.• Depending on your plans for collecting this work, you can either collect the entry task as students finish and before they discuss the questions, or you can have students keep their papers and correct them as the class discusses the questions.• Debrief the entry task. Make sure students understand that Lyddie was fired and that she decided to go to Lowell to work in the mills.• Follow up the last questions with an explanation that <i>characterization</i> is the way authors tell readers about a character's traits through their thoughts and actions. Ask: * "What do Lyddie's actions when the stagecoach is stuck tell us about her personality or character traits?"• Listen for students to identify Lyddie's problem-solving skills, determination, and courage. Point out that in several recent lessons, they have talked about what Lyddie is like.• Briefly praise students for their character analysis skills. Point to the learning targets and tell them that they will focus on analyzing Lyddie's character today and that you are confident they are prepared to do so.• Post definitions for the Reader's Dictionary and prompt students to revise their Reader's Dictionaries as necessary.	



Work Time	Meeting Students' Needs
<p>A. Reading Aloud Chapter 6 of Lyddie (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that they will synthesize their understanding of Lyddie by writing an acrostic poem about her. The poem will answer the question: “Who is Lyddie?” Explain that “getting to know a character” is one of the ways we explore the themes and central questions of a book. The deeper you think about a book, the more you enjoy reading it. • Display the Model Acrostic Poem about Charlie on a document camera and ask: <ul style="list-style-type: none"> * “What do you notice?” • Expect many students to be familiar with this poetic form. Listen for them to notice that there is a word or phrase that describes the character for each letter of his name, along with a specific text reference. • Tell students that they will think together about possible ideas to include in their poems about Lyddie. Distribute and display the Planning Your Poem worksheet. Tell students that this worksheet will help them gather ideas for their poems. The worksheet has four quadrants: <i>strengths</i>, <i>weaknesses</i>, <i>hardships</i>, and <i>hopes</i>. Briefly review the definitions of these words, pointing out that hardships are trials or problems that Lyddie has encountered, and hopes are the goals or wishes she has. These can be both short term (e.g., she doesn’t want anyone to think she’s lazy or helpless) or long term (she wants to return to her farm). • Quickly model the types of ideas they can enter on their chart. For example, under <i>strengths</i> you might write: “hard worker—she works hard on the farm and in the tavern” and “independent—she doesn’t want to take help from the neighbors.” Under <i>hopes</i>, you might write: “wants to earn enough money to pay off the loan on the farm.” Tell students that at this point, you are not limiting yourself to words or phrases that begin with the letters in her name, and you are adding notes about textual evidence where appropriate. • Give students a few minutes to add ideas to their charts, encouraging them to refer to their Reader’s Notes for inspiration. • Then explain that they will use the Go Go Mo protocol to add ideas: <ol style="list-style-type: none"> 1. Walk around the room and find a partner. 2. Give an idea to your partner and get an idea from your partner. 3. Then move on to another partner. 	<ul style="list-style-type: none"> • Providing models of expected work supports all learners, especially those who are challenged. • 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. • Many students will benefit from having the time available for this activity displayed via a timer or stopwatch. • This exercise is designed to help students synthesize their understanding of Lyddie and increase their engagement in the novel. It is not intended to be a formal assessment of their understanding of either characterization or Lyddie.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Remind students of your expectations for movement and give them five minutes to circulate and gather ideas.• Direct students to return to their seats and craft their own poems. Remind them to refer to the model acrostic poem as they work. Point out the use of textual evidence and encourage students to use the Planning Your Poem worksheets as a resource. Depending on what will work for your class, consider having students work in pairs.• When students are done, collect their poems. If possible, display strong poems on a bulletin board.	
<p>B. Building Background Knowledge: Watching a Clip from the Mill Times Video (10 minutes)</p> <ul style="list-style-type: none">• Remind students that Lyddie has decided to go work in the Lowell mills. Now students will watch a short video that illustrates the working conditions Lyddie will encounter there. As they watch, they should look for details that could go on the Working Conditions anchor chart. Briefly refamiliarize the students with the anchor chart, from Lesson 1. They should write at least one detail about working conditions in the mills on a sticky note.• Start the 5-minute video clip from Mill Times video clip (from 28:45–33:50) and distribute sticky notes as the class watches.	



Closing and Assessment	Meeting Students' Needs
<p>A. Reading Aloud Chapter 8 (5 minutes)</p> <ul style="list-style-type: none">• Ask students to read silently in their heads as you read aloud from Chapter 8. The first two pages can be difficult to understand because they are a flashback. (Point out the subtle shift in verb tense that marks the start of the flashback—“Filthy as she had been, Mrs. Bedlow had taken her in”—and that marks its end: “And now, on this first morning of her new life ...”)• As they leave, direct students to place their sticky notes from the video on the anchor chart. If they have the Reader’s Notes in packets, they should also turn in the packet that includes notes for Chapters 1–7.	
Homework	Meeting Students' Needs
<p>A. Read Chapter 8 of <i>Lyddie</i> and complete the Lyddie Reader’s Notes, Chapter 8.</p> <p><i>Note: Before Lesson 6, review the sticky notes on the Working Conditions anchor chart and write down the most commonly listed ideas in a more permanent way on the chart.</i></p> <p><i>Time is provided in Lesson 6 to hand back the Reader’s Notes for Chapters 1–7 and give students feedback. As you review their notes, provide brief feedback. Also notice what supports the class as a whole and individual students in particular might need as they continue to read Lyddie. Consider identifying one strong student entry for Chapter 7 to use in Lesson 6 as a model.</i></p>	<ul style="list-style-type: none">• Providing specific and focused feedback helps students set concrete goals for reaching learning targets.



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Grade 7: Module 2A: Unit 1: Lesson 5

Supporting Materials



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Name:

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Date:

Use your Reader's Notes from Chapters 6 and 7 of *Lyddie* to answer the questions below.

1. How does Lyddie react to being fired? Why?

The stagecoach driver calls Lyddie “a little chip of Vermont granite” (51). Granite is a type of rock. What does the driver mean when he says she’s like a rock? What happened in the chapter to make him say that?



C aring	(he tells Lyddie not to worry about him)
H onest	(he reminded Mr. Stevens the calf was half his)
A ble to laugh even when times are difficult	(he finds humor in the upsetting letter from Mama)
R eady to take on adult responsibilities	(he takes Mama to the coach, sells the pig, and returns)
L oves and trusts Lyddie	(he wanted to stay with her at the farm)
I ndustrious	(he works hard on the farm and in the mill)
E njoying the opportunity to go to school	(the family at the mill sends him to school)



.....
Name:

.....
Date:

Who is Lyddie?

Strengths	Weaknesses
Hardships	Hopes



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
8				<p><i>What does Amelia want Lyddie to do on the Sabbath? Why? How does Lyddie feel about this?</i></p> <p><i>How does Mrs. Bedlow help Lyddie?</i></p>



Reader's Dictionary, Chapter 8

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
din	55		complex	58	
distress	56		imposing	59	
conscientious	57		broadside	60	a sheet of paper printed on one or both sides; like a brochure but not folded
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
8				<p><i>What does Amelia want Lyddie to do on the Sabbath? Why? How does Lyddie feel about this?</i></p> <p><i>How does Mrs. Bedlow help Lyddie?</i></p>



Reader's Dictionary, Chapter 8

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
din	55	a loud noise that goes on for a long time	complex	58	group of buildings
distress	56	unhappiness or worry	imposing	59	large, impressive
conscientious	57	very thorough in fulfilling responsibilities	broadside	60	a sheet of paper printed on one or both sides; like a brochure but not folded
Other new words:					



EXPEDITIONARY
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Grade 7: Module 2A: Unit 1: Lesson 6

Introducing Working Conditions in the Mills



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

- I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
- I can analyze the interaction of literary elements of a story or drama. (RL.7.3)
- I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)
- I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL7.1)

Supporting Learning Targets

- I can use context clues—both in the sentence and on the page—to determine the meaning of unknown words.
- By engaging in a discussion with my partner, I can analyze one section of *Lyddie* to deepen my understanding of the plot, characters, and setting.
- I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected Lyddie.

Ongoing Assessment

- Checking for Understanding entry task
- Working Conditions anchor chart—student version



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Checking for Understanding (10 minutes)</p> <p>2. Work Time</p> <p>A. Close Reading, Pages 62-66 in <i>Lyddie</i> (15 minutes)</p> <p>B. Adding to Working Conditions Anchor Chart (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Reviewing Homework (3 minutes)</p> <p>4. Homework</p> <p>A. Read Chapters 9 and 10 of <i>Lyddie</i> and complete Reader's Notes for Chapters 9 and 10.</p>	<ul style="list-style-type: none"> • In Lessons 2–5, students focused on understanding Lyddie, the main character in the novel. In this lesson, students begin to focus on working conditions in the mill and how they affected Lyddie. This focus continues in Lessons 7 and 8 and is also the focus of the Mid-Unit 2 Assessment in Lesson 9. As a group, Lessons 6–9 center on RL.7.1 (gathering evidence from text) in the context of RL.7.3 (noticing how setting, character, and plot interact). • In these lessons, students add both evidence about working conditions in the mills and questions about working conditions in the garment industry today to the Working Conditions anchor chart. Encourage students to use their understanding of working conditions in <i>Lyddie</i> to ask questions about the modern world; this will make the conversation more relevant and engaging to them. Remind students that their developing understanding of working conditions will help them in the three case studies that make up this module. • In this lesson students focus on pages 62-66 of <i>Lyddie</i>. The routine of closely reading an excerpt of the text continues, and students' conversations about the excerpts in this lesson are practice for the Working Conditions in <i>Lyddie</i>: Textual Evidence note-catcher that they will complete in Lesson 8. The note-catcher will help them tie their understanding of working conditions to specific textual evidence (the focus of the assessment in Lesson 9) and will also be a resource when they write their essays about Lyddie later in the unit. • In this lesson, return the Reader's Notes for Chapters 1–7 (collected in Lesson 5) with feedback. As students continue with this routine, encourage them to use this feedback to strengthen their notes. Also use the opportunity to celebrate students' progress with taking notes and determining the meaning of words they encounter while reading. • In advance: Review the Reader's Notes for Chapters 1–7 and give feedback to students. Consider doing this by posting one or two exemplars for students to read. If many students are still struggling with this task, consider extending the Checking for Understanding time in this lesson and using it to model the Reader's Notes again, using a structure similar to that in the Opening of Lesson 3. • Find an image of a power loom to share with students. Power looms changed over the years, but a Google image search will yield a number of possibilities, including one at <i>Encyclopedia Britannica</i>. • Review: <i>Lyddie</i> Reader's Notes, Chapter 9 and Chapter 10, Teacher's Edition; <i>Lyddie</i>, Chapters 9 and 10. • Post: Learning targets.



Lesson Vocabulary	Materials
foreboding, din, distress, conscientious, complex, imposing, broadside, vigilant, shuttle, goods, flaw, paled, dexterity	<ul style="list-style-type: none">• Pictures for Entry Task for Lesson 6 (for display)• Checking for Understanding Chapter 8 Entry Task (one per student)• <i>Lyddie</i> Reader's Notes, Chapters 1-7 (students' completed notes with teacher feedback after Lesson 5)• Image of a power loom to display (see Teaching Note above; find one in advance)• Sticky notes (5-6 per student)• <i>Lyddie</i> (book; one per student)• Document camera• <i>Lyddie</i> Reader's Notes, Chapter 9 and Chapter 10 (two separate supporting materials; one each per student)• <i>Lyddie</i> Reader's Notes, Chapter 9 and Chapter 10 (two separate supporting materials; for Teacher Reference)• Weaving Room Discussion Appointments handout (from Lesson 3)• Working Conditions anchor chart (begun in Lesson 1)• Working Conditions anchor chart, student version (begun in Lesson 1)• Three Quotes from Chapter 9 (one per pair of students and one to display)



Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (10 minutes)</p> <ul style="list-style-type: none"> • Display Pictures for Entry Task for Lesson 6. Distribute Checking for Understanding, Chapter 8 Entry Task to students as they enter. • Direct students to complete the entry task individually. As they do so, circulate to check the <i>Lyddie</i> Reader's Notes, Chapter 8 for completion. • When students are done, call on several to share their answers to the Checking for Understanding entry task. Prompt them: "How did your Reader's Notes help you answer that question?" In debriefing Question 1, listen for students to name both physical aspects of the setting (new stove, lots of food, crowded bedrooms, noisy) and psychological aspects (pressure to go to church, teasing about Vermont accent, many girls her age to socialize with). As a follow-up to Question 2, ask students how these pictures both confirmed and changed the images they had created of the setting as they read. • Post the correct definitions of the words in the Reader's Dictionary and prompt students to correct their Reader's Notes as necessary. Ask: "In Chapter 7, the buildings in the town were described as <i>foreboding</i>. In Chapter 8, the mill complex is referred to as <i>imposing</i>. What do the meanings of <i>foreboding</i> and <i>imposing</i> have in common? How are they different? How does the author's choice to use these two words help you understand how the setting affected Lyddie?" • Prompt students to look at their Reader's Dictionaries. Listen for them to notice that <i>imposing</i> means "large and impressive," and <i>foreboding</i> means "giving a feeling that something bad will happen." <i>Foreboding</i> always has negative connotations; <i>imposing</i> does not necessarily have negative connotations. However, they both refer to this new setting, which is much more crowded and has much bigger buildings than Lyddie is used to. • Finally, return students' Lyddie Reader's Notes, Chapters 1-7 (with teacher feedback). Give students time to review the feedback. As part of this process, consider posting a particularly strong entry and leading a brief discussion in which students name the characteristics that make it strong. 	<ul style="list-style-type: none"> • Providing specific and focused feedback helps students set concrete goals for reaching learning targets. • Providing models of expected work supports all learners, especially those who are challenged.



Opening (continued)	Meeting Students' Needs
<p>B. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning targets for today, particularly: "I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected Lyddie." Briefly review the definitions of <i>textual evidence</i> and <i>cite</i>, referring to work in Module 1.• Ask students: "What were the mills?" and listen for them to explain that the mills were factories where cloth was made. Tell them that this learning target is very closely related to the learning target about noticing how plot, character, and setting interact: One particular type of interaction is when one factor affects another. In this lesson and over the next few lessons, they will be paying particular attention to how the setting (working conditions) affects a character (Lyddie).• Frame the sequence of lessons for students: In Lessons 2–5, they focused on understanding the character of Lyddie. In Lessons 6–9, they will focus on understanding working conditions in the mill and how they affected Lyddie. Their mid-unit assessment, in Lesson 9, will focus on this. Finally, the essay they will write in the second part of the unit will ask them to combine their understanding of Lyddie and their understanding of her working conditions to make an argument about what she should do about a particular dilemma she faces.	



Work Time	Meeting Students' Needs
<p>A. Close Read of Pages 72-66 in <i>Lyddie</i> (15 minutes)</p> <ul style="list-style-type: none"> • Ask students to focus on pages 62-66 of Lyddie. • Set a purpose for the reading session today: Students will learn what working conditions were like in the mill and how that affected Lyddie. Ask: <ul style="list-style-type: none"> * “What happened at the very end of Chapter 8?” • Give them a minute to review their books and ask them to raise their hands when they know. • When most of the class has a hand up, ask a student to share out. Listen for: “Mrs. Bedlow has just brought Lyddie to the weaving room in the factory for her first day at work.” • Tell students that before they read this next part of the book, you are going to help them develop a clearer mental picture of the setting. Project an image of a power loom and ask: <ul style="list-style-type: none"> * What is this? How does it connect to the part we are about to read?” * “Based on the video you saw in Lesson 5, what words might be used to describe the different parts of the loom?” * Listen for: terms such as <i>warp</i>, <i>weft</i>, <i>thread</i>, <i>shuttle</i>, <i>frame</i>. • Begin by asking students to read silently as you read the text aloud. Ask them to note words they do not know as you read. Read the text aloud with expression and drama from the beginning of Chapter 9 to the end of the first paragraph on page 66. • After the first read, ask students to talk with a partner to figure out the important points about setting, character, and plot. They should also share any words that are unfamiliar to them. Encourage them to write their ideas on the text itself (or on sticky notes if they are not allowed to mark in their texts). • Distribute Lyddie Reader's Notes, Chapter 9 and Chapter 10. • Ask several students to share out their answers. Listen for them to explain the setting (the weaving room of the mill, where mechanized looms are producing cloth), the characters (Lyddie, Mr. Mardsen, and Diana), and the plot (Diana is showing Lyddie how to tend the looms). As students share, script their answers on a copy of the Reader's Notes and prompt the class to add the information to their own Reader's Notes. • Ask students how looking at the picture of the loom and watching the video (in Lesson 5) helped them make meaning of this text. Listen for them to notice that texts that have a lot of technical words place particular demands on readers; readers need to slow down and find the resources they need to make sense of these sections. 	<ul style="list-style-type: none"> • This reading lesson mirrors the structure of students' homework, so it does not have a Close Reading Guide. Rather than rereading text that they already read for homework, in this lesson students are encountering this section of the text for the first time. • Providing visual illustrations of the context of the reading will support all readers, but especially struggling readers. • 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. • Providing opportunities for students to move and partner with different classmates increases engagement and focus.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Ask students to share words whose definitions they determined from context or by using word parts. Point them especially to the following words and prompt them to use the Reader's Dictionary for the words that appear there: <i>vigilant</i>, <i>din</i> (62), <i>shuttle</i> (63), <i>goods</i>, <i>flaw</i>, <i>paled</i>, <i>dexterity</i> (65). Also consider briefly sharing words related to <i>vigilant</i> (<i>vigil</i>, <i>vigilante</i>) and <i>dexterity</i> (<i>dexterous</i>). Ask: <ul style="list-style-type: none"> * "How is the process you just went through similar to the process you use when reading for homework and completing the Reader's Notes?" Listen for them to notice that even in this exercise, they reread: They first listened to you read, and then reread with their partners to take their notes. Encourage them to reread just as much and take as much care with the work they do at home. Urge them to consider which of the things they just did in class could help them address the feedback they received on the Reader's Notes for Chapters 1–7. 	
<p>B. Adding to Working Conditions Anchor Chart (8 minutes)</p> <ul style="list-style-type: none"> Remind students of the protocol for using Discussion Appointments and direct them to move to sit with the next Discussion Appointment (Warp Threads) on their Weaving Room Discussion Appointment handout. Once students are settled, explain that as they learn about Lyddie's working conditions, they will add to the Working Conditions anchor chart. Direct students to get out their Working Conditions anchor chart, student version from Lesson 1, which is a replica of the Working Conditions anchor chart that is posted. Tell students that today they will add to the chart anything they learned from these pages about working conditions in the mill, as well as what the chart made them wonder about working conditions in the garment industry today. Post the three quotes from Chapter 9 and invite students to analyze the quotes. Emphasize that analyzing often involves explaining what a quote means or the significance of the quote. They had practice with this when reading <i>A Long Walk to Water</i>. Read and post this quote and tell students you will model analyzing it: "She [Lyddie] took pride in her strength, but it took all of her might to yank the metal lever into place.... Still, the physical strength the work required paled beside the dexterity needed to rethread a shuttle quickly or, heaven help her, tie one of those infernal weaver's knots" (p. 65). 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Begin to model. Point out to students that first they will need to carefully reread this passage and make sure they understand what it means. Model paraphrasing one sentence at a time. Say something like:• “When I reread, I can see that the first sentence means that Lyddie was proud of how strong she was, but it still took all of her strength to move the lever. The next sentence is a little confusing, as some of the words are hard. It is comparing the amount of strength the job requires to <i>dexterity</i>, which means how coordinated your fine motor skills are. When it says the strength required ‘paled beside the dexterity,’ I think that means that the strength is like a more pale color—not as strong. So I think this sentence is a comparison; it is saying that even though pulling the lever requires a lot of strength, it is even harder to thread the shuttle or tie a knot.• “Now that I know what this sentence is saying, I can enter the information on my Working Conditions anchor chart. Since it is about what muscles the work requires, I am going to put it under Health, Safety, and Environment. I imagine that pulling a lever hard many times a day or doing small motions with your hands could make you really tired or create some muscle problems. So I am going to write: ‘hard to pull lever (takes strength) and thread shuttle/tie knots.’• “This makes me wonder about garment workers today. I wonder if they are tired at the end of the day, or if their hands or arms hurt. I am going to write: ‘Is their work physically demanding?’ in the Questions column of the Health, Safety, and Environment part of my chart.”• Direct students to work with their partners to analyze and evaluate the other two posted quotes and to add their ideas to their Working Conditions chart. Tell them that after they do those quotes, they can add any other information or questions about working conditions to the chart from pages 62–66.• After students have worked on this, refocus whole class and call on several pairs to share out. As students share, prompt them to explain what in the text supports their ideas and add their ideas to the class’s Working Conditions anchor chart. Listen for students to add “noisy,” “dusty air,” and “badly lit” to the Health, Safety, and Environment row of the anchor chart.• Prompt students to revise their own charts as necessary. Highlight especially interesting questions about working conditions today, as these questions will improve students’ engagement with <i>Lyddie</i>. Point out that they will keep collecting questions and will have the opportunity to explore them in Unit 3.• Ask students to put away their copies of the Working Conditions anchor chart and tell them they will use it over the next few lessons.	



Closing and Assessment	Meeting Students' Needs
<p>A. Reviewing Homework (3 minutes)</p> <ul style="list-style-type: none">• Remind students that for homework, they are finishing Chapter 9, reading Chapter 10, and doing Reader's Notes for those chapters.• Remind them of how rereading helped them in class today and encourage them to take similar care with their work at home, making sure to take the feedback they received for Chapters 1–7 into account.	
Homework	Meeting Students' Needs
<p>A. Read Chapters 9 and 10 of <i>Lyddie</i> and complete Reader's Notes for Chapters 9 and 10.</p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 6

Supporting Materials



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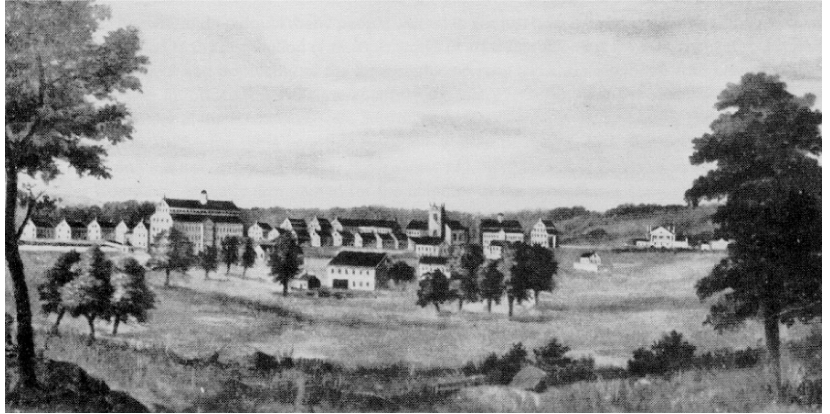


Pictures for Entry Task for Lesson 6



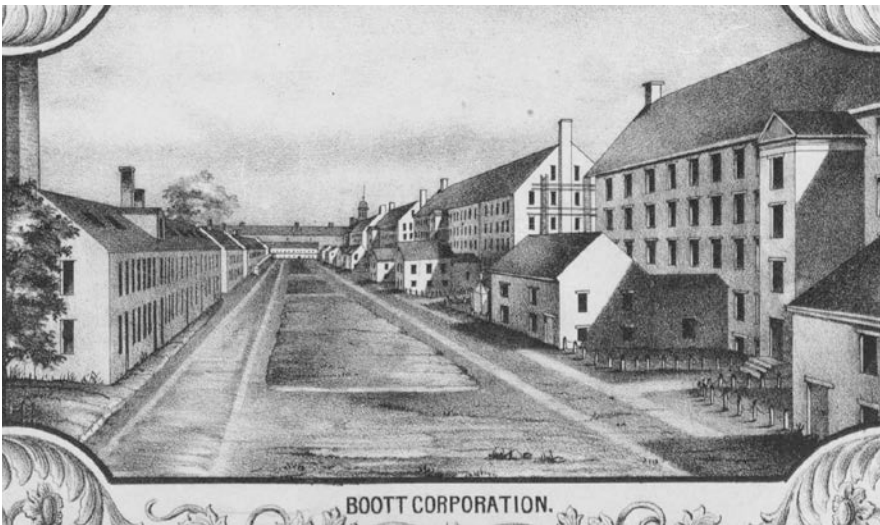
Picture A

Kyle Von Kamp. Used with permission for educational purposes.



Picture B

Lowell in 1825, from left to right, Lowell Machine Shop, St. Anne's Church, Merrimack Manufacturing Company and Kirk Boott's mansion. Whistler House Museum of Art Collection



Picture C

Detail from 'Plan of the City of Lowell, Massachusetts' by Sidney & Neff, 1850.

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Checking for Understanding
Chapter 8 Entry Task

.....
Name:

.....
Date:

Use your Reader's Notes from Chapter 8 of *Lyddie* to answer the questions below.

1. List two things Lyddie appreciates and two things she does not like about living in the boardinghouse.?



Checking for Understanding

Chapter 8 Entry Task

2. Look at the three pictures of places: A, B, and C. Read the three quotes below from the end of Chapter 7 and Chapter 8. Each quote refers to one of the places. Write the letter of the place next to the quote that describes it.

Picture	Quote from Lyddie	This quote is about the...
	"The front gate and low south buildings—the counting house, offices and storerooms, as Mrs. Bedlow explained, formed part of the enclosure. The two slightly shorter sides were taller frame structures ... and across the whole north end of the compound was the cotton mill itself, a gigantic six-story brick building" (p. 59).	
	"They crossed the bridge into the city later that afternoon.... It seemed to Lyddie that there were as many buildings crowded before her as sheep in a shearing shed.... They were huge and foreboding in the gray light of afternoon" (p. 51).	
	"Mrs. Bedlow urged her into the dining room, which was soon filled with a noisy army of almost thirty young women.... Mrs. Bedlow helped her up the four flights of stairs to the attic room" (p. 53).	



Lyddie Reader's Notes, Chapter 9

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
9				<p><i>List three things that Lyddie notices on her first day in the weaving room about the work and the working conditions.</i></p> <p><i>Why do Lyddie's roommates tell her she should not go and see Diana?</i></p> <p><i>How does Diana help Lyddie?</i></p>



Reader's Dictionary, Chapter 9

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
goods	65	cloth	decipher	66	read; make meaning of something that's hard to understand
flaw	65		infamous	69	
radical	67	someone working for change, especially as relates to society, the economy, or the government	operatives	69	
Other new words:					



Lyddie Reader's Notes, Chapter 10

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
10				<p><i>How does Lyddie's first full day in the weaving room affect her?</i></p> <p><i>What does Betsy do for Lyddie?</i></p>



Reader's Dictionary, Chapter 10

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
strenuous	74		commenced	77	
laden	75		ravenous	78	
inferno	76		fatigue	78	
Other new words:					



Lyddie Reader's Notes, Chapter 9,
Teacher's Edition (for Teacher Reference)

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
9				<p><i>List three things that Lyddie notices on her first day in the weaving room about the work and the working conditions.</i></p> <p><i>Why do Lyddie's roommates tell her she should not go and see Diana?</i></p> <p><i>How does Diana help Lyddie?</i></p>



Lyddie Reader's Notes, Chapter 9,
Teacher's Edition (for Teacher Reference)

Reader's Dictionary, Chapter 9

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
goods	65	cloth	decipher	66	read; make meaning of something that's hard to understand
flaw	65	imperfection, mistake	infamous	69	well known for being bad
radical	67	someone working for change, especially as relates to society, the economy, or the government	operatives	69	workers, especially workers who operate machinery
Other new words:					



Lyddie Reader's Notes, Chapter 10,
Teacher's Edition (for Teacher Reference)

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
10				<i>How does Lyddie's first full day in the weaving room affect her?</i> <i>What does Betsy do for Lyddie?</i>



Lyddie Reader's Notes, Chapter 10,
Teacher's Edition (for Teacher Reference)

Reader's Dictionary, Chapter 10

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
strenuous	74	tiring or exhausting	commenced	77	began
laden	75	full of, heavily loaded with	ravenous	78	very hungry
inferno	76	large and dangerous fire	fatigue	78	very tired, exhausted
Other new words:					



Three Quotes from Chapter 9

“No one seemed to mind the deafening din. How could they stand it?” (p. 62)

“How could she say she could hardly see anything in the morning gloom of the huge, barnlike room, the very air a soup of dust and lint?” (p. 63)

“She [Lyddie] took pride in her strength, but it took all of her might to yank the metal lever into place.... Still, the physical strength the work required paled beside the dexterity needed to rethread a shuttle quickly, or, heaven help her, tie one of those infernal weaver’s knots” (p. 65).



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 7

Analyzing Word Choice: Understanding Working Conditions in the Mills



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

- I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
- I can analyze the interaction of literary elements of a story or drama. (RL.7.3)
- I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)
- I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)
- I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets

- I can use context clues—both in the sentence and on the page—to determine the meaning of unknown words.
- By engaging in a discussion with my partner, I can analyze one section of *Lyddie* to deepen my understanding of the plot, characters, and setting.
- I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected Lyddie.
- I can analyze how the author's word choices create vivid descriptions of Lyddie's living and working conditions.

Ongoing Assessment

- Checking for Understanding entry task
- Chapter 10 of *Lyddie* Text-Dependent Questions
- Working Conditions anchor chart—student version



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Checking for Understanding (10 minutes)</p> <p>2. Work Time</p> <p>A. Close Read of Pages 75 and 76 in <i>Lyddie</i> (25 minutes)</p> <p>B. Adding to Working Conditions Anchor Chart (8 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Previewing Homework (2 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 11 of <i>Lyddie</i> and complete Reader's Notes for Chapter 11.</p>	<ul style="list-style-type: none">• Students continue to analyze working conditions in the mill and how they affect Lyddie.• This lesson adds a focus on word choice and figurative language, as students discuss how author Katherine Paterson's choice of language helps the readers better understand Lyddie's working conditions and how they affected her.• In advance: Prepare sets of Working Conditions note cards (one set per pair). Students will not write on these, so you can prepare one class set and use it with multiple classes.• Review: <i>Lyddie</i> Reader's Notes, Chapters 9 and 10; <i>Lyddie</i>, Chapters 9 and 10• Post: Learning targets.



Lesson Vocabulary	Materials
personification; goods, flaw (65), decipher (66), radical (67), infamous, operatives (69), strenuous (74), laden, bowels (75), inferno, meager (76), commenced (77), ravenous, fatigue (78)	<ul style="list-style-type: none">• Checking for Understanding Chapters 9 and 10 entry task (one per student)• Weaving Room Discussion Appointments handout (from Lesson 3)• Working Conditions note cards (one set per pair; teacher-created; see Supporting Materials)• Reading Closely: Guiding Questions handout (from Odell Education; also see stand-alone document on EngageNY.org and odelleducation.com/resources) (one per student)• Document camera• <i>Lyddie</i> (book; one per student; focus on pages 75 and 76)• Chapter 10 of <i>Lyddie</i> Text-Dependent Questions (one per student)• Chapter 10 of <i>Lyddie</i> Close Reading Guide (for Teacher Reference)• Working Conditions anchor chart, student version (begun in Lesson 1)• Working Conditions anchor chart (begun in Lesson 1)• <i>Lyddie</i> Reader's Notes, Chapter 11 (one per student)• <i>Lyddie</i> Reader's Notes, Chapter 11, Teacher's Edition (for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (10 minutes)</p> <ul style="list-style-type: none">• Distribute Checking for Understanding, Chapters 9 and 10 entry task to students. Direct students to complete the entry task individually. As they do so, circulate to check the Reader's Notes (Chapters 9 and 10) for completion.• When students are done, call on several to share their answers to the Checking for Understanding entry task. Prompt them: "How did your Reader's Notes help you answer that question?"• Post the correct definitions of the words in the Reader's Dictionary and prompt students to correct their Reader's Notes as necessary. Ask:<ul style="list-style-type: none">* "Why did the author use the word <i>ravenous</i> instead of 'hungry' and <i>fatigue</i> instead of 'tiredness'?"• Listen for students to point out that <i>ravenous</i> and <i>fatigue</i> are stronger words, representing more extreme sensations. Paterson is trying to give her readers a vivid sense of what it might have been like to live during this time.• Refer students to or distribute the Reading Closely: Guiding Questions handout. Students also used this in Module 1. Direct students' attention to the section on language and have them "popcorn read" the questions aloud. Tell students that they will be asking these types of questions today as they read a passage from <i>Lyddie</i> closely.• Remind students that today they will continue to work on the learning target: "I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected Lyddie." They will reread part of Chapter 10 and practice analyzing working conditions in preparation for the Mid-Unit 1 Assessment in Lesson 9.	



Work Time	Meeting Students' Needs
<p>A. Close Read of Pages 75 and 76 in <i>Lyddie</i> (25 minutes)</p> <ul style="list-style-type: none">• Focus students on pages 75 and 76 of <i>Lyddie</i>.• Set a purpose for the reading session today: Students will learn about what working conditions were like in the mill and how that affected Lyddie. Ask the students what is happening at the beginning of Chapter 10. Give them a minute to review their books and ask them to raise their hands when they know. When most of the class has a hand up, ask a student to share out. Listen for: “It is the start of Lyddie’s first full day of work in the weaving room.”• Begin by asking students to read silently as you read the text aloud. Tell them to pay careful attention the language Paterson uses and how she tries to help the reader imagine what Lyddie’s life was like. As they noticed in the entry task, Paterson will not say: “The work was hard.” Instead, she will use more precise words (such as those discussed in the entry task), and she will layer details together to try to make readers feel like they are there.• Read the text aloud with expression and drama from the top of page 75 to “She had lost all appetite” at the end of page 76.• Direct students to use their Weaving Room Discussion Appointment sheet and move to work with their Shuttle partner. Once they are settled, distribute a set of Working Conditions note cards and two copies of Chapter 10 of <i>Lyddie</i> Text-Dependent Questions to each pair.• Tell students that they will practice analyzing specific quotes from the text to see how Paterson helps readers vividly imagine Lyddie’s life and work. Display Chapter 10 of <i>Lyddie</i> Text-Dependent Questions and use the Chapter 10 of <i>Lyddie</i> Close Reading Guide to guide students through a series of text-dependent questions related to excerpts from pages 75 and 76 of <i>Lyddie</i>.• After students have worked for 10 minutes, cold call pairs to share their answers about which Working Conditions note card matched with a quote. Consider discussing some of the other questions on the Close Reading Guide to help students analyze word choice.	<ul style="list-style-type: none">• Consider working with a small group whose work suggests they may need extra support with this close rereading activity.• Consider having struggling readers complete fewer questions. This differentiates the task by quantity of questions rather than complexity of text and gives all readers the chance to read complex text closely.



Work Time (continued)	Meeting Students' Needs
<p>B. Adding to Working Conditions Anchor Chart (8 minutes)</p> <ul style="list-style-type: none">• Direct pairs to get out their Working Conditions anchor chart—student version from Lesson 6. Ask them to use the quotes they analyzed today to add to the chart. This is just what they did in Lesson 6; they are rereading the specific quotes to add both facts about working conditions and questions to research about working conditions today.• Call on several pairs to share out, celebrating interesting questions and reminding students that they will have the opportunity to explore these questions in Unit 3. As students share, prompt them to explain evidence in the text that supports their ideas. Add their ideas to the Working Conditions anchor chart. Prompt students to revise their own charts as necessary.• Ask students to turn in their Working Conditions anchor chart—student version and the Chapter 10 of <i>Lyddie</i> Text-Dependent Questions worksheet as they leave. When you review this work, identify students who seem to be struggling to analyze specific quotes to better understand Lyddie's working conditions. Consider working with these students in a small group during Lesson 8.	
Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (2 minutes)</p> <ul style="list-style-type: none">• Preview the homework for the next few days with students: Chapter 11 is due in Lesson 8, and Chapters 12 and 13 are due in Lesson 9.• The assessment (in Lesson 9) focuses on Chapters 12 and 13. Students may wish to read all or part of Chapter 12 this evening but should make a plan that ensures that they will have read through Chapter 13 before the assessment in Lesson 9.	
Homework	Meeting Students' Needs
<p>A. Read Chapter 11 of <i>Lyddie</i> and complete Reader's Notes for Chapter 11.</p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 7

Supporting Materials



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.....
Name:

.....
Date:

Use your Reader's Notes from Chapters 9 and 10 of *Lyddie* to answer the questions below.

1. Lyddie's roommates call Diana a *radical*; Diana says that she is *infamous*. What do these two words mean, and why do people use them to refer to Diana?

.....

.....

2. After her first full day in the factory, Lyddie goes upstairs and Betsy reads out loud to her. The text says: "She fought sleep, *ravenous* for every word" (78). What does *ravenous* mean? What does this sentence show about Lyddie's response to the book?

.....

.....



READING CLOSELY: GUIDING QUESTIONS

<p>APPROACHING TEXTS</p> <p>Reading closely begins by considering my specific purposes for reading and important information about a text.</p>	<p>I am aware of my purposes for reading:</p> <ul style="list-style-type: none"> • Why am I reading this text? • In my reading, should I focus on: <ul style="list-style-type: none"> ⇒ The content and information about the topic? ⇒ The structure and language of the text? ⇒ The author's view? 	<p>I take note of information about the text:</p> <ul style="list-style-type: none"> • Who is the author? • What is the title? • What type of text is it? • Who published the text? • When was the text published?
<p>QUESTIONING TEXTS</p> <p>Reading closely involves: 1) initially questioning a text to focus my attention on its structure, ideas, language and perspective then 2) questioning further as I read to sharpen my focus on the specific details in the text</p>	<p>I begin my reading with questions to help me understand the text and I pose new questions while reading that help me deepen my understanding:</p> <p>Structure:</p> <ul style="list-style-type: none"> • How is the text organized? • How has the author structured the sentences and paragraphs? • How do the text's structure and features influence my reading? <p>Topic, Information and Ideas:</p> <ul style="list-style-type: none"> • What information/ideas are presented at the beginning of the text? • What information/ideas are described in detail? • What stands out to me as I first examine this text? 	<p>I pose new questions while reading that help me deepen my understanding:</p> <p>What do I learn about the topic as I read?</p> <ul style="list-style-type: none"> • How do the ideas relate to what I already know? • What is this text mainly about? • What information or ideas does the text present? <p>Language:</p> <ul style="list-style-type: none"> • What words or phrases stand out to me as I read? • What words and phrases are powerful or unique? • What do the author's words cause me to see or feel? <p>What words do I need to define to better understand the text?</p> <ul style="list-style-type: none"> • What words or phrases are critical for my understanding of the text? • What words and phrases are repeated? <p>Perspective:</p> <ul style="list-style-type: none"> • Who is the intended audience of the text? • What is the author saying about the topic or theme? • What is the author's relationship to the topic or themes? • How does the author's language show his/her perspective?
<p>ANALYZING DETAILS</p> <p>Reading closely involves: 1) thinking deeply about the details I have found through my questioning to determine their meaning, importance, and the ways they help develop ideas across a text; 2) analyzing and connecting details leads me to pose further text-specific questions that cause me to re-read more deeply.</p>	<p>I analyze the details I find through my questioning:</p> <p>Patterns across the text:</p> <ul style="list-style-type: none"> • What does the repetition of words or phrases in the text suggest? • How do details, information, or ideas change across the text? <p>Meaning of Language:</p> <ul style="list-style-type: none"> • How do specific words or phrases impact the meaning of the text? 	<p>I analyze the details I find through my questioning:</p> <p>Importance:</p> <ul style="list-style-type: none"> • Which details are most important to the overall meaning of the text? • Which sections are most challenging and require closer reading? <p>Relationships among details:</p> <ul style="list-style-type: none"> • How are details in the text related in a way that develops themes or ideas? • What does the text leave uncertain or unstated? Why?

Taken from Odell Education's "Reading Closely for Details: Guiding Questions" handout



Teacher Directions: copy this page and cut into rows/strips. Each pair of students needs one complete set of the three note cards.

The air in the factory was humid and dusty.	The looms were powerful and could injure workers if they weren't careful.	Workers lived and ate in crowded, noisy boardinghouses.
The air in the factory was humid and dusty.	The looms were powerful and could injure workers if they weren't careful.	Workers lived and ate in crowded, noisy boardinghouses.
The air in the factory was humid and dusty.	The looms were powerful and could injure workers if they weren't careful.	Workers lived and ate in crowded, noisy boardinghouses.
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The air in the factory was humid and dusty.	The looms were powerful and could injure workers if they weren't careful.	Workers lived and ate in crowded, noisy boardinghouses.



.....
Name:

.....
Date:

Questions	Answers
<p>1. The text says: “Now that she thought of it, she could hardly breathe, the air was so laden with moisture and debris” (75).</p> <ul style="list-style-type: none">• What does <i>laden</i> mean? How do you know?• What would it feel like to breathe air “laden with moisture and debris”?• Which Working Conditions note card best explains what this quote helps the reader understand about Lyddie’s life and work?	
<p>2. The text says: “Even though Diana had stopped the loom, Lyddie stood rubbing the powder into her fingertips, hesitating to plunge her hands into the bowels of the machine” (75).</p> <ul style="list-style-type: none">• What does the phrase bowels of the machine mean?• Personifying is to give the characteristics of a person or animal to a non-living object. What is Paterson personifying? Why does she do this?• Which Working Conditions note card best explains what this quote helps the reader understand about Lyddie’s life and work?	



Questions	Answers
<p>3. “Her quiet meals in the corner of the kitchen with Triphena, even her meager bowls of bark soup with the seldom talkative Charlie, seemed like feasts compared to the huge, rushed, noisy affairs in Mrs. Bedlow’s house” (76).</p> <ul style="list-style-type: none">• What does the word meager mean? How do you know?• It’s contradictory to suggest a meager meal could be a feast. How could this be true for Lyddie?• Which Working Conditions note card best explains what this quote helps the reader understand about Lyddie’s life and work?	



Questions	Answers
<p>1. The text says: “Now that she thought of it, she could hardly breathe, the air was so laden with moisture and debris” (75).</p> <ul style="list-style-type: none">• What does <i>laden</i> mean? How do you know?• What would it feel like to breathe air “laden with moisture and debris”?• Which Working Conditions note card best explains what this quote helps the reader understand about Lyddie’s life and work?	<ul style="list-style-type: none">• Students should discuss the questions with their seat partners and record their answers on the Chapter 10 of <i>Lyddie</i> Text-Dependent Questions handout.• Pairs should work through these questions at their own pace. Some pairs may finish all three; others may only finish two.• As pairs work, circulate to listen in on their conversations and to ask prompting and probing questions. <p>1. Listen for students to say: “<i>Laden</i> means to be ‘filled with a great quantity.’”</p> <ul style="list-style-type: none">• Working Conditions note card: The air in the factory was humid and dusty. <p>Prompting and probing questions:</p> <ul style="list-style-type: none">• “What is the difference between <i>laden</i> and <i>full of</i>?”• “What feeling does the word <i>laden</i> give the sentence? How is it more effective than <i>full of</i>?”



Questions	Answers
<p>2. The text says: “Even though Diana had stopped the loom, Lyddie stood rubbing the powder into her fingertips, hesitating to plunge her hands into the bowels of the machine” (75).</p> <ul style="list-style-type: none">• What does the phrase bowels of the machine mean?• Personifying is to give the characteristics of a person or animal to a non-living object. What is Paterson personifying? Why does she do this?• Which Working Conditions note card best explains what this quote helps the reader understand about Lyddie’s life and work?	<p>2. Listen for students to say: “<i>Bowels of the machine</i> means the ‘innards’ of the machine. The author is talking about the physical location where Lyddie’s hands must go, but she is also comparing the loom to a beast. This helps give a sense of Lyddie’s nervousness and her worry that the machines might get the best of her.”</p> <ul style="list-style-type: none">• Working Conditions note card: The looms were powerful and could injure workers if they weren’t careful.• Prompting and probing questions:• “Bowels means ‘inner organs,’ like your intestines and stomach. Does a machine have organs? What might be inside it?”• “Why does Paterson use a word usually used to describe a person or animal to describe a machine?”



Questions	Answers
<p>3. “Her quiet meals in the corner of the kitchen with Triphena, even her <i>meager</i> bowls of bark soup with the seldom talkative Charlie, seemed like feasts compared to the huge, rushed, noisy affairs in Mrs. Bedlow’s house” (76).</p> <ul style="list-style-type: none">• What does the word <i>meager</i> mean? How do you know?• It’s contradictory to suggest a meager meal could be a feast. How could this be true for Lyddie?• Which Working Conditions note card best explains what this quote helps the reader understand about Lyddie’s life and work?	<p>3. Listen for students to say: “<i>Meager</i> means ‘deficient, scant, very little.’ A bowl of bark soup does not sound like a lot of food. <i>Feast</i> implies a meal that you relish and enjoy, and Lyddie enjoyed her quiet meals with less food more than the noisy, rushed meals with lots of food.”</p> <ul style="list-style-type: none">• Working Conditions note card: Workers lived and ate in crowded, noisy boardinghouses. <p>Prompting and probing questions: (For students who are stuck)</p> <ul style="list-style-type: none">• “Three meals are being compared here. What are they? What does the word <i>affairs</i> mean here?”• “Which meal has the most food? Which meal does she enjoy the least?”• “Why does Paterson say “like feasts compared to” and not “better than”? How does that help you better understand Lyddie’s experience?”



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
11				<p><i>How is life different for Lyddie in the summer? Why?</i></p> <p><i>What does Lyddie buy? Why?</i></p>



Reader's Dictionary, Chapter 11

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
anticipation	79		blacklisted	81	
grasp	79		engage	81	hire
honorable discharge	81	leaving a place of work with a good record	proficient	81	
Other new words:					



Lyddie Reader's Notes, Chapter 11

Teacher's Edition (for Teacher Reference)

Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
11				<p><i>How is life different for Lyddie in the summer? Why?</i></p> <p><i>What does Lyddie buy? Why?</i></p>



Reader's Dictionary, Chapter 11

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
anticipation	79	expecting something to happen	blacklisted	81	being put on a list of people who are disapproved of and therefore should be avoided (or not hired)
grasp	79	hold tightly	engage	81	hire
honorable discharge	81	leaving a place of work with a good record	proficient	81	skillful, capable
Other new words:					



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 8

Analyzing Textual Evidence: Working Conditions in the Mills



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

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

Supporting Learning Targets

- I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected Lyddie.

Ongoing Assessment

- Checking for Understanding entry task
- Working Conditions in *Lyddie*: Textual Evidence note-catcher



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Checking for Understanding (5 minutes)</p> <p>2. Work Time</p> <p>A. Understanding Working Conditions in <i>Lyddie</i>: Textual Evidence Note-catcher (20 minutes)</p> <p>B. Adding to Working Conditions Anchor Chart (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Reviewing Homework (10 minutes)</p> <p>4. Homework</p> <p>A. Read Chapters 11 and 12 of <i>Lyddie</i> and complete Reader's Notes for Chapters 11 and 12.</p>	<ul style="list-style-type: none">• In this lesson, students synthesize what they have learned about working conditions in the mills, and they practice using specific textual evidence to support their claims. They use their understanding of the textile industry in the 1800s to generate questions about workers in the garment industry today.• Students revisit the quotes about working conditions they discussed in Lessons 6 and 7 as they complete the Working Conditions in <i>Lyddie</i>: Textual Evidence note-catcher. After spending several lessons talking about what specific quotes tell them about working conditions, they should be well-prepared to capture their understanding in writing. This note-catcher gives students additional practice in the type of thinking required for the Mid-Unit 1 Assessment and also will be an important resource when they are writing their argument essays later in the unit.• For this lesson, use the information you gained from Lesson 7 (the Working Conditions anchor chart—student version and the Chapter 10 of <i>Lyddie</i> Text-Dependent Questions) to guide your decisions about which supports the whole class or individual students will need to be successful.• The entry task time is somewhat abbreviated to be sure that students have enough time to work on the note-catcher and watch the video clips.• Review: <i>Lyddie</i> Reader's Notes, Chapters 11–13, Teacher's Editions; <i>Lyddie</i>, Chapters 11 and 12; Mid-Unit 1 Assessment (look this over to be sure you do not discuss or “give away” assessment items when reading Chapter 12 with students).



Lesson Vocabulary	Materials
anticipation (79), grasp (79), honorable discharge (81), blacklisted (81), engage (81), proficient (81)	<ul style="list-style-type: none"> • Checking for Understanding, Chapter 11 entry task (one per student) • <i>Lyddie</i> (one per student) • Document camera • Working Conditions in <i>Lyddie</i>: Textual Evidence note-catcher (one per student) • Working Conditions anchor chart, student version (begun in Lesson 1) • Working Conditions anchor chart (begun in Lesson 1) • <i>Mill Times</i> or similar video resource (from Lesson 5; also explained in unit overview) • <i>Lyddie</i> Reader's Notes Chapter 12 and Chapter 13 (two separate supporting materials; one each per student) • <i>Lyddie</i> Reader's Notes Chapter 12 and Chapter 13, Teacher's Edition (two separate supporting materials; for Teacher Reference)

Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (5 minutes)</p> <ul style="list-style-type: none"> • Distribute Checking for Understanding, Chapter 11 entry task to students as they enter. • Direct students to complete the entry task individually. As they do so, circulate to check the <i>Lyddie</i> Reader's Notes, Chapter 11 for completion. • When students are done, call on several to share their answers to the Checking for Understanding entry task. Prompt them: "How did your Reader's Notes help you answer that question?" • Post the correct definitions of the words in the Reader's Dictionary and prompt students to correct their Reader's Notes as necessary. • Remind students that today they will continue to work on the learning target: "I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected <i>Lyddie</i>." They will revisit the quotes they used in Lessons 6 and 7 to understand <i>Lyddie</i>'s working conditions. 	



Work Time	Meeting Students' Needs
<p>A. Understanding Working Conditions in Lyddie: Textual Evidence Note-catcher (20 minutes)</p> <ul style="list-style-type: none">• Tell students that for the last two lessons, they have been working in pairs to analyze specific passages from the text to understand how Lyddie's working conditions affect her. Now they will begin to capture their thinking on a note-catcher. Completing this note-catcher will help them prepare for the assessment in Lesson 9 and also make sure they have a collection of textual evidence to use when they write their essays.• Distribute and display Working Conditions in Lyddie: Textual Evidence Note-catcher. Model the work with the first row on the chart, which is already filled out as an example. Point out to students that this chart simply provides them with a place to hold their thinking from the past several days. For this quote, they have already reread it closely to figure out its meaning and topic, and they have placed it into a category on the Working Conditions anchor chart.• Clarify the difference between the Explanation and Analysis columns. The Explanation column is rooted in the text, and the Analysis column includes students' own inferences about how a particular working condition might affect workers.• Direct students to work with their seat partners to complete Rows 2 and 3 of the note-catcher. Remind them that they need to carefully reread the quote and discuss what it means, use the Working Conditions anchor chart, and both explain and analyze the quote.• Refocus whole class and cold call several pairs to share out. Make an effort to call on students with strong work and script their answers so that there is an additional record of what type of thinking you want the class to be doing.• Finally, tell students that before the assessment tomorrow, they need some individual practice. Direct them to complete the rest of the chart independently, referring back to the exemplars of strong thinking. <p><i>Note: Some students will not complete all rows in the time allotted. This is okay, as long as all students complete at least one row. Be sure to leave time for Work Time B and Closing.</i></p>	<ul style="list-style-type: none">• During this time, consider working with a small group whose work in previous lessons suggests they may need extra support with this skill.



Work Time (continued)	Meeting Students' Needs
<p>B. Adding to Working Conditions Anchor Chart (10 minutes)</p> <ul style="list-style-type: none">• Tell students that they have been learning about the life of a mill worker through reading <i>Lyddie</i> and analyzing passages. Now they will add to their thinking by watching a short video clip about life and work in the mills. Provide a focus question to guide students' viewing: "What does the video confirm, add to or change about your understanding of working conditions in the mills?"• Show video clips from <i>Mill Times</i> or another resource. 19:15–20:35 (mechanized loom explanation) 44:41–45:15 (unfair treatment of mill workers, strikes) 50:20–50:45 (children working)• Direct students to work with their seat partners to add to the Working Conditions anchor chart, student version (from Lessons 6 and 7). They should use their Working Conditions in <i>Lyddie</i>: Textual Evidence notecatcher and the video to prompt their thinking. Also encourage them to add questions to the chart.• Call on pairs to share their ideas and add to the class Working Conditions anchor chart. Ask: "What in the text or the movie makes you say that?" Celebrate thoughtful questions and tell students you are looking forward to exploring these questions with them in Unit 3.	



Closing and Assessment	Meeting Students' Needs
<p>A. Reviewing Homework (10 minutes)</p> <ul style="list-style-type: none">Remind students that tomorrow they will take the Mid-Unit 1 Assessment, which will ask them to select and analyze textual evidence that shows Lyddie's working conditions. The assessment will draw on Chapters 12 and 13, which they are reading for homework.Ask:<ul style="list-style-type: none">* "What should you do when you are reading Chapters 12 and 13 for homework to make sure you are prepared for the mid-unit assessment?"Listen for students to say: reread, make sure you know vocabulary, pay special attention to passages about working conditions.Direct students to begin reading Chapter 12 and completing their Reader's Notes for that chapter.Collect the Working Conditions in <i>Lyddie</i>: Textual Evidence note-catcher as students leave and provide brief feedback on the rows they completed individually in class.	<ul style="list-style-type: none">Consider reading the first part of Chapter 12 aloud to any of your least proficient readers. If you do this, however, do not explain the text, since students will work with it for their assessment in Lesson 9.
Homework	Meeting Students' Needs
<p>A. Read Chapters 12 and 13 of <i>Lyddie</i> and complete the Reader's Notes for Chapters 12 and 13.</p> <p><i>Note: Before Lesson 9, provide brief feedback on the Working Conditions in Lyddie: Textual Evidence Note-catcher. A few minutes are provided at the beginning of Lesson 9 to return these so that students can see your feedback before they take the Mid-Unit 1 Assessment. Consider providing feedback on one row only; consider selecting one example of strong work to share as an exemplar.</i></p>	



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Grade 7: Module 2A: Unit 1: Lesson 8

Supporting Materials



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.....
Name:

.....
Date:

Use your Reader's Notes from Chapter 11 of *Lyddie* to answer the questions below.

"July was halfway gone when she made her *momentous* decision. One fair evening as soon as supper was done, she dressed in her calico, which was nicer than her light summer cotton, put on her bonnet and good boots, and went out on the street. She was trembling when she got to the door of the shop, but she pushed it open. A little bell rang as she did so, and a gentleman who was seated on a high stool behind a slanting desktop looked up at her over his spectacles. 'How may I help you, miss?' he asked politely" (83).

1. What was Lyddie's momentous decision?

.....

.....

2. What makes it momentous?

.....

.....



Row number	Working Condition Category (from anchor chart)— topic	Detail/Evidence Quote from Text (p. number)	Explanation What does this quote mean?	Analysis What does this quote show about working conditions and how they affected workers?
1	Health, Safety, and Environment—Noise	“No one seemed to mind the deafening din. How could they stand it?” (p. 62)	This quote is from the first time Lyddie goes into the weaving room. She is immediately struck by how loud it is—the looms and the machinery make a lot of noise. She also notices that the other workers don’t seem alarmed or scared by the noise. Lyddie is surprised that the other workers are not bothered by the noise, which she describes as an “assault.”	Noise could be considered a health hazard. It is so loud that Lyddie can barely hear Diana talk. This kind of noise can give workers headaches and damage their ears.



Row number	Working Condition Category (from anchor chart)—topic	Detail/Evidence Quote from Text (p. number)	Explanation What does this quote mean?	Analysis What does this quote show about working conditions and how they affected workers?
2		“How could she say she could see hardly anything in the morning gloom of the huge, barnlike room, the very air a soup of dust and lint?” (p. 63)		
3		“She [Lyddie] took pride in her strength, but it took all of her might to yank the metal lever into place.... Still, the physical strength the work required paled beside the dexterity needed to rethread a shuttle quickly, or, heaven help her, tie one of those infernal weaver’s knots” (p. 65).		



Row number	Working Condition Category (from anchor chart)—topic	Detail/Evidence Quote from Text (p. number)	Explanation What does this quote mean?	Analysis What does this quote show about working conditions and how they affected workers?
4		“Now that she thought of it, she could hardly breathe, the air was so laden with moisture and debris” (75).		
5		“Within five minutes, her head felt like a log being split to splinters. She kept shaking it, as though she could rid it of the noise, or at least the pain, but both only seemed to grow more intense” (p. 75).		



Row number	Working Condition Category (from anchor chart)— topic	Detail/Evidence Quote from Text (p. number)	Explanation What does this quote mean?	Analysis What does this quote show about working conditions and how they affected workers?
6		“Even though Diana had stopped the loom, Lyddie stood rubbing the powder into her fingertips, hesitating to plunge her hands into the bowels of the machine” (75).		



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
12				<p><i>How does the letter from Lyddie's mother affect her?</i></p> <p><i>What are Betsy and Amelia arguing about? Does Lyddie agree with either of them?</i></p>



Reader's Dictionary, Chapter 11

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
diligent (86)			disdain	89	
indefatigable (86)			defiance	91	
piece rates (86)*		the amount a worker is paid per unit of work he/she completes	real wages	91	the amount a worker is paid, calculated as the amount per hour, adjusted for inflation
barren (88)			turnout	92	protest march or asking off the job in protest
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
13				<p><i>Why does Lyddie not sign the petition?</i></p> <p><i>How does the speed-up affect Lyddie?</i> <i>How does it affect the other girls?</i></p> <p><i>How does Lyddie respond to her injury? How does Diana help her?</i></p>



Reader's Dictionary, Chapter 11

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
plucky	95	bold, brave	allotted	98	provided or given
recoiled	95		subsidize	91	
justify	95		partial to	91	fond of
tuned to	97	adjusted to; in sync with			
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
12				<p><i>How does the letter from Lyddie's mother affect her?</i></p> <p><i>What are Betsy and Amelia arguing about? Does Lyddie agree with either of them?</i></p>



Reader's Dictionary, Chapter 11

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
diligent (86)		hard-working, careful, thorough	disdain	89	lack of respect
indefatigable (86)		determined; never giving up	defiance	91	behavior that shows that you will not do as you are told
piece rates (86)*		the amount a worker is paid per unit of work he/she completes	real wages	91	the amount a worker is paid, calculated as the amount per hour, adjusted for inflation
barren (88)		with nothing growing	turnout	92	protest march or asking off the job in protest
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
13				<p><i>Why does Lyddie not sign the petition?</i></p> <p><i>How does the speed-up affect Lyddie? How does it affect the other girls?</i></p> <p><i>How does Lyddie respond to her injury? How does Diana help her?</i></p>



Reader's Dictionary, Chapter 11

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
plucky	95	bold, brave	allotted	98	provided or given
recoiled	95	moved back quickly and suddenly	subsidize	91	pay for part of the cost of something
justify	95	give an acceptable explanation	partial to	91	fond of
tuned to	97	adjusted to; in sync with			
Other new words:					



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 9

Mid-Unit Assessment about Working Conditions in the Mills



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected Lyddie.	<ul style="list-style-type: none">Mid-Unit 1 Assessment



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Checking for Understanding (13 minutes)</p> <p>2. Work Time</p> <p>A. Mid-Unit 1 Assessment (30 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Reviewing Homework (2 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 14 of <i>Lyddie</i> and complete Reader's Notes for Chapter 14.</p>	<ul style="list-style-type: none"> This lesson includes the Mid-Unit 1 Assessment. Before students complete the assessment, they have time to review and discuss the reading they did for homework. Their conversation should not focus on working conditions, but making sure that all students have a clear understanding of setting, plot, and character in these chapters will make the Mid-Unit 1 Assessment a more reliable measure of whether they can use textual evidence to explain working conditions, not just whether they understood the chapters. For this purpose, the Checking for Understanding entry task includes both a check on notes and more time for questions about the vocabulary in the Reader's Dictionary. Students also have a few minutes to review the feedback on the Working Conditions in <i>Lyddie</i>: Textual Evidence note-catcher that they completed in Lesson 8. Consider selecting one example of strong work to share as an exemplar. After students have reviewed this feedback, either collect their note-catchers to hold or have students put them away in a safe place; they will need to refer to this note-catcher again as they write their essays later in this unit. Review: Mid-Unit 1 Assessment to make sure you do not discuss these specific questions with students in the first part of class; Reader's Notes, Chapter 12 and Chapter 13, Teacher's Edition; <i>Lyddie</i>, Chapters 12 and 13.

Lesson Vocabulary	Materials
<p>diligent, indefatigable, piece rates (86), barren (88), disdain (89), defiance, real wages, turnout (91), plucky, recoiled, justify (95), tuned to, impeccable (97), allotted (98), subsidize (100), partial (103)</p>	<ul style="list-style-type: none"> Checking for Understanding, Chapters 12 and 13 entry task (one per student) Working Conditions in <i>Lyddie</i>: Textual Evidence note-catcher (completed in Lesson 8; returned here with teacher feedback) <i>Lyddie</i> (book; one per student) Mid-Unit 1 Assessment: How Working Conditions Affected <i>Lyddie</i> (one per student) Mid-Unit 1 Assessment: How Working Conditions Affected <i>Lyddie</i> (Answers for Teacher Reference) <i>Lyddie</i> Reader's Notes, Chapter 14 (one per student) <i>Lyddie</i> Reader's Notes, Chapter 14, Teacher's Edition (for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (13 minutes)</p> <ul style="list-style-type: none">• Distribute Checking for Understanding, Chapters 12 and 13 entry task to students as they enter.• Direct students to complete the entry task individually. As they do so, circulate to check the Reader's Notes, Chapters 12 and 13 for completion.• When students are done, call on several to share their answers to the Checking for Understanding entry task. The entry task questions have been carefully written to make sure students understand the events in the book without discussing the working conditions that will be the focus of the assessment.• During debrief of the entry task, make sure students notice the following ideas for each question:<ol style="list-style-type: none">1. Letter says: Agnes has died, Rachel isn't well, please send money.2. Lyddie fears that she will never earn enough money to pay off the debt on the farm and reunite her family; this makes her very reluctant to risk her job—the only way she has to get money—by signing the petition.3. <i>Tuned to</i> means “in tune with”; this shows that Lyddie is very proficient with operating the machines, and the work feels automatic to her.• Post the correct definitions of the words in the Reader's Dictionary and prompt students to correct their Reader's Notes as necessary. Ask if there are words about which they are confused and clarify as necessary.• Consider spending a little longer on this vocabulary debrief than usual to make sure that students have a clear understanding of the vocabulary before they do the Mid-Unit 1 Assessment.• Distribute students' Working Conditions in Lyddie: Textual Evidence Note-catchers (collected in Lesson 8) and give students several minutes to review your feedback. At this point, you may also wish to display a piece of exemplar work. Encourage students to take this feedback into account as they complete the Mid-Unit 1 Assessment.	<ul style="list-style-type: none">• During this time, consider meeting with a small group of struggling readers and reviewing the Reader's Notes with them. In addition, consider reading out loud and reviewing vocabulary in the passages on the assessment. This would be appropriate only for the least proficient readers, and it would be important to avoid discussion of topics covered in the assessment.



Work Time	Meeting Students' Needs
<p>A. Mid-Unit 1 Assessment (30 minutes)</p> <ul style="list-style-type: none">• Tell students that today they get to demonstrate their progress on the learning target: “I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected Lyddie.” Assure students that there are no tricks to this assessment; it really is the exact process they’ve been practicing in class in Lessons 6, 7, and 8.• Tell students that the assessment focuses on Chapter 12 and on pages 97 and 98 of Chapter 13. Give them 5 minutes to reread those pages. Remind them that rereading is an important strategy for understanding text, and tell them that you want to make sure everyone does well on the assessment.• Tell students that everyone needs to remain silent until the entire class is finished, that this commitment is how they show respect for each other and is non-negotiable. Write on the board: “If you finish early, you can ...” and include suggestions they made in Module 1, Unit 1 (Lesson 14).• Distribute the Mid-Unit 1 Assessment: How Working Conditions Affected Lyddie to each student. Remind them that they can and should refer to their books and their Reader’s Notes as they complete the assessment. Tell them that you will be concerned if you do not see them rereading as they complete the assessment.• Collect students’ assessments. When they are done, they should begin the homework assignment (reading Chapter 14 and completing the Reader’s Notes).	<ul style="list-style-type: none">• During this time, consider working with a small group whose work in previous lessons suggests they may need extra support with this skill.
Closing and Assessment	Meeting Students' Needs
<p>A. Reviewing Homework (2 minutes)</p> <ul style="list-style-type: none">• Tell students that the chapter title, “Ills and Petitions,” signals that they will learn more about the petition about a shorter work day. Encourage them to pay particular attention to the issue of the petition, as it will be the next topic the class focuses on.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapter 14 of <i>Lyddie</i> and Lyddie Reader’s Notes, Chapter 14. <p><i>Note: Students will need to refer to the Working Conditions in Lyddie: Textual Evidence note-catchers again later in this unit, when they write their essays. If you are worried that students will lose theirs, consider recollecting them and distributing them again later in the unit (Lesson 14) when they begin gathering evidence for their essays.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 9

Supporting Materials



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Use your Reader's Notes from Chapters 12 and 13 of *Lyddie* to answer the questions below.

1. Near the beginning of Chapter 12, Lyddie receives a letter from her mother. What does the letter say?

2. After she reads the letter, Lyddie thinks: "She must work harder. She must earn all the money to pay what they owed, so she could gather her family together back on the farm while she still had family left to gather" (p. 88). What does this passage tell you about what Lyddie fears? How does this fear affect her response to the petition Betsy and Amelia are discussing?



3. “It was almost as if they had exchanged natures, as if she had become the machine, perfectly tuned to the roaring, clattering beasts in her care” (97). What does *tuned to* mean? What does it tell you about what kind of worker Lyddie is and how she feels when she is working?



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Use your Reader's Notes from Chapters 12 and 13 of *Lyddie* to answer the questions below.

1. "The pay reflected her proficiency.... While the other girls grumbled that their piece rates had dropped so that it had hardly been worth slaving through the summer heat, she kept her silence" (86).

What does this quote show about how Lyddie was paid?

- a. She was paid well because the overseer liked her.
 - b. She was paid a higher hourly wage because she had worked there longer.
 - c. She was paid by how much cloth she wove.
 - d. She was paid less than she had been paid in the tavern.
2. "So it was that when the Concord Corporation once again speeded up the machinery, she, almost alone, did not complain" (89).

Why did Lyddie not complain about the speed-up?

- a. More than anything, she wanted to earn enough money to reunite her family and get the farm back.
- b. She didn't care what the other girls thought of her.
- c. She wanted to please Mr. Mardsen.
- d. She wanted to earn more money, and the corporation raised wages when it sped up the machinery



3. “I’m worn out, Amelia. We’re all worn out,” Betsy says (91).

To whom is she referring? Why are they “all worn out”?

Find two details from the text that support your answer. Explain each below.

Quote/detail from text	Explanation of quote	How this makes workers worn out



4. How does the speed-up in Chapter 13 affect Lyddie? (Refer to pages 97–99.)
- a. She is mentally and physically exhausted.
 - b. She is worried about Betsy.
 - c. She eats more to keep up her energy.
 - d. She works harder so Mr. Mardsen can win a prize.
5. “What textual evidence supports your answer? Circle two answers below. .
(Note: There are more than two correct answers.)
- a. “Now she hardly noticed people anymore” (98).
 - b. “She ate the food set before her” (98).
 - c. “She did not want Betsy to go” (99).
 - d. “When Mr. Mardsen got up to stroll the room he often stopped at her looms” (97).
 - e. “She was too tired at night now to copy out a page of *Oliver* to paste to her loom” (98).
 - f. “Lyddie did not attempt to go to church” (98).
 - g. “The harder we work, the bigger prize they get” (99).
 - h. “horror at what she was proposing” (99)



6. ““She wasn’t a slave. She was a free woman of the state of Vermont, earning her own way in the world. Whatever Diana, or even Betsy, might think, she, Lyddie, was far less a slave than most any girl she knew of” (94). Given what you have learned of Lyddie’s working conditions, to what extent do you think she is free? Explain one reason she is free and one reason she is not, supporting each reason with at least one detail from Chapters 12 and 13. Then explain your final conclusion.

Lyddie is free because ...

Quote/detail from text	Explanation of quote	Why this means she is free or not free



Lyddie is free because ...

Quote/detail from text	Explanation of quote	Why this means she is free or not free

On a scale of 1 to 5, if 5 is completely free and 1 is being enslaved, I think Lyddie is a because ...



Use your Reader's Notes from Chapters 12 and 13 of *Lyddie* to answer the questions below.

1. "The pay reflected her proficiency.... While the other girls grumbled that their piece rates had dropped so that it had hardly been worth slaving through the summer heat, she kept her silence" (86).

What does this quote show about how Lyddie was paid?

- a. She was paid well because the overseer liked her.
 - b. She was paid a higher hourly wage because she had worked there longer.
 - c. **She was paid by how much cloth she wove.**
 - d. She was paid less than she had been paid in the tavern.
2. "So it was that when the Concord Corporation once again speeded up the machinery, she, almost alone, did not complain" (89).

Why did Lyddie not complain about the speed-up?

- a. **More than anything, she wanted to earn enough money to reunite her family and get the farm back.**
 - b. She didn't care what the other girls thought of her.
 - c. She wanted to please Mr. Mardsen.
 - d. She wanted to earn more money, and the corporation raised wages when it sped up the machinery
3. "I'm worn out, Amelia. We're all worn out," Betsy says (91).

To whom is she referring? Why are they "all worn out"?

Betsy is referring to the women who work in the mill. They are "all worn out" because the company has speeded up the machines and put each worker in charge of more machines.



Find two details from the text that support your answer. Explain each below.

Quote/detail from text	Explanation of quote	How this makes workers worn out
<i>“Lyddie was given another loom and then another, and even at the increased pace of each loom, she could tend all four” (89).</i>	<i>In the summer, the company speeded up the looms. Lyddie was given more looms to tend because she could keep up. She was glad because it meant she earned more money.</i>	<i>Tending so many machines was tiring. Lots of workers couldn’t keep up and left.</i>
<i>“When I started in the spinning room, I could work a thirteen hour day and to spare. But in those days I had a hundred and thirty spindles to tend. Now I’ve twice that many at a speed that would make the devil curse.”</i>	<i>Betsy is explaining that she wants to sign the petition because working conditions are much worse now than they were when she started working in the mills, many years before. Now she has more spindles to tend and the machines go faster.</i>	<i>Betsy is tired because she has to work much harder to keep up with the machines she is tending. Workers are more worn out, even if they are working the same hours, because the work is harder.</i>

Other possible quote for number 3:

* *“We’re working longer hours, tending more machines, all of which have been speeded to demon pace, so the corporation can make a packet of money. Our real wages have gone down more often than they’ve gone up” (92)*

4. How does the speed-up in Chapter 13 affect Lyddie? (Refer to pages 97–99.)

- She is mentally and physically exhausted.
- She is worried about Betsy.
- She eats more to keep up her energy.
- She works harder so Mr. Mardsen can win a prize.



5. “What textual evidence supports your answer? Circle two answers below. .

(Note: There are more than two correct answers.)

- a. **“Now she hardly noticed people anymore” (98).**
- b. “She ate the food set before her” (98).
- c. “She did not want Betsy to go” (99).
- d. “When Mr. Mardsen got up to stroll the room he often stopped at her looms” (97).
- e. **“She was too tired at night now to copy out a page of *Oliver* to paste to her loom” (98).**
- f. **“Lyddie did not attempt to go to church” (98).**
- g. “The harder we work, the bigger prize they get” (99).
- h. “horror at what she was proposing” (99)



6. “She wasn’t a slave. She was a free woman of the state of Vermont, earning her own way in the world. Whatever Diana, or even Betsy, might think, she, Lyddie, was far less a slave than most any girl she knew of” (94).

Given what you have learned of Lyddie’s working conditions, to what extent do you think she is free? Explain one reason she is free and one reason she is not, supporting each reason with at least one detail from Chapters 12 and 13. Then explain your final conclusion.

Note: Below are possible answers. Each answer could be supported by various quotes. When grading, look for:

Valid reasons

A close match between the reason and the quote

A clear explanation and analysis of the quote

Lyddie is free because ...

- She has chosen to come to work in the mills to earn money to pay off the loan on the farm and keep her family together.
- She is making more money in the mills than she could elsewhere.
- She escapes her physical surroundings by reading.
- She wants to work this hard—she does not want to work fewer looms or fewer hours.

Quote/detail from text	Explanation of quote	Why this means she is free or not free



Lyddie is not free because ...

- She works long days under difficult conditions.
- She cannot complain or sign a petition, or she will be fired and/or blacklisted.
- She has to work to pay the debt on the farm.
- The company and overseers make a lot of money by speeding up work, but her wages don't increase.

Quote/detail from text	Explanation of quote	Why this means she is free or not free

On a scale of 1 to 5, if 5 is completely free and 1 is being enslaved, I think Lyddie is a because ...



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
14				<p><i>Why does Betsy leave the mill?</i></p> <p><i>How does Lyddie feel about training Brigid? How do her actions show this?</i></p> <p><i>What does Luke Stevens bring to Lyddie?</i></p>



Reader's Dictionary, Chapter 11

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pact	108		infirmary	112	a place for medical treatment; a clinic
hinder	109		cast off	113	
stilled	110		husk	113	the useless outer shell of a plant that remains once the useful inner part is gone or used up
ornery	111	stubborn, often doing the opposite of what other people want you to do	draft	115	check
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
14				<p><i>Why does Betsy leave the mill?</i></p> <p><i>How does Lyddie feel about training Brigid? How do her actions show this?</i></p> <p><i>What does Luke Stevens bring to Lyddie?</i></p>



Reader's Dictionary, Chapter 14

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pact	108	agreement	infirmary	112	a place for medical treatment; a clinic
hinder	109	slow down progress or work	cast off	113	thrown away
stilled	110	stopped	husk	113	the useless outer shell of a plant that remains once the useful inner part is gone or used up
ornery	111	stubborn, often doing the opposite of what other people want you to do	draft	115	check
Other new words:					



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 10

Framing Lyddie's Decision and Practicing Evidence Based Claims



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

- I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze the interaction of literary elements of a story or drama. (RL.7.3)
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)
I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets

- I can cite specific textual evidence to describe the decision Lyddie has to make about whether to sign the petition.
- By engaging in a discussion with my partner, I can analyze one section of *Lyddie* in order to deepen my understanding of Lyddie's decision.

Ongoing Assessment

- Checking for Understanding entry task
- Forming Evidence-Based Claims graphic organizers (two: one focusing on reasons to sign the petition and the other focusing on reasons not to sign the petition)



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Checking for Understanding (9 minutes)</p> <p>2. Work Time</p> <p>A. Close Read: Lyddie's Decision (20 minutes)</p> <p>B. Forming Evidence-Based Claims: Lyddie's Decision (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Previewing Homework (1 minute)</p> <p>4. Homework</p> <p>A. Read Chapters 15-16 of <i>Lyddie</i> and complete Reader's Notes for Chapters 15 and 16.</p>	<ul style="list-style-type: none"> • In this lesson, students are introduced to and discuss the question about which they will be writing their essay: Should Lyddie sign the petition? In Lessons 10, 11, and 12 students closely reread key passages that will help them understand the factors in her decision. • During these close readings, students gather and analyze evidence using an adapted version of the Odell Forming Evidence-Based Claims handout (in supporting materials; basic version also available as a stand-alone document on EngageNY.org). • Note that in this module and henceforth, these materials will be used more to guide reading than to plan writing. Students use the Odell resource primarily to gather and analyze textual evidence related to the writing prompt (rather than using it to come to a thesis for an essay). They will draw on their two Forming Evidence-based Claims graphic organizers as notes when they transition to more formally planning and writing their essays. • This lesson includes two copies of the Forming Evidence-based Claims graphic organizer, one for each argument. Be sure students use one copy of the graphic organizer (front and back) about why Lyddie should sign the petition. Then, they use the second copy of the graphic organizer (front and back) about why Lyddie should not sign the petition. • In Lessons 10–16, students have a number of opportunities to talk about Lyddie's decision. The more clearly students can talk about her decision, the more clearly they will write about it. • In this lesson, begin using the Lyddie's Decision anchor chart. This anchor chart will create a shared public record of the class's understanding of Lyddie's decision. It is particularly important to have strong supports for students' writing as this is their first argument writing essay this year. Consider making copies for each student that he or she will fill in to mirror the class anchor chart. This will provide students with an easy reference as they write their essays. • In advance: Set up the Lyddie's Decision anchor chart (see supporting materials). • In advance: Review the excerpts listed on the Lyddie's Decision: Passages to Reread handout (in supporting materials). Students will need access to these excerpts throughout Lessons 10-12; figure out the best way to help students work with these excerpts, possibly having students put sticky notes on these pages. • Review: Selected passages that students will read closely today (see supporting materials for a list), <i>Lyddie</i>, Chapters 14 and 15.



Lesson Vocabulary	Materials
evidence, claim; pact (108), hinder (109), stilled (110), ornery (111), infirmary (112), cast off (113), husks (113), draft (115)	<ul style="list-style-type: none"> • Checking for Understanding, Chapter 14 entry task (one per student) • <i>Lyddie</i> (book; one per student) (students will focus closely on pages 91-93) • Weaving Room Discussion Appointments handout (from Lesson 3) • Document camera • Chapter 12 of <i>Lyddie</i> Close Reading Guide (for teacher reference) • Chapter 12 of <i>Lyddie</i> Text Dependent Questions (one per student) • Lyddie's Decision anchor chart (new; teacher-created, see supporting materials) • Lyddie's Decision anchor chart, Teacher's Edition (for Teacher Reference) • Forming Evidence Based Claims graphic organizers (note there are two different organizers; each student will need both; see Teaching Note) • <i>Lyddie</i> Reader's Notes, Chapter 15 and Chapter 16 (two separate supporting materials; one each per student) • <i>Lyddie</i> Reader's Notes, Chapter 15 and Chapter 16, Teacher's Edition (for teacher reference)

Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (9 minutes)</p> <ul style="list-style-type: none"> • Distribute the Checking for Understanding, Chapter 14 entry task to students as they enter. Direct students to complete the entry task individually. As they do so, circulate to check the <i>Lyddie</i> Reader's Notes, Chapter 14 for completion. • When students are done, call on several to share their answers to the entry task. • As a follow-up to Question 1, ask students why Patterson has Lyddie refer to Betsy as a "cast-off husk." Why didn't she just say she was sick and leave? What additional understanding of Lyddie's working conditions does that phrase give the reader? (Note: This follows closely on students' work from Lesson 6.) • Post the correct definitions of the words in the Reader's Dictionary and prompt students to correct their Reader's Notes as necessary. Ask students if there are words about which they are confused, and clarify as necessary. 	



Work Time	Meeting Students' Needs
<p>A. Close Read: Lyddie's Decision (20 minutes)</p> <ul style="list-style-type: none"> • Tell students that later in the unit, they will have the opportunity to develop a claim about one of the important questions in <i>Lyddie</i>: Should she should sign the petition or not? Write this question on the board to give students a point of reference for the rest of the lesson. • In this lesson and the next one, they will reread and discuss specific excerpts from the text that will help them think more deeply about this question. Stress to students that there is not one right answer to the question; their job is not to come to a specific conclusion but to think carefully and support their ideas with evidence from the text. Consider doing a quick show of hands to help students understand this. Ask: <ul style="list-style-type: none"> * "Who can think of a good reason for Lyddie to sign the petition?" * "Who can think of a good reason for Lyddie not to sign the petition?" • Tell students that in coming days, they will explore both arguments and that you value their ability not to come to a decision quickly, but to weigh evidence carefully and think about both sides. • Tell students that to start, the class will together reread one part of the text where the decision is clearly outlined. Direct students to pages 91-93 of Lyddie. Ask students to refer to their Reader's Notes to remember the setting and context of this scene. Call on several students to share out, and listen for them to notice that Lyddie, Betsy, and Amelia are talking in their room and that the machinery at the mill has been steadily speeding up. • Read the excerpt aloud fluently and with expression (start at on page 91 at "We're all working like black slaves ..." and finish at the end of page 93). (Note: You may need to explain this expression. White workers during this time often contrasted the idea of wage slaves with the idea of black slaves. Students may be unaware that this is before the Civil War and that many African Americans were enslaved.) • Direct students to sit with their At the Closed Window appointment on the Weaving Room Discussion Appointment sheet. • Display the Chapter 12 of Lyddie Text-Dependent Questions and use the Chapter 12 of Lyddie Close Reading Guide (teaching guide; see supporting materials) to guide students through a series of text-dependent questions related to pp. 91–93 of <i>Lyddie</i>. • After debriefing the close read, direct students' attention to the new Lyddie's Decision anchor chart. Tell them that they will use this chart to hold their thinking about Lyddie's decision. Show them that you have started the chart with a few notes about the framing of this decision: the context in which she makes it. Guide the students to help you complete the framing notes. The Lyddie's Decision anchor chart, Teacher's Edition may be helpful to you. Tell them that they will add to the anchor chart as they work, and that it will be an important reference for them as they read, discuss, and write. 	<ul style="list-style-type: none"> • Students who need substantial support with this writing assignment will be able to use the top of the anchor chart to create the introduction paragraph to their essays. • You may wish to have each student maintain a copy of the Lyddie's Decision anchor chart in his/her notes. If so, photocopy enough to distribute. However, also make sure to keep a class anchor chart.



Work Time	Meeting Students' Needs
<p>B. Forming Evidence-Based Claims: Lyddie's Decision (15 minutes)</p> <ul style="list-style-type: none">• Tell students that now they will start gathering textual evidence about whether or not Lyddie should sign the petition. They shouldn't decide right now what they think; the best way to come to a strong claim is to carefully examine both sides of an issue, review the evidence, and reflect.• Display and distribute the two Forming Evidence-Based Claims graphic organizers to students, and direct their attention to the task at the top. Prompt them to notice that one graphic organizer focuses on reasons Lyddie should not sign the petition; the other focuses on reasons she should.• Return to the excerpt on pages 91–93 and model for students how they might fill out the graphic organizer. Display the graphic organizer on a document camera and script your modeling as you explain.• For example, consider using Betsy's quote on page 91 for your modeling: "But in those days I had a hundred thirty spindles to tend. Now I've twice that many at a speed that would make the devil curse" (91). Ask students how Betsy is feeling when she says this, and tell them you want them to practice reading it so that listeners can hear how Betsy was feeling. Give partners a minute to practice and then ask a few students to read the line to the class, soliciting positive feedback from other students.• Explain to students that you found this quote by skimming and looking for ideas that relate to working conditions and whether or not Lyddie should sign the petition. You might say something like: "I noticed this one because it relates to the speed-up, and so I decided it was related to our focusing question at the top ('What are reasons Lyddie should sign the petition?'). First, I will write it in the top row. Then, in the second row, I explain what I think about this quote. This is my chance to both explain and analyze the quote, as you did on the Working Conditions in Lyddie: Textual Evidence graphic organizer. So first I will explain the quote: Betsy is complaining that the work has speeded up a lot. Next I will analyze it and connect it to working conditions and the petition: the speed-up has made work much more difficult and tiring for workers, which is a reason to sign the petition. There is no reason to expect that working conditions will get better on their own."• Ask students to work with a partner to find one more quote from the same excerpt that is related to the question of signing the petition. Cold call on several students to share their work, providing specific positive feedback for relevant quotes, clear explanation, and analysis that connects the quote to the questions of working conditions and the petition. If possible, find pairs that have used the same evidence in different ways, and highlight for students that it is possible to use a given fact to support either argument. Note that this will be their exit ticket.• Ask students to turn in their Forming Evidence-Based Claims graphic organizers as they leave.	<ul style="list-style-type: none">• Note that this will be students' exit ticket. As students leave, collect their graphic organizers and use them to identify individuals who may need additional support with this work in the next lesson.



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (1 minute)</p> <ul style="list-style-type: none">Tell students that as they read tonight, they should continue to pay close attention to evidence that relates to the question of whether or not Lyddie should sign the petition.	
Homework	Meeting Students' Needs
<p>A. Read Chapters 15-16 of <i>Lyddie</i> and complete Reader's Notes for Chapters 15 and 16.</p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 10

Supporting Materials



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Use your Reader's Notes from Chapter 14 of *Lyddie* to answer the questions below.

1. "She'll never come back, Lyddie thought sadly as she watched the buggy disappear around the corner . . . She'll never be strong enough again to work in a mill thirteen, fourteen hours a day. When I'm ready to go, she thought, maybe I could sign that cussed petition. Not for me. I don't need it, but for Betsy and the others. It ain't right for this place to suck the strength of their youth, then cast them off like dry husks to the wind." (113)

Explain this quote. Why is Betsy leaving? Why does Lyddie think she has been "cast off like dry husks to wind"?

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Name:

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Date:

Questions	Answers
1. What about the working conditions makes Betsy think she should sign the petition?	
2. Lyddie says, “If we just work ten hours, we’d be paid much less” (91). What can you infer that the petition is calling for? What does Lyddie think will happen to her wages if the mill owners listen to the petition?	
3. Workers who signed the petition might be <i>blacklisted</i> (92). What does this mean?	
4. How does Lyddie compare the factory work to her life in the tavern?	
5. Lyddie says, “I got to have the money. I got to pay the debts before –” (92) What does she mean?	



Questions	Answers
1. What about the working conditions makes Betsy think she should sign the petition?	<ul style="list-style-type: none">• Students should discuss the questions with their seat partners and record their answers on the Chapter 12 of <i>Lyddie</i> Text-Dependent Questions handout.• Pairs should work through these questions at their own pace. Some pairs may finish all three; others may finish only two.• As pairs work, circulate to listen in on their conversations and to ask prompting and probing questions.• When pairs are done, refocus them whole class and cold call on students to share their answers. Prompt students to revise their work as necessary. <p>1. Listen for students to say: “Betsy talks about the recent speed-up and says that her real wages have gone down in recent years. This makes her tired. The company is getting a lot of money, but the workers are suffering. She led a strike as a child.”</p> <p>Prompting and probing questions:</p> <ul style="list-style-type: none">* Refer students to specific quotes from Betsy on pages 91 and 92. Ask them what a particular quote means.
2. Lyddie says, “If we just work ten hours, we’d be paid much less” (91). What can you infer that the petition is calling for? What does Lyddie think will happen to her wages if the mill owners listen to the petition?	<p>2. Listen for students to say:</p> <p><i>“The petition calls for a 10-hour day, which is shorter than they work now. Lyddie is worried she will make less money in a 10-hour day.”</i></p>
3. Workers who signed the petition might be <i>blacklisted</i> (92). What does this mean?	<p>3. Listen for students to say:</p> <p><i>“Blacklisted means to put on a list of ‘people not to hire.’ It would mean that no mill would hire you.”</i></p> <p>Prompting and probing questions:</p> <ul style="list-style-type: none">* Remind students to read past the word to determine its meaning.



Questions	Answers
4. How does Lyddie compare the factory work to her life in the tavern?	4. Listen for students to say: “Lyddie says hours are shorter and pay is better in the factory.” Prompting and probing questions: Refer students to the specific quote on page 93.
5. Lyddie says, “I got to have the money. I got to pay the debts before –” (92) What does she mean?	5. Listen for students to say: “Lyddie is saving up money to buy her farm and keep her family together.”
<ul style="list-style-type: none"> Context of Lyddie's decision Lyddie is a factory worker at the mills in Lowell, which make cloth using power looms Workers typically worked a _____ hour day Some workers are trying to bring about change by circulating a petition that would limit the work day to _____ hours 	<ul style="list-style-type: none"> Workers who sign the petition were sometimes blacklisted, which meant that ... Recently, working conditions have changed ... Lyddie is trying to save money in order to ...
Reasons to sign the petition	Reasons NOT to sign the petition
<ul style="list-style-type: none"> <i>Work has speeded up</i> <i>Workers get sick – cough</i> <i>Danger – shuttle injury</i> <i>etc</i> 	<ul style="list-style-type: none"> <i>She would be blacklisted</i> <i>Support Rachel</i> <i>etc</i>



<ul style="list-style-type: none">• Context of Lyddie's decision• Lyddie is a factory worker at the mills in Lowell, which make cloth using power looms• Workers typically worked a _____ hour day• Some workers are trying to bring about change by circulating a petition that would limit the work day to _____ hours	<ul style="list-style-type: none">• Workers who sign the petition were sometimes blacklisted, which meant that ...• Recently, working conditions have changed ...• Lyddie is trying to save money in order to ...
Reasons to sign the petition	Reasons NOT to sign the petition



Name **Date**

[illegible]

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



FORMING EVIDENCE-BASED CLAIMS

Name Date

FOCUSING QUESTION		Why should Lyddie not sign the petition?	
QUOTE FROM NOVEL	QUOTE FROM NOVEL	QUOTE FROM NOVEL	QUOTE FROM NOVEL
.....
.....
.....
.....
.....
.....
MY THINKING ABOUT THIS DETAIL	MY THINKING ABOUT THIS DETAIL	MY THINKING ABOUT THIS DETAIL	MY THINKING ABOUT THIS DETAIL
How does it connect to working conditions and/or Lyddie's decision?.....	How does it connect to working conditions and/or Lyddie's decision?.....	How does it connect to working conditions and/or Lyddie's decision?.....	How does it connect to working conditions and/or Lyddie's decision?.....
.....
.....
.....
.....
.....
.....
REASONS TO SUPPORT CLAIM:	Given the evidence, what are the reasons that Lyddie should not sign the petition?		
		
.....			
.....			
.....			
.....			
.....			
.....			
.....			

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



Teacher Directions: As students prepare to write their essays about whether or not Lyddie should sign the petition, they may draw evidence from anywhere in the first 17 chapters of the books. However, consider having them reread the following passages.

Pages	From... to...	Focuses on
pp. 91–93	“We’re all working like ...” to end of chapter on p. 93	Betsy, Lyddie and Amelia discuss the petition
pp. 88–89	“She wanted not ...” to end of first paragraph on p. 89	Lyddie gets the letter from her mother and worries about getting enough money to keep the farm and her family
pp. 98–101	“Soon there was little time ...” to “was badly hurt” near bottom of p. 101	Winter at Lowell; speed-up
pp. 111 – 113	“Betsy signed the petition . . .” to “. . . dry husks in wind.”	Betsy signs petition; gets sick and leaves
pp. 138–140	“How dry her life had been . . .” until end of chapter	Rachel is living with Lyddie



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
15				<p><i>Why does Uncle Judah bring Rachel to Lyddie?</i></p> <p><i>What about the boardinghouse rules make it hard for Lyddie to have Rachel with her?</i></p>



Reader's Dictionary, Chapter 15

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
boasted	118	bragged	doff	120	to take full bobbins off spinning machines and replace them with empty ones
stout	118		fortnight	120	two weeks
remand her to the asylum	118	to commit someone to a mental institution, usually against his/her will	distraught	124	
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
16				<p><i>What does Lyddie do for Rachel?</i> <i>What does Rachel do for Lyddie?</i></p> <p><i>What is Mr. Mardsen doing when Lyddie stomps his foot?</i> <i>What can you infer?</i></p>



Reader's Dictionary, Chapter 16

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
begrudge	127		thereafter	129	
mind	127	pay attention	croon	129	
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
15				<p><i>Why does Uncle Judah bring Rachel to Lyddie?</i></p> <p><i>What about the boardinghouse rules makes it hard for Lyddie to have Rachel with her?</i></p>



Reader's Dictionary, Chapter 15

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
boasted	118	bragged	doff	120	to take full bobbins off spinning machines and replace them with empty ones
stout	118	strong	fortnight	120	two weeks
remand her to the asylum	118	to commit someone to a mental institution, usually against his/her will	distraught	124	very upset or worried
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
16				<p><i>What does Lyddie do for Rachel?</i> <i>What does Rachel do for Lyddie?</i></p> <p><i>What is Mr. Mardsen doing when Lyddie stomps his foot?</i> <i>What can you infer?</i></p>



Reader's Dictionary, Chapter 16

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
begrudge	127	feel annoyed that you have to pay for something or give something to someone	thereafter	129	afterward
mind	127	pay attention	croon	129	sing or speak in a soft and gentle voice
Other new words:					



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 11

Forming Evidence-Based Claims: Should Lyddie Sign the Petition?



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

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)

I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets

- I can cite specific textual evidence to support reasons why Lyddie should or should not sign the petition.
- By engaging in a discussion with my partner, I can analyze several excerpts from *Lyddie* in order to deepen my understanding of Lyddie's decision.

Ongoing Assessment

- Checking for Understanding entry task
- Forming Evidence-Based Claims graphic organizers



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Checking for Understanding (5 minutes)</p> <p>2. Work Time</p> <p>A. Forming Evidence-Based Claims: Lyddie's Decision (28 minutes)</p> <p>B. Generating Reasons For and Against Signing the Petition: Back-to-Back and Face-to-Face (10 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Previewing Homework (2 minutes)</p> <p>4. Homework</p> <p>A. Read Chapter 17 of <i>Lyddie</i> and complete Reader's Notes for Chapter 17.</p>	<ul style="list-style-type: none">• In this lesson, students reread selected passages carefully to gather and analyze textual evidence about why Lyddie should or should not sign the petition. They record the textual evidence they find on the Odell Forming Evidence-Based Claims graphic organizers (from Lesson 10; one for and one against signing the petition).• Students have the opportunity to talk through the evidence they might use—to orally practice the type of argument they will be making in their essay. This type of oral practice is essential in helping students write strong essays. When students can explain something coherently, they are much closer to writing that idea down in a coherent way.• The essay is also scaffolded by a class conversation in Lesson 12 that adds reasons for/against signing to the Lyddie's Decision anchor chart.• Notice that although students have several opportunities to talk through their ideas, the lessons do not call for them to select a position to argue until later. Students need the opportunity to weigh the evidence, and they will do more nuanced thinking about the evidence before they commit to (and are invested in defending) a particular position.• In advance: Students will read three excerpts in class today (of those listed on Lyddie's Decision: Passages to Reread chart in Lesson 10). Place students in pairs or small groups and direct each pair to begin with a particular excerpt. Near the end of work time, students will share their work, so it is important that not all groups begin with the same excerpt. Consider focusing more struggling readers on shorter excerpts. Students who need extra support (use the graphic organizers collected in Lesson 10 to determine who this might be) may benefit from working in a small group with you.• Review the Forming Evidence-Based Claims graphic organizers that students turned in at the end of Lesson 10 to determine whole class or individual student needs for today's work.• Review selected passages that students will read closely today (see the list on Lyddie's Decision: Passages to Reread chart from Lesson 10); <i>Lyddie</i>, Chapters 16–17; Back-to-Back and Face-to-Face protocol (see Appendix 1).• Post: Learning targets.



Lesson Vocabulary	Materials
evidence, claim; boasted (118), stout (118), remand her to the asylum (118), doff (120), fortnight (120), distraught (124), begrudge (127), mind (127), thereafter (129), croon (129)	<ul style="list-style-type: none"> • Checking for Understanding, Chapters 15–16 Entry Task (one per student) • Forming Evidence-based Claims graphic organizers (from Lesson 10; two per student: one about why Lyddie should sign the petition and one about why she should not) • <i>Lyddie</i> (book; one per student) • <i>Lyddie</i> Reader's Notes, Chapters 12-16 (from Lessons 9 and 10) • Lyddie's Decision: Passages to Reread chart (from Lesson 10, one to display) • Document camera • Lyddie's Decision anchor chart (from Lesson 10) • Quotes to Discuss (one to display) • Quote Sandwich Guide (one to display and one per student) • <i>Lyddie</i> Reader's Notes, Chapter 17 (one per student) • <i>Lyddie</i> Reader's Notes, Chapter 17, Teacher's Edition (for Teacher Reference)

Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (5 minutes)</p> <ul style="list-style-type: none"> • Distribute Checking for Understanding, Chapter 11 entry task to students as they enter. • Direct students to complete the entry task individually. As they do so, circulate to check the <i>Lyddie</i> Reader's Notes, Chapter 11 for completion. • When students are done, call on several to share their answers to the Checking for Understanding entry task. Prompt them: "How did your Reader's Notes help you answer that question?" • Post the correct definitions of the words in the Reader's Dictionary and prompt students to correct their Reader's Notes as necessary. • Remind students that today they will continue to work on the learning target: "I can cite specific textual evidence to explain what working conditions were like in the mills and how they affected Lyddie." They will revisit the quotes they used in Lessons 6 and 7 to understand Lyddie's working conditions. 	



Work Time	Meeting Students' Needs
<p>A. Forming Evidence-Based Claims: Lyddie's Decision (28 minutes)</p> <ul style="list-style-type: none"> • Pass back the Forming Evidence-Based Claims graphic organizers from Lesson 10 and give any whole class feedback. Tell students that in this lesson, they will use these graphic organizers to gather specific textual evidence about whether or not Lyddie should sign the petition. Their job right now is not to decide; it is to gather, consider, and weigh the evidence on both sides of the argument before deciding what claim they will defend. • Take this opportunity to point out to students that a single piece of evidence might go on both the “she should sign” and “she shouldn’t sign” graphic organizers. Model with: “‘Should you sign the petition, Betsy, they’ll dismiss you’ (91). This evidence could go on the ‘Lyddie should not sign’ graphic organizer, because it suggests that if she does sign, she’ll be fired. However, it could also go on the ‘Lyddie should sign’ graphic organizer, because it shows that she works in a place where workers have so few rights they cannot even complain without being fired.” • Display Lyddie's Decision: Passages to Reread chart and refer students to these pages in Lyddie. • Remind students of their work in Lessons 6–9, where they first discussed what a quote or excerpt related to working conditions meant and then analyzed it. They should follow a similar protocol in this work time: They should read the excerpt with their partner before they try to find evidence from it to add to their Forming Evidence-Based Claims graphic organizers. Remind them that with partner reading: <ol style="list-style-type: none"> 1. Partner A reads out loud for a few paragraphs. 2. Partner B states the gist of those paragraphs. 3. The two partners switch: For the next few paragraphs, Partner B reads out loud and Partner A states the gist. 4. After partner reading the excerpt, add evidence to both Forming Evidence-Based Claims graphic organizers. • Post a list on the board that puts pairs in one of three groups and directs each group to start with a particular excerpt. For example: <ul style="list-style-type: none"> * Group A: Start with the excerpt from pages 88–89. * Group B: Start with the excerpt from pages 98–101. * Group C: Start with the excerpt from pages 111–113. • Tell students that when they and their partner are done with one excerpt, they should continue to another one of their choosing. Remind students that they may find it helpful to refer to the Lyddie's Decision anchor chart they began in the last lesson. 	<ul style="list-style-type: none"> • Carefully select which excerpts which pairs are reading to make sure all students experience success and gather evidence for their essays. It is important that all students be successful with this lesson in order to be successful when writing their essays. • Consider posting the directions for partners to follow as they work. • Consider highlighting the most relevant sections of text for your most struggling readers. • The lesson calls for the Quotes to Discuss to be posted only after students have worked for a while, to avoid limiting their focus too early. If you have struggling readers or a struggling class, consider posting this list earlier in work time to provide more guidance.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• As students work, circulate to listen in and probe. Remind students that a single excerpt may include both textual evidence in favor of signing the petition and textual evidence against signing it.• When 10 minutes remain, refocus whole class. Display the Quotes to Discuss and tell students to make sure they are ready to discuss the quote that is from the excerpt they started with. Give pairs several minutes to wrap up their work.• As you lead the debrief, display a copy of the graphic organizers and script answers. Prompt students to add to their organizers.• Starting with the first excerpt:<ul style="list-style-type: none">* Read the quote on the Quotes to Discuss list from that excerpt.* Ask one pair that started with that excerpt to explain where they put that evidence and how they explained it.* Ask another pair to contribute one more piece of evidence from that excerpt, explain where they put it, and how they explained it.	



Work Time (continued)	Meeting Students' Needs
<p>B. Generating Reasons For and Against Signing the Petition: Back-to-Back and Face-to-Face (10 minutes)</p> <ul style="list-style-type: none">• Display and distribute the Quote Sandwich Guide. Read the paragraph at the top aloud. Explain that this is the structure that students will use to include quotes in their essays. It is also a very important part of supporting their argument. Point out the three parts of the quote sandwich and the sentence stems to help them introduce and explain their quotes to argue for and against Lyddie signing the petition.• Remind students of the Back-to-Back and Face-to-Face protocol: They will find a partner and stand back-to-back with him or her. They will hear a prompt and have a minute to think and then on cue will turn around and share their thinking. Remind them of the sound that will be their cue to stand back-to-back and then face-to-face.• Do the Back-to-Back and Face-to-Face protocol twice.<ul style="list-style-type: none">* Look at your “why Lyddie should sign the petition” Forming Evidence-Based Claims graphic organizer. Find a piece of evidence that strongly suggests she should sign the petition. Use the quote sandwich to explain it.* Look at your “why Lyddie should not sign the petition” Forming Evidence-Based Claims graphic organizer. Find a piece of evidence that strongly suggests she should not sign the petition. Use the quote sandwich to explain it.• Circulate to listen in and notice where students are strong and where they are struggling. Consider keeping a list of students who are not able to do this so that you can provide them with additional support in Lesson 12.• Congratulate students on their careful thinking about the evidence, and remind them that strong writers carefully consider all evidence before they make a claim. Tell them that the claims they eventually make will be much stronger because they have taken such care in thinking about the evidence.	



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework (2 minutes)</p> <ul style="list-style-type: none">Remind students to read Chapter 17 of <i>Lyddie</i> and complete the Reader's Notes for homework. As they read, they should continue to notice evidence related to Lyddie's decision about signing the petition.	<ul style="list-style-type: none">Collect the Forming Evidence-Based Claims graphic organizers and use them to determine which students might need additional support in the next lesson.
Homework	Meeting Students' Needs
<p>A. Read Chapter 17 of <i>Lyddie</i> and complete Lyddie Reader's Notes, Chapter 17</p>	



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Grade 7: Module 2A: Unit 1: Lesson 11

Supporting Materials



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.....
Name:

.....
Date:

Use your Reader's Notes from Chapters 15 and 16 of *Lyddie* to answer the questions below.

1. In Chapter 15, Uncle Judah shows up at the boardinghouse where Lyddie lives. Name two ways that he turned "her life upside down" (117).

2. Near the end of Chapter 16, Lyddie isn't feeling well, and Mr. Mardsen asks her to wait when the others leave. "Let me go! She wanted to cry. She tried to pull back from him, but he clutched tighter.... she raised her booted foot and stomped her heel down with all her might" (129).

What is Mr. Mardsen trying to do? What does Lyddie do?



pp. 88-89

“She must work harder. She must earn all the money to pay what they owed, so she could gather her family together back on the farm while she still had family left to gather.” (88)

pp. 98-101

“She was too tired now at night to copy out a page of Oliver to paste to her loom. It hardly mattered. When would she have had time to study it?” (98)

pp. 111-113

“She’ll never be strong enough again to work in a mill thirteen, fourteen hours a day. When I’m ready to go myself, she thought, maybe I could sign that cussed petition. Not for me. I don’t need it, but for Betsy and the others. It ain’t right for this place to suck the strength of their youth, then cast them off like dry husks to the wind.” (113)



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

While working at the Tavern in Chapter 3, Lyddie has to endure difficult living conditions. “She slept under the eaves in a windowless passage, which was hot and airless even in late spring. She was ordered to bed late and obliged to rise early, for the mistress was determined that no paying guest in the windowed rooms across the narrow passageway should know that they shared the floor with the kitchen girl” (24). This shows that Lyddie is treated badly, without even a bed to sleep in or a room of her own.



Introduce the quote.

This includes the “who” and “when” of the quote.

Example: *While working at the Tavern in chapter 3, Lyddie has to endure difficult living conditions.*

Sample sentence starters for introducing a quote: _____

In chapter , _____ .

While Lyddie is _____ , she _____ .

After _____ , Lyddie _____ .

Include the quote.

Make sure to punctuate the quotes correctly, using quotation marks. Remember to cite the page number in parentheses after the quote.

Example: *“slept under the eaves in a windowless passage, which was hot and airless even in late spring. She was ordered to bed late and obliged to rise early for the mistress was determined that no paying guest in the windowed rooms across the narrow passageway should know that they shared the floor with the kitchen girl” (24).*

Analyze the quote.

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

Example: *This shows that Lyddie is treated badly, without even a bed to sleep in or a room of her own.*

Sample sentence starters for quote analysis:

This means that _____ .

This shows that _____ .

This demonstrates that _____ .



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
17				<p><i>How does Lyddie arrange for Rachel to stay?</i></p> <p><i>What is her worry about Rachel?</i></p>



Reader's Dictionary, Chapter 17

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
despised	131	looked down on	plaits	134	
obliged	131		ignorant	135	
monstrous	132	very	skeptical	136	disbelieving or doubting
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
17				<i>How does Lyddie arrange for Rachel to stay?</i> <i>What is her worry about Rachel?</i>



Reader's Dictionary, Chapter 17

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
despised	131	looked down on	plaits	134	braids
obliged	131	having to do something because a situation or your duty makes it necessary	ignorant	135	uneducated
monstrous	132	very	skeptical	136	disbelieving or doubting
Other new words:					



EXPEDITIONARY
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Grade 7: Module 2A: Unit 1: Lesson 12

Generating Reasons: Should Lyddie Sign the Petition?



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

- I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze the interaction of literary elements of a story or drama. (RL.7.3)
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)
I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets

- I can synthesize textual evidence into reasons about why Lyddie should or should not sign the petition.
- By engaging in a discussion with my partner, I can analyze one section of *Lyddie* in order to deepen my understanding of Lyddie's decision.

Ongoing Assessment

- Checking for Understanding, Chapter 17 entry task



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Checking for Understanding (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Forming Evidence-Based Claims: Lyddie's Decision (10 minutes) B. Generating Reasons For and Against Signing the Petition (20 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Turn and Talk: Connecting Reasons to Evidence Practice (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read Chapters 18-19 of <i>Lyddie</i> and complete Reader's Notes for Chapters 18 and 19. This is due in Lesson 14. 	<ul style="list-style-type: none"> • In this lesson, students reread the final passage listed on Lyddie's Decision: Passages to Reread chart. Once more, they gather and analyze selected passage carefully to gather and analyze textual evidence about why Lyddie should or should not sign the petition. They add the textual evidence they find to the Odell Forming Evidence-Based Claims graphic organizers (one for and one against signing the petition). • Students then synthesize the evidence they have gathered to create reasons that Lyddie should sign the petition and reasons she shouldn't. This is a critical step in crafting their arguments. The Lyddie's Decision anchor chart will serve as a place to hold the class's thinking about the reasons. • At this point, students have rotated through all of the appointments on their Weaving Room Discussion Appointments handout. From this lesson on, select the appointment, making sure to vary it so that students have the opportunity to meet with a variety of their classmates. • If students have Reader's Notes in packets, collect the packet for Chapters 8–17 today to informally assess; then distribute the final packet for Chapters 18–23. • Review students' Forming Evidence-Based Claims graphic organizers to see which students may need additional support today. • In advance: Decide which Discussion Appointment to use today. • Review: <i>Lyddie</i>, pp. 138 - 140 (final passage from Lyddie's Decision: Passages to Reread chart)



Lesson Vocabulary	Materials
reason; despised (131), obliged (131), monstrous (132), plaits (134), ignorant (135), skeptical (136)	<ul style="list-style-type: none">• Checking for Understanding, Chapter 17 entry task (one per student)• Forming Evidence-based Claims graphic organizers (begun in Lesson 10; collected at the end of Lesson 11 for teacher feedback)• Weaving Room Discussion Appointments handout (from Lesson 3)• Lyddie's Decision: Passages to Reread chart (one to display, from Lesson 10)• <i>Lyddie</i> (book; one per student)• Document camera• Lyddie's Decision anchor chart (from Lesson 10)• Turn and Talk: Connecting Reasons to Evidence Practice (one per student)• <i>Lyddie</i> Reader's Notes, Chapter 18 and Chapter 19 (two separate supporting materials; one each per student)• <i>Lyddie</i> Reader's Notes, Chapter 18 and Chapter 19 (two separate supporting materials; for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Forming Evidence-Based Claims: Lyddie's Decision (10 minutes)</p> <ul style="list-style-type: none"> • Distribute Checking for Understanding, Chapter 17 Entry Task to students as they enter. • Direct students to complete the entry task individually. As they do so, circulate to check the Reader's Notes (Chapter 17) for completion. • When students are done, call on several students to share their answers to the entry task. • Post the correct definitions of the words in the Reader's Dictionary and prompt students to correct their Reader's Notes as necessary. Ask students if there are words about which they are confused, and clarify as necessary. 	<ul style="list-style-type: none"> •
Work Time	Meeting Students' Needs
<p>A. Forming Evidence-Based Claims: Lyddie's Decision (10 minutes)</p> <ul style="list-style-type: none"> • Return students' Forming Evidence-Based Claims graphic organizers from Lesson 11 and give any whole class feedback. Tell students that today, they will analyze one more excerpt to gather textual evidence. • Direct students to move to the next appointment on the Weaving Room Discussion Appointment sheet and direct their attention to Lyddie's Decision: Passages to Reread chart. Tell them that today, they will focus on the last excerpt listed on this chart and direct them to find those pages in Lyddie. • Remind students of their work in Lesson 11. They should follow a similar protocol in this work time: They should partner read the excerpt before they try to find evidence from it to add to their Forming Evidence-Based Claims graphic organizers. Remind them that with partner reading: <ol style="list-style-type: none"> 1. Partner A reads out loud for a few paragraphs. 2. Partner B states the gist of those paragraphs. 3. The two partners switch: For the next few paragraphs, Partner B reads out loud and Partner A states the gist. 4. After partner reading the excerpt, add evidence to both Forming Evidence-Based Claims graphic organizers. • As students work, circulate to listen in and probe. Prompt students to notice that a single excerpt may include both textual evidence in favor of signing the petition and textual evidence against signing it. 	<ul style="list-style-type: none"> • Consider posting the directions for partners to follow as they work. • Consider highlighting the most relevant sections of text for your most struggling readers. • Consider working with a small group of students whose work in Lesson 11 suggested they could benefit from extra support.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Near the end of work time, debrief as a class, making sure to script the answers on a copy of the Forming Evidence-Based Claims graphic organizer and to discuss the following quote: “She woke in the night, puzzled. She thought she had heard Betsy again—that wretched hacking sound that sawed through her rib cage straight into her heart. And then she was wide awake and knew it to be Rachel” (139). 	
<p>B. Generating Reasons For and Against Signing the Petition (20 minutes)</p> <ul style="list-style-type: none"> Tell students that now that they have gathered some textual evidence, they are ready to start listing the reasons Lyddie should or should not sign the petition. Encourage them to look at their graphic organizers and think about the major reasons for and against that their evidence suggests. Consider modeling this. For example, you might focus on the quote from page 98 that the debrief in Lesson 11 included: “She was too tired now at night to copy out a page of Oliver to paste to her loom. It hardly mattered. When would she have had time to study it?” (98) This was probably entered on the “Lyddie should sign the petition” graphic organizer. If the class has other pieces of evidence that refer to how hard the mill girls worked, your explanation might sound something like this: “As I look over the evidence and my explanations of it, I can see that this piece of evidence is related to a few others about how hard the girls were working. I can combine these pieces of evidence and come up with a reason: Lyddie should sign the petition because the work is incredibly difficult and makes her so tired that she cannot even enjoy her life. I am going to write this in the last row of the graphic organizer where it says ‘Reasons to support claim,’ which is where I will list reasons for why Lyddie should or should not sign the petition. Some of the reasons I write may be supported by only one piece of evidence; some reasons I write may draw on several pieces of evidence.” Direct students to work with their partners to add reasons to the bottom row of the Forming Evidence-Based Claims graphic organizers. Circulate as students work and prompt them to connect their reasons to specific textual evidence. Finally, refocus whole class and direct students’ attention to the Lyddie’s Decision anchor chart. Call on students to share their reasons, asking each person to explain the piece of textual evidence that connects to that reason. List the reasons on the anchor chart. Listen for students to say: <ul style="list-style-type: none"> <u>Reasons for</u>: work has speeded up and the workers are exhausted, they work long hours, the workers get terrible coughs, they get injured, the system is unjust, Rachel is sick <u>Reasons against</u>: Lyddie needs money for the farm/her family, Lyddie is supporting Rachel, Lyddie will be blacklisted if she signs, Lyddie may earn less money if hours are shorter 	<ul style="list-style-type: none"> Be prepared to run this as a whole class activity if students are struggling to generate reasons in pairs. It is critical that students have a clear list of reasons to draw on when they start to plan their essays.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Give students specific positive feedback about their careful thinking about evidence. Tell them that the process they just used—gathering evidence, thinking about it, relating it to the question, synthesizing it—is an essential part of forming a claim. Strong readers and writers do just this. They don't jump right to a claim, but really think carefully about all of the evidence before deciding what they will argue.• Collect the completed Forming Evidence-Based Claims to check for student understanding. Also collect Reader's Notes, Chapters 8–17 to informally assess them.	
Closing and Assessment	Meeting Students' Needs
<p>A. Turn and Talk: Connecting Reasons to Evidence Practice (10 minutes)</p> <ul style="list-style-type: none">• Distribute and/or display the Turn and Talk: Connecting Reasons to Evidence Practice. Tell students that they are going to practice saying out loud an argument that they could make in their essay. Make sure they understand that they are using the handout as a guide for talking; they do not need to write anything down right now. Give them a few minutes to think.• Then prompt them to turn and talk with their seat partner to share their statement. Circulate to listen in, and share several particularly strong examples with the class.• Remind students that the next reading assignment (Chapters 18 and 19) is due in Lesson 14. Distribute new Reader's Notes packet.	<ul style="list-style-type: none">• Collect the Forming Evidence-Based Claims graphic organizers and use them to determine which students might need additional support in the next lesson.
Homework	Meeting Students' Needs
<p>A. Read Chapters 18-19 of <i>Lyddie</i> and complete Reader's Notes for Chapters 18 and 19. This is due in Lesson 14.</p> <p><i>Note: Review students' Forming Evidence Based Claims graphic organizers for understanding. There is time in Lesson 13 to work with a small group if needed.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 12

Supporting Materials



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.....
Name:

.....
Date:

Use your Reader's Notes from Chapter 18 of *Lyddie* to answer the questions below.

1. "How dry her life had been before Rachel came. It was like springs of water in the desert to have her here" (138). What does this quote tell you about how Lyddie feels about having Rachel live with her? How does having Rachel live with her change Lyddie?



Student Directions: Use our anchor chart and your graphic organizer to complete the following sentences out loud with your partner (you don't need to write; just talk):

Use a quote sandwich to support your reason:

Introduce the quote

In chapter...

Include the quote

Analyze the Quote

This shows that...



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
18				<p><i>As Lyddie helps Rachel get ready to go on the train she “brushed away a cobweb of envy.” (145). Why does she feel envious in this chapter? What does she do with this feeling?</i></p> <p><i>What is her reaction to Luke's letter?</i></p>



Reader's Dictionary, Chapter 17

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
in vain	141	without success	wryly	143	said in a way that shows that the speaker knows a situation is bad, but also slightly amusing
slack	142		miserly	144	
craves	142				
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
19				<p><i>What happens when Lyddie goes to sign the petition? What is her reaction?</i></p> <p><i>Why is Diana leaving? Why must she keep it a secret?</i></p>



Reader's Dictionary, Chapter 17

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
calloused	148		droning	151	
grim	149		robust	152	
reading minutes	150				
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
18				<p><i>As Lyddie helps Rachel get ready to go on the train she “brushed away a cobweb of envy.” (145). Why does she feel envious in this chapter? What does she do with this feeling?</i></p> <p><i>What is her reaction to Luke’s letter?</i></p>



Reader's Dictionary, Chapter 17

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
in vain	141	without success	wryly	143	said in a way that shows that the speaker knows a situation is bad, but also slightly amusing
slack	142	with less business activity than usual; can also be literally loose (clothing hung slack) or not enough attention to detail (the player's slack defense)	miserly	144	a person who is not generous and doesn't like to spend money
craves	142	an extreme desire for something			
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
19				<p><i>What happens when Lyddie goes to sign the petition? What is her reaction?</i></p> <p><i>Why is Diana leaving? Why must she keep it a secret?</i></p>



Reader's Dictionary, Chapter 17

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
calloused	148	roughened or toughened with patches of skin.	droning	151	to speak in a boring way for a long time
grim	149	looking very serious; a “grim situation” is something that causes worry	robust	152	healthy and strong looking
reading minutes	150	reading the notes taken from the last meeting			
Other new words:					



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 13

Writing an Argumentative Essay: Introducing the Writing Prompt and Model Essay



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence.• I can analyze the argument in a model essay.	<ul style="list-style-type: none">• Venn diagram• Exit ticket



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task (10 minutes)</p> <p>B. Work Time</p> <p>2. Reading and Analyzing the Model Essay (15 minutes)</p> <p>A. Discussing Essay Prompt (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: Explain the Meaning of the Prompt: What Must You Do in This Essay? (5 minutes)</p> <p>4. Homework</p> <p>A. Reread the model essay and circle or highlight where the author acknowledges the opposing ideas to his/her claim.</p> <p>B. Continue reading Chapters 18-19 of <i>Lyddie</i> and complete Reader's Notes for Chapters 18 and 19. This is due in Lesson 14.</p>	<ul style="list-style-type: none">• In this lesson, students begin the writing process for the End of Unit 1 Assessment, an argument essay on <i>Lyddie</i>. In the design of this lesson and the lessons that follow, the following criteria were used to define argument writing:<ul style="list-style-type: none">• The goal of argument writing is for the reader to acknowledge the validity of the claim (not necessarily be persuaded by it).• Appropriate evidence is used and analyzed logically to support the claim. This evidence is usually organized into reasons.• The author considers the reasons and evidence for them before articulating the claim.• The author acknowledges a counterargument in his or her writing.• The model essay is about the decision that Lyddie makes to go to Lowell to work in the mills. The model essay is intentionally written about the same text (<i>Lyddie</i>) that students also will write about so that students are familiar with the context. However, the model essay does not use the same prompt as the student essay. Instead, it focuses on a different decision Lyddie made.• Students will need the model essay in subsequent lessons, so ask them to keep their copy.• The writing process for the argument essay is similar to that of Module 1. The rubric for this assignment is based closely on the New York State Expository Writing Rubric. Because the students are already familiar with that rubric, the rubric analysis built into these lessons will not be as in-depth as it was in Module 1.• In this lesson, time is dedicated to students understanding the difference between an explanatory essay (which they wrote in Module 1) and an argument essay, which they are writing now about <i>Lyddie</i>.• Remember, writing is really about thinking. To be successful with a writing assignment, students need to know the content well and understand the structure they will work in. Students have been developing a clear understanding of content; today is the day they build their understanding of the structure of an argument essay.



Agenda	Teaching Notes
	<ul style="list-style-type: none">• For students who would benefit from a visual representation of the structure of an argument essay, consider creating and posting a Building an Argument Essay poster. A sample is included in the supporting materials.• As in Module 1, students will have a Writer's Glossary to help them master the language used to talk about writing. The goal of this glossary is to build students' understanding of an argument essay as well as their academic vocabulary. Consider asking students to add the <i>Lyddie</i> Writer's Glossary to their Writer's Glossaries from Module 1.• In advance: Post similarities and differences between explanatory essays and argument essays (see supporting materials).• Decide which Discussion Appointment to use today.

Lesson Vocabulary	Materials
argument, claim, relevant evidence, coherent, appropriate, counterclaim	<ul style="list-style-type: none">• Entry task (one per student)• <i>Lyddie</i> Writer's Glossary (one per student)• <i>Lyddie</i> Model Essay (one per student, plus one for teacher use)• Document camera• Explanatory Essay vs. Argument Essay handout (one per student)• Explanatory Essay vs. Argument Essay (Answers for Teacher Reference)• Similarities and Differences between Explanatory Essays and Argument Essays (one to display)• Exit ticket (one per student)• Building an Argument Essay (optional; for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Entry Task (10 minutes)</p> <ul style="list-style-type: none"> Ask students to read the learning targets and circle the words that are the most important. <ul style="list-style-type: none"> “I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence.” “I can analyze the argument in a model essay.” After 2 minutes, cold call on students to share what words they circled. Be sure that they note <i>argument</i>, <i>relevant evidence</i>, <i>coherent</i>, and <i>appropriate</i>. Remind students that they discussed <i>relevant evidence</i>, <i>coherent</i>, and <i>appropriate</i> in Module 1, Unit 2 as they wrote their essays on <i>A Long Walk to Water</i>. These words, along with many others, were also included in their Writer's Glossaries in Module 1. Invite students to turn to a partner and share the answer to the second question on their entry task: <ul style="list-style-type: none"> Think about a time that you were in an argument with someone. What causes an argument? Cold call on a pair to share their thinking. Ideally, students will say: “We disagreed about something,” or “We had different ideas.” Explain that in writing, there is a difference between argument and opinion. In speaking, we often say that we had an argument because we had a difference of opinion—but when we refer to writing, the meaning of the two words is different. Writing an opinion piece means that it's something a person believes, whether or not the author has evidence to prove it. However, in a written argument, the author will make a claim, support it with reasons, and prove his or her reasons with evidence. The author will also acknowledge that there is another valid point of view. Let students know that today they will be focused on understanding what it means to write an <i>argument</i> essay. Pass out the Lyddie Writer's Glossary. Ask students to look at the first page and put a star next to the words that appear in today's learning targets. Tell students that in order for them to get ready to write their own essays, the lesson today will be focused on understanding what it means to write an argument essay. They will begin working on their own essays in the next class. 	<ul style="list-style-type: none"> Discussing and clarifying the language of learning targets helps build academic vocabulary. For students who need more support in understanding the structure of an essay or who might benefit from a visual representation, consider adapting and posting the Building an Argument Essay supporting material and pointing to it during this explanation.



Work Time	Meeting Students' Needs
<p>A. Reading and Analyzing the Model Essay (15 minutes)</p> <ul style="list-style-type: none">• Ask students to meet with their selected Discussion Appointment partner. Distribute the Lyddie Model Essay. Invite students to read along silently while you read the model aloud.• Ask students to turn to their partner and talk about the gist of the essay.• Explain that this is an argument essay, like the ones they will be expected to write. In this lesson, they will use this essay to help them understand how to make a claim and support it in an argument essay.• Ask students to reread the model essay, underlining the claim that the author makes and numbering the reasons that support the claim.• After about 5 minutes, refocus the class. Cold call on pairs to share the claim of the model essay and the reasons to support it. Listen for students to say:• “The claim is, “This is the right decision for her to make because by leaving she at least stands a chance of improving her situation and making enough money to buy back the farm.””• Reason 1: “One of the reasons that Lyddie has made the right decision to leave her job at Cutler’s Tavern to go to work in the mills is that it will be a better life than the one she is leading at the tavern.”• Reason 2: “Another reason the author gives is that it will pay her much better.”	<ul style="list-style-type: none">• Students who need substantial support with this writing assignment will be able to use the top of the anchor chart to create the introduction paragraph to their essays.• You may wish to have each student maintain a copy of the Lyddie’s Decision anchor chart in his/her notes. If so, photocopy enough to distribute. However, also make sure to keep a class anchor chart.



Work Time	Meeting Students' Needs
<p>B. Discussing Essay Prompt (15 minutes)</p> <ul style="list-style-type: none"> • Distribute the Explanatory Essay vs. Argument Essay handout. Point out the argument essay prompt. Remind students to read along while you read the prompt aloud. Explain that they will write an essay on <i>Lyddie</i> based on this prompt, and make sure that they notice that this is the question they have been gathering textual evidence about in Lessons 10–12. Their task now is to understand how this essay is going to be similar to and different from the essay they wrote on <i>A Long Walk to Water</i>. • Point out the title of the worksheet—Explanatory Essay vs. Argument Essay—and explain that they are going to work with their partner to compare and contrast the essay prompts. • Show the class the posted list of Similarities and Differences Between Explanatory Essays and Argument Essays. • Tell students that they are going to work with their partner to sort these similarities and differences and write them on their Venn diagram on the Explanatory Essay vs. Argument Essay handout. • While students are working, circulate and check student progress. If students are stuck, consider asking questions like: <ul style="list-style-type: none"> * What did you need to do to address the prompt in your essay on <i>A Long Walk to Water</i>? * Based on the prompt for the essay on <i>Lyddie</i>, what do you think you'll need to do to address this prompt? • Once students have their Venn diagrams filled out, refocus whole class. Project a blank Venn diagram using the document camera. Cold call on pairs to share something they included in their Venn diagrams. As students share, fill in the blank Venn diagram with similarities and differences between the explanatory essay and the argument essay. Encourage students to add to their own Venn diagrams as others in the class share their work. • When a student mentions, “In the essay you need to acknowledge that others might disagree with you,” add it to the Venn diagram. Then point out that this is known as acknowledging a <i>counterclaim</i>. Let students know that they will learn more about counterclaims in the following lesson. • If a student volunteers information that does not help the class understand the difference between the two essay types, thank the student for taking a risk and sharing, but do not add it to the Venn diagram. 	<ul style="list-style-type: none"> • Taking the time to explicitly teach students the expectations of a particular writing form gives all students more opportunity to be successful, but it is particularly supportive of ELL students and others who need additional support. • If you identified students who need more support on their Forming Evidence-Based Claims graphic organizers, consider working with a small group during this time.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Explain the Meaning of the Prompt: What Must You Do in This Essay? (5 minutes)</p> <ul style="list-style-type: none">• Tell students that they get to synthesize their understanding of what an argument essay is.• Distribute the exit ticket. Ask students to reread the essay prompt and explain the meaning of the prompt: What must they do in this essay?• Collect the exit tickets.	
Homework	Meeting Students' Needs
<p>A. Reread the model essay and circle or highlight where the author acknowledges the opposing ideas to his/her claim.</p> <p>B. Continue reading Chapters 18-19 of <i>Lyddie</i> and complete Reader's Notes for Chapters 18 and 19. This is due in Lesson 14.</p> <p><i>Note: Look over the exit tickets to make sure students understand what the essay prompt is asking them to do. If there is confusion, address it in the next lesson.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 13

Supporting Materials



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Name:

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Date:

- 1. Read the learning targets for this lesson and circle the words that are the most important.**

I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence.

I can analyze the argument in a model essay.

- 2. Think about a time that you were in an argument with someone. What causes an argument?**

.....

.....

.....



This glossary is for academic words related to the writing process and products. In Module 1, students were introduced to the New York State Expository Writing Rubric and its vocabulary. Using that as a foundation, this Writer's Glossary adds to students' vocabulary around writing. Feel free to create more pages for this glossary as more vocabulary about writing is taught throughout the year.

The words here are from Module 2, Unit 1, Lessons 13–20

WORD/PHRASE	Definition
appropriate (opposite: inappropriate)	correct or suitable for a particular time, situation, or purpose <i>Ex: Nice pants and a nice shirt are appropriate to wear to a job interview.</i>
argument	reasoned thinking that supports a specific claim or position <i>Ex: The lawyer made the argument that cell phones were a distraction to drivers, using many statistics about cell phone-related accidents..</i>
claim	A statement that a speaker or writer is trying to prove, usually by using evidence <i>Ex: In the trial, the defendant presented a claim that she was innocent.</i>
coherent (opposite: incoherent)	when something such as a piece of writing is easy to understand because its parts are connected in a clear and reasonable way opposite: when something is hard to understand or does not make sense
reason	a justification of a claim; an explanation <i>Ex: The reason teenagers should drink milk is that the calcium in milk builds strong bones.</i>
relevant evidence	details or quotes from a text that directly relate to the subject or problem being discussed or considered <i>Ex: Sally used relevant evidence in her essay on the theme of survival in Hunger Games.</i>



WORD/PHRASE	Definition
irrelevant	not related to the subject being discussed
counterclaim	the opposing viewpoint or the opposite of the main claim in an essay
well-chosen evidence	evidence that is relevant and specific
illustrates	to give the reader a clear picture in his mind
Other new words you encountered:	



Name: _____

Date: _____

In Katherine Paterson’s novel *Lyddie*, the main character faces several difficult decisions as she tries to take care of her family after her father disappears from their small mountain farm in Vermont. When there is not enough food, her mother and younger sisters go to an uncle’s house while Lyddie and her brother Charlie spend a winter alone on the farm trying to keep it so the family can come home one day. In the spring, Lyddie and Charlie have to leave also. He is apprenticed to a miller, and she takes a job at a local tavern. Eventually, however, she starts thinking about going south to Lowell, Massachusetts, to work in the textile mills. Some would say that this is a foolish move for Lyddie because it takes her far away from the home and family she loves. This is the right decision for her to make because by leaving she at least stands a chance of improving her situation and making enough money to buy back the farm.

One of the reasons that Lyddie has made the right decision to leave her job at Cutler’s Tavern to go to work in the mills is that it will be a better life than the one she is leading at the tavern. While working at the tavern in Chapter 3, Lyddie has to endure difficult living conditions. She “slept under the eaves in a windowless passage, which was hot and airless even in late spring. She was ordered to bed late and obliged to rise early for the mistress was determined that no paying guest in the windowed rooms across the narrow passageway should know that they shared the floor with the kitchen girl” (24). This shows that Lyddie is treated badly, without even a bed to sleep in or a room of her own. She also works very hard and has no friends or companions. The only person who notices her at all is the old cook, who becomes a sort of protector. Even though Lyddie is not far from where her brother lives, she only sees him once in the year she works at the tavern and she never sees her mother and sisters. Making the decision to go south to Massachusetts is the right one for Lyddie because her situation at the tavern is harsh and lonely. Working in the mills offers the possibility of a better life.

The other good reason for Lyddie to leave the tavern for a mill job is that it will pay her much better. Ever since her family had to give up the farm, she has had the dream of buying it back. She wants to save her pay to do that, but she is only paid \$.50 week at Cutler’s and that money is sent directly to her mother, not given to her. In Chapter 3 when Lyddie meets a factory girl who is traveling through town and stays at Cutler’s, she is amazed at how well dressed and rich the girl is. The girl tells Lyddie that because she is a good worker, she would do well in the mill and could “clear at least two dollars a week” (25) as well as being independent. This means that if Lyddie could make that much money, she will be able to save enough to one day buy back the farm and unite her family. She wants that so much that she is brave enough to leave Vermont, ride on a coach, and face a big, strange city. Lyddie does the right thing by becoming a mill girl in order to make a real living wage.



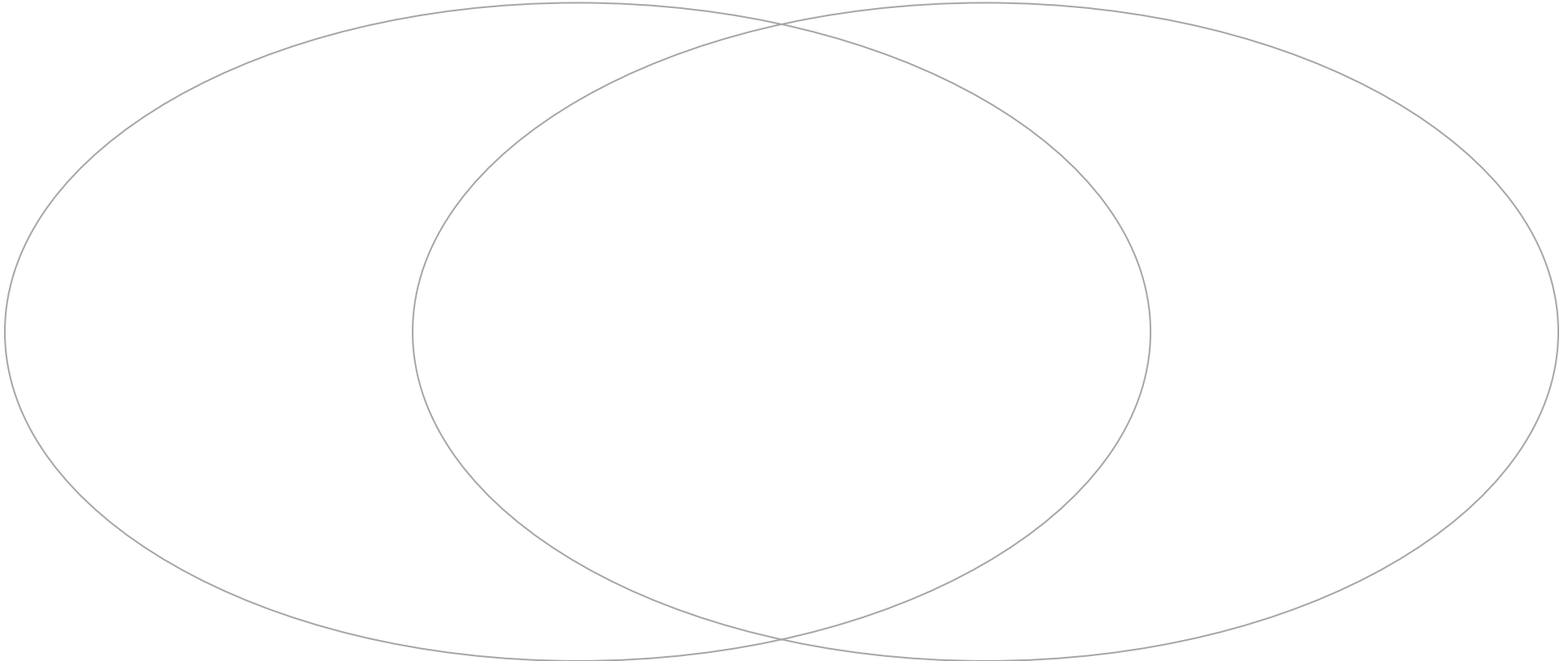
Even though there are reasons Lyddie should not have gone to Massachusetts to work in the mills, her decision to go is the right one for her. It will allow Lyddie to improve her life by living more comfortably in a boarding house, making friends with girls her own age, and learning more about the world. The job will also pay her a living wage so that she can save money to help her family. Although she isn't sure when she gets on that coach headed south to the mills, she is going toward the freedom to make her own way in the world, and this is clearly the best decision for her.

Work Cited

Paterson, Katherine. *Lyddie*. New York: Puffin Books, 1991.

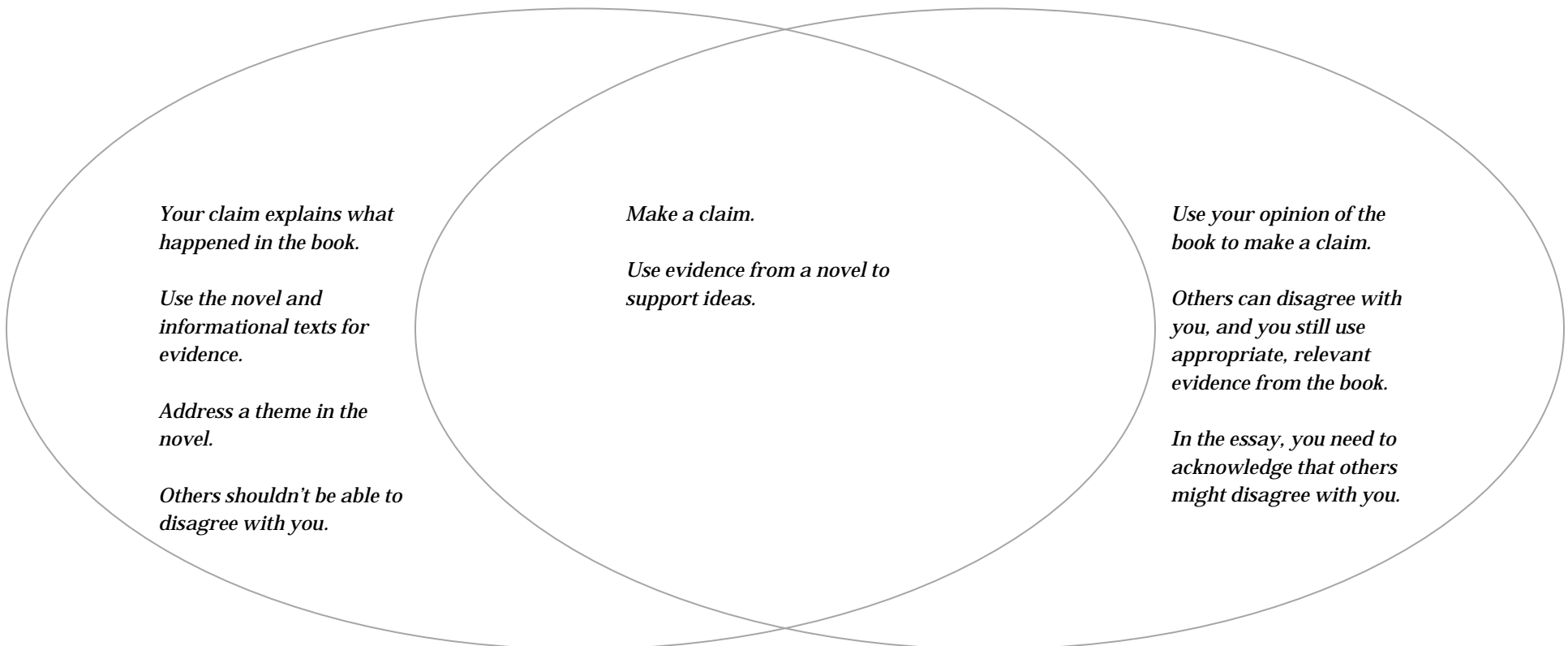


Explanatory Essay Prompt	Argument Essay Prompt
After reading the novel and accounts of the experiences of the people of Southern Sudan during and after the Second Sudanese Civil War, write an essay that addresses the theme of survival by answering the question: What factors made survival possible for Salva in <i>A Long Walk to Water</i> ? Support your discussion with evidence from the novel.	After reading through Chapter 17 of <i>Lyddie</i> , write an argumentative essay that addresses the question: Should Lyddie sign the petition that Diana Goss is circulating? Support your position with evidence from the novel. Be sure to acknowledge competing views, and refer only to information and events in the book, not what you know because you live in 2013.





Explanatory Essay Prompt	Argument Essay Prompt
After reading the novel and accounts of the experiences of the people of Southern Sudan during and after the Second Sudanese Civil War, write an essay that addresses the theme of survival by answering the question: What factors made survival possible for Salva in <i>A Long Walk to Water</i> ? Support your discussion with evidence from the novel.	After reading through Chapter 17 of <i>Lyddie</i> , write an argumentative essay that addresses the question: Should Lyddie sign the petition that Diana Goss is circulating? Support your position with evidence from the novel. Be sure to acknowledge competing views, and refer only to information and events in the book, not what you know because you live in 2013.





Directions: Post this list for students to sort during Work Time B)

- Use your opinion of the book to make a claim.
- Address a theme in the novel.
- Others shouldn't be able to disagree with you.
- Others can disagree with you, and you still use appropriate, relevant evidence from the book.
- Make a claim.
- Use evidence from a novel to support ideas.
- Use the novel and informational texts for evidence.
- Your claim explains what happened in the book.
- In the essay, you need to acknowledge that others might disagree with you.



.....
Name:

.....
Date:

Directions: Reread the essay prompt.

After reading through Chapter 17 of *Lyddie*, write an argument essay that addresses the question: Should Lyddie sign the petition that Diana Goss is circulating? Support your position with evidence from the novel. Be sure to acknowledge competing views, and refer only to information and events in the book, not what you know because you live in 2013.

1. Explain the meaning of the prompt: What must you do in this essay?

.....

.....

.....

.....



Teacher's Note: This can also be formatted for a 3 body paragraph essay.

CLAIM

REASON

REASON

EVIDENCE
EVIDENCE
EVIDENCE

EVIDENCE
EVIDENCE
EVIDENCE

Remember:

ANALYSIS CONNECTS EVIDENCE AND REASONS.

EVIDENCE CAN BE A QUOTE OR A DETAIL FROM THE TEXT.



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 14

Writing an Argumentative Essay: Crafting a Claim



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">I can choose relevant and compelling reasons, supported by strong evidence from <i>Lyddie</i>, to support the claim I am making in my argument essay.	<ul style="list-style-type: none">Checking for Understanding entry taskExit ticket



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Checking for Understanding (10 minutes)</p> <p>2. Work Time</p> <p>A. Take a Stand: Weighing the Reasons (15 minutes)</p> <p>B. Making a Claim (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: My Claim (5 minutes)</p> <p>4. Homework</p> <p>A. Read Chapters 20-23 of <i>Lyddie</i> and complete Reader's Notes for Chapters 20, 21, 22, and 23. This is due in Lesson 19.</p>	<ul style="list-style-type: none"> • This lesson continues the series of lessons that prepare students to write for their End of Unit 1 Assessment. Today, students build on the work from Lessons 10–12 where they gathered evidence to answer whether or not Lyddie should sign the petition. • Note that students saw the End of Unit 1 Assessment prompt in Lesson 13, as a part of the Explanatory Essay vs. Argument Essay handout. It is repeated again in this lesson as its own stand-alone document. • This lesson is a decision point for the students. By the end of the lesson, they will write the claim in their essay and the reasons they will use. To help students decide which claim to argue, they will weigh the reasons and text code the Forming Evidence-Based Claims graphic organizers that they used in Lessons 10–12. These were collected in Lesson 12. Be prepared to return them with feedback and to use the data they provided to inform your instructional decisions over the next several lessons about where students may need additional support. • In order to teach students how to choose the most compelling and well-supported reasons for their essay, this lesson includes the Take a Stand protocol that they first did in Module 1, Unit 2, Lesson 4. For this lesson, the protocol will be changed in small ways. Instead of using it to agree or disagree, students will move depending on whether they think Statement A or Statement B is stronger (see Work Time Part A). This is a chance for students to physically move around while learning this crucial step in the argument writing process. • This lesson suggests displaying an exemplary student acrostic poem from Lesson 5. Using student work is a powerful teaching tool—but if you don't have one, consider making one yourself. • This lesson opens with a short discussion of Chapters 18 and 19. Although this isn't a reading lesson, this entry task will encourage students to continue with the reading homework. • In advance: Display an exemplar student acrostic poem from Lesson 5. • Review: Lyddie's Decision anchor chart; Chapters 18–19 in <i>Lyddie</i>; Take a Stand Protocol (see Appendix 1); Take a Stand Teacher's Guide. • Create a space for the class to stand in a line (consider putting tape on the floor to create this) and post "Statement A" on one side of the line and "Statement B" on the other side of the line.



Lesson Vocabulary	Materials
literally, figuratively, counterclaim, relevant, irrelevant, well-chosen; calloused (148), in vain (141), slack (142), craves (142), wryly (143), miserly (144), grim (149), reading minutes (150), droning (151), robust (152)	<ul style="list-style-type: none">• Checking for Understanding, Chapters 18 and 19 entry task (one for each student)• Forming Evidence-Based Claims graphic organizers (collected in Lesson 12, returned here with feedback)• Lyddie's Decision anchor chart (begun in Lesson 10)• Working Conditions in <i>Lyddie</i>: Textual Evidence note-catcher (students last used this in Lesson 9)• End of Unit 1 Assessment Prompt: <i>Lyddie</i> Argument Essay (one per student and one to display)• Student exemplar acrostic poem (teacher choice from students' work in Lesson 5; teacher-prepared copy to distribute one per student in this lesson)• Take a Stand Teacher Guide (for teacher reference only)• Take a Stand Statements (one to display)• Document camera• Exit ticket (one per student)• <i>Lyddie</i> Reader's Notes, Chapter 20, Chapter 21, Chapter 22, Chapter 23 (four separate supporting materials; one per student)• <i>Lyddie</i> Reader's Notes, Chapter 20, Chapter 21, Chapter 22, and Chapter 23, Teacher's Edition (four separate supporting materials; for Teacher Reference)



Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (10 minutes)</p> <ul style="list-style-type: none">• Distribute the Checking for Understanding, Chapters 18 and 19 entry task to students as they enter. Remind students that they can use their Reader's Notes, but not the book itself, to answer these questions.• Direct students to complete the entry task individually. As they do so, circulate to check the Reader's Notes (Chapters 18–19) for completion.• Cold call students to get responses to the entry task. Listen for students to understand that calloused <i>literally</i> means to have toughened hands and <i>figuratively</i> means to have a hardened or unfeeling heart. Point out the disjointed syntax of the last sentence. Instead of being a complete thought, it's a series of phrases. Explain the way this reflects both Lyddie's thoughts (she is trying not to think too much about her situation) and mood (she feels broken, disjointed, depressed).• Ask students to turn to a partner and predict what Lyddie will do now. Cold call on a few pairs to share out.• Remind students that in the next few lessons they will be working on their essays and not discussing the reading. However, they must remember to pace themselves and read Chapters 20–23. The Reader's Notes for these are due in Lesson 19.• Post definitions for the Reader's Dictionary and prompt students to revise their Reader's Dictionaries as necessary.• Finally, direct students' attention to the learning targets. Read them aloud and tell students that today they will be looking at the evidence they have been collecting in order to make a claim.	



Work Time	Meeting Students' Needs
<p>A. Take a Stand: Weighing the Reasons (15 minutes)</p> <ul style="list-style-type: none"> Remind students that they have worked very hard as a class to gather and analyze <i>relevant</i> and <i>specific</i> evidence from the text. Praise them for filling out their Forming Evidence-Based Claims graphic organizers so diligently. Return those, collected in Lesson 12, to the students now, and share any whole class feedback that you have. Also either hand back or direct students to take out the Working Conditions in Lyddie: Textual Evidence Note-catcher (see Lesson 9), as this also contains evidence that might be helpful to them. Remind students that this note-catcher has evidence that relates to Lyddie's working conditions. Today they will consider which reasons are most compelling; they may find evidence on this note-catcher to support the reasons they discuss. Point out that the class has used the evidence to generate reasons to support both claims: that Lyddie should sign the petition and that she should not sign the petition. The Lyddie's Decision anchor chart holds that thinking, as does the last row on the graphic organizers. Explain to students that although they have many relevant pieces of evidence and a number of reasons, not all of these are equally valuable. Some of the reasons are weaker or not as convincing as others. Other reasons are <i>compelling</i>—that is, they are very convincing. They make sense and are supported by strong evidence from the text. Emphasize the importance of finding compelling reasons by giving an example from the students' experience. Consider this example: <ul style="list-style-type: none"> * I'm trying to convince you to go see a movie. I might say, "You should go because it's a short movie—it's only 90 minutes long." The reason is true and it is supported by evidence (90 minutes long), but it isn't very compelling. Brevity isn't usually a reason someone strongly likes or dislikes a movie. * But if I said, "You should go to the movie because nine out of 10 teenagers say it's a great movie," that might be a more compelling reason. What your peers think of a movie usually does influence whether or not someone goes to the movies, and it is supported by evidence—a statistic. Say, "Here is a tricky one": <ul style="list-style-type: none"> * I might say, "Meryl Streep is in it." Is that a compelling reason for you personally? No, because it is only a piece of evidence, and it is not connected to a reason. You don't know who Ms. Streep is. So even though that's relevant, it isn't compelling. But if I explained, The acting in this movie is fantastic! Meryl Streep is in it, and she is a really good actress who has won numerous awards!" then that reason becomes more compelling to you. 	



Work Time	Meeting Students' Needs
<ul style="list-style-type: none">• Say, “Here is another tricky one”:<ul style="list-style-type: none">* I might say, “I saw this movie before, and it’s funny! I’d like to see it again.” You might ask, “What happened in it that is funny?” If I can’t answer you, then my reason isn’t compelling. Even if you like funny movies, a reason that I can’t support with evidence is unlikely to convince you.• Explain that to write a convincing, argumentative essay, they need to select compelling reasons and support those reasons with evidence in a way that their reader will understand why they are compelling.• Distribute the End of Unit 1 Assessment Prompt: Lyddie Argument Essay or project it on the document camera. Invite students to read along while you read the prompt aloud. Remind them that although they know from reading Chapter 19 that Lyddie did not sign the petition, the essay prompt asks you to argue whether or not <i>she should</i>. The fact that she couldn’t is an <i>irrelevant</i> detail.• Remind students that this essay is about Lyddie signing the petition—not a mill worker in general or someone living in 2013. Therefore, they should think about what would be a compelling reason to Lyddie.• Remind students that they have learned a lot about Lyddie’s character from reading this book. They now know a lot about her character traits and her values. Refer them to the student exemplar acrostic poem from Lesson 5 and the planning the poem worksheet they have in their notes. They know she values her family, her independence, her friendships. They know she’s a strong, healthy girl who likes to work hard and can solve problems. They know she wants to return to her farm.• Explain, therefore, that when they are thoughtfully considering their evidence, they should ask themselves, “Given what I know about Lyddie, is this a compelling reason to her?”• Direct the students’ attention to the Lyddie Decision anchor chart. Say: “Now let’s practice weighing the reasons. For example, one of the reasons we wrote down is that Lyddie should sign the petition because her friends are signing it. This is not compelling because I know that Lyddie is someone who is very independent. Although she values her friendships, I would argue that she values being able to decide for herself more.”• For the rest of Work Time A, refer to the Take a Stand Teacher’s Guide. You will need to refer to Take a Stand Statements (in supporting materials).	



Work Time	Meeting Students' Needs
<p>B. Making a Claim (15 minutes)</p> <ul style="list-style-type: none"> • Direct the students to their Evidence-Based Claim graphic organizers. Ask them to review the reasons and choose the three most <i>compelling</i> reasons and circle them. Remind them that for a reason to be compelling, it must be supported by evidence. Remind them that they can find evidence on both their Evidence-Based Claim graphic organizers and their Working Conditions in <i>Lyddie</i>: Textual Evidence Note-catchers. As they work, they should check the evidence row of their charts to make sure their reasons are supported by evidence. If necessary, they can add evidence to their graphic organizers, but they should not circle any reasons for which they do not have evidence. • Instruct the students to turn and explain to a partner the reasons they think are <i>compelling</i>. Give students a few minutes to discuss. Circulate to check how well the students are choosing evidence. Provide guidance as needed. • Instruct the students to put a star on the top of Evidence Based-Claim graphic organizer (for or against) where they found the most <i>compelling</i> reasons. Say: "Because this is where you found the most compelling reasons, this will be the side you will argue." • Instruct the students to reread the Evidence-Based Claims graphic organizer and find reasons they did NOT star. Ask them to circle the reason that almost convinced them to choose this side. Remind students that part of writing an argumentative essay is acknowledging the counterclaim. Point out that a counterclaim includes reasons and evidence that do <i>not</i> support the claim of the essay but is not <i>irrelevant</i>. This is good to include in an essay because it shows the reader that the author has seriously considered many possible arguments. • Instruct the students that they will now sum up their argument with one sentence. This will be their claim, and they will write it in the box at the bottom of the Evidence-Based Claim worksheet. Give students a few minutes to write. Circulate to help with the language. • Depending on the needs of your students, consider posting some sentence shells if they are having difficulty crafting a claim. <i>Because of _____, Lyddie should (should not) sign the petition. Lyddie should (should not) sign the petition because _____. The most compelling reasons for Lyddie to sign (not sign) the petition are _____.</i> 	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: My Claim (5 minutes)</p> <ul style="list-style-type: none">Distribute the exit tickets to students: “What is your claim about Lyddie’s decision? What reasons will you use to support your claim?”	
Homework	Meeting Students' Needs
<p>A. Read Chapters 20-23 of <i>Lyddie</i> and complete Reader’s Notes for Chapters 20, 21, 22, and 23. This is due in Lesson 19, but in the next few lessons you’ll also have writing homework to do, so do a lot of reading tonight.</p> <p><i>Note: In Lesson 16, you will return these exit tickets with feedback. Before Lesson 16, provide feedback on this work. Also, identify students who would benefit from additional support in Lesson 16.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 14

Supporting Materials



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.....
Name:

.....
Date:

Use your Reader's Notes from Chapters 18–19 of *Lyddie* to answer the questions below.

Consider this quote from the book:

“She worked hard because work was all she knew, all she had. Everything else that had made her know herself as Lyddie Worthen was gone. Nothing but hard work—so hard that her mind became as calloused as her hands—work alone remained” (148).

1. What does the word *calloused* mean? How is a calloused hand different from a calloused mind?

.....

.....

2. Lyddie thinks work is all that she has left because she loses many things that are important to her in Chapters 18 and 19. List at least three of them.

.....

.....

Tell the students they will now engage in the Take a Stand protocol that they first did in Module 1, Unit 2, Lesson 4 to compare two reasons and choose the one they find most compelling. Direct them to silently line up in a single-file line in the middle of the room and point out the “Statement A” and “Statement B” signs. Tell them they will have a chance to talk with several partners today but at times you will need their attention quickly. Establish a visual cue that will tell the students when it is time to stop talking.

Display the first set of **Take a Stand Statements**. Remind students to ask themselves, “Given what I know about Lyddie, is this a compelling reason to her?”

- *Statement A: Lyddie should sign the petition because the people she cares about are becoming sick from working long hours in the dust-filled air.*
- *Statement B: Lyddie should sign the petition because working longer than 10 hours a day is really hard.*

Ask students to thoughtfully consider each statement and choose the most compelling reason Lyddie should sign the petition. Then if they think Statement A is the most compelling, they should step to the side where the Statement A sign is displayed. If they think Statement B is the most compelling, they should step to that side. When everyone has made a choice, ask a student to share out her thinking. Listen for the student to say that Lyddie is not afraid of hard work so Statement B would not be compelling to her. In addition, she values Rachel and Betsy very much and so this would be a compelling reason to her. Point out when students are using evidence effectively to support a reason.

Probe with questions such as: “*From what we’ve seen in the book, is Lyddie afraid of hard work?*” and “*When Rachel got sick, what was Lyddie’s reaction?*”



Repeat with the next two statements. This time, after the students have made a choice, ask them to talk with the person on their same side about their choice. Ask a few students to share out the ideas the discussed with their partner.

Statement A: Lyddie should not sign the petition because she will earn less money and needs money to buy back her farm.

Statement B: Lyddie should not sign the petition because Mr. Mardsen would be disappointed, and she doesn't want Mr. Mardsen to think less of her

Listen for students to identify Statement A as more compelling because buying her farm is of utmost importance to Lyddie. Ask students if they would be able to support that reason with details or evidence from the text. It's true that she cares what Mr. Mardsen thinks of her, but not more than the farm.

Probe with questions such as: "Lyddie does want to impress Mr. Marsden, but is that because she likes him personally or because she's afraid he'll fire her?" and "Why did Lyddie begin working in the mill?"



Focusing Question:

“Should Lyddie sign the petition that Diana Goss was circulating?”

After reading through Chapter 17 of *Lyddie*, write an argumentative essay that addresses the question:

Should Lyddie sign the petition that Diana Goss is circulating?

Support your position with evidence from the novel. Be sure to acknowledge competing views, and refer only to information and events in the book, not what you know because you live in the 21st century.



Given what I know about Lyddie, is this a compelling reason to her?

1.

Statement A

Lyddie should sign the petition because the people she cares about are becoming sick from working long hours in the dust-filled air.

OR

Statement B

Lyddie should sign the petition because working longer than 10 hours a day is really hard.

2.

Statement A

Lyddie should not sign the petition because she will earn less money and needs money to buy back her farm.

OR

Statement B

Lyddie should not sign the petition because Mr. Mardsen would be disappointed and she doesn't want Mr. Mardsen to think less of her.

3.

Statement A

Lyddie should sign the petition because the workers, by being forced to work longer hours for less pay, are being treated more and more like slaves.

OR

Statement B

Lyddie should sign the petition because if she signed it and worked fewer hours, she would have more time to read.



.....
Name:

.....
Date:

What is your claim about Lyddie's decision?

What reasons will you use to support your claim?



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
20				<i>In Chapters 20 and 21, she and Brigid become closer friends. What are some ways that Lyddie helps Brigid? How does this affect Lyddie? How does it affect Brigid?</i>



Reader's Dictionary, Chapter 20

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
scrupulous	155		tumult	159	
yoke	156		sedate	159	
begrudge	158	to feel angry or upset with someone because they have something you feel they don't deserve.	hulking	160	
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
21				<p><i>Why was Lyddie fired? According to the agent and the overseer? According to her?</i></p> <p><i>What does this encounter tell you about workers' rights in the mills?</i></p>



Reader's Dictionary, Chapter 21

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
searing	162		cackle	164	
trespassed	164		solemn	167	
distressing	165		benumbed	168	
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
22				<p><i>How does Lyddie respond to being fired? What does she do to protect Brigid?</i></p> <p><i>Why is Mrs. Bedlow surprised that Lyddie was fired?</i></p> <p><i>What is moral turpitude?</i></p>



Reader's Dictionary, Chapter 22

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
incredulous	170		dilute	173	
parcels	171		vile	171	immoral or evil; can also be used informally to mean very unpleasant or bad.
gingerly	174				
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
23				<p><i>Why does Lyddie return to the tavern?</i></p> <p><i>Why does Lyddie go back to the farm? What connection do you think it will have to her future? Why?</i></p>



Reader's Dictionary, Chapter 23

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
monstrosities	177		content	179	
pang	177		crinkled	182	
homely	179		crumpled	182	
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
20				<i>In Chapters 20 and 21, she and Brigid become closer friends. What are some ways that Lyddie helps Brigid? How does this affect Lyddie? How does it affect Brigid?</i>



Reader's Dictionary, Chapter 20

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
scrupulous	155	a bar/restaurant that also has hotel rooms	tumult	159	a confused, noisy, excited situation, often caused by a crowd
yoke	156	something that restricts your freedom and makes life difficult	sedate	159	calm; serious and formal
begrudge	158	to feel angry or upset with someone because they have something you feel they don't deserve.	hulking	160	very big and awkward
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
21				<i>On page 164, the agent, Mr. Graves, looks at Lyddie as if she was “a maggot on his dish.” What does this comparison tell you about his attitude toward her? How do you see this attitude in his actions?</i>



Reader's Dictionary, Chapter 21

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
searing	162	to have a sudden and unpleasant affect on you	cackle	164	an unpleasant , loud, high sound
trespassed	164	to trespass a law is to brake the law	solemn	167	very serious because something important has happened
distressing	165	something upsetting, worrisome	benumbed	168	feeling unable to think, react, or feel in a normal way
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
22				<p><i>How does Lyddie respond to being fired? What does she do to protect Brigid?</i></p> <p><i>Why is Mrs. Bedlow surprised that Lyddie was fired?</i></p> <p><i>What is moral turpitude?</i></p>



Reader's Dictionary, Chapter 22

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
incredulous	170	unable or unwilling to believe something	dilute	173	to make a quality or belief less strong
parcels	171	packages; “to parcel out” means to divide into smaller packages	vile	171	immoral or evil; can also be used informally to mean very unpleasant or bad.
gingerly	174	slowly; carefully because you are afraid it is dangerous or painful or unpleasant			
Other new words:					



Chapter	Setting	Characters	Plot	How do setting, character, and/or plot interact?
23				<p><i>Why does Lyddie return to the tavern?</i></p> <p><i>What does Lyddie's visit back to her farm show about why and how this place is important to her? What connection do you think it will have to her future? Why?</i></p>



Reader's Dictionary, Chapter 22

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
monstrosities	177	something large or ugly	content	179	happy, satisfied—not desiring anything more
pang	177	a sudden feeling of pain, sadness, jealousy	crinkled	182	moving your face so small lines appear
homely	179	not very attractive; plain	crumpled	182	having many lines and folds
Other new words:			merriment	182	laughter, fun, and enjoyment



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 15

Writing an Argumentative Essay: Analyzing the Model Essay



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

I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)
I can identify the argument and specific claims in a text. (RI.7.8)
I can evaluate the argument and specific claims in a text for sound reasoning and relevant, sufficient evidence. (RI.7.8)

Supporting Learning Targets

- I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence.
- I can analyze the claim, use of evidence, and structure in a model essay.

Ongoing Assessment

- Analyzing Evidence in Model Essay handout
- Analyzing Structure of the Model Essay handout
- Exit ticket



Agenda	Teaching Notes
1. Opening A. Entry Task (5 minutes)	<ul style="list-style-type: none">In this lesson, students analyze the model argument essay in more depth than they did in Lesson 13. Students focus on the model essay in this lesson because, unlike with narrative writing, students generally do not have lots of experience reading argument writing. To be able to write in a particular form, students need to have a deep understanding of its elements.
2. Work Time A. Analyzing Evidence in the Model Essay (15 minutes) B. Analyzing Structure in the Model Essay (20 minutes)	<ul style="list-style-type: none">Students need a model to emulate in order to successfully push their writing, much like a basketball player imitating the moves of a professional in order to improve his or her play. It is good for students to imitate the structure of a model argument essay to show they can do the thinking that an argument essay requires. To make sure the students are assessed on their own thinking, the model essay is focused on another decision that Lyddie makes. It is similar to the essay prompt, but students will not be able to use the ideas in the model essay in their own writing.
3. Closing and Assessment A. Exit Ticket (5 minutes)	<ul style="list-style-type: none">The goal of students' analysis of the model is to be sure they understand the claim, reasons, use of evidence, and the structure of an argument essay. Students reread the model several times, each time with a different purpose. Rereading will help students internalize the model essay, supporting their own essay writing in Lesson 18.
4. Homework A. Continue reading Chapters 20-23 of <i>Lyddie</i> and complete Reader's Notes for Chapters 20, 21, 22, and 23. This is due in Lesson 19.	<ul style="list-style-type: none">In their own essay later in this unit, students will build on the skills they developed in Module 1, including the use of quotes. In Module 1, the focus was on students citing and punctuating quotes correctly (see Module 1, Unit 2, Lesson 11). Students are expected to continue to do this. But the new learning focus here is specifically on how to use a "quote sandwich."Students also are introduced to part of the planner for the argument essay. They will use it to analyze the structure of the model essay, especially the structure within body paragraphs. In the next lesson, students will plan their essay using the complete planner. This build is intentional; it not only gives students a framework for analyzing the model essay, but also gives them a model to complete most of the planner.In the entry task, students refer to part of the NYS Expository Writing Rubric (argument version). The section they need to use is embedded in the entry task. In this lesson, students only analyze 2 rows of the argument essay rubric. This is because the argument essay rubric is based on the NYS Expository Writing Rubric, which students analyzed in depth in Module 1. Therefore, students focus only on the criteria that have changed.The full rubric for the essay is attached to Unit 1, Lesson 18.In advance: Post learning targets.Decide which Discussion Appointment to use today.



Lesson Vocabulary	Materials
coherent, argument, appropriate, structure, relevant evidence	<ul style="list-style-type: none">• Entry task (one per student)• Weaving Room Discussion Appointments handout (from Lesson 3)• Analyzing Evidence in the Model Essay (one per student and one to display)• Analyzing Structure of the Model Essay (one per student and one to display)• Analyzing Structure of the Model Essay (for Teacher Reference)• Document camera• Exit ticket (one per student)

Opening	Meeting Students' Needs
<p>A. Entry Task (5 minutes)</p> <ul style="list-style-type: none">• Distribute the entry task. Ask students to read the criteria from the Command of Evidence row of the NYS Expository Writing Rubric (argument version), choose the box under 3 or 4 from the rubric above, and rewrite it in their own words• Ask students to turn to their partner and share their entry task.• Read the learning targets aloud and explain that students will focus on analyzing the model essay for evidence and structure.	<ul style="list-style-type: none">• Putting criteria in their own words will support students' understanding of the expectations of the argument essay.



Work Time	Meeting Students' Needs
<p>A. Analyzing Evidence in the Model Essay (15 minutes)</p> <ul style="list-style-type: none">• Ask students to get out their copy of the model essay, where they underlined the claim and numbered the reasons that support the claim.• Ask students to reread the essay silently as you read it aloud. Review the claim and reasons that students identified in Lesson 10.• Distribute the Analyzing Evidence in the Model Essay handout. Explain that the students are going to look closely at how evidence is used in an argument essay. Remind them that in their essays, they will be using “quote sandwiches” to present and explain their evidence. They were introduced to the quote sandwich in Lesson 11.• Direct students to sit with the Discussion Appointment you designate for today. When they are settled, invite students to work with their partner to do the following:• Find a quote sandwich in the model essay.• Add it to your handout.• Answer Questions 1–3.• As students are working, circulate to address questions as they arise. If students are stuck, prompt with questions such as: “Why do you think so?” “Where do you see that in the essay?” and “How does that relate to the claim/reason in the essay?” <p>* Once students have finished, refocus the class whole group. Cold call on pairs to share their answers to Questions 1-3 on the handout. Clarify or correct as needed. Encourage students to add to or revise their own answers based on the class discussion.</p>	



Work Time	Meeting Students' Needs
<p>B. Analyzing Structure in the Model Essay (20 minutes)</p> <ul style="list-style-type: none">• Explain that students will turn their attention to the structure of the model essay, and that will require that students reread the model essay again. Remind them that rereading is a skill that good readers practice and it takes perseverance.• Distribute and display Analyzing Structure of the Model Essay. Tell students that this handout is just like one part of the essay planner that they will use in the next lesson to plan their own essays. For today, students will use it to understand the structure of the body paragraph of an argument essay.• To get students started, do a think-aloud about how to fill out the Analyzing Structure of the Model Essay handout by filling in the claim and the topic sentence and first piece of evidence in the box for Body Paragraph 1. Use the Analyzing Structure of the Model Essay (for Teacher Reference). Invite students to fill out their own handouts as you do the think-aloud.• Ask students if there are any questions about using the handout. Clarify as necessary. Invite students to continue working with their partners to analyze the structure of the essay and complete the handout.• As students are working, circulate. Push students to think about how those body paragraphs are structured. Ask questions like: “What is the job of that sentence?” “How do those sentences go together?” and “How does that sentence relate to the reason/claim?”• After about 10 minutes, refocus the class. Cold call on pairs to share what they included for Body Paragraph 1. Add to the displayed copy and encourage students to add to or revise their own work as needed. Emphasize that the evidence in an argument essay always needs to be explained, as it is in the model essay. By connecting the evidence to specific reasons, an author makes a strong argument.• Ask:<ul style="list-style-type: none">* What was included in the body paragraphs that was not on the handout?”• Give students a moment to think and then cold call on students to share their ideas. Listen for them to say: “The introduction to the quotes wasn’t included on the handout,” and “Transition words weren’t included on the handout.”• Explain that the essay planner that students will be using in the next lesson is meant to help them organize their ideas but will not be the template for their entire essay. They need to keep things like the introduction of quotes and use of transitions in mind when they draft their essay later.	<ul style="list-style-type: none">• Providing a model that is clear enough to illustrate the criteria for all students, but also a bit more advanced than what students are actually expected to do, helps push even the strongest writers.• If many students need more support with the structure of body paragraphs, consider more extended teacher guidance and modeling with this task.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: My Claim (5 minutes)</p> <ul style="list-style-type: none">• Distribute the exit ticket. Ask students to reread the conclusion of the model essay and underline the claim and circle the reasons restated in it.• Collect students' exit tickets to informally assess. Focus on students who may need more support identifying claims and reasons.	
Homework	Meeting Students' Needs
<p>A. Continue reading Chapters 20-23 of <i>Lyddie</i> and complete Reader's Notes for Chapters 20, 21, 22, and 23. This is due in Lesson 19.</p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 15

Supporting Materials



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Name: _____

Date: _____

Directions: Read the criteria below from the *Lyddie* argument essay rubric.

Command of Evidence Criteria from the NYS Expository Writing Rubric (argument version)

4	3	2	1	0
<ul style="list-style-type: none"> develops the claim with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) sustains the use of varied, relevant evidence skillfully and logically explains how evidence supports ideas 	<ul style="list-style-type: none"> develops the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s) sustains the use of relevant evidence, with some lack of variety logically explains how evidence supports ideas 	<ul style="list-style-type: none"> partially develops the claim of the essay with the use of some textual evidence, some of which may be irrelevant uses relevant evidence inconsistently sometimes logically explains how evidence supports ideas 	<ul style="list-style-type: none"> demonstrates an attempt to use evidence, but only develops ideas with minimal, occasional evidence that is generally invalid or irrelevant attempts to explain how evidence supports ideas 	<ul style="list-style-type: none"> provides no evidence or provide evidence that is completely irrelevant does not explain how evidence supports ideas



1. Reread the box from Column 4 of the rubric above and rewrite it in your own words:



Find an example of a quote sandwich in the model essay and use it to fill in this graphic organizer.

Introduce the quote.

This includes the “who” and “when” of the quote.

Find an example of an introduction of a quote in the *Lyddie* model essay and write it here:

Include the quote.

Make sure to punctuate the quotes correctly, using quotation marks. Remember to cite the page number in parentheses after the quote.

From the example you found, write the quote here:

Analyze the quote.

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

Find where the quote is explained and write it here:



1. How does the quote sandwich relate to the paragraph it is in?

2. How does the quote sandwich relate to the claim?

3. How does the quote sandwich relate to the claim?



.....
Name:

.....
Date:

What is the claim/thesis of the model essay?

Body Paragraph 1: First reason to support claim

Topic sentence	
Evidence 1	
Analysis of Evidence 1	
Evidence 2	
Analysis of Evidence 2	
Evidence 3	
Analysis of Evidence 3	
Concluding Sentence	



Body Paragraph 2: First reason to support claim	
A. Topic sentence	
B. Evidence 1	
C. Analysis of Evidence 1	
D. Evidence 2	
E. Analysis of Evidence 2	
F. Evidence	
G. Analysis of Evidence 3	
H. Concluding Sentence	



Counterclaim

What counterclaims does the author acknowledge?

What are the counterclaims on this essay?



What is the claim/thesis of the model essay?

Lyddie makes the right decision for her because by leaving she at least stands a chance of improving her situation and making enough money to buy back the farm.

I agree with her that working in the mills offers the possibility of a better life.

A. Topic sentence	<i>One of the reasons that Lyddie decides to leave her job at Cutler's Tavern to go to work in the mills is that it will be a better life than the one she is leading at the tavern.</i>
B. Evidence 1	<i>Lyddie had to endure difficult living conditions. She "slept under the eaves in a windowless passage, which was hot and airless even in late spring. She was ordered to bed late and obliged to rise early, for the mistress was determined that no paying guest in the windowed rooms across the narrow passageway should know that they shared the floor with the kitchen girl" (24).</i>
C. Analysis of Evidence 1	<i>This shows that Lyddie is treated badly, without even a bed to sleep in or a room of her own.</i>
D. Evidence 2	<i>She has no friends or companions at the tavern. Triphena is the only person who notices her. She sees her brother only once in the year she works at the tavern, and she never sees her mother and sisters.</i>
E. Analysis of Evidence 2	<i>Making the decision to go south to Massachusetts is the right one for Lyddie because her situation at the tavern is harsh and lonely.</i>
F. Evidence 3	



G. Analysis of Evidence 3	
H. Concluding Sentence	<i>I agree with her that working in the mills offers the possibility of a better life.</i>



Body Paragraph 2: First reason to support claim

A. Topic sentence	<i>The other good reason for Lyddie to leave the tavern for a mill job is that it will pay her much better.</i>
B. Evidence 1	<i>She is paid only \$.50 week at Cutler's, and that money is sent directly to her mother, not given to her.</i>
C. Analysis of Evidence 1	<i>Fifty cents a week is not enough money for Lyddie to be able to buy her family's farm back.</i>
D. Evidence 2	<i>A mill girl who stays at the tavern tells Lyddie that because she is a good worker, she would do well in the mill and could "clear at least two dollars a week" (25) as well as being independent.</i>
E. Analysis of Evidence 2	<i>Becoming a mill girl will mean that Lyddie can pay off her family's debts.</i>
F. Evidence 3	
G. Analysis of Evidence 3	
H. Concluding Sentence	<i>I think that she does the right thing by becoming a mill girl in order to make a real living wage.</i>



Counterclaim

What counterclaims does the author acknowledge?

“Some would say that this is a foolish move for Lyddie because it takes her far away from the home and family she loves.”

“Even though there are reasons why Lyddie should not have gone to Massachusetts to work in the mills, her decision to go is the right one for her.”

What are the counterclaims on this essay?

Introduction

Conclusion



.....
Name:

.....
Date:

Directions: Reread the conclusion from the model essay on *Lyddie*. Underline the claim and circle the reasons restated in this conclusion.

Even though there are reasons why Lyddie should not have gone to Massachusetts to work in the mills, her decision to go is the right one for her. It will allow Lyddie to improve her life by living more comfortably in a boarding house, making friends with girls her own age, and learning more about the world. The job will also pay her a living wage so that she can save money to help her family. Although she isn't sure when she gets on that coach headed south to the mills, she is going toward the freedom to make her own way in the world, and this is clearly the best decision for her.



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 16

Writing an Argumentative Essay: Planning the Model Essay



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

I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)

I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)

Supporting Learning Targets

- I can analyze a model essay about *Lyddie* using a rubric.
- I can select reasons and support them with evidence to support my claim about *Lyddie*.
- I can organize my reasons and evidence so they support my claim.
- I can explain how my details support my claim.

Ongoing Assessment

- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Writing Improvement Tracker (10 minutes) B. Reviewing Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Planning the Essay (30 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket: Reflecting on Essay Planning (3 minutes) 4. Homework <ol style="list-style-type: none"> A. Finish your <i>Lyddie</i> essay planner, due next class. A. Continue reading Chapters 20-23 of <i>Lyddie</i> and complete Reader's Notes for Chapters 20, 21, 22, and 23. This is due in Lesson 19. 	<ul style="list-style-type: none"> • In this lesson, students start a Writing Improvement Tracker that they will return to after writing the essay in each module for the rest of the year. The purpose of this is to develop students' awareness of their strengths and challenges, as well as ask students to strategize to address their challenges. Self-assessment and goal setting helps students take ownership of their learning. To begin, students will review the reflection they did during Module 1 (Unit 3, Lesson 6) and complete the Writing Improvement Tracker for Module 1. When students are done, collect the trackers and keep them until they need them again. A paper like this, which needs to be kept over the long term, is best held by the teacher. • During Work Time B, consider working with students who still need help understanding what an argument essay is or how to write a claim with reasons and evidence for an argument essay. Use the completed Forming Evidence-Based Claims graphic organizers and exit tickets from Lessons 14 to determine who might need additional support. • The <i>Lyddie</i> essay planner builds from the essay planner used in Module 1. Notice the inclusion of a space for students to consider their counterclaims at the end of the planner. This placement is intentional, since there are many possible places for students to include a counterclaim in their essay. If you would like to offer students more structure, feel free to require that they acknowledge counterclaims in particular paragraphs—for example, either the introduction and conclusion or in both body paragraphs. • The essay planner has space for two body paragraphs. If students would like to write a third body paragraph, consider providing extra paper for students to do that planning work. • Encourage students to use the top of the <i>Lyddie</i>'s Decision anchor chart to complete the planner for the introduction paragraph (particularly box C in the introduction section of the planner). • Consider posting the Using Quotes in Essays anchor chart from Module 1 that includes tips about how to use, punctuate, and cite quotes in students' writing. It was started in Module 1, Unit 2, Lesson 11. • In advance: Make sure students have access to their reflections from Module 1, Unit 3, Lesson 6. • Review exit tickets from Lesson 14 to make sure all students are starting with appropriate claims and reasons. Make sure you have provided feedback on those exit tickets, and that you have identified students who will need additional support during this lesson in planning their essays. • Post: Learning targets.



Lesson Vocabulary	Materials
claim, counterclaim	<ul style="list-style-type: none"> • Module 1 Reflection (from Module 1, Unit 3, Lesson 6; students' completed reflections) • Writing Improvement Tracker (one per student) • Exit Ticket from Lesson 14 (with teacher feedback) • <i>Lyddie</i> Model Essay (from Lesson 13; one to display) • Document camera • <i>Lyddie</i> Essay Planner (one per student) • Model essay planner (optional; only for students who need additional support) • Exit ticket (one per student)

Opening	Meeting Students' Needs
<p>A. Entry Task Writing Improvement Tracker (10 minutes)</p> <ul style="list-style-type: none"> • As students enter the room, distribute the Module 1 Reflections (from Module 1, Unit 3, Lesson 6) and the Writing Improvement Tracker. • Explain to students that this is a tracker to help them identify what strengths and challenges they have in writing. They will continue to use this tracker for the rest of the year. • Give students several minutes to reflect on and record their strengths and challenges. • Then, ask students to turn to a partner and share their strength and challenge from the Module 1 essay. Ask them also to talk about how knowing their strength and challenge will help them write their essay on <i>Lyddie</i>. 	<ul style="list-style-type: none"> • Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
<p>B. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Read the learning targets aloud and let students know that they will be working on planning their argument essays today. 	



Work Time	Meeting Students' Needs
<p>A. Planning the Essay (30 minutes)</p> <ul style="list-style-type: none"> • Distribute the Lyddie Essay Planner. Point out that this essay planner is similar to the essay planner they used in Module 1 to write their essays on <i>A Long Walk to Water</i>. Remind them also that they used part of this planner, the body paragraph, when they analyzed the model essay in Lesson 15. • Point out that a major difference between the essay planner in Module 1 and the <i>Lyddie</i> Essay Planner is at the end, where it says “Counterclaim.” Explain that this is the place to think about what <i>counterclaim</i> students will acknowledge in their essay, as well as where to put it. Since there is no one place in the essay for the counterclaim to go, students will need to think carefully about where to include it. Remind students that in the model essay, a counterclaim was acknowledged several times. • Ask students to get out their Forming Evidence-Based Claims graphic organizers. Return students’ exit tickets from Lesson 14. Instruct the students to use them to fill out their essay planners. Tell students that they should make any revisions they need to their exit ticket and then write their claim on the essay planner. The reasons from the Forming Evidence-Based Claims graphic organizer will help them craft their body paragraphs. • Students may decide to use evidence they did not put on their Evidence-Based Claims organizer, which is fine as long as it is still relevant and compelling. Remind them of the resources they have for evidence and quotes, such as the Working Conditions in <i>Lyddie</i>: Textual Evidence Note-catcher, their Reader’s Notes and the Lyddie’s Decision anchor chart. • Tell students to work on their essay planner independently; they will have a chance to get feedback from a peer during the next lesson. • Circulate as students are working. Push students to be clear and explicit in their plan. 	<ul style="list-style-type: none"> • If students need extra help based on their exit tickets from Lesson 14, consider working with individual students or small groups during this time. • If students are ready for a challenge, push them to include three or four body paragraphs in their essay instead of two. • For students who may need more support planning their essay, a model essay planner (optional) is included in the supporting materials. This handout shows how the author of the model essay might have filled out a complete planner for this essay. Consider using it as an example as you work with individuals or small groups who would benefit from additional support.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket: Reflecting on Essay Planning (3 minutes)</p> <ul style="list-style-type: none">• Distribute the exit tickets. Ask students to write a response to the questions:<ul style="list-style-type: none">* “What part of planning is hard for you?”* “What help do need to finish your plan?”• Collect students’ exit tickets to help you plan which students to support most in upcoming lessons.	
Homework	Meeting Students' Needs
<p>A. Finish your <i>Lyddie</i> essay planner, due next class.</p> <p>B. Continue reading Chapters 20-23 of <i>Lyddie</i> and complete Reader’s Notes for Chapters 20, 21, 22, and 23. This is due in Lesson 19.</p> <p><i>Note: Review exit tickets and identify what support students might need. There is space in the next lesson to work with students individually or in small groups if needed.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 16

Supporting Materials



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Name: _____

Date: _____

Directions: Read the criteria below from the *Lyddie* argument essay rubric.

Strategies to Improve Writing	
• Revise my writing (or my planning) multiple times	• Ask myself, “Does this make sense?”
• Look at other models	• Read the necessary texts closely
• Read other people’s work	• Talk through my ideas with an adult
• Ask questions when I have them	• Use quote sandwiches
• Take a break and reread with fresh eyes	• Have another student write the gist of your paragraphs and make sure they match what you thought they were

Essay from Module 1

Directions: Look at the first two rows of the New York State Expository Writing Rubric.

1. What did I do well in my essay?
2. What do I need to improve?
3. What is my goal for the next module for those areas? (Be specific: “I will do better” is too general).



4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

Essay from Module 2

Directions: Look at the first two rows of the Argument Essay Rubric.

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general).



4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?



Essay from Module 3

Directions: Look at the first two rows of the New York State Expository Writing Rubric.

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general).

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?



Essay from Module 4

Directions: Look at the first two rows of the Argument Essay Rubric.

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general).

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?



.....
Name:

.....
Date:

Focusing Question: Should Lyddie sign the petition that Diana Goss circulates?

I. Introduction

A. Hook to capture the reader's interest and attention

B. Name the book and author

C. Give brief background information to the reader about the book (characters, plot overview, etc)

D. Claim



II. Body Paragraph 1: First reason to support claim

A. First reason to support
your claim

B. Topic sentence

C. Evidence 1

D. Analysis of Evidence 1

E. Evidence 2

F. Analysis of Evidence 2

G. Evidence 3



II. Body Paragraph 1: First reason to support claim

H. Analysis of Evidence 3

I. Concluding Sentence



III. Body Paragraph 2: First reason to support claim

A. Second reason to support your claim

B. Topic sentence

C. Evidence 1

D. Analysis of Evidence 1

E. Evidence 2

F. Analysis of Evidence 2

G. Evidence 3



III. Body Paragraph 2: First reason to support claim

H. Analysis of Evidence 3

I. Concluding Sentence



IV. Conclusion

A. Restate claim

B. Summarize reasons

C. Explain why your view is
worth consideration by
the reader

Counterclaim

D. What counterclaim(s)
will you include in your
essay?

E. Where in your essay will
you acknowledge the
counterclaim(s)?

Name: _____

Date: _____

Focusing Question: Should Lyddie sign the petition that Diana Goss circulates?

I. Introduction	
A. Hook to capture the reader's interest and attention	<i>Lyddie faces several difficult decisions as she tries to take care of her family after her father disappears from their small mountain farm in Vermont.</i>
B. Name the book and author	<i>Lyddie by Katherine Paterson</i>
C. Give brief background information to the reader about the book (characters, plot overview, etc)	<p><i>When there is not enough food, her mother and younger sisters go to an Uncle's house while Lyddie and her brother Charlie spend a winter alone on the farm trying to keep it so the family can come home one day.</i></p> <p><i>In the spring, Lyddie and Charlie have to leave also.</i></p> <p><i>He is apprenticed to a miller, and she takes a job at a local tavern. Eventually, however, she starts thinking about going south to Lowell, Massachusetts, to work in the textile mills.</i></p>
D. Claim	<i>Lyddie makes the right decision for her because by leaving she at least stands a chance of improving her situation and making enough money to buy back the farm.</i>



II. Body Paragraph 1: First reason to support claim

A. First reason to support your claim

A job at the mills will be better than Lyddie has at Cutler's Tavern

B. Topic sentence

One of the reasons that Lyddie decides to leave her job at Cutler's Tavern to go to work in the mills is that it will be a better life than the one she is leading at the tavern.

C. Evidence 1

Lyddie has to endure difficult living conditions. She "slept under the eaves in a windowless passage, which was hot and airless even in late spring. She was ordered to bed late and obliged to rise early, for the mistress was determined that no paying guest in the windowed rooms across the narrow passageway should know that they shared the floor with the kitchen girl" (24).

D. Analysis of Evidence 1

This shows that Lyddie is treated badly, without even a bed to sleep in or a room of her own.

E. Evidence 2

She has no friends or companions at the tavern. Triphena is the only person who notices her. She only sees her brother once in the year she works at the tavern and she never sees her mother and sisters.

F. Analysis of Evidence 2

Making the decision to go south to Massachusetts is the right one for Lyddie because her situation at the tavern is very harsh and lonely.

G. Evidence 3



II. Body Paragraph 1: First reason to support claim

H. Analysis of Evidence 3

I. Concluding Sentence

I agree with her that working in the mills offers the possibility of a better life.



III. Body Paragraph 2: First reason to support claim	
A. Second reason to support your claim	<i>Lyddie will be paid more at the mills.</i>
B. Topic sentence	<i>The other good reason for Lyddie to leave the tavern for a mill job is that it will pay her much better.</i>
C. Evidence 1	<i>She is paid only \$.50 week at Cutler's, and that money is sent directly to her mother, not given to her.</i>
D. Analysis of Evidence 1	<i>Fifty cents a week is not enough money for Lyddie to be able to buy her family's farm back.</i>
E. Evidence 2	<i>A mill girl who stays at the tavern tells Lyddie that because she is a good worker, she would do well in the mill and could "clear at least two dollars a week" (25) as well as being independent.</i>
F. Analysis of Evidence 2	<i>Becoming a mill girl will mean that Lyddie can pay off her family's debts.</i>
G. Evidence 3	



III. Body Paragraph 2: First reason to support claim

H. Analysis of Evidence 3

I. Concluding Sentence

I think that she does the right thing by becoming a mill girl in order to make a real living wage.



IV. Conclusion

A. Restate claim

Lyddie's decision to go is the right one for her.

B. Summarize reasons

It will allow Lyddie to improve her life by living more comfortably in a boarding house, making friends with girls her own age, and learning more about the world. The job will also pay her a living wage so that she can save money to help her family.

C. Explain why your view is worth consideration by the reader

Although she isn't sure when she gets on that coach headed south to the mills, she is going toward the freedom to make her own way in the world, and I would certainly encourage her to make that decision to go.



.....
Name:

.....
Date:

1. What part of planning is hard for you?

2. What help do you need to finish your plan?



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 17

Writing an Argumentative Essay: Peer Critique



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

I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)
With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets

- I can critique my partner's use of evidence using criteria from the *Lyddie* argument rubric.
- I can revise my work by incorporating helpful feedback from my partner.
- I can write an organized argument essay about *Lyddie*.

Ongoing Assessment

- Essay plan
- Entry Task



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Draft a Quote Sandwich (10 minutes)</p> <p>B. Reviewing Learning Targets (3 minutes)</p> <p>2. Work Time</p> <p>A. Peer Critique Protocol (15 minutes)</p> <p>B. Begin Essay Writing (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief Learning Targets (2 minutes)</p> <p>4. Homework</p> <p>A. Read chapters 20-23 of <i>Lyddie</i> and complete Reader's Notes for Chapters 20, 21, 22, and 23. This is due in Lesson 19.</p>	<ul style="list-style-type: none">• This lesson includes peer critique. Critiques simulate the experiences students will have in the workplace and thus help build a culture of achievement, collaboration, and open-mindedness in your classroom.• This peer critique protocol is similar to the Praise-Question-Suggest protocol (see Appendix 1). This is done intentionally to build student capacity. Students engaged in a similar protocol in Module 1, Unit 3, Lesson 4.• In the second half of this lesson, students begin the draft of their essay about Lyddie signing the petition. In order for students to have enough time to be successful, they will finish their essays in the next lesson.• Consider posting a list of the resources available to help students write their essays. The list includes:<ul style="list-style-type: none">* Lyddie's Decision anchor chart* Working Conditions in <i>Lyddie</i>: Textual Evidence Note-catcher* Essay planners* Forming Evidence-Based Claims graphic organizers with reasons Lyddie should sign and reasons she should not sign.* Reader's Notes* Working Conditions anchor chart• During Work Time Part B, students have time to begin writing their essays. This lesson is written assuming the use of computers to draft the essays in order to make revisions in Lesson 20 easier.• Consider the setup of your classroom if you are using laptops. Because students can distract themselves on computers, think about positioning the desks so that it is easy to scan the screens throughout the lesson.• If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of work time.• If computers are not available to you, consider giving students more time to write by hand.• In advance: Post learning targets.• Set up the classroom as needed, considering computer use.



Lesson Vocabulary	Materials
critique, incorporate feedback	<ul style="list-style-type: none"> • Entry task (one per student) • Lyddie Essay Planner (from Lesson 16; students completed it for homework) • Peer Critique Expectations and Directions (one to display) • Peer Critique recording form (one per student)

Opening	Meeting Students' Needs
<p>A. Entry Task: Draft a Quote Sandwich (10 minutes)</p> <ul style="list-style-type: none"> • Distribute the entry task as students come in and ask them to get out their Lyddie essay planner. Prompt students to look at their essay planners and choose the reason in one of their body paragraphs to focus on. Then choose one piece of evidence from that paragraph to turn into a quote sandwich. Remind them that a quote sandwich means they introduce the quote, include the quote, and explain how the quote supports the reason in that paragraph. Remind them also that they have practiced quote sandwiches orally and found them in the model essay. 	
<p>B. Reviewing Learning Targets (3 minutes)</p> <ul style="list-style-type: none"> • Read the learning targets out loud: <ul style="list-style-type: none"> * “I can critique my partner’s use of evidence using criteria from the <i>Lyddie</i> argument rubric.” * “I can revise my work by incorporating helpful feedback from my partner.” * “I can write an organized argument essay about <i>Lyddie</i>.” • Ask students to make a prediction, based on the learning targets, about what they will do today. Tell them to raise their hand when they have thought of a prediction. When most students have their hands up, cold call on one or two. Listen for them to say: “We are going to give peer feedback on something about our essay,” or “We’re going to do a peer critique, like we did with our two-voice poems.” Confirm and clarify, if necessary, that the focus of class today will be a peer critique protocol to improve their quote sandwiches. • Remind students that peer critique reflects what people often do in their lives outside school. In their work, people get feedback to improve. Also, giving feedback can often provide new ideas for one’s own work. 	



Work Time	Meeting Students' Needs
<p>A. Peer Critique Protocol (15 minutes)</p> <ul style="list-style-type: none"> Tell students that they will engage in a peer critique protocol today to get feedback on their quote sandwich. Invite students to look at the Peer Critique Expectations and Directions. Review the expectations. Let students know that these four points are crucial for success: <ul style="list-style-type: none"> <u>Be kind</u>: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm. <u>Be specific</u>: Focus on particular strengths and weaknesses, rather than making general comments such as “It’s good” or “I like it.” Provide insight into <i>why</i> it is good or what, specifically, you like about it. <u>Be helpful</u>: The goal is to contribute positively to the individual, not simply to be heard. Be sure your comments contribute to improving your partner’s essay plan. <u>Participate</u>: Peer critique is a process to support each other, and your feedback is valued! Explain the steps for the peer critique. Emphasize that this is focused only on quote sandwich. Ask students to give you a thumbs-up if they understand the directions or a thumbs-down if they aren’t sure. Call on a student with a thumbs-up to explain again. Listen for the student to paraphrase the posted expectations and directions. If there is any confusion, clarify for the class. Pass out the Peer Critique recording form. Tell students that they will focus their feedback using criteria from the <i>Lyddie</i> argument rubric that focuses on claims, reasons, and evidence. Review the criteria as shown on the top of the Peer Critique recording form. Remind students that, for this feedback to be helpful, they should focus only on this specific area and should give lots of feedback. Pointing out misspelled words or incorrect punctuation will not be helpful at this point in the writing process. Pair up students. Invite them to sit with their partner and begin the protocol. As students are giving each other feedback, circulate around the room. Make sure they are focused on the criteria of the rubric focused on claim, reasons, and evidence. Consider using this time to address questions or support students who need it. Refocus the whole group. Acknowledge any students who demonstrated positive traits, such as accepting feedback openly or giving thoughtful feedback in a kind manner. Invite students to revise their quote sandwich. Point out that feedback may not always be helpful. It is up to the author to decide what feedback will help improve his/her work. Take this opportunity to informally look over students’ work to make sure they are using the feedback well and focusing on annotating the boxes where they need to make changes. 	<ul style="list-style-type: none"> Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying the meaning of the learning target. Consider pairing students who need extra support. Then, during peer critique time, spend time working with those pairs.



Work Time (continued)	Meeting Students' Needs
<p>B. Begin Essay Writing (15 minutes)</p> <ul style="list-style-type: none">• When students are done revising their quote sandwich, ask them to begin writing their essay. Remind students of the following:<ul style="list-style-type: none">* To use the ideas and evidence in their planners to write their essay drafts.* They will be turning in their drafts at the end of the next lesson.* They will have the opportunity to revise for conventions after they get their first draft back.• Emphasize the importance of saving their work often as they are typing. Let them know in what form (email, printed, saved to server, etc.) they will be turning in their draft at the end of the class.• As students are working, circulate around the room. Since this is an assessment, students should work independently.	<ul style="list-style-type: none">• One of the goals of the scaffolding in the previous lessons is to support all students in writing their essays, including SPED and ELL students. As much as possible, this draft should be done independently. However, there is space during Work Time to check in with students who need more support.• In order to give more support, consider:<ul style="list-style-type: none">* Prompting them to look at their essay planner to remind them of their claim and/or the evidence they gathered* Asking questions like: “How does that evidence support your claim?” or “How are those ideas connected?”* Reminding them of the resources available to help them



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Read the learning targets out loud:<ul style="list-style-type: none">* “I can critique my partner’s use of evidence using criteria from the <i>Lyddie</i> argument rubric.”* “I can revise my work by incorporating helpful feedback from my partner.”* “I can write an organized argument essay about <i>Lyddie</i>.”• Ask students to turn and talk with an elbow partner about which learning target they feel they are the strongest at and why.	
Homework	Meeting Students' Needs
<p>A. Continue reading Chapters 20-23 of <i>Lyddie</i> and complete Reader’s Notes for Chapters 20, 21, 22, and 23. This is due in Lesson 19.</p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 17

Supporting Materials



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

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

Directions: For today's peer critique, look at your essay planner and choose the reason in one of your body paragraphs to focus on. Then choose one piece of evidence from that paragraph to turn into a quote sandwich. Make sure you introduce the quote, include the quote, and explain how the quote supports the reason in that paragraph. Remember that you have practiced quote sandwiches orally and found them in the model essay.

Reason in the body paragraph

.....

.....

Quote sandwich

.....

.....

.....

.....

.....

.....



For the peer critique, you will share your quote sandwich with a partner. Ask your partner to focus on giving you feedback on one of the three following questions:

Feedback questions

Does the introduction of the quote give enough background information to understand it?

Did I punctuate and cite the quote correctly?

Does the explanation of the quote make sense?



Expectations	
Be Kind:	Treat others with dignity and respect.
Be Specific:	Focus on <i>why</i> something is good or what, particularly, needs improvement.
Be Helpful:	The goal is to help everyone improve their work.
Participate:	Support each other. Your feedback is valued!
Directions for Peer Critique Partners	
Review Claim and Evidence Criteria from Rows 1 and 2 of <i>Lyddie</i> argument rubric.	
Give your partner your quote sandwich and point out the feedback question you would most like suggestions about.	
Read over your partner's quote sandwich.	
One person shares his/her feedback using phrases like: a. I really liked how you... b. I wonder.... c. Maybe you could change...	
Author writes it on his/her Peer Critique Recording Form.	
Author: Says, "Thank you for _____. My next step will be _____."	
Switch roles and repeat	



Directions for Peer Critique Partners
Decide where you are going to make changes based on feedback.
Revise your quote sandwich in the space provided.
Be sure to include changes when writing your essay and apply feedback to other quote sandwiches as appropriate.



Name: _____

Date: _____

Command of Evidence Criteria from the NYS Expository Writing Rubric (argument version)

4	3	2	1	0
<ul style="list-style-type: none"> claim and reasons demonstrate insightful analysis of the text(s) acknowledges counterclaim(s) skillfully and smoothly 	<ul style="list-style-type: none"> claim and reasons demonstrate grade-appropriate analysis of the text(s) acknowledges counterclaim(s) appropriately and clearly 	<ul style="list-style-type: none"> claim and reasons demonstrate a literal comprehension of the text(s) acknowledges counterclaim(s) awkwardly 	<ul style="list-style-type: none"> claim and reasons demonstrate little understanding of the text(s) does not acknowledge counterclaim(s) 	<ul style="list-style-type: none"> claim and reasons demonstrate a lack of comprehension of the text(s) or task
<ul style="list-style-type: none"> develop the claim with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) sustain the use of varied, relevant evidence 	<ul style="list-style-type: none"> develop the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s) sustain the use of relevant evidence, with some lack of variety 	<ul style="list-style-type: none"> partially develop the claim of the essay with the use of some textual evidence, some of which may be irrelevant use relevant evidence inconsistently 	<ul style="list-style-type: none"> demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant 	<ul style="list-style-type: none"> provide no evidence or provide evidence that is completely irrelevant



.....
Name:

.....
Date:

Focus of Critique: Quote Sandwich

My partner thinks the best thing about my quote sandwich is...

My partner wondered about...

My partner suggested I...

My next step(s) ...



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 18

End of Unit 1 Assessment, Part 1: Drafting the Argumentative Essay



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)</p> <p>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)</p> <p>I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can write an organized argument essay about <i>Lyddie</i>.• In my essay, I can support my claim with details and quotes from the novel.• In my essay, I can explain how my details support my claim.	<ul style="list-style-type: none">• Essay draft



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: (3 minutes)</p> <p>2. Work Time</p> <p>A. Drafting the Essay (40 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Collect Essay Drafts (2 minutes)</p> <p>4. Homework</p> <p>A. Finish reading Chapters 20-23 of <i>Lyddie</i> and complete Reader's Notes for Chapters 20, 21, 22, and 23.</p>	<ul style="list-style-type: none">• In this lesson, students finish the draft of their essay about Lyddie signing the petition. In the previous four lessons, students have shaped their arguments, collected evidence, planned their essays, and critiqued one another's work. At this point, students need time to craft their essay.• Consider posting a list of the resources available to help students write their essays. The list includes:<ul style="list-style-type: none">* Lyddie's Decision anchor chart* Working Conditions in <i>Lyddie</i>: Textual Evidence Note-catcher* Essay planners* Forming Evidence-Based Claims graphic organizers with reasons Lyddie should sign and reasons she should not sign.* Reader's Notes* Working Conditions anchor chart• This lesson is written assuming the use of computers to draft the essays in order to make later revisions easier.• Consider the setup of your classroom if you are using laptops. Because students can distract themselves on computers, think about positioning the desks so that it is easy to scan the screens throughout the lesson.• If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of work time.• Be sure to think about how students will submit their drafts at the end of class: printing, saving to a server, emailing, etc.• If using computers is not possible in your classroom, consider giving students more time to hand write their essays. If students are hand-writing, encourage them to double-space, as it will make revision easier.• Since students will produce this essay draft independently, it is used as an assessment for "Claim and Reasons" and "Command of Evidence" on the NYS Expository Writing Rubric (argument version). Return the essay drafts with feedback in Lesson 20. Be sure to give feedback on the "Coherence, Style, and Organization" row and the "Command of Conventions" row of the rubric so that students can make those revisions in Lesson 20. See teaching note at the end of this lesson regarding the possibility of launching independent reading at this point in Module 2, in order to have more time to read and give feedback on students' draft essays.



Lesson Vocabulary	Materials
argument	<ul style="list-style-type: none">• <i>Lyddie</i> (book; one per student)• End of Unit 1 Assessment Prompt: <i>Lyddie</i> Argument Essay (from Lesson 14; included again in this lesson for teacher reference; one per student and one to display)• Computers• NYS Expository Writing Rubric (Argument version) (for teacher reference; use this to assess students' drafts on rows 1 and 2 of the rubric; see Teaching Note above)• Launching Independent Reading in Grades 6–8: Sample Plan (stand-alone document on EngageNY.org; optional; for teacher reference)

Opening	Meeting Students' Needs
<p>A. Entry Task: Draft a Quote Sandwich (10 minutes)</p> <ul style="list-style-type: none">• Distribute the entry task as students come in and ask them to get out their Lyddie essay planner. Prompt students to look at their essay planners and choose the reason in one of their body paragraphs to focus on. Then choose one piece of evidence from that paragraph to turn into a quote sandwich. Remind them that a quote sandwich means they introduce the quote, include the quote, and explain how the quote supports the reason in that paragraph. Remind them also that they have practiced quote sandwiches orally and found them in the model essay.	



Work Time	Meeting Students' Needs
<p>A. Drafting the Essay (40 minutes)</p> <ul style="list-style-type: none">• Be sure students have their text Lyddie. Display the End of Unit 1 Assessment Prompt: Lyddie Argument Essay (which students originally saw in Lesson 14).• Remind students of the following:<ul style="list-style-type: none">* Use the ideas and evidence in your planners to continue to write your essay drafts.* You will turn in your drafts at the end of the class.* You will have a chance to revise for conventions after you get your first draft back.• Emphasize the importance of saving their work often as they are typing. Let them know in what form (email, printed, saved to server, etc.) they will be turning in their draft at the end of the class.• As students are working, circulate around the room. Since this is an assessment, students should work independently.• Continue to circulate around the room, supporting students when needed or when their hands are raised.• When a few minutes remain, remind students to save their work.	<ul style="list-style-type: none">• One of the goals of the scaffolding in the previous lessons is to support all students in writing their essays, including SPED and ELL students. As much as possible, this draft should be done independently. However, there is space during Work Time to check in with students who need more support.• In order to give more support, consider:<ul style="list-style-type: none">* Prompting them to look at their essay planner to remind them of their claim and/or the evidence they gathered* Asking questions like: “How does that evidence support your claim?” or “How are those ideas connected?”* Reminding them of the resources available to help them.



Closing and Assessment	Meeting Students' Needs
<p>A. Collect Essay Drafts (2 minutes)</p> <ul style="list-style-type: none">• Give students specific positive praise for behaviors or thinking you noticed during class. Emphasize ways in which they are showing stamina as writers, and specific examples of students who are having strong insights about the theme of the novel.• Tell students you look forward to reading their drafts. Collect the student drafts and their associated planning work: Forming Evidence-Based Claims sheets and Planning Your Essay.	<ul style="list-style-type: none">• Consider allowing SPED and ELL students more time to complete their draft.
Homework	Meeting Students' Needs
<p>A. Continue reading Chapters 20-23 of <i>Lyddie</i> and complete Reader's Notes for Chapters 20, 21, 22, and 23. This is due in Lesson 19.</p> <p><i>Note: Use the NYS Expository Writing Rubric (argument version) in order to assess students' essay drafts. Focus only on row 1 ("Claims and Reasons") and row 2 (Command of Evidence"). Be ready by Lesson 20 to return the essay drafts with feedback and the rubric. For assessment purposes, focus on just the top two rows of the rubric. But do also give feedback on the "Coherence, Organization, and Style" and "Control of Conventions" for students to revise in Lesson 20. Specifically, keep an eye out for common organization or convention mistakes in the essays. In Lesson 20, you can address these common errors in a mini lesson when students revise.</i></p> <p><i>Lesson 19 gives students time to talk about Lyddie as a whole text and to wrap up their study of the novel. (This also allows time for you to review essays and give feedback by Lesson 20.) If you need additional time to review student work before the revision lesson, consider using a day or two between Lesson 19 and Lesson 20 to launch the independent reading routine. This routine is explained more fully in a supporting document, Launching Independent Reading in Grades 6–8: Sample Plan (stand-alone document on EngageNY.org). However, make sure students return to their essays relatively soon; a gap of more than a few days will make it harder for them to revise successfully.</i></p>	



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Grade 7: Module 2A: Unit 1: Lesson 18

Supporting Materials



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Focusing Question:

“Should Lyddie sign the petition that Diana Goss was circulating?”

After reading through Chapter 17 of *Lyddie*, write an argumentative essay that addresses the question:

Should Lyddie sign the petition that Diana Goss is circulating?

Support your position with evidence from the novel. Be sure to acknowledge competing views, and refer only to information and events in the book, not what you know because you live in the 21st century.



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



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



Criteria	CCLS	4	3	2	1	0
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	W.2 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 claim and reasons 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 claim and reasons presented	exhibit some attempt at organization, with inconsistent use of transitions establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary provide a concluding statement or section that follows generally the claim and reasons presented	exhibit little attempt at organization, or attempts to organize are irrelevant to the task lack a formal style, using language that is imprecise or inappropriate for the text(s) and task provide a concluding statement or section that is illogical or unrelated to the claim and reasons presented	exhibit no evidence of organization use language that is predominantly incoherent or copied directly from the text(s) do not provide a concluding statement or section



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



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 19

World Café to Analyze the Characters in *Lyddie*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)</p> <p>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)</p> <p>I can analyze the interaction of literary elements of a story or drama. (RL.7.3)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can effectively engage in discussions with my classmates about the characters, setting, and plot in <i>Lyddie</i>.• I can analyze <i>Lyddie</i>'s character traits by citing specific evidence and recognizing patterns from the beginning, middle, and end of the novel.	<ul style="list-style-type: none">• Reader's Notes, Chapters 18-23• World Café charts



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Entry Task: Checking for Understanding (10 minutes)</p> <p>B. Reviewing Learning Targets (5 minutes)</p> <p>2. Work Time</p> <p>A. World Café (25 Minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket and Preview Homework (5 minutes)</p> <p>4. Homework</p> <p>A. Complete the Lyddie's Character homework.</p>	<ul style="list-style-type: none">• This lesson serves as the culminating discussion of <i>Lyddie</i>. This lesson uses the same protocol as in Module 1 (Unit 1, Lesson 9 and Unit 2, Lesson 8). Review the World Café protocol (embedded in this lesson; also in Module 1, Unit 1, Lesson 9). The students should now be familiar with the protocol, which provides an opportunity for you to circulate and assesses SL.7.1. See supporting materials for a discussion assessment tracker. The specific discussion questions have been designed to help students analyze Lyddie's character traits and how they have shaped the way she reacts to events and other characters. In a way, this lesson gives students a chance to return to the question they were asking in Lessons 2–5: Who is Lyddie?* World Cafe materials/setup: Table card prompts (see Teaching Notes):* World Café protocol directions (one for document camera or charted on board)* Classroom divided into three sections, with each having enough room for one-third of the class to sit at tables in small groups of three (triads)* Table card prompts (with tables in each section having the same question and each section having a different question)* One recording chart for each triad (the recording chart is simply a large piece of paper, ideally a piece of flip chart)* A marker for each triad• The questions also invite students to ponder bigger questions about identity, independence, and freedom. This will deepen their engagement with the text and enrich their understanding of the final chapters.• In advance: Review Chapters 18–23 of <i>Lyddie</i>, especially Chapters 20 and 21.• Decide if you would like to collect the Reader's Notes for Chapters 18–23 at the end of this lesson in order to assess students' work.• Post: Learning targets



Lesson Vocabulary	Materials
cultivate, scrupulous (155), yoke (156), begrudge (158), tumult (159), sedate (159), hulking (160), searing (162), trespassed (164), distressing (165), cackle (164), solemn (167), benumbed (168), incredulous (170), parcels (171), dilute (173), vile (171), gingerly (174), monstrosities (177), pang (177), homely (179), content (179), crinkled (182), crumpled (182), merriment (182)	<ul style="list-style-type: none">• Checking for Understanding Entry Task, Chapters 20–23 (one per student)• World Cafe protocol directions (Appendix 1; see also Module 1, Unit 1, Lesson 9)• World Cafe Questions (for teacher use; see Teaching Note above)• Recording chart (one per triad; a piece of flip chart)• Markers (one per student)• Discussion Assessment Tracker (one for teacher use)• Lyddie’s Character: Exit Ticket and Homework (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task: Checking for Understanding (10 minutes)</p> <ul style="list-style-type: none"> • Distribute the Checking for Understanding, Chapters 20–23 entry task to students as they enter. Remind students that they can use their Reader's Notes, but not the book itself, to answer these questions. • Direct students to complete the entry task individually. As they do so, circulate to check the Reader's Notes (Chapters 20–23) for completion. You will collect these at the end of the class period. • Debrief students on the entry task. Listen for them to understand that Lyddie was fired for defending Brigid when she was being sexually harassed by Mr. Marsden. Probe students to understand that she reacts with determination and bravery (by confronting Mr. Marsden and writing a letter to his wife) but also with fear and self-doubt as she tries to figure out where she will live and what she will do next. • Ask students to Think-Pair-Share with the person next to them about Lyddie's future. <ul style="list-style-type: none"> * “Given her character traits and the way she reacts to adversity, what will happen to her? What hints does the author give us in the last chapters?” • Listen for students to name her determination, hard work, and independence as factors in Lyddie's future success. The author states explicitly that she will go to college and implies that she will one day marry Luke. • Post definitions for Reader's Dictionary and prompt students to revise their Reader's Dictionaries as necessary. • Congratulate the class on finishing the novel. Name the ways in which they have practiced high school habits: reading complex texts independently, coming to class prepared for discussion, producing a high-quality essay that relies on textual evidence. Tell them that today they will have the chance to talk with many of their classmates as they focus on the whole book instead of specific excerpts, and that you are looking forward to hearing their thinking. 	
<p>B. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the supporting learning targets. Ask: <ul style="list-style-type: none"> * “What can you do to make sure your conversation helps everyone in your group analyze how Lyddie's character traits developed throughout the entire book? When you have thought of two things, raise your hand.” • Wait until most of the class has a hand up and then call on several students to share their thinking. Listen for them to name actions such as clarifying definitions, asking questions, paraphrasing, staying within the text, rereading the pages referred to in the questions, and using Reader's Notes. • Reinforce that talking about texts is one strong way to deepen one's understanding. 	



Work Time	Meeting Students' Needs
<p>A. World Café (25 minutes)</p> <p><i>Note: Directions for the World Café protocol follow. They are almost identical to the directions in Module 1, Unit 1, Lesson 9, except that teachers offer specific praise for strong discussions (instead of smooth transitions) focused on textual evidence throughout the book.</i></p> <p><i>In case you don't need to read the whole protocol again, the questions are listed here. When teaching this lesson, first review the protocol with students and then share the discussion questions.</i></p> <ul style="list-style-type: none"> • Explain to the students that unlike other reading lessons, today they will be discussing the entire novel. In this way they can look for character traits that Lyddie has displayed throughout different settings and different interactions with characters. Give specific positive praise to students for diligently filling out the Reader's Notes. This thinking has prepared them to contribute to discussion today. Encourage students to use their Reader's Notes while they look for specific examples to support their ideas. • Below are the three main questions, and related probing questions, for the World Café (see also supporting materials). <ol style="list-style-type: none"> 1. The book opened with Lyddie staring down a real bear. This foreshadows the way she will deal with the symbolic bears she encounters throughout the novel. <ul style="list-style-type: none"> * Consider these symbolic bears: * She calls the loom machines her “bears” (97). * When Rachel comes to live with her, she dreams of the “bear” (95). * When she rescues Brigid, she hears “the noise of an angry bear” (161). * When she is fired, she feels like “the bear won” (169). <ul style="list-style-type: none"> • “What do these symbolic ‘bears’ have in common with the real bear?” • “What character traits does Lyddie have that let her successfully ‘stare down’ each ‘bear’ she encounters? Include specific examples from different parts of the book to support your thinking.” 2. Over the course of the book, Lyddie told Ezekial, her co-workers, and herself that she “ain’t a slave.” Yet, at times, she doubted if this were true. <ul style="list-style-type: none"> • “Was Lyddie free at the factory?” (Skim pages 94, 91, and 58 for help.) • “Was Lyddie free at the end of the book?” (Skim pages 178 and 182 for help.) • “What does freedom mean to Lyddie? Does her definition change throughout the book?” 	<ul style="list-style-type: none"> • Use of protocols (like World Café) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills. • World Café provides a structure to create mixed-ability grouping of students. For regular discussion and close reading exercises, mixed groupings will provide a collaborative and supportive structure for reading complex texts and close reading of the text.



Work Time (continued)	Meeting Students' Needs
<p>3. After Rachel and Diane leave, Lyddie feels a heavy heart (148). But she tells herself it is better “not to carry the burden of debt or, what was worse, the welfare of other persons” (156). At the end she reminds herself, “Don’t you know better than to tie yourself to some other living soul?” (181)</p> <ul style="list-style-type: none"> * “How has Lyddie tied herself to other characters (i.e., Brigid, Charlie, Rachel, Luke, her co-workers)? How has she refused?” * “Do you think Lyddie should sacrifice some of her independence and tie herself to others in the future? Why or why not?” <ul style="list-style-type: none"> • Directions for the World Café follow. • Ask students to take out their text, <i>Lyddie</i>, as well as their Reader’s Notes. • Arrange students into triads, with each triad sitting at a table with materials for the World Café: recording chart, a marker, and one table card prompt (see supporting materials). • Display the World Café protocol directions on the document camera or on a chart. Briefly review the protocol directions. • Remind students that they have done this protocol once before, in Module 1. Remind them that it will feel fast-paced at first, because it’s designed to give every student a chance to think for a bit about each question. Caution students that you will interrupt their conversations, but they’ll have a chance to keep working with their ideas at the end of the activity. Review the simple signal you will use to indicate when each round is done (e.g., raising hands, clapping). • During the World Cafe, circulate and use the Discussion Assessment Tracker to assess students on SL.7.1. 	
<p>Round I:</p> <ul style="list-style-type: none"> • Ask each triad to choose a student to be the “Recorder” for the first round. The Recorder will write down ideas from the group’s conversation on the recording chart at the table. Ask all groups to have their Recorder raise his or her hand. • Remind students to use their Reader’s Notes and the novel to support their discussions. Remind them of the goals they set in the opening part of class about conversations that deepen everyone’s understanding of the book. • Focus students on the question on their table card prompts. Ask them to read the question aloud and then discuss that question. Ask the Recorder to take notes on the table’s recording chart. Remind Recorders to make their letters about 1 inch in height so that their writing will be visible when posted at the end of the activity. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">After 3 minutes, use the signal to get students' attention. Explain the transition that they will do momentarily:<ol style="list-style-type: none">The Recorders will stay seated at the table where they have been working.The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.Signal students to transition quickly and quietly. <p>Round II:</p> <ul style="list-style-type: none">Give specific positive praise for strong discussions—e.g., text-based, focused on the question, building on each other's ideas, asking each other questions.Be sure that the Round I Recorder has remained at his/her original table. Tell the class the following three steps, then prompt them to begin:<ol style="list-style-type: none">The Round I Recorder summarizes the conversation that happened at that table during Round I.Choose a new Round II Recorder from the new students at the table.The new group reads the question on their table card prompt, then begins a discussion about that question.Remind students to use their Reader's Notes and the novel to support their discussions. Prompt the Round II Recorder to take notes on the table's recording chart. Remind Recorders to make their letters about 1 inch in height so that their writing will be visible when posted at the end of the activity.After 3 minutes, use the signal to get students' attention. Remind them of the transition:<ol style="list-style-type: none">Round II Recorders will stay seated at the table where they have been working.The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.Signal the transition to Round III.	



Work Time (continued)	Meeting Students' Needs
<p>Round III:</p> <ul style="list-style-type: none">• Repeat the process from Round II.• Be sure that the Round II Recorder has remained at his/her Round II table. Review the three steps, then prompt them to begin:<ol style="list-style-type: none">1. The Round II Recorder summarizes the conversation that happened at that table during Round I.2. Choose a <i>new</i> Round III Recorder from the new students at the table.3. The new group reads the question on their table card prompt, then begins a discussion about that question.• Remind them to use their Reader's Notes and the novel to support their discussions. Prompt the new Recorder to take notes on the table's recording chart. Remind Recorders to make their letters about 1 inch in height so that their writing will be visible when posted at the end of the activity.• After 3 minutes, use the signal to get students' attention. Remind them of the transition:<ol style="list-style-type: none">1. Round III Recorders will stay seated at the table where they have been working.2. The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.• Signal the transition to Round IV.	



Work Time (continued)	Meeting Students' Needs
<p>Round IV:</p> <ul style="list-style-type: none">• Repeat the process from Round III.• Be sure that the Round III Recorder has remained at his/her Round III table. Review the three steps, then prompt them to begin:<ol style="list-style-type: none">1. The Round III Recorder summarizes the conversation that happened at that table during Round III.2. Choose a <i>new</i> Round IV Recorder from the new students at the table.3. The new group reads the question on their table card prompt, then begins a discussion about that question.• After 3 minutes, use the signal to get students' attention. At this point, students should have discussed each of the questions on the table card prompts. Thank students for their participation and collaboration during the World Café. Point out several specific things you noticed about how they used the protocol more effectively this time than the first time.• Ask all Round IV Recorders to bring their recording charts to the front of the room and post them so that they are visible to all students.• As a closing for this activity, ask students to think of one thing they saw or heard today that helped make discussions effective. When they have thought of one, they should raise their hands. When more than half the class has a hand up, call on several students to share their thinking.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket and Preview Homework (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Lyddie's Character: Exit Ticket and Homework. Briefly preview it, making sure to define the word <i>cultivate</i>.• Ask students to think on their own for a minute and then to complete the exit ticket portion of the homework.• After giving them a minute to think individually, call on students to share their ideas. Encourage other students to add to their list.	
Homework	Meeting Students' Needs
<p>A. Complete the Lyddie's Character: Exit Ticket and Homework</p> <p><i>Note: This is final lesson for Lyddie.</i></p>	<ul style="list-style-type: none">• This homework assignment is designed to allow students to further reflect on the novel, not to provide assessment data for a particular standard. Give students credit for completing it, but do not grade it.



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 19

Supporting Materials



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.....
Name:

.....
Date:

1. What led to Lyddie’s dismissal from the mills? In modern terms, what would we call Mr. Mardsen’s behavior?

.....

.....

2. How did Lyddie initially react to being fired? How did she react later? What character traits do these reactions illustrate?

.....

.....

3. Diana calls Lyddie’s story a “reason to celebrate.” After reading the end of the book, do you agree?

.....

.....

1. The book opens with Lyddie staring down a real bear. This foreshadows the way she deals with the symbolic bears she encounters throughout the novel.

Consider these symbolic bears:

She calls the loom machines her “bears” (97).

When Rachel comes to live with her, she dreams of the “bear” (95).

When she rescues Brigid, she hears “the noise of an angry bear.” (161).

When she is fired, she feels like “the bear won” (169).

What do these symbolic “bears” have in common with the real bear?

What character traits does Lyddie have that let her successfully “stare down” each “bear” she encounters? Include specific examples from different parts of the book to support your thinking.

2. Over the course of the book, Lyddie tells Ezekial, her co-workers, and herself that she “ain’t a slave.” Yet, at times, she doubts if this is true.

Is Lyddie free at the factory? (skim pages 94, 91, and 58 for help)

Is Lyddie free at the end of the book? (Skim pages 178 and 182 for help)

What does freedom mean to Lyddie? Does her definition change throughout the book?



3. After Rachel and Diane leave, Lyddie feels a heavy heart (148). But she tells herself it is better “not to carry the burden of debt or, what was worse, the welfare of other persons” (156). At the end she reminds herself, “Don’t you know better than to tie yourself to some other living soul?” (181)

How has Lyddie tied herself to other characters (i.e., Brigid, Charlie, Rachel, Luke, her co-workers)? How has she refused?

Do you think Lyddie should sacrifice some of her independence and tie herself to others in the future? Why or why not?



Record each student's name and the date of evaluation. Mark the criteria you are able to evaluate with a check (meeting criteria) or a minus (not meeting criteria). Use the "Notes/Comments" area to record any additional observations.

Student Name and date:	Criteria:
Notes/Comments:	_____ Contributes to discussion.
	_____ Takes turns speaking.
	_____ Gives full attention to speaker.
	_____ Uses evidence from the text.
	_____ Stays on topic.
	_____ Asks questions when appropriate.

Student Name and date:	Criteria:
Notes/Comments:	_____ Contributes to discussion.
	_____ Takes turns speaking.
	_____ Gives full attention to speaker.
	_____ Uses evidence from the text.
	_____ Stays on topic.
	_____ Asks questions when appropriate.



Student Name and date: Notes/Comments:	Criteria: _____ Contributes to discussion. _____ Takes turns speaking. _____ Gives full attention to speaker. _____ Uses evidence from the text. _____ Stays on topic. _____ Asks questions when appropriate.
---	--

Student Name and date: Notes/Comments:	Criteria: _____ Contributes to discussion. _____ Takes turns speaking. _____ Gives full attention to speaker. _____ Uses evidence from the text. _____ Stays on topic. _____ Asks questions when appropriate.
---	--



Student Name and date:	Criteria:
Notes/Comments:	_____ Contributes to discussion.
	_____ Takes turns speaking.
	_____ Gives full attention to speaker.
	_____ Uses evidence from the text.
	_____ Stays on topic.
	_____ Asks questions when appropriate.

Student Name and date:	Criteria:
Notes/Comments:	_____ Contributes to discussion.
	_____ Takes turns speaking.
	_____ Gives full attention to speaker.
	_____ Uses evidence from the text.
	_____ Stays on topic.
	_____ Asks questions when appropriate.

Student Name and date:	Criteria:
Notes/Comments:	_____ Contributes to discussion.
	_____ Takes turns speaking.
	_____ Gives full attention to speaker.
	_____ Uses evidence from the text.
	_____ Stays on topic.
	_____ Asks questions when appropriate.



Student Name and date:	Criteria:
Notes/Comments:	<input type="checkbox"/> Contributes to discussion. <input type="checkbox"/> Takes turns speaking. <input type="checkbox"/> Gives full attention to speaker. <input type="checkbox"/> Uses evidence from the text. <input type="checkbox"/> Stays on topic. <input type="checkbox"/> Asks questions when appropriate.

Student Name and date:	Criteria:
Notes/Comments:	<input type="checkbox"/> Contributes to discussion. <input type="checkbox"/> Takes turns speaking. <input type="checkbox"/> Gives full attention to speaker. <input type="checkbox"/> Uses evidence from the text. <input type="checkbox"/> Stays on topic. <input type="checkbox"/> Asks questions when appropriate.



Name: _____

Date: _____

Exit Ticket

Today in class, we discussed Lyddie's character. List some of her character traits here:

Homework

Answer each question below in a well-written paragraph. Make sure to refer to specific details from the text.

1. What is one of Lyddie's character traits that you would like to cultivate in yourself? Why? How did it help Lyddie? How would it help you in today's world?



2. What is one of Lyddie's character traits that you would not like to cultivate? Why? How did it hurt Lyddie? How would it hurt you in today's world?

3. The author of *Lyddie*, Katherine Patterson, wrote this book with a teenage audience in mind. What do you think she wanted teenagers today to learn from Lyddie's experiences?



EXPEDITIONARY
LEARNING

Grade 7: Module 2A: Unit 1: Lesson 20

End of Unit 1, Assessment, Part 2: Revise Essay Drafts



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

With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)

I can use correct grammar and usage when writing or speaking. (L.7.1)

I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)

Supporting Learning Targets

- I can use feedback from others to revise and improve my essay.
- I can use correct grammar and punctuation in my essay.
- I can use new vocabulary appropriately in my essay.

Ongoing Assessment

- Revised essay

Agenda

1. Opening

- A. Review Learning Targets (3 minutes)

2. Work Time

- A. Mini Lesson: Addressing Common Errors (5 minutes)
- B. Return Draft Essays with Feedback (5 minutes)
- C. Essay Revision (30 minutes)

3. Closing and Assessment

- A. Previewing Unit 3 (2 minutes)

4. Homework

- A. Finish the final draft of your essay to turn in at the start of the next lesson, along with your first draft, rubric, and planners.

Teaching Notes

- Some students may need more help revising than others. There is space for this during the revision time.
- As in Lesson 18, consider the setup of the classroom; students ideally will be working on computers.
- If students did not use computers to draft their essays in Lesson 18, consider giving them more time to revise and rewrite their essays.
- Have independent activities ready for students who finish revising early.
- Since not all students may finish their revisions during this class, have students email their files, check out a computer, or come in during an off period or after school to finish. Consider extending the due date for students who do not have access to a computer at home.
- In advance: Look over students' graded drafts (from Lesson 18) and find a common conventions error. Craft a mini lesson for Work Time A to address the error (a sample structure is provided in the lesson).
- Also, identify a body paragraph in a student essay that uses and punctuates a "quote sandwich" well to be an exemplar. Make a copy of this body paragraph, without the student's name, to show in Work Time Part B. The goal is for students to have another model to work toward as they are revising their own essays.



Lesson Vocabulary	Materials
feedback	<ul style="list-style-type: none">• Computers• Students' draft essays with teacher feedback (from Lesson 18)• Exemplar Body Paragraph (for display, selected by teacher in advance; see Teaching Notes)• Document camera



Opening	Meeting Students' Needs
<p>A. Review Learning Targets (3 minutes)</p> <ul style="list-style-type: none">* “I can use feedback from others to revise and improve my essay.”* “I can use correct grammar and punctuation in my essay.”* “I can use new vocabulary appropriately in my essay.” <ul style="list-style-type: none">• Remind students that they practiced incorporating peer feedback in Lesson 17. They will use the same skills in this lesson, only this time the feedback will be on their control of conventions.	



Work Time	Meeting Students' Needs
<p>A. Mini Lesson: Addressing Common Errors (5 minutes)</p> <ul style="list-style-type: none">• Tell students that you noticed a common error in their essays (for instance, comma splices or inconsistent capitalization).• On the document camera or white board, show 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 on a student to suggest how to correct it. If the answer is incorrect, clarify. Again ask students to give you a thumbs-up/-down. If some students are still struggling, consider checking in with them individually.	
<p>B. Return Draft Essays with Feedback (5 minutes)</p> <ul style="list-style-type: none">• Show the exemplar body paragraph using the document camera. Point out how the student uses a quote sandwich, especially how the student punctuates and cites the quote.• Tell students that they will be getting their draft essays back now with comments on them. They should look over the comments and make sure they understand them. Invite students to raise their hands to ask questions if they have them. Alternatively, create a "Help List" on the white board and invite students to add their names to it if they need questions answered.• Remind students that they will start their revisions in class today, but they will have the opportunity to complete their revisions at home tonight.• Return students' draft essays.	



Work Time	Meeting Students' Needs
<p>C. Essay Revision (30 minutes)</p> <ul style="list-style-type: none">• Revisit expectations for using computers.• Assign computers, and then prompt students to open the word processing program and make revisions.• Circulate around the room, addressing student questions. Consider checking in first with students who need extra support to make sure they can use their time well.• When a few minutes are left, ask students to save their work and make sure they have access to it at home tonight.	<ul style="list-style-type: none">• Some SPED or ELL students may need more scaffolding to revise. It can be helpful to give their feedback as a set of step-by-step instructions. For instance:<ol style="list-style-type: none">1. The circled words are misspelled. Get a dictionary and use it to correct the circled words.2. The underlined sentences are run-ons. Find them and correct them by adding a full stop and capitalizing the first letter of the new sentence.• For students who need more time, consider focusing their revisions on just one paragraph or just one skill, such as capitalizing appropriately.



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Unit 3 (2 minutes)</p> <ul style="list-style-type: none">• Tell students that their finished essay is due at the beginning of class tomorrow, along with their essay drafts and planners.• Tell the class that the final draft of this essay marks the end of Unit 1. Next, students will have the opportunity to learn about a different set of working conditions and read a compelling speech by César Chávez.	
Homework	Meeting Students' Needs
<p>A. Finish the final draft of your essay to turn in at the start of the next lesson, along with your first draft, rubric, and planners.</p> <p><i>Note: This is the final lesson of Module 2, Unit 1. Review the materials for Module 2, Unit 2 in preparation for the next lesson. Also consider what plan for launching the independent reading routine will work best for your students and how you will calendar those lessons (as a stand-alone mini unit, or integrated into Unit 2).</i></p>	

There are no new supporting materials for this lesson.