EXPEDITIONARY LEARNING

Grade 8: Module 2A:
Overview

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In this second module, students will continue to develop their ability to closely read text while studying the theme of taking a stand. During the first half of Unit 1, students will read two speeches reflecting examples of real people taking a stand. By reading these speeches they will build background knowledge about the module's overarching theme, engage in a study of the speaker's perspective, and analyze the craft of forming an argument. In the second half of Unit 1, students will read Part 1 of *To Kill a Mockingbird* by Harper Lee and continue to study the theme of taking a stand as it is revealed in the novel. Students will engage in a character study of Atticus by analyzing his actions and words, and what others say about him, to better understand him as a character. This analysis will provide details and evidence for students to use in their end of Unit 2 argument essay. In addition to reading and studying the text, students will view excerpts of the *To Kill a Mockingbird* film that strongly convey the novel's themes, and they will analyze how the film remains true to the original text as well as how it veers from the original.

In Unit 2, students will continue to study the theme of taking a stand as they finish the novel. They will develop their argument writing skills through scaffolded writing lessons, culminating in a literary analysis essay in which they argue whether or not it made sense, based on Atticus's character, for him to have taken a stand and defend Tom Robinson. In Unit 3, having finished the novel, students will return to key quotes from the novel that relate to the themes of the Golden Rule and Taking a Stand. Students will form groups to create a Readers Theater montage in which they select one key quote; then they will select scenes from the novel that reveal the message of the quote. Students will recreate these scenes in a Readers Theater structure and provide commentary on how their script remains true and veers from the original text. This Readers Theater final performance task centers on **NYSP12 ELA Standards RL.8.2, RL.8.3, W.8.3, W.8.4, and W.8.11b.**

Guiding Questions And Big Ideas

- **How does taking a stand in small ways show integrity?**
- **Is it worth taking a stand for one's self? For others?**
- **What do we know that Scout doesn't?**
- **How does the idea of taking a stand connect to the dramatic irony and Scout's perspective?**
- *Authors use the structure of texts to create style and convey meaning.*
- *Authors use allusions to layer deeper meaning in the text.*

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Performance Task

Readers Theater and Analytical Commentary: Taking a Stand in Maycomb

After reading *To Kill a Mockingbird*, students will analyze key quotes from the novel that reflect the overarching themes they studied in Units 1 and 2. Students then will form small groups and develop a Readers Theater script in which each student will select a different critical scene from the novel that develops the theme of their group's assigned quote. Their group Readers Theater script combines these individual scene selections and will be accompanied by two short written pieces that students will write on their own: a justification (students' Mid-Unit 3 Assessment) in which students justify and explain how the passage develops the main idea of their group's quote and a commentary (students' End of Unit 3 Assessment) in which they explain how their script is a response to To Kill a Mockingbird and how it connects to and diverges from the novel. The final performance task will be a presentation of the Readers Theater Script by the small group. This Readers Theater final performance task centers on **NYSP12 ELA Standards RL.8.2, RL.8.3, W.8.3, W.8.4, and W.8.11b**.

Content Connections

N/A

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CCS Standards: Reading—Literature	Long-Term Learning Targets
• RL.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	• I can cite text-based evidence that provides the strongest support for my analysis of literary text.
• RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	• I can determine a theme or the central ideas of literary text. • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). • I can objectively summarize literary text.
• RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	• I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision.
• RL.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	• I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings) • I can analyze the impact of word choice on meaning and tone (analogies or allusions).
• RL.8.5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	• I can compare and contrast the structure of multiple texts. • I can analyze how different structures impact meaning and style of a text.
• RL.8.6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	• I can analyze how difference in points of view between characters and audience create effects in writing.
• RL.8.7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	• I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. • I can evaluate the choices made by a director or actors in presenting an interpretation of a script.

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CCS Standards: Reading—Literature	Long-Term Learning Targets
• RL.8.9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	• I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types).
• RL.8.11. Interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations. a. Self-select text to develop personal preferences. b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.	• I can interpret, analyze, and evaluate narratives, poetry, and drama artistically by making connections to other texts, ideas, cultural perspectives, time periods, personal events, and situations. • I can select texts to read to develop personal choices in reading. • I can evaluate and make informed judgments about the quality of texts based on a set of criteria.
CCS Standards: Reading—Informational Text	**Long-Term Learning Targets**
• RI.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	• I can cite text-based evidence that provides the strongest support for an analysis of literary text.
• RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	• I can determine a theme or the central ideas of an informational text. • I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). • I can objectively summarize informational text.
• RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	• I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings). • I can analyze the impact of word choice on meaning and tone (analogies or allusions).
• RI.8.5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.	• I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept).

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CCS Standards: Reading—Informational Text	Long-Term Learning Targets
• RI.8.6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	• I can determine an author's point of view or purpose in an informational text. • I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
• RI.8.7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.	• I can evaluate the advantages and disadvantages of using different mediums to present an idea.
CCS Standards: Writing	**Long-Term Learning Targets**
• W.8.1. Write arguments to support claims with clear reasons and relevant evidence. a. Introduce claim(s), acknowledge and distinguish the claim(s) from 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), counterclaims, 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.	• I can write arguments to support claims with clear reasons and relevant evidence.

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CCS Standards: Writing	Long-Term Learning Targets
• W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. e. Provide a conclusion that follows from and reflects on the narrated experiences or events.	• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.
• W.8.4. 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.)	• I can produce clear and coherent writing that is appropriate to task, purpose and audience.
• W.8.5. 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.	• With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed.

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CCS Standards: Writing	Long-Term Learning Targets
• W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research. A. Apply grade 8 Reading standards to literature (e.g., "Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new"). b. Apply grade 8 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced").	I can use evidence from literary or informational texts to support analysis, reflection, and research.
• W.8.11. Create a presentation, artwork, or text in response to a literary work with a commentary that identifies connects and explains divergences from the original. a. Make well-supported personal, cultural, textual, and thematic connections across genres. b. Create poetry, stories, plays, and other literary forms (e.g., videos, artwork).	• I can create a presentation, piece of artwork, or a text in response to a piece of literature. • I can comment on how my work connects to and diverges from the original literature.

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CCS Standards: Speaking & Listening	Long-Term Learning Targets
• SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on eighth-grade topics, texts, and issues, building on others' ideas and expressing their own clearly. 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 and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. c. Pose questions that connect the ideas of several speakers, and respond to others' questions and comments with relevant evidence, observations, and ideas. d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	• I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. • I can express my own ideas clearly during discussions. • I can build on others' ideas during discussions.
CCS Standards: Language	**Long-Term Learning Targets**
• L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break. b. Use an ellipsis to indicate an omission. c. Spell correctly.	• I can use correct capitalization, punctuation and spelling to send a clear message to my reader.

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CCS Standards: Language	Long-Term Learning Targets
• L.8.4. Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies. a. 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. b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede). c. 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. d. 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).	• I can use a variety of strategies to determine the meaning of unknown words or phrases.
• L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).	• I can analyze figurative language, word relationships and nuances in word meanings.

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Central Texts
1. Harper Lee, *To Kill a Mockingbird* (New York: Warner Books, 1982), ISBN: 978-0-446-31486-2.
2. Shirley Chisholm, "Equal Rights for Women," speech made on May 21, 1969.
3. Sojourner Truth, "Ain't I a Woman?" speech made in May 1851.
4. Lyndon Johnson, "The Great Society," speech made on May 22, 1964.
5. *To Kill a Mockingbird*, film directed by Robert Mulligan (and starring Gregory Peck), 1962.
6. Robert Hayden, "Those Winter Sundays," 1966.
7. Countee Cullen, "Incident," 1925.
8. Ella Wheeler Wilcox, "Solitude," 1883.

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Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Building Background Knowledge: Taking a Stand			
Weeks 1-4	• Launching the module: taking a stand • Analyzing Shirley Chisholm's speech "Equal Rights for Women" for perspective, structure, and meaning • Summarizing Chisholm's speech	• I can objectively summarize informational text. (RI.8.2) • I can determine a theme or the central ideas of an informational text. (RI.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) • I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) • I can determine an author's point of view or purpose in informational text. (RI. 8.6) • I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)	

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Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 1-4	• Analyzing Sojourner Truth's speech "Ain't I a Woman" for perspective, structure, and meaning • Launching the novel To Kill a Mockingbird: building reading routines	• I can determine a theme or the central ideas of an informational text. (RI.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) • I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) • I can determine an author's point of view or purpose in informational text. (RI.8.6) • I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)	• Mid-Unit 1 Assessment: Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society" (RI.8.2, RI.8.5, and RI.8.6)

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Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 1-4	• Continuing with novel launch • Comparing text to film • Analyzing how literature draws on themes from the Bible: the Golden Rule • Reading poems related to the Golden Rule • Analyzing the structure of narrative text	• I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7) • I can evaluate the choices made by a director or actors in presenting an interpretation of a script. (RL.8.7) • I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) • I can compare and contrast the structure of multiple texts. (RL.8.5) • I can analyze how different structures impact meaning and style of a text. (RL.8.5)	

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Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 1-4	• Character analysis: Atticus • Analyzing how text structure in poetry and narratives contribute to meaning and style • Understanding figurative language	• I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.8.4) • I can compare and contrast the structure of multiple texts. (RL.8.5) • I can analyze how different structures impact meaning and style of a text. (RL.8.5) • I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) • I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5a)	• End of Unit 1: Analyzing Author's Craft in To Kill a Mockingbird: Allusions, Text Structure, Connections to Traditional Themes, and Figurative Language (RL.8.4, RL.8.5, RL.8.9, and L.8.5a)

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Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Case Study: Atticus			
Weeks 5-7	• Text to film comparison • Character analysis: Atticus	• I can objectively summarize literary text. (RL.8.2) • I can analyze how differences in points of view between characters and audience create effects in writing. (RL.8.6) • I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7)	• Mid-Unit 2 Assessment: Text to Film and Perspective Comparison of To Kill a Mockingbird (RL.8.2, RL.8.6, and RL.8.7)
	• Taking a stand: Text evidence • Close reading: character analysis • Analyzing a model essay	• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	

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Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 5-7	• Working with evidence • Organizing the strongest evidence • Drafting and writing the argumentative essay	• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) • I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9) • I can use punctuation (comma, ellipsis, dash) to indicate a pause or break. (L.8.2a) • I can use an ellipsis to indicate an omission. (L.8.2b)	• End of Unit 2: Argument Essay: Taking a Stand (RL.8.1, RL.8.2, RL.8.3, W.8.1, W.8.4, W.8.9a, L.8.2a, and L.8.2b.)

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Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Readers Theater			
Week 8	• Scene selection: identifying scenes related to the quote • Explain the connection between the quote and the scenes • Craft a narrative from the scenes selected • Organize individual narratives into one Readers Theater script • Analysis of script: connection and divergences from the original text. • Practice and perform Readers Theater	• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) • I can use evidence from informational texts to support analysis, reflection and research. (W.8.9) • I can comment on how my work connects to and diverges from the original literature. (W.8.11) • I can create a presentation, piece of artwork, or a text in response to a piece of literature. (W.8.11b)	• Mid-Unit 3 Assessment: Readers Theater Scene Selection: Justification (RL.8.1, W.8.9a) • End of Unit 3 Assessment: Readers Theater Commentary (RL.2, RL.8.3, and W.8.11) • Final Performance Task: Readers Theater Performance: Taking a Stand in Maycomb (RL.8.2, RL.8.3, W.8.3, W.8.4, and W.8.11b)

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Close Reading
• This module introduces a new Close Reading Guide (for Teacher Reference). 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.
Multimedia
• As students study the novel's text and the film version of the novel, consider using the following website to develop your own knowledge and understanding of media literacy: http://www.frankwbaker.com/INTRODUCTION.htm
Independent Reading
This module introduces a more robust independent reading structure. However, it makes sense to wait until after students have completed Bud, Not Buddy to launch this, specifically after the Mid-Unit 2 Assessment. See two separate stand-alone documents on EngageNY.org: The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about 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. The second half of Unit 2 includes 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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EXPEDITIONARY LEARNING

Grade 8: Module 2A:
Assessment Overview

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Note: As each unit is written, often assessments are revised. Use this document as a general guideline. But be sure to refer to each specific unit overview document for the most correct and complete write-ups of each assessment.

Final Performance Task	**Readers Theater and Analytical Commentary: Taking a Stand in Maycomb** After reading *To Kill a Mockingbird*, students will analyze key quotes from the novel that reflect the overarching themes they studied in Units 1 and 2. Students then will form small groups and develop a Readers Theater script in which each student will select a different critical scene from the novel that develops the theme of their group's assigned quote. Their group Readers Theater script combines these individual scene selections and will be accompanied by two short written pieces that students will write on their own: a justification (students' Mid-Unit 3 Assessment) in which students justify and explain how the passage develops the main idea of their group's quote and a commentary (students' End of Unit 3 Assessment) in which they explain how their script is a response to *To Kill a Mockingbird* and how it connects to and diverges from the novel. The final performance task will be a presentation of the Readers Theater Script by the small group. This Readers Theater final performance task centers on **NYSP12 ELA Standards RL.8.2, RL.8.3, W.8.3, W.8.4, and W.11b.**

Mid-Unit 1 Assessment	**Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"** This reading assessment centers on standards NYSP12ELA CCLS RI.8.2, RI.8.5, and RI.8.6. Students will read the excerpts from the speech "The Great Society" by Lyndon B. Johnson, determine the central idea, and analyze its development through the speech. Specifically, they first will complete a graphic organizer in which they analyze the speech's structure by completing information about parts of the speech. Students will identify the main supporting idea of each part, cite evidence from the text that supports their answer, and explain how the textual evidence helped them decide on the supporting idea. After completing the graphic organizer, students then will state the central idea and explain how the parts of the speech developed this theme. They will conclude the assessment by answering several short questions related to perspective, including students' understanding of how Johnson acknowledges opposing viewpoints, and their ability to explain what role Johnson's series of questions that begin "Will you join in the battle ..." play in developing and refining the central idea.
End of Unit 1 Assessment	**Analyzing Author's Craft in To Kill a Mockingbird and the Poem "Solitude": Allusions, Text Structure, Connections to Traditional Themes, and Use of Figurative Language** This reading assessment centers on standards NYSP12 ELA CCLS RL.8.4, RL.8.5, RL.8.9, and L.8.5a. In order to demonstrate their understanding of different text structures and how these structures contribute to the meaning of the texts, students will analyze the meaning and structure of Chapter 11 and contrast it to the poem "Solitude" by Ella Wheeler Wilcox. Specifically, students will read "Solitude" and two passages from Chapter 11 and then complete a graphic organizer in which they analyze the meaning and structure of each text and identify how these two texts connect to the traditional theme of the Golden Rule (RL.8.5 and RL.8.9). They will also answer selected-response and short-answer questions regarding the allusion to *Ivanhoe* in Chapter 11 and how this allusion enhances the understanding of the text.

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Mid-Unit 2 Assessment	**Text to Film and Perspective Comparison of To Kill a Mockingbird** This assessment centers on standards NYSP 12 ELA CCLS RL.8.2, RL.8.6 and RL.8.7. Students will summarize the courtroom scene in the novel *To Kill a Mockingbird*, view the courtroom scene in the film version of the novel, and then compare how the film version remains true or veers from the original text. Students also will evaluate the choices made by the actors or director in the film. Finally, students will analyze how the reader's perspective of the scene differs from that of the characters (RL.8.6), specifically in terms of what the reader knows that Scout doesn't know.
End of Unit 2 Assessment	**Argument Essay: Taking a Stand** This assessment centers on standards NYSP12 ELA CCLS RL.8.1, RL.8.2, RL.8.3, W.8.1, W.8.4, W.8.9a, L.8.2a, and L.8.2b. Students will cite the strongest evidence from the novel as they write an argument essay in which they answer the following prompt: "Atticus says, 'Simply because we were licked a hundred years before we started is no reason for us not to try to win' (Chapter 9, page 76). Now that you have read the whole text, what do you think? Based on his character, does it make sense for Atticus to take a stand to defend Tom Robinson? Give evidence from the text to support your thinking, and be sure to take into account what people who disagree might say." Students will have to weigh the evidence based on Atticus's role as both a parent and community member. In order to meet the rigors of the eighth-grade demands for argument writing, students will be required to argue their claim and acknowledge and distinguish their claim from alternate or opposing claims.

Mid-Unit 3 Assessment	**Readers Theater Scene Selection: Justification** This assessment centers on NYSP12 ELA standards RL.8.1 and W.8.9a, and serves as a scaffold toward students' Readers Theater script. For the Mid-Unit 3 Assessment, students will write a short justification of why they chose the scene they did and explain how their passage develops the main idea of the anchor quote.
End of Unit 3 Assessment	**Readers Theater Commentary** For the End of Unit 3 Assessment, students will write a commentary on how their individual script is a response to *To Kill a Mockingbird* and how it connects to and diverges from the novel. This assessment centers on RL.8.2, RL.8.3, and W.8.11. (Note that students are not formally assessed on their individual script itself, but only on their commentary.)

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EXPEDITIONARY LEARNING

Grade 8: Module 2A:
Performance Task

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Summary of Task

- After reading *To Kill a Mockingbird*, students will analyze key quotes from the novel that reflect the overarching themes they studied in Units 1 and 2. Students then will form small groups and develop a Readers Theater script in which each student will select a different critical scene from the novel that develops the theme of their group's assigned quote. Their group Readers Theater script combines these individual scene selections and will be accompanied by two short written pieces that students will write on their own: a justification (students' Mid-Unit 3 Assessment) in which students justify and explain how the passage develops the main idea of their group's quote and a commentary (students' End of Unit 3 Assessment) in which they explain how their script is a response to *To Kill a Mockingbird* and how it connects to and diverges from the novel. The final performance task will be a presentation of the Readers Theater Script by the small group. This Readers Theater final performance task centers on **NYSP12 ELA Standards RL.8.2, RL.8.3, W.8.4, and W.11b**.

Format

Narrative Script (3–4 pages, typed, one-sided, on 8.5" x 11" paper)

Standards Assessed Through This Task

- RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
- RL.8.11. Interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
    a. Self-select text to develop personal preferences.
    b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.
- W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- W.8.4. 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.8.11. Create a presentation, artwork, or text in response to a literary work with a commentary that identifies, connects, and explains divergences from the original.
    b. Create poetry, stories, plays, and other literary forms (e.g., videos, artwork).

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Student-Friendly Writing Invitation/Task Description

- After reading *To Kill a Mockingbird*, analyze key quotes that reflect the overarching themes studied in Units 1 and 2. In a small group, you will develop a Readers Theater script based on your group's quote. Your group will develop the script by selecting critical scenes from the novel that develop the theme expressed in the quote. On your own, you also will write two pieces: a justification (Mid-Unit 3 Assessment) to explain how the scenes that your group selected help develop the main idea of the quote, and a commentary (End of Unit 3 Assessment) to explain how your group's script is a response to *To Kill a Mockingbird* and how it connects to and diverges from the novel.

Key Quotes (each quote was spoken by Atticus)

a. "Mockingbirds don't do one thing but make music for us to enjoy. They don't eat up people's gardens, don't nest in corncribs, they don't do one thing but sing their hearts out for us. That's why it's a sin *To Kill a Mockingbird*." (90)

b. "You never really understand a person until you consider things from his point of view—until you climb into his skin and walk around in it." (30)

c. "I wanted you to see what real courage is, instead of getting the idea that courage is a man with a gun in his hand. It's when you know you're licked before you begin but you begin anyway and you see it through no matter what. You rarely win, but sometimes you do." (112)

d. "… before I can live with other folks I've got to live with myself. The one thing that doesn't abide by majority rule is a person's conscience." (105)☐

Part 1: Individual Scripting

- Each member will write an individual narrative "passage script" from the novel relating to the key quote provided to your group. On your own, you will choose a scene from the novel that develops the main idea of your key quote. Along with that, you will write narration that introduces that passage and a short commentary that explains how the passage develops the main idea of the key quote.

Part 2: Group Scripting

- Then you will collaborate with your small group to produce one longer script that connects each person's passage. When you work as a group, you will focus on making sure the passages flow together: You will refine each person's narration, add transitions, and work as a group to write a conclusion to the group's script. You also will choose props and plan blocking for your performance and rehearse as a group. Your group will perform your final high-quality narrative script for the class and/or school or community members.
- 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.

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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.
• At least one speaking part for each member of the group (including at least one narrator) • Three to five passages that develop the main idea of your key quote (each group member should contribute at least one passage; some passages may be combined) • An omniscient narrator role to clarify the connections between passages and the main idea of your key quote • Smooth transitions from one passage to the next • A strong beginning and conclusion that frame the main idea of your key quote. • Key academic vocabulary and details from *To Kill a Mockingbird* • Clearly identified speaking roles for each group member (within the performance) • Props and blocking to enhance the performance • A clear speaking voice, using appropriate pacing, fluency, and intonation

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Options for Students

- Some students may dictate or record their scripts.

Options For Teachers

- Students may organize a public performance of their Readers Theater scripts.
- Students may combine each group's script into a full-length script to create a single performance.
- For all students independently proficient with technology, consider allowing them to incorporate script passages, imagery, and/or sound effects/musical score by using appropriate technology (e.g., PowerPoint, Prezi, OpenOffice Impress, Garage Band).
- Students interested in, or independently proficient in, the arts may consider:
    - Enlarging script passages and creating accompanying illustrations
    - Creating a "playbill" for their performance
    - Producing a radio or print advertisement about their play
    - Writing a short song or poem to conclude the play
    - Designing or determining costumes (as part of props)
    - Choreographing/"staging" actors for the performance

Resources And Links

- Consider finding a theater professional to critique scripts, coach students' performances, and/or be a special guest at the final performance

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EXPEDITIONARY LEARNING

Grade 8: Module 2A:
Recommended Texts

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GRADE 8: MODULE 2A: RECOMMENDED TEXTS

The list below includes texts with a range of Lexile® text measures about taking a stand. 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)
- Grade 4–5: 740–1010L
- Grade 6–8: 925–1185L

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures in grade 4–5 band level (<740L–925L)			
The Little Rock Nine Stand Up for Their Rights	Eileen Lucas (author)	Informational	590
The Road to Memphis	Mildred D. Taylor (author)	Literature	670
A Lesson Before Dying	Ernest J. Gaines (author)	Literature	750‡
The Outsiders	S.E. Hinton (Author)	Literature	750
Mississippi Trial, 1955	Chris Crowe (Author)	Literature	760‡
Clover	Dory Sanders (author)	Literature	820
Let the Circle Be Unbroken	Mildred D. Taylor (author)	Literature	850
I Capture the Castle	Dodie Smith (author)	Literature	920

‡Book content may have higher maturity level text

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Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures within grade 6 band level (925L–1070L)			
Taking a Stand: Being a Leader & Helping Others	M.K. Ehrman (author)	Informational	925*
Cold Sassy Tree	Olive Ann Burns (author)	Literature	930‡
The Watsons Go to Birmingham—1963	Christopher Paul Curtis (author)	Literature	1000
Miles to Go for Freedom: Segregation & Civil Rights in the Jim Crow Years	Linda Barrett Osborne (author)	Informational	1060*
Lexile text measures within grade 6–8 band level (925L–1185L)			
Birmingham 1963: How a Photograph Rallied Civil Rights Support‡	Mildred D. Taylor (author)	Literature	920
Warriors Don't Cry: A Searing Memoir of the Battle to Integrate Little Rock's Central High	Melba Pattillo Beals (author)	Autobiography	1000
Tell All the Children Our Story: Memoirs and Mementos of Being Young and Black in America	Tonya Bolden (author)	Informational	1130
Lexile text measures above band level (over 1185L)			
Cry, the Beloved Country	Alan Paton (author)	Literature	NoLXL‡
A Time to Kill	John Grisham (author)	Literature	NoLXL‡

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‡Book content may have higher maturity level text

*Lexile based on a conversion from Accelerated Reading level

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1:
Overview

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Unit 1: Building Background Knowledge: Taking a Stand

In Unit 1, students will be introduced to the module's theme of taking a stand by reading several speeches given by real people who stand up for a cause to better others. These speeches include Shirley Chisholm's "Equal Rights for Women" and Sojourner Truth's "Ain't I a Woman?" For both speeches, students will analyze the central idea and supporting details, how the structure contributes to the meaning and style, the speaker's claims and supporting evidence, and how the speaker addresses counterclaims. The mid-unit assessment centers on excerpts from Lyndon Johnson's "The Great Society" speech, and addresses NYS CCLS RI.8.2, RI.8.5, and RI.8.6. Following the mid-unit assessment, students will begin reading the module's central text, *To Kill a Mockingbird*, by Harper Lee. The novel is launched with a highly scaffolded reading of the first chapter and building several strong reading routines (including taking structured notes and an explicit focus on vocabulary work) that will support students in successfully reading this rich text across both Units 1 and 2. As students read Part 1 of the novel, they will gather text evidence related to the theme of taking a stand. They also will consider how the author draws upon the Golden Rule and renders it new. They will analyze several poems related to the Golden Rule, comparing and contrasting the structure of each poem and the narrative arc of chapters of the novel, analyzing how the differing structure of each text contributes to its meaning and style. Finally, students will examine allusions to other texts within the novel. In the end of unit assessment, students will demonstrate their understanding of the Golden Rule theme, allusions to other texts, and how text structure develops meaning.

Guiding Questions And Big Ideas
• **How does taking a stand in small ways show integrity?**
• **Is it worth taking a stand for one's self? For others?**
• *Authors use the structure of texts to create style and convey meaning.*
• *Authors use allusions to layer deeper meaning in the text.*

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Mid-Unit 1 Assessment	**Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"** This reading assessment centers on standards NYSP12 ELA CCLS RI.8.2, RI.8.5, and RI.8.6. Students will read the excerpts from the speech "The Great Society" by Lyndon B. Johnson, determine the central idea, and analyze its development through the speech. Specifically, they first will complete a graphic organizer in which they analyze the speech's structure by completing information about parts of the speech. Students will identify the main supporting idea of each part, cite evidence from the text that supports their answer, and explain how the textual evidence helped them decide on the supporting idea. After completing the graphic organizer, students then will state the central idea and explain how the parts of the speech developed this theme. They will conclude the assessment by answering several short questions related to perspective, including students' understanding of how Johnson acknowledges opposing viewpoints, and their ability to explain what role Johnson's series of questions that begin "Will you join in the battle …" play in developing and refining the central idea.
End of Unit 1 Assessment	**Analyzing Author's Craft in To Kill a Mockingbird and the Poem "Solitude": Allusions, Text Structure, Connections to Traditional Themes, and Use of Figurative Language** This reading assessment centers on standards NYSP12 ELA CCLS RL.8.4, RL.8.5, RL.8.9, and L.8.5a. In order to demonstrate their understanding of different text structures and how these structures contribute to the meaning of the texts, students will analyze the meaning and structure of Chapter 11 of *To Kill a Mockingbird* and contrast it to the poem "Solitude" by Ella Wheeler Wilcox. Specifically, students will read "Solitude" and two passages from Chapter 11 and then complete a graphic organizer in which they analyze the meaning and structure of each text and identify how these two texts connect to the traditional theme of the Golden Rule (RL.8.5 and RL.8.9). They will also answer selected-response and short-answer questions regarding the allusion to Ivanhoe in Chapter 11, and how this allusion enhances the understanding of the text.

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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.

Theme 1: Individual Development and Cultural Identity

- The role of social, political, and cultural interactions supports the development of identity.
- Personal identity is a function of an individual's culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.

Theme 5: Development and Transformation of Social Structures

- Role of social class, systems of stratification, social groups, and institutions
- Role of gender, race, ethnicity, education, class, age, and religion in defining social structures within a culture
- Social and political inequalities
- Expansion and access of rights through concepts of justice and human rights

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Central Texts
1. Harper Lee, To Kill a Mockingbird (New York: Warner Books, 1982), ISBN: 978-0-446-31486-2.
2. Shirley Chisholm, “Equal Rights for Women,” speech made on May 21, 1969.
3. Sojourner Truth, “Ain’t I a Woman?” speech made in May 1851.
4. Lyndon Johnson, “The Great Society,” speech made on May 22, 1964.
5. To Kill a Mockingbird, film directed by Robert Mulligan (and starring Gregory Peck), 1962.
6. Robert Hayden, “Those Winter Sundays,” 1966.
7. Countee Cullen, “Incident,” 1925.
8. Ella Wheeler Wilcox, “Solitude,” 1883.

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This unit is approximately 4 weeks or 19 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Launching the Module: Taking a Stand	• I can evaluate the advantages and disadvantages of using different media to present an idea. (RI.8.7)	• I can get information from photographs about people who are taking a stand about something. • I can explain the advantages and disadvantages of gathering information from photographs.	• Taking a Stand: Frayer Model	• Gallery Walk protocol
Lesson 2	Taking a Stand: "Equal Rights for Women"	• I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)	• I can cite the evidence that Shirley Chisholm uses to support her claims in "Equal Rights for Women."	• Answers to text-Dependent questions • Students' notes: "Who Is Ha?"	• Things Close Readers Do • Numbered Heads Together protocol
Lesson 3	Analyzing Text Structure and Summarizing Text: "Equal Rights for Women" by Shirley Chisholm	• I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) • I can identify the argument and specific claims in a text. (RI.8.8)	• I can analyze the structure of a specific paragraph in "Equal Rights for Women," including the role of a particular sentence in developing a key concept. • I can analyze the development of a central idea in "Equal Rights for Women." • I can identify specific claims that Shirley Chisholm makes in "Equal Rights for Women."	• Annotated text "Equal Rights for Women"	

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Central Idea and Supporting Details: "Equal Rights for Women"	• I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2 • I can objectively summarize informational text. (RI.8.2) • I can identify the argument and specific claims in a text. (RI.8.8) • I can 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). (RI.8.8)	• I can identify specific claims that Shirley Chisholm makes in "Equal Rights for Women." • I can evaluate evidence that supports a claim in "Equal Rights for Women." • I can objectively summarize "Equal Rights for Women."	• Highlighting in student copies of "Equal Rights for Women"	• Quiz-Quiz-Trade protocol • Jigsaw protocol
Lesson 5	Analyzing the Author's Perspective: "Equal Rights for Women" by Shirley Chisholm	• I can determine an author's point of view or purpose in informational text. (RI.8.6) • I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)	• I can analyze Shirley Chisholm's perspective in "Equal Rights for Women." • I can analyze how Shirley Chisholm acknowledges and responds to co nflicting viewpoints.	• "Equal Rights for Women": Lesson 5 Close Reading	• Chalk Talk protocol
Lesson 6	World Café: Analyzing Sojourner Truth's "Ain't I A Woman?"	• I can determine the theme or central ideas of an informational text. (RI.8.2) • I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4) • I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)	• I can analyze the development of a central idea in "Ain't I a Woman?" • I can analyze the structure of a paragraph, including the role of particular sentences, in "Ain't I a Woman?" • I can analyze Sojourner Truth's perspective in "Ain't I a Woman?"	• Students' questions and notes for section 1 of the text	• Think-Pair-Share protocol

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Mid-Unit Assessment: Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"	• I can determine a theme or the central ideas of informational text. (RI.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) • I can objectively summarize an informational text. (RI.8.2) • I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) • I can determine an author's point of view or purpose in informational text. (RI.8.6) • I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)	• I can analyze the development of a central idea in "The Great Society." • I can analyze the structure of a paragraph in "The Great Society," including the role of particular sentences in developing a key concept. • I can objectively summarize "The Great Society." • I can analyze Lyndon Johnson's perspective in "The Great Society."	• Mid-Unit 1 Assessment	
Lesson 8	Launching *To Kill a Mockingbird:* Establishing Reading Routines (Chapter 1)	• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) • I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)	• I can use the strongest evidence from *To Kill a Mockingbird* in my understanding of the first part of Chapter 1. • I can participate in discussions about the text with a partner, small group, and the whole class. • I can analyze the impact of allusions to world events in *To Kill a Mockingbird*.	• Structured Notes graphic organizer	• Think-Write-Pair-Share protocol

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Analyzing Character: Understanding Atticus (Chapter 1, cont.)	• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) • I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	• I can support my inferences about Chapter 1 of To Kill a Mockingbird with the strongest evidence from the text. • I can participate in discussions about the text with a partner, small group, and the whole class. • I can analyze how what other characters say about Atticus reveals his character. • I can analyze how Atticus' words and actions reveal his character.	• Structured notes for Chapter 1 (from homework)	
Lesson 10	Analyzing Text Structure*: To Kill a Mockingbird* (Chapter 2)	• I can analyze how different structures affect meaning and style (RL.8.5) • I can objectively summarize literary text (RL.8.2)	• I can analyze the narrative structure of Chapter 2 of *To Kill a Mockingbird*. • I can objectively summarize Chapter 2 of *To Kill a Mockingbird*.	• Narrative structure • Revised Summary Writing handout	
Lesson 11	Close Reading: Focusing on Taking a Stand (Chapter 2, cont.)	• I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) • I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)	• I can deepen my understanding of key words in To Kill a Mockingbird by using a vocabulary square. • I can identify the strongest evidence in Chapter 2 that shows why characters take a stand.	• Structured notes for Chapter 2 (from Lesson 9 homework) • Summary Writing handout (from Lesson 10 homework) • Vocabulary square • Answers to text-dependent questions • Exit ticket	• Taking a Stand

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 12	Analyzing How Literature Draws on Themes from the Bible and World Religions: The Golden Rule (Chapter 3)	• I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) • I can analyze the extent to which a filmed version of a story stays faithful to or departs from the text, evaluating the choices made by actors or directors. (RL.8.7). • I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) • I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)	• I can deepen my understanding of key words in *To Kill a Mockingbird* by using a vocabulary square. • I can support my inferences about Chapter 3 of *To Kill a Mockingbird* with the strongest evidence from the text. • I can evaluate the similarities and differences between the novel and the film version of *To Kill a Mockingbird*. • I can analyze how the author draws on the theme of the Golden Rule in Chapter 3.	• Structured notes, Chapter 3 (from homework) • Vocabulary square • Golden Rule Note-catcher • Text to Film Comparison Note-catcher	• Gallery Walk protocol
Lesson 13	Making Inferences: The Golden Rule and the Radleys' Melancholy Little Drama (Chapter 4)	• I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) • I can objectively summarize literary text. (RL.8.2) • I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) • I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.3)	• I can support my inferences about Chapter 4 of *To Kill a Mockingbird* with the strongest evidence from the text. • I can summarize Chapter 4 of *To Kill a Mockingbird*. • I can analyze how the author draws on the theme of the Golden Rule in Chapter 4. • I can use context clues to determine the meaning of phrases in Chapter 4 of *To Kill a Mockingbird*.	• Structured notes, Chapter 4 (from homework) • Chapter 4 summary • Golden Rule Note-catcher • Networking Sessions Note-catcher	• Networking Sessions protocol

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 14	Inferring about Character: Atticus (Chapter 5)	• I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) • I can determine figurative and connotative meanings of words and phrases as they are used in a text including analogies or allusions to other texts. (RL.8.4). • I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)	• I can deepen my understanding of key words in *To Kill a Mockingbird* by engaging in Quiz-Quiz-Trade. • I can support my inferences about Chapter 5 of *To Kill a Mockingbird* with the strongest evidence from the text. • I can determine the figurative meanings of words and phrases as they are used in Chapter 5 of *To Kill a Mockingbird*.	• QuickWrite	• Quiz-Quiz-Trade protocol • Chalk Talk protocol
Lesson 15	Comparing Text Structures: *To Kill a Mockingbird* and "Those Winter Sundays" (Chapters 6 and 7)	• I can objectively summarize literary text. (RL.8.2) • I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) • I can compare and contrast the structure of multiple texts. (RL.8.5) • I can analyze how different structures impact meaning and style of a text. (RL.8.5)	• I can compare and contrast the structure of Chapter 6 of *To Kill a Mockingbird* and "Those Winter Sundays." • I can analyze how the structures of Chapter 6 of *To Kill a Mockingbird* and "Those Winter Sundays" affect meaning.	• Close Reading "Those Winter Sundays" Note-catcher • Comparing and Contrasting Text Structures Note-catcher	

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 16	Jigsaw to Analyze Mood and Tone in *To Kill a Mockingbird* (Chapter 8)	• I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) • I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	• I can analyze how the structure of "Incident" helps create meaning. • I can infer how Scout's perspective about Boo Radley changes from Chapter 1 to Chapter 8 based on events in these chapters.	• Analyzing Scout's Perspective about Boo Radley Note-catcher	• Jigsaw protocol
Lesson 17	Text Comparisons: Comparing Text Structures and Text Types (Chapter 9)	• I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) • I can compare and contrast the structure of multiple texts. (RL.8.5) • I can analyze how different structures impact meaning and style of a text. (RL.8.5) • I can analyze the extent to which a filmed version of a story stays faithful to or departs from the text, evaluating the choices made by actors or directors. (RL.8.7)	• I can compare and contrast the structure of Chapter 8 of *To Kill a Mockingbird* and "Incident." • I can analyze how the structures of Chapter 8 of *To Kill a Mockingbird* and "Incident" affect meaning. • I can evaluate the similarities and differences between the novel and the film version of *To Kill a Mockingbird*.	• Comparing and Contrasting Text Structures Note-catcher • Text to Film Comparison Note-catcher • Written Conversation Note-catcher	• Written Conversation protocol • Taking a Stand

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 18	World Café to Analyze Themes in *To Kill a Mockingbird* (Chapter 10)	• I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) • I can analyze the connections between modern fiction and myths, traditional stories or religious works (themes, patterns of events, character types). (RL.8.9)	• I can support my inferences about Chapter 10 of *To Kill a Mockingbird* with the strongest evidence from the text. • I can analyze how the author draws on the theme of the Golden Rule in Chapter 10.	• Exit ticket	• World Café protocol
Lesson 19	End of Unit Assessment: Analyzing Author's Craft in *To Kill a Mockingbird*: Allusions, Text Structure, Connections to Traditional Themes, and Figurative Language	• I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) • I can compare and contrast the structure of multiple texts. (RL.8.5) • I can analyze how different structures impact meaning and style of a text. (RL.8.5) • I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) • I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5)	• I can analyze how the author uses the allusion to the Golden Rule in a new way. • I can compare and contrast how two texts, a poem, and a scene from the novel have different structures, which contribute to meaning and style. • I can analyze how the author draws on the theme of the Golden Rule in the novel. • I can analyze the figurative language in an excerpt from Chapter 18.	• End of Unit 1 Assessment	

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Optional: Experts, Fieldwork, And Service

Experts:
- Invite local people with firsthand experiences with civil rights causes to speak about their experiences.

Fieldwork:
- Take the class to a local museum or monument dedicated to a person who took a stand. Conduct research about that person and the impact of taking a stand on the person's life or the community.

Service:
- Lead students to research a need in their community for which they can meet a need and live the message of the Golden Rule. Students write a reflection on the research, preparation, and implementation of the project.

Optional: Extensions

- With the media specialist, research the Jim Crow era to examine the context in which the novel was written.
- With the media specialist, research the Harlem Renaissance to compare and contrast the lives of African Americans in the North and South around the time the novel takes place.
- With parental permission, students could "take a stand" by attending a rally for a cause they believe in and write a reflection to share with the class.
- Read the Langston Hughes's short story "Thank You, Ma'am" to analyze how the Golden Rule is rendered new in a short story.
- Listen to "Bridge over Troubled Water" by Simon & Garfunkel and analyze how the Golden Rule is rendered new in a song.
- Revisit the Gallery Walk photos from the first lesson to conduct short research projects on one of the groups taking a stand (e.g., the women's suffrage movement, the Little Rock Nine and the integration of schools, the eight-hour workday, or anti-war movements).

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Building Students' Stamina and Supporting Students in Reading a Complex Text

To Kill a Mockingbird is a more complex text than *Inside Out & Back Again*, and students move through the book fairly quickly as they complete the 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. This directly addresses some of the shifts in the Common Core in general and CCSS RL10 in particular that call 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 structured notes that students complete as they read provide students with structures that help them make meaning of the text, answer a focus question about the reading, and attend to important and rich vocabulary words. In class, students will closely read specific sections of *To Kill a Mockingbird*, 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 *To Kill a Mockingbird*. 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.

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. *To Kill a Mockingbird* is set in a time and place unfamiliar to many students, and if they develop an understanding of the South during Jim Crow, they will understand the story of *To Kill a Mockingbird* much better.
- Consider giving struggling students the supported structured notes, included at the end of each lesson.
- 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.
- 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.
- As students study the novel's text and the film version of the novel, consider using the following website to develop your own knowledge and understanding of media literacy: http://www.frankwbaker.com/INTRODUCTION.htm

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Close Reading

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

Structured Notes

- The structured notes provide students with a place to record their thinking as they read. Structured notes are organized by chapter and have three parts. Part 1 asks students to write the gist of what they read. Part 2 asks students to respond to a focus question about the reading homework. This focus question is related to the overarching themes in the novel or to studying the decisions or actions of characters.
- You may need to modify this homework 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 they are on track. 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 2 Assessment).
- You will find the structured notes (and supported structured notes) at the end of each lesson.

Multimedia

- This unit includes recommendations to show students several video clips (Lessons 12 and 17, and Unit 2, Lesson 2) from the film version of To Kill a Mockingbird. The selected scenes have been carefully chosen to attend to specific text-to-film comparison. The use of film is an integral part of the module design and directly addresses RL.8.7. Do not just show the whole film to students; scenes were strategically selected and placed during particular lessons.

Independent Reading

- This module introduces a more robust independent reading structure after students have finished reading To Kill a Mockingbird (i.e., at the start of Unit 3). Consider scheduling a week between Unit 2 and Unit 3 to launch independent reading. Alternatively, you could lengthen the time for Unit 3 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. Unit 3 includes 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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Reading Calendar:
To Kill a Mockingbird, Part 1, Lessons 9-19

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

Note: Students will continue reading To Kill a Mockingbird in Unit 2.
See Unit 2 overview (to come) for reading calendar for Part 2 of the novel).

Due at Lesson	Read the pages below:	Gathering Textual Evidence: Focus Question
9	Remainder of Chapters 1, 6–19	• Take notes on the Structured Notes graphic organizer. Answer the focus question: "Based on your reading of Chapter 1, how do Jem, Scout, and Dill describe Boo Radley? Use the strongest evidence from the novel to support the description."
10	Chapter 2	• Take notes on the Structured Notes graphic organizer. Answer the focus question: "Why does Scout stand up for Walter?" • Use the strongest evidence from the novel.
11	Reread Chapter 2 as needed	• Write a summary using the narrative structure of Chapter 2, meaning that the summary needs to include the exposition, rising action, climax, and resolution of the chapter.
12	Chapter 3	• Take notes using the Structured Notes graphic organizer. Answer the focus question: "Who takes a stand in this chapter?" Use the strongest evidence from the novel.
13	Chapter 4	• Take notes using the Structured Notes graphic organizer. Answer the focus question: "Atticus says, 'You never really understand a person until you consider things from his point of view … until you climb into his skin and walk around in it' (Ch. 3, pg. 30). How is this advice taken or ignored in this chapter? Use the strongest evidence from the novel in your answer."
14	Chapter 5	• Take notes using the Structured Notes graphic organizer. Answer the focus question: "Miss Maudie says, 'Atticus Finch is the same in his house as he is in public' (46). What evidence so far proves this true?"
15	Chapters 6 & 7	• Take notes using the Structured Notes graphic organizer. Answer the focus question: "What does the reader learn about Jem, Scout, and Boo in these chapters? Use the strongest evidence from the novel in your answer."
16	Chapter 8	• Take notes using the Structured Notes graphic organizer. Answer the focus question: "What is an example of the Golden Rule in this chapter? Use the strongest evidence from the novel in your answer."

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Due at Lesson	Read the pages below:	Gathering Textual Evidence: Focus Question
17	Chapter 9	• Atticus says, "Simply because we were licked a hundred years before we started is no reason for us not to try to win" (76). What does he mean? Explain the significance of this statement. Use the strongest evidence from the novel in your answer.
18	Chapter 10	• Take notes using the Structured Notes graphic organizer. Answer the focus question: "Atticus says, 'Remember it's a sin to kill a mockingbird.' Put this statement in your own words. What does Atticus really mean? Use the strongest evidence from the novel in your answer."
19	Chapter 11	• Take notes using the Structured Notes graphic organizer. Answer the focus question: "How is the Golden Rule illustrated in Chapter 11? Use the strongest evidence from the novel in your answer."

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EXPEDITIONARY LEARNING

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

Launching The Module:

Taking a Stand

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Launching The Module:
Taking a Stand

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can evaluate the advantages and disadvantages of using different media to present an idea. (RI.8.7)

Supporting Learning Targets	Ongoing Assessment
• I can get information from photographs about people who are taking a stand about something. • I can explain the advantages and disadvantages of gathering information from photographs.	• Taking a Stand: Frayer Model

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Gallery Walk (13 minutes) B. Review Learning Targets (5 minutes) 2. Work Time A. Building Background Knowledge: Taking a Stand (10 minutes) B. Taking a Stand: Frayer Model (10 minutes) 3. Closing and Assessment A. Debrief Learning Targets (2 minutes) B. Preview Homework (5 minutes) 4. Homework A. Write about what you learned from the photographs about taking a stand. B. Evaluate the advantages and disadvantages of learning about taking a stand by only looking at photographs.	• This lesson launches Module 2 and frames the theme of "taking a stand." Students begin to build their background knowledge of what it means to take a stand. As students engage in a Gallery Walk, they view powerful photographs to help establish an understanding of this concept. • Students view a photograph that shows opposing people taking a stand: one person taking a stand for racial integration in schools and another against. This is to show that people can take a stand in both positive and negative ways. For the purpose of this module's study of the theme of taking a stand, students will focus on the idea of taking a stand to help others. They begin this discussion in this lesson and will continue this discussion when they study the novel. • Students begin a Taking a Stand: Frayer Model handout. This is designed to support students as they build a deeper understanding of what it means to take a stand, the overarching theme of the module. Be sure students hold onto this handout to work on over several lessons. • Review: Gallery Walk (Appendix 1). • Post: Materials for Gallery Walk; learning targets.

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Launching The Module:
Taking a Stand

Lesson Vocabulary	Materials
taking a stand, advantages, disadvantages; characteristics	• Taking a Stand photographs (see links in supporting materials) • Notice/Wonder Note-catcher (one per student) • Timer • Document camera • Little Rock Nine photograph, which may be found on the National Park Service's Little Rock Central High School National Historic Site page, at http://www.nps.gov/nr/travel/civilrights/ar1.htm (for display) • Taking a Stand: Frayer Model (one per student) • Taking a Stand: Frayer Model (completed for Teacher Reference) • T-chart: Advantages/Disadvantages (one per student)

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Launching The Module:
Taking a Stand

Opening	Meeting Students' Needs
A. Review Learning Targets (5 minutes) • Display and distribute the Notice/Wonder Note-catcher and explain the Gallery Walk protocol: • Tell students that in a moment, they will get to examine several Taking a Stand photographs that are posted throughout the room (or along the hallway outside the classroom). • At each photograph, they should pause and capture specific details that they notice (e.g., "Child is standing with a sign," "They are holding a banner") and the things that they wonder about ("I wonder why they are serious?" "What are they protesting?" "When was this?"). • Model for students that an inference is taking clues from the text and using your background knowledge to express thinking about a text. For example: "This picture is about race, and I know this because of the signs the people are holding up and the book I read about Ruby Bridges last year." Clarify for students that it's not an opinion ("I hate this picture"). • Tell students they will have just a minute at each picture, and that they might not get to all of the pictures. • You might need to coach your students about your expectations for safe movement and for quiet voices during this work period. (Ex: "As you move from photograph to photograph, there is no need to engage in side conversations. I expect 'zero' voice levels during this time. Also, please move carefully, taking care not to bump into one another.") • Ask them to begin. Use a timer set to 5 minutes to keep students focused on the gallery. • As students complete this activity, circulate to observe and support as needed. You might notice that they are making inferences (e.g., "It's about race equality" or "The people are protesting a war"). This is ideal as it provides the basis for the follow-up conversation. • After about 5 minutes, ask students to return to their seats. Cold call on several students to share what they noticed and wondered. Once an inference comes up, probe the students about why they said what they said (e.g., "You said you saw a picture about racial equality. What specifically did you see that made you think this?" or "You used your background knowledge to make an inference that the people in the photograph were fighting for racial equality. No picture has the word 'race' in it, does it?"). • Clarify for students that when they use their background knowledge to add meaning to a picture or text, they are making inferences.	• Students engaged in a similar Gallery Walk in Module 1, Unit 1, Lesson 1. They may benefit from engaging in the Gallery Walk with assigned partners in order to control the sharing and processing they are doing during this time. • Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.

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Opening (continued)	Meeting Students' Needs
• Ask students: * "What do all of these photographs have in common?" Invite students to turn and talk about this question. While students discuss, circulate and probe to encourage students to move beyond the literal of what they see in the photographs to what they infer about the people in the photographs. Consider questions like: * "Why are all of these people holding signs?" * "What might be motivating all of these people?" • Cold call on student pairs to share their thinking.	•
B. Review Learning Targets (5 minutes) • Invite a student to read aloud the first learning target: * "I can get information from photographs about people who are taking a stand about something." • Explain to students that they are used to reading words to gather information about something, and today they "read" a different type of text. They looked at photographs to gather information. • Ask students to turn and talk with a partner: * "Based on the photographs you have looked at, what do you think the phrase taking a stand means?" • Cold call on student pairs to share their initial thinking on this. Listen for something like: "Taking a stand means to stand up for something you believe in." Explain to students that in a few minutes they will be talking about this idea of taking a stand in more detail. It's fine if students are unclear about this concept at this point; they will be studying this idea throughout the module. • Read aloud the second learning target: * "I can explain the advantages and disadvantages of gathering information from photographs." • Share with students that the experience of looking at photographs is different from reading about an event. Ask: * "What do the words advantages and disadvantages mean?" Invite students to turn and talk.	• Posting learning targets for students allows them to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

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Opening (continued)	Meeting Students' Needs
• Call on student volunteers to answer the question. Draw students' attention to the prefix "dis-" in the word disadvantage. Remind students that "dis-" means not or the opposite of something. An advantage is a positive thing, and a disadvantage is a negative thing. • Share with students that they will be have time to think about the positive advantages and negative disadvantages of looking at photographs alone to understand something.	

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Launching The Module:
Taking a Stand

Work Time	Meeting Students' Needs
A. Building Background Knowledge: Taking a Stand (10 minutes) • Direct students' attention to the posted photographs and their Notice/Wonder Note-catchers. Invite students to identify the big idea that the people in the photographs are taking a stand about. • Circulate and listen for students to identify the following big ideas related to each of the images: i. For better jobs and work safety ii. For ending a war iii. For women's right to vote iv. For protecting children with child labor laws v. For racial equality, integrated schools • Invite students to draw a line under their last entry on their Notice/Wonder Note-catcher. Using the document camera, display the Little Rock Nine photograph. Invite students to silently look at the photograph and jot down what they notice and what they wonder as they look at this photo. • After a few minutes, invite students to turn and talk with a partner about what they notice and wonder. • Follow up with a few probing questions. Ask: * "Who is taking a stand in this photograph?" Ideally students will notice that there are two people taking opposite stands in the photo. Invite students to explain how each person is taking a stand in a different way. The white girl is taking a stand against the African American girl, and the African American girl is taking a stand for racial integration. * "How can taking a stand be a positive and a negative thing?" Allow students to turn and talk before sharing. Ideally students will discuss how taking a stand represents a person's strong beliefs, and those beliefs might be morally and ethically different from someone else's. • Share with students that for the purpose of this module, they are going to call something taking a stand when it has to do with trying to help people and not hurt people. They will continue to think critically about this in the coming weeks.	

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Work Time (continued)	Meeting Students' Needs

B. Taking a Stand: Frayer Model (10 minutes)
• Distribute the Taking a Stand: Frayer Model handout to students and display it using the document camera. Orient students to each of the four boxes and explain to students that they will begin to develop a deeper understanding of what it means to take a stand over the course of the module, and they will use this Frayer Model organizer to help them. Explain that they will continue to add to this handout over the course of several lessons, so they should leave space within each box to add additional notes.
• Draw students' attention to the Examples box in the lower left-hand corner of the chart. Invite students to reflect on the examples of taking a stand that they viewed in the photographs. Cold call on several students to share the five examples discussed earlier.
• Next, draw students' attention to the Definition box in the upper left-hand corner, and invite students to turn and talk about what it means to take a stand. Cold call on several student pairs to share out a definition and write something in the box like: "Taking a stand means to go out of your way to express your belief in something. It means to stand up for what you believe in, not just keep quiet about your beliefs."
• Next, draw students' attention to the Characteristics/Explanation box in the upper right-hand corner of the handout. Ask students to turn and talk with their partner about the following question:
  * "What characteristics or qualities does a person who takes a stand have?"
• Cold call on several student pairs to share. Listen for students to name characteristics like courage, boldness, bravery, conviction, strong beliefs, and action.
• Finally, draw students' attention to the Non-Examples box in the lower right-hand corner. Ask:
  * "What might a person do that's the opposite of taking a stand?" Encourage students to think about the definition and the characteristics listed on the handout, and remind them that they are thinking about the opposite of this.
• Cold call on student pairs and record the non-examples. Listen for non-examples like: "Following the crowd" or "Giving in to peer pressure."
• Explain to students that they will be learning more about people taking a stand in the upcoming lessons.
	• Graphic organizers, like a Frayer Model, provide the necessary scaffolding especially critical for learners with lower levels of language proficiency and/or learning, and they engage students more actively. For students needing additional support, you may want to provide a partially filled-in graphic organizer.

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Launching The Module:
Taking a Stand

Closing and Assessment	Meeting Students' Needs
A. Debrief Learning Targets (2 minutes) • Invite students to reflect on the first learning target (taking a stand). Cold call on several students to share with the class one detail from the Taking a Stand: Frayer Model handout that helped them to understand what it means to take a stand. Be sure students file away their Frayer Model handout to use in future lessons.	
B. Preview Homework (5 minutes) • Distribute the **T-chart: Advantages/Disadvantages** handout. Remind students that looking at photographs to learn about taking a stand is different from reading about people taking a stand. • Preview the homework.	

Homework	Meeting Students' Needs
A. Write about what you learned from the photographs about taking a stand. B. Evaluate the advantages and disadvantages of learning about taking a stand by only looking at photographs.	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 1
Supporting Materials

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Taking a Stand:
Links for Gallery Walk

Image 1:	http://www.loc.gov/pictures/resource/hec.28132/
Image 2:	http://www.loc.gov/pictures/resource/npcc.18539/
Image 3:	http://www.loc.gov/item/mnwp000288
Image 4:	http://lcweb2.loc.gov/service/pnp/ppmsca/06500/06591v.jpg
Image 5:	http://www.loc.gov/pictures/item/2003654393/

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Notice/Wonder Note-Catcher

Notice	Wonder

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Taking a Stand: Frayer Model
(For Teacher Reference)

Name:

Date:

Definition	Characteristics/Explanation
Examples	**Non-Examples**

Taking a Stand

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Taking a Stand: Frayer Model
(For Teacher Reference)

Taking a Stand

Definition

Taking a stand means to go out of your way to express your belief in something. It means to stand up for what you believe in, not just keep quiet about your beliefs.

Characteristics/Explanation

Taking a stand has the characteristics of courage, boldness, bravery, conviction, strong beliefs, and action.

Examples

1. For better jobs and work safety
2. For ending a war
3. For women's right to vote
4. For protecting children with child labor laws
5. For racial equality, integrated schools

Non-Examples

Following the crowd

Giving in to peer pressure

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T-Chart: Advantages/Disadvantages

Name:

Date:

Taking a Stand Photographs	
What are the advantages of using a photograph to learn about taking a stand? How is it positive or helpful?	What are the disadvantages of using a photograph to learn about taking a stand? How is it negative or unhelpful?

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EXPEDITIONARY LEARNING

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

Taking a Stand:

Equal Rights for Women

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Taking a Stand:
Equal Rights for Women

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)	
Supporting Learning Targets	**Ongoing Assessment**
• I can cite the evidence that Shirley Chisholm uses to support her claims in "Equal Rights for Women."	• Student Note-catcher with text-dependent questions

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Taking a Stand:
Equal Rights for Women

Agenda	Teaching Notes

1. Opening
A. Engaging the Reader (3 minutes)
B. Review Learning Targets (2 minutes)
2. Work Time
A. Reading for the Gist: "Equal Rights for Women" by Shirley Chisholm (10 minutes)
B. Text-Dependent Questions (25 minutes)
3. Closing and Assessment
A. Debrief Learning Targets and Preview
4. Homework (5 minutes)
A. Why is Shirley Chisholm taking a stand for women's rights rather than African American rights?
	• The writing in Module 2A, Unit 1 will build on the skills students developed in Module 1, including QuickWrites (see in particular Module 1, Unit 1, Lesson 3) and summary writing (see in particular Module 1, Unit 2, Lesson 5).
	• "Equal Rights for Women" is the focus of Lessons 2–5. Be sure students hold onto their copy of the speech throughout these lessons.
	• Lessons 2–5 are based heavily on the Making Evidence-Based Claims units developed by Odell Education. For the original Odell Education units, go to www.odelleducation.com/resources.
	• For Lesson 2, the text needs to be broken into sections. Before giving the students their text, mark the sections as follows:
	  • Section A: Paragraphs 1–4
	  • Section B: Paragraphs 5–7
	  • Section C: Paragraphs 8–9
	  • Section D: Paragraphs 10–11
	  • Section E: Paragraphs 12–14
	  • Section F: Paragraphs 15–17
	• Beginning with Module 2, lessons that involve close reading will include a new type of supporting material, a Close Reading Guide (for Teacher Reference). See supporting materials. Use this guide to support you in facilitating work time in this lesson.
	• Students refer to the Odell Education resource Reading Closely: Guiding Questions handout (provided here in supporting materials and also available as a stand-alone document on EngageNY.org and odelleducation.com/resources). (This document was first introduced in Module 1, Unit 2, Lesson 1).

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Agenda	Teaching Notes (continued)
	• In this module, beginning with Shirley Chisholm's speech and continuing with To Kill a Mockingbird, students will encounter racially charged words and phrases. It is important to stop for a moment to address this language. Be sure to explain that people used to use language like "old darkey," but that it isn't acceptable to use that language anymore because it is from a time when African Americans were not afforded equal rights or protection in the United States. If students react emotionally to this language, consider giving them space to process their feelings, whether it is in writing, in an open class discussion, or in private with you. • In advance: Read Shirley Chisholm's "Equal Rights for Women." • Post: Learning targets.

Lesson Vocabulary	Materials
taking a stand, advantages, disadvantages; characteristics	• "Equal Rights for Women" by Shirley Chisholm (one per student) • Reading Closely: Guiding Questions handout (one per student) • Document camera • "Equal Rights for Women": Lesson 2 Text-Dependent Questions (one per student) • "Equal Rights for Women": Lesson 2 Close Reading Guide (for Teacher Reference)

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Taking a Stand:
Equal Rights for Women

Opening	Meeting Students' Needs
A. Engaging the Reader (3 minutes) • Invite students to partner up with someone nearby and share the Advantages/Disadvantages t-chart they completed for homework. Provide about two minutes for this, then share with them that in the future they will think more about the advantages and disadvantages of using photographs and other media types.	
B. Review Learning Targets (2 minutes) • Invite a student to read aloud the first learning target: "I can cite the evidence that Shirley Chisholm uses to support her claims in 'Equal Rights for Women.'" Ask students: "What does it mean to cite evidence?" Cold call on a student. Ideally students will understand that to cite means to name or mention details from the text.	• Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on.

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Work Time	Meeting Students' Needs

A. Reading for the Gist: "Equal Rights for Women" by Shirley Chisholm (10 minutes)
• Pass out **"Equal Rights for Women"** by Shirley Chisholm. Tell students that they are going to read a speech where someone is taking a stand. Ask students to notice the title, author's name, and date. Invite students to turn and talk to a partner to make a prediction about what the author will take a stand about. Ideally students will identify the title as taking a stand on ways to treat women equally.
• Share with students that they will be spending some time with this new text over the next five lessons.
• Display the **Reading Closely: Guiding Questions** handout using the document camera and ask students to think to themselves about which questions they should ask when getting a text for the first time. Ask them to turn and talk to their seat partner:
  • "What questions do you think are important to ask? Why?"
  – Cold call on a pair to share. Listen for students to point out the questions in the Approaching Texts row of the document, including:
  * Who is the author?
  * What is the title?
  * What type of text is it?
  * Who published the text?
  * When was the text published?
• Tell students that they will be reading closely to understand the author's view and how the author crafts the structure of the text to prove the claim.
• Ask students to read along silently and circle words they are unfamiliar with as you read the speech aloud.
• Invite them to turn to a partner and talk about the gist of the speech.
	• 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.
	• Asking students to identify challenging vocabulary helps them to monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.

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Work Time (continued)	Meeting Students' Needs
B. Text-Dependent Questions (25 minutes) • Display and distribute **"Equal Rights for Women": Lesson 2 Text-Dependent Questions.** • Use the teacher resource **"Equal Rights for Women": Lesson 2 Close Reading Guide** for guidance on how to help students work through the series of text-dependent questions.	• Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.

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Closing and Assessment	Meeting Students' Needs
A. Debrief Learning Targets and Preview Homework (5 minutes) • Invite students to reflect on the first learning target. Cold call one or two students to cite an important piece of evidence they uncovered from the speech about women and equal rights. • Preview the homework.	

Homework	Meeting Students' Needs
A. QuickWrite: Why is Shirley Chisholm taking a stand for women's rights rather than African American rights? Use specific evidence from the text to write a paragraph that answers this question. * Answer the prompt completely * Provide relevant and complete evidence * Paragraph includes the following: * A focus statement * At least three pieces of evidence from the text * For each piece of evidence, an analysis or explanation: What does this evidence mean? * A concluding sentence	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 2
Supporting Materials

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Equal Rights for Women

Washington, D.C., May 21, 1969

Shirley Chisholm

Mr. Speaker, P1

When a young woman graduates from college and starts looking for a job, she is likely to have a frustrating and even **demeaning** experience ahead of her. If she walks into an office for an interview, the first question she will be asked is, "Do you type?" P2

There is a calculated system of prejudice that lies unspoken behind that question. Why is it acceptable for women to be secretaries, librarians, and teachers, but totally unacceptable for them to be managers, administrators, doctors, lawyers, and Members of Congress? P3

The unspoken assumption is that women are different. They do not have executive ability, orderly minds, stability, leadership skills, and they are too emotional. P4

It has been observed before that society for a long time, discriminated against another minority, the blacks, on the same basis - that they were different and inferior. The happy little homemaker and the contented **"old darkey"** on the plantation were both produced by prejudice. P5

demeaning: humiliating

"old darkey": a derogatory and racist name for African-Americans used in the early 1900s

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15 As a black person, I am no stranger to race prejudice. But the truth is that in the political world I have been far oftener discriminated against because I am a woman than because I am black. P6

Prejudice against blacks is becoming unacceptable although it will take years to eliminate it. But it is doomed because, slowly, white America is beginning to admit P7
20 that it exists. Prejudice against women is still acceptable. There is very little understanding yet of the **immorality** involved in double pay scales and the classification of most of the better jobs as "for men only."

More than half of the population of the United States is female. But women occupy only 2 percent of the managerial positions. They have not even reached the level of P8
25 **tokenism** yet. No women sit on the AFL-CIO council or Supreme Court. There have been only two women who have held Cabinet rank, and at present there are none. Only two women now hold ambassadorial rank in the diplomatic corps. In Congress, we are down to one Senator and 10 Representatives.

Considering that there are about 3 1/2 million more women in the United States than P9
30 men, this situation is outrageous.

It is true that part of the problem has been that women have not been aggressive in demanding their rights. This was also true of the black population for many years. P10
They submitted to **oppression** and even cooperated with it. Women have done the same thing. But now there is an awareness of this situation particularly among the younger
35 segment of the population.

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immorality: without moral principles
tokenism: a policy of making only a symbolic effort, but not really meaning it
oppression: unjust or cruel power

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As in the field of equal rights for blacks, Spanish-Americans, the Indians, and other groups, laws will not change such deep-seated problems overnight. But they can be used to provide protection for those who are most abused, and to begin the process of **evolutionary** change by compelling the insensitive majority to reexamine it's **unconscious** attitudes. P11

It is for this reason that I wish to introduce today a proposal that has been before every Congress for the last 40 years and that sooner or later must become part of the basic law of the land - the Equal Rights Amendment. P12

Let me note and try to refute two of the commonest arguments that are offered against this amendment. One is that women are already protected under the law and do not need legislation. Existing laws are not adequate to secure equal rights for women. Sufficient proof of this is the concentration of women in lower paying, **menial**, unrewarding jobs, and their incredible scarcity in the upper level jobs. If women are already equal, why is it such an event whenever one happens to be elected to Congress? P13

It is obvious that discrimination exists. Women do not have the opportunities that men do. And women that do not conform to the system, who try to break with the accepted patterns, are stigmatized as odd and unfeminine. The fact is that a woman who aspires to be chairman of the board, or a Member of the House, does so for exactly the same reasons as any man. Basically, these are that she thinks she can do the job and she wants to try. P14

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evolutionary: gradual
unconscious: unaware
menial: lowly, unskilled

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A second argument often heard against the Equal Rights Amendment is that is would eliminate legislation that many States and the Federal Government have enacted giving special protection to women and that it would throw the marriage and divorce laws into chaos. P15

As for the marriage laws, they are due for a **sweeping** reform, and an excellent beginning would be to wipe the existing ones off the books. Regarding special protection for working women, I cannot understand why it should be needed. Women need no protection that men do not need. What we need are laws to protect working people, to guarantee them fair pay, safe working conditions, protection against sickness and layoffs, and provision for dignified, comfortable retirement. P16

Men and women need these things equally. That one sex needs protection more than the other is a male **supremacist** myth as ridiculous and unworthy of respect as the white supremacist myths that society is trying to cure itself of at this time. P17

Shirley Chisholm. "Equal Rights for Women." Address To The United States House Of Representatives, Washington, DC: May 21, 1969. Public Domain.

sweeping: broad, large

supremacist: believing in the superiority of a particular group

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READING CLOSELY: GUIDING QUESTIONS

APPROACHING TEXTS

Reading closely begins by considering my specific purposes for reading and important information about a text.

I am aware of my purposes for reading:

- Why am I reading this text?
- In my reading, should I focus on:
  - ⇒ The content and information about the topic?
  - ⇒ The structure and language of the text?
  - ⇒ The author's view?

I take note of information about the text:

- Who is the author?
- What is the title?
- What type of text is it?
- Who published the text?
- When was the text published?

QUESTIONING TEXTS

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

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:

Structure:

- 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?

Topic, Information and Ideas:

- 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?
- What do I learn about the topic as I read?
- How do the ideas relate to what I already know?
- What is this text mainly about?
- What information or ideas does the text present?

Language:

- 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?
- What words do I need to define to better understand the text?
- What words or phrases are critical for my understanding of the text?
- What words and phrases are repeated?

Perspective:

- 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?

ANALYZING DETAILS

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.

I analyze the details I find through my questioning:

Patterns across the text:

- What does the repetition of words or phrases in the text suggest?
- How do details, information, or ideas change across the text?

Meaning of Language:

- How do specific words or phrases impact the meaning of the text?

Importance:

- Which details are most important to the overall meaning of the text?
- Which sections are most challenging and require closer reading?

Relationships among details:

- 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

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"Equal Rights for Women":
Lesson 2 Text Dependent Questions

Name:

Date:

Approaching the Text	Notes
Who is the author?	
What is the title?	
What type of text is it?	
Who is the audience?	

Read the text silently in your head as you hear it read aloud.

Text-Dependent Questions	Notes
1. What is prejudice?	
2. According to Chisholm, what are the assumptions of the "calculated system of prejudice" that lies behind the question "Do you type?"	
3. Look at Paragraph 5 What does Shirley Chisholm mean by the "happy little homemaker"? What does Chisholm mean by the "contented 'old darkey'"?	

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"Equal Rights for Women":
Lesson 2 Text Dependent Questions

Name:

Date:

Text-Dependent Questions	Notes
4. Look at Paragraphs 5–7. ☐What similarities and differences does Chisholm see between the experience of women and that of blacks?	
5. Look at Paragraphs 8 and 9.☐What are the various statistics Chisholm uses to support her argument?	
6. Choose one statistic and use your own words to explain what it means.	

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"Equal Rights for Women":
Lesson 2 Text Dependent Questions
(For Teacher Reference)

Approaching the Text	Notes
Who is the author?	Prompt students to find the author's name. Add that Shirley Chisholm was a Congresswoman in the U.S. House of Representatives from Brooklyn in New York City. She served from ☐1969 to 1983.
What is the title?	Invite students to point to the title and then write it on their Note-catcher.
What type of text is it? Who is the audience?	Ask students to think about what type of text this is. If they are struggling, help them narrow it down by asking questions like: "Is it a letter? A novel? A speech?" Once students know it is a speech, ask them to identify to whom the speech is given. "Who is 'Mr. Speaker,' identified at the beginning?" After students take a minute to wrestle with it, let them know that Chisholm was addressing Congress. It is customary to start any address to Congress by directing your comment to the Speaker of the House, who is the leader of Congress. Let students know that reading a speech is a bit different from reading other informational texts. They need to consider carefully the audience and purpose. Also, the writing will sound different because it is meant to be spoken aloud. Point out that some words are in bold in the speech. Let students know that if a word is in bold, it means it is defined at the bottom of the pages.
Read for Gist	**Teacher Guide**
	Read the speech aloud while students follow along. Ask students to turn to a partner and talk about the gist of the speech.

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"Equal Rights for Women": Lesson 2
Close Reading Guide (For Teacher Reference)

Text Dependent Questions	Teacher Guide
1. What is prejudice?	Invite students to read the question with you. Direct their attention to Paragraph 3 so they can see the word prejudice in context. Invite pairs to discuss what they think the word means. Invite pairs to record their ideas on their text-dependent questions handout. Cold call on a pair to share their answer with the whole group and clarify what the word means if necessary. Ask students to revise their notes where they are incorrect. Answer: Prejudice is a judgment that disregards facts or truths. Draw students' attention to the prefix "pre" and the root "jud." Ask them to think about what they might mean. Give students an opportunity to talk to their partner for a minute, then ask a pair to share with the class. Clarify what it means where necessary. "pre" means before "jud" means to judge Connect to other words that are related, such as justice, just, jury, and justify.
2. According to Chisholm, what are the assumptions of the "calculated system of prejudice" that lies behind the question "Do you type?"	Repeat the numbered steps from the first question. Answer: Chisholm uses the frequent experience women had when applying for jobs to frame the issue of women's rights. Across the first three paragraphs she explains the question with the idea of a "calculated system of prejudice" and the "unspoken assumption" that women do not have the capabilities for positions with more responsibility. Ensure that students have a thorough understanding of what calculated system of prejudice means before moving on, as understanding what this phrase means is crucial to understanding Chisholm's speech in its entirety.

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"Equal Rights for Women": Lesson 2
Close Reading Guide (For Teacher Reference)

Text Dependent Questions	Teacher Guide
3. Look at Paragraph 5☐ What does Shirley Chisholm mean by the "happy little homemaker"? What does Chisholm mean by the "contented 'old darkey'"?	Repeat the numbered steps from the first question. "Happy little homemaker": Chisholm is referring to the idea that women were happy in their role as wives and mothers and not working outside the house. "Contented 'old darkey'": Chisholm is referring to the idea that African Americans were happy to work on plantations without aspiring to do anything else. If students are struggling, point them to the first sentence in the paragraph: "It has been observed before that society for a long time, discriminated against another minority, the blacks, on the same basis—that they were different and inferior." Ask students who is being compared to "the blacks." This will help them see that the focus of the paragraph is on comparing the experiences of women and African Americans. The comparison continues in the second sentence in the paragraph.
4. Look at Paragraphs 5–7. What similarities and differences does Chisholm see between the experience of women and that of blacks?	Repeat the numbered steps from the first question. *Similarity: Both "were different and inferior." (Paragraph 5)* *Difference: "Prejudice against blacks is becoming unacceptable although it will take years to eliminate it. But it is doomed because, slowly, white America is beginning to admit☐that it exists. Prejudice against women is still acceptable." (Paragraph 7)*
5. Look at Paragraphs ☐8 and 9. What are the various statistics Chisholm uses to support her argument?	Repeat the numbered steps from the first question. Two percent of managerial positions are held by women. No women are on the council of the AFL-CIO or Supreme Court. There are only two women ambassadors. There is one female Senator and 10 female Representatives in Congress. In the United States, there are 3.5 million more women than men.

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"Equal Rights for Women": Lesson 2
Close Reading Guide (For Teacher Reference)

Text Dependent Questions	Teacher Guide
6. Choose one statistic and use your own words to explain what it means.	Repeat the numbered steps from the first question. Out of every 100 manager jobs, women have only two of them. There are no women in the AFL-CIO leadership. (American Federation of Labor- Congress of Industrial Organizations is a federation of labor unions.) The Supreme Court has no female justices. Only two women in history have served on the president's cabinet (Frances Perkins was Secretary of Labor under FDR; Oveta Culp Hobby was Secretary of Health, Education and Welfare under Dwight D Eisenhower). At the time, only two women were ambassadors in other countries (Caroline Laise, Nepal; and Margaret Tibbets, Norway). When Chisholm gave this speech, there were 10 Representatives (out of 435) and just one female Senator (out of 100).

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 3

Analyzing Text Structure & Summarizing Text:

"Equal Rights for Women" by Shirley Chisholm

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Analyzing Text Structure & Summarizing Text:
"Equal Rights for Women" by Shirley Chisholm

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) I can identify the argument and specific claims in a text. (RI.8.8)	
Supporting Learning Targets	**Ongoing Assessment**
• I can analyze the structure of a specific paragraph in "Equal Rights for Women," including the role of a particular sentence in developing a key concept. • I can analyze the development of a central idea in "Equal Rights for Women." • I can identify specific claims that Shirley Chisholm makes in "Equal Rights for Women."	• Annotated text "Equal Rights for Women"

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Agenda	Teaching Notes
1. Opening A. Introducing Discussion Appointments (8 minutes) B. Review Learning Targets (2 minutes) **2. Work Time** A. Guided Practice: Analyzing Paragraph Structure (15 minutes) B. Annotating the Text of "Equal Rights for Women" by Shirley Chisholm (15 minutes) **3. Closing and Assessment** A. Debrief Learning Targets and Preview Homework (5 minutes) **4. Homework** A. Based on Chisholm's speech, add to your Taking a Stand: Frayer Model handout.	• Students set up "Discussion Appointments" with five peers; these appointments will be used for peer conversation throughout this module. This new routine builds on students' work in their "numbered heads" group in Module 1, gradually encouraging students to work with more and more of their classmates. These discussion structures support students' mastery of SL.8.1. • Students continue to work with Shirley Chisholm's speech "Equal Rights for Women." Having thought about the gist of the whole speech in Lesson 3, they now reread and annotate each section of the text for the gist. • Be sure the text is chunked into sections (see Lesson 2 teaching note). • In this lesson, students work together to analyze a paragraph structure before they annotate the sections of the speech for the gist. This sequence of activities is intentional. The skill of analyzing paragraph structure gives students one more tool to use when determining the gist of each section. • Review: Fist to Five strategy and Discussion Appointments protocol (see Appendix).

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Analyzing Text Structure & Summarizing Text:
"Equal Rights for Women" by Shirley Chisholm

Lesson Vocabulary	Materials
evaluate, objectively summarize; demeaning, "old darkey," immorality, tokenism, oppression, evolutionary, unconscious, menial, sweeping, supremacist	• Instructions for Discussion Appointments (for Teacher Reference) • Discussion Appointments handout (one per student) • "Equal Rights for Women" (from Lesson 2; students' own copies and one to display) • "Equal Rights for Women": Analyzing Text Structure Note-catcher (one per student and one for teacher modeling) • Document camera • "Equal Rights for Women": Lesson 3 Close Reading Guide (for Teacher Reference)

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Analyzing Text Structure & Summarizing Text:
"Equal Rights for Women" by Shirley Chisholm

Opening	Meeting Students' Needs
A. Introducing Discussion Appointments (8 minutes) • Tell students you are going to explain the new protocol for meeting with peers during Module 2. Distribute the Discussion Appointments handout. Tell students that this will be a way for them to have partner discussions with several of their classmates. Being able to talk to a lot of classmates will give them more ideas for discussing and writing about the texts during this module. Reinforce that discussion is one strong way to deepen their understanding of a text. • Give the following directions for making Discussion Appointments: i. You will sign up for five appointments with five different partners. ii. For each location on the map, you may have only one appointment. iii. If someone asks you for an appointment and that location is available, you need to accept the appointment. iv. In the blank next to each location, write the name of your appointment partner. v. Once you have made all five appointments, return to your seat. • Give students 3 minutes to make their Discussion Appointments. Consider setting a timer to help them stay focused and do this task quickly. Circulate to support or clarify as needed. • About halfway through this sign-up process, check with the students to see who needs appointments in various locations. You can do this by asking, for example: "Raise your hand if you need an appointment in Rochester." As students raise their hands, match them up. • Once they have their sheets filled out, ask students to return to their seats. Tell them that they will work with these Discussion Appointment partners regularly. • Remind them that if their partner is absent on a given day or they do not have a partner for a particular location, they should report to you at the front of the room and you will tell them with whom to meet.	• Discussion Appointments are a way for students to work with different classmates, leading to mixed-ability groupings. Mixed-ability groupings of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text.

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Opening (continued)	Meeting Students' Needs
B. Review Learning Targets (2 minutes) • Invite students to look at the learning targets while you read them aloud. * "I can analyze the structure of a specific paragraph in 'Equal Rights for Women,' including the role of a particular sentence in developing a key concept." * "I can analyze the development of a central idea in 'Equal Rights for Women.'" * "I can identify specific claims that Shirley Chisholm makes in 'Equal Rights for Women.'" • Remind students that they began to analyze Shirley Chisholm's speech in the previous lesson. Today they will continue to read it closely, this time focusing on paragraph structure.	

Work Time	Meeting Students' Needs
A. Guided Practice: Analyzing Paragraph Structure (15 minutes) • Ask students to get out their copies of **"Equal Rights for Women**." Let students know that now they will analyze the structure of a paragraph and the purpose of particular sentences in Chisholm's speech. • Distribute the **"Equal Rights for Women": Analyzing Text Structure Note-catcher** and display it on the document camera. • Point out that the Note-catcher will lead them through an analysis of the structure of Paragraph 10 in "Equal Rights for Women." Ask students to work together on this with their Albany Discussion Appointment partner. • Refer to the **"Equal Rights for Women": Lesson 3 Close Reading Guide** (for Teacher Reference) for guidance on how to support students in this portion of the lesson. • As students are working, circulate to ensure that students understand the analysis of the paragraph structure. • Once students are done, refocus the class. Cold call on groups to share their analyses of paragraph structure. Invite students to refine their Note-catchers based on the class discussion.	• Analyzing text structure supports students who struggle with reading and writing, particularly English language learners, because it gives students an explicit way to see how sentences build on one another to make meaning. • Talking as a whole class after a small group activity gives the teacher as well as students a chance to check understanding and correct any misconceptions.

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Analyzing Text Structure & Summarizing Text:
"Equal Rights for Women" by Shirley Chisholm

Work Time (continued)	Meeting Students' Needs
B. Annotating the Text of "Equal Rights for Women" by Shirley Chisholm (15 minutes) • Now that students have analyzed the structure of a paragraph, they will turn their attention to understanding the speech as a whole. Share with students that as the first step to understand how Chisholm is taking a stand, they will annotate the speech for the gist. • Invite students to look at their copies of "Equal Rights for Women." Point out that their copy of the speech has sections marked on it, from A to F. • Display "Equal Rights for Women" on the document camera. • Model annotating a section for the gist. Read Section A aloud and notice that the idea of this section seems to be about women being discriminated against when they are looking for jobs. In the margin, annotate this section, writing something like: "Women are not able to get any job they want because people assume that women are different from men and so cannot hold the same jobs." • Ask students to reread the rest of the speech with a partner and annotate Sections B–F for the gist as well as circle words that they don't understand. • As students are working, circulate around the room. Make sure they understand the gist of each section: * Section B: Both women and African Americans have been discriminated against, but it's getting better for African Americans and not for women. * Section C: Although women make up more than half the population, they have very few leadership jobs. * Section D: Awareness of discrimination against women is rising, and a law to protect women would help change attitudes. * Section E: The Equal Rights Amendment is important because current laws aren't working to protect women. * Section F: Women don't need special protection; they need equality.	• Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.

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Analyzing Text Structure & Summarizing Text:
"Equal Rights for Women" by Shirley Chisholm

Closing and Assessment	Meeting Students' Needs
A. Debrief Learning Targets and Preview Homework (5 minutes) • Read the learning targets one a time for the class. Ask students to rate themselves using Fist to Five on how confident they are that they have mastered each learning target. * "I can analyze the structure of a specific paragraph in 'Equal Rights for Women,' including the role of a particular sentence in developing a key concept." * "I can analyze the development of a central idea in 'Equal Rights for Women.'" * "I can identify specific claims that Shirley Chisholm makes in 'Equal Rights for Women.'"	
Homework	**Meeting Students' Needs**
A. Based on Chisholm's speech, add to your Taking a Stand: Frayer Model handout. *Note: If many students rated themselves three or less on any of the learning targets, consider reviewing that skill in subsequent lessons.*	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 3
Supporting Materials

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Instructions for Discussion Appointments:
(For Teachers Reference)

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 lost 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 work with his/her appointments quickly.

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Instructions for Discussion Appointments:
Make one appointment at each location.

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"Equal Rights for Women": Analyzing Text Structure Note-catcher

Name:

Date:

Questions	Notes
Reread Paragraph 10 and answer the following questions: Read the paragraph aloud with your partner. Try paraphrasing the first sentence. What job is this sentence doing in the paragraph?	
How is the second sentence related to this topic sentence? What job is it doing in the paragraph?	
Now look at the third sentence, beginning with "They submitted …" Who are "they"? What do you think "submitted" means? Now that you know this, see if you can figure out what job this sentence is doing in the paragraph.	
In the next sentence, what does the "same thing" refer to? What job is this sentence doing in the paragraph?	

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"Equal Rights for Women":
Analyzing Text Structure Note-catcher

Questions	Notes
With your partner, paraphrase the last sentence. How does this sentence relate to the first sentence of the paragraph? Why do you think the author ends the paragraph this way?	

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"Equal Rights for Women":
Lesson 3 Close Reading Guide
(for Teacher Reference)

Time: 15 minutes

Questions	Notes
Reread Paragraph 10 and answer the following questions: 1. Read the paragraph aloud with your partner. Try paraphrasing the first sentence. What job is this sentence doing in the paragraph?	Students will be working with partners to answer these questions about the structure of Paragraph 10. As students are working, circulate and check on their work. This teacher guide has possible answers as well as questions you can ask students if they need more support. *Listen for students to say:* *Paraphrase: Women have not fought for their rights before, so that was one reason women don't have equal rights.* *The first sentence is the topic sentence. It shows the controlling idea of the paragraph.* If students are struggling, ask questions like: What is usually the job of the first sentence of a paragraph? What is "the problem" that Chisholm refers to? What does "aggressive" mean?
How is the second sentence related to this topic sentence? What job is it doing in the paragraph?	*Listen for students to say:* *This sentence compares the lack of aggression of women to the lack of aggression in the fight for African American rights. It sets up the comparison that flows through the rest of the paragraph.* If students are struggling, ask questions like: What does Chisholm mean when she says "This" at the beginning of the sentence? Who is the "black population"? What do you know about African American history?

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"Equal Rights for Women":
Lesson 3 Close Reading Guide
(for Teacher Reference)

Time: 15 minutes

Questions	Notes
Now look at the third sentence, beginning with "They submitted ..." Who are "they"? What do you think "submitted" means? Now that you know this, see if you can figure out what job this sentence is doing in the paragraph.	*Listen for students to say:* *"They" refers to African Americans.* *"Submitted" means they went along with their place in society, without the same rights.* *The sentence explains how African Americans didn't fight for their rights; it further develops the comparison between women and African Americans.* If students are struggling, ask questions like: What does "oppression" mean? What might it mean to "submit to oppression"? What does "cooperated" mean? What is "it" at the end of the sentence?
In the next sentence, what does the "same thing" refer to? What job is this sentence doing in the paragraph?	*Listen for students to say:* *The "same thing" means that women also "submitted to oppression."* *This sentence finishes the comparison between women and African Americans.* If students are struggling, ask questions like: What was the purpose of the second sentence? How is this sentence related to the second sentence?

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"Equal Rights for Women":
Lesson 3 Close Reading Guide
(for Teacher Reference)

Time: 15 minutes

Questions	Notes
With your partner, paraphrase the last sentence. How does this sentence relate to the first sentence of the paragraph? Why do you think the author ends the paragraph this way?	*Listen for students to say:* *Paraphrase: Younger people are starting to realize that women do not have equal rights and nothing is being done about it.* *This sentence brings back the idea that women haven't demanded their rights, but develops that idea further by saying that people are starting to become aware of the problem.* *Chisholm ends the paragraph this way because it shows that people, especially younger people, are ready for a change: to give women equal rights.* If students are struggling, ask questions like: What is "this situation"? What is the "younger segment of the population"? What does "awareness" mean?

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 4

Central Idea and Supporting Details:

"Equal Rights for Women"

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Central Idea and Supporting Details:
"Equal Rights for Women"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) I can objectively summarize informational text. (RI.8.2) I can identify the argument and specific claims in a text. (RI.8.8) I can 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). (RI.8.8)

Supporting Learning Targets	Ongoing Assessment
• I can identify specific claims that Shirley Chisholm makes in "Equal Rights for Women." • I can evaluate evidence that supports a claim in "Equal Rights for Women." • I can objectively summarize "Equal Rights for Women."`	• Highlighting in student copies of "Equal Rights for Women"`

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Central Idea and Supporting Details:
"Equal Rights for Women"

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Vocabulary in "Equal Rights for Women" (8 minutes) B. Review Learning Targets (2 minutes) **2. Work Time** A. Jigsaw, Part 1: Evaluating Evidence-based Claims (15 minutes) B. Jigsaw, Part 2: Sharing Analysis of Evidence-based Claims (10 minutes) **3. Closing and Assessment** A. Summarizing "Equal Rights for Women" (10 minutes) **4. Homework** A. Using the Summary Writing graphic organizer, write a summary paragraph of the speech.	• In this lesson, students engage in a jigsaw on the evidence-based claims in Chisholm's speech. • The Summary Writing graphic organizer included in the supporting materials of this lesson was first introduced in Module 1, Unit 2, Lesson 5. • In advance: Prepare index cards for Jigsaw, Part 1. Write one of the following three claims on each index card and make sure you have an equal number of index cards with each claim. Create one index card per pair of students. (For instance, if you have 24 students in your class, you need four index cards of each claim, for a total of 12 index cards. Claims are listed as A, B and C to make regrouping for the Jigsaw easier). • Claim A: Discrimination against women is grounded in an unspoken belief that women are inferior. • Claim B: Women who do not conform to the current system face social discrimination. • Claim C: Women are becoming more aware of the discrimination they face in the workplace and in society. • Review: Quiz-Quiz-Trade and Jigsaw protocols (Appendix 1).

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Central Idea and Supporting Details:
"Equal Rights for Women"

Lesson Vocabulary	Materials
evaluate; demeaning, "old darkey," immorality, tokenism, oppression, evolutionary, unconscious, menial, sweeping, supremacist	• "Equal Rights for Women"(from Lesson 2; students' own copies) • Blank strips of paper (for Quiz-Quiz-Trade) • Dictionaries • "Equal Rights for Women" (one copy for teacher, with sections marked) • Index cards with one of the three claims from Chisholm's speech (one index card per pair of students; teacher-generated; see Teaching Note) • Highlighters (one per student) • Evaluating Evidence Note-catcher (one per student) • Document camera • Summary Writing graphic organizer (one per student)

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Central Idea and Supporting Details:
"Equal Rights for Women"

Opening	Meeting Students' Needs
A. Engaging the Reader: Vocabulary in "Equal Rights for Women" (8 minutes) • Invite students to get out their "Equal Rights for Women" text. While students are doing this, pass out blank strips of paper and dictionaries. • Remind students that in Lesson 2, they circled words in the speech that they did not know. Ask students to find a word that they circled in the speech and that they think is important. Have them write it on one side of their strip of paper. • On the other side of their strip of paper, ask students to write what they think the word means. Then they should check it with a dictionary and revise the definition if they need to. • Let students know that they will be doing a protocol called Quiz-Quiz-Trade." Give directions: i. You will find a partner and show that person the vocabulary word on your strip of paper. ii. Your partner will try to infer the meaning of the word. iii. Then the process repeats for the other partner. iv. After each person has tried to infer the meaning of the words, find out the correct definitions, then trade papers and find new partners. • Clarify directions if needed and invite students to begin. As they work, circulate to listen in to gauge how well they are understanding the words and to continue to coach them on the protocol. • Once students have partnered up twice, they return to their seats.	
B. Review Learning Targets (2 minutes) • Cold call on a student to read the learning targets aloud: * "I can identify specific claims that Shirley Chisholm makes in 'Equal Rights for Women.'" * "I can evaluate evidence that supports a claim in 'Equal Rights for Women.'" * "I can objectively summarize 'Equal Rights for Women.'" • Ask students to locate the word evaluate and try to figure out what it means in that learning target. When they think they know, ask them to give you a thumbs-up.	

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Opening (continued)	Meeting Students' Needs
• Once students have their thumbs up, cold call on one or two students to define evaluate. Listen for students to say: "It means to judge" or "It means to figure out what evidence is strong." If needed, clarify for students.	

Work Time	Meeting Students' Needs
A. Jigsaw, Part 1: Evaluating Evidence-based Claims (15 minutes) • Share with students that Chisholm makes several claims or points in her speech as she takes a stand for equality for women. • Model analyzing Chisholm's claim that women want equal rights, not special privileges. Tell students that in order to prove this, Chisholm uses evidence to support her claim. • Highlight *"Existing laws are not adequate to secure equal rights for women. Sufficient proof of this is the concentration of women in lower paying, menial, unrewarding jobs, and their incredible scarcity in the upper level jobs."* (Paragraph 13) and explain that this helps support Chisholm's idea that women don't already have equal rights. • Highlight *"Women need no protection that men do not need. What we need are laws to protect working people, to guarantee them fair pay, safe working conditions, protection against sickness and layoffs, and provision for dignified, comfortable retirement."* (Paragraph 16) and explain that this supports the idea that women don't need special privileges. • Ask students to meet with their Buffalo Discussion Appointment partner. Distribute one index card per student pair and one highlighter per student. • Invite student pairs to reread the text and highlight the evidence they find in the text that supports the claim on their index card. Be sure students know that later in the lesson, they will be accountable for sharing what they learn with peers who worked on other claims. • As pairs are working, circulate and check students' understanding. Make sure students can explain how the evidence they highlight supports the claim on their index card. Highlighted evidence should include:	• If students have trouble getting the gist, point out important sentences in each section to help guide them: • Section B: "Prejudice against blacks is becoming unacceptable although it will take years to eliminate it. But it is doomed because, slowly, white America is beginning to admit that it exists. Prejudice against women is still acceptable." (Paragraph 7) • Section C: "More than half of the population of the United States is female. But women occupy only 2 percent of the managerial positions." (Paragraph 8)

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Central Idea and Supporting Details:
"Equal Rights for Women"

Work Time (continued)	Meeting Students' Needs
* Claim A: Discrimination against women is grounded in an unspoken belief that women are inferior. 1. Evidence: "demeaning experience." (Paragraph 2) 2. Evidence: "There is a calculated system of prejudice that lies unspoken behind that question." (Paragraph 3) 3. Evidence: "The unspoken assumption is that women are different." (Paragraph 4)* Claim B: Women who do not conform to the current system face social discrimination. 1. Evidence: "The unspoken assumption is that women are different. They do not have executive ability, orderly minds, stability, leadership skills, and they are too emotional." (Paragraph 4) 2. Evidence: "And women that do not conform to the system, who try to break with the accepted patterns, are stigmatized as odd and unfeminine." (Paragraph 14) 3. Evidence: "The fact is that a woman who aspires to be chairman of the board, or a Member of the House, does so for exactly the same reasons as any man." (Paragraph 14) * Claim C: Women are becoming more aware of the discrimination they face in the workplace and in society. 1. Evidence: "Why is it acceptable for women to be secretaries, librarians, and teachers, but totally unacceptable for them to be managers, administrators, doctors, lawyers, and Members of Congress." (Paragraph 3) 2. Evidence: "But now there is an awareness of this situation particularly among the younger segment of the population." (Paragraph 10) 3. Evidence: It is obvious that discrimination exists. Women do not have the opportunities that men do." (Paragraph 14)	• Section D: "But now there is an awareness of this situation particularly among the younger segment of the population." (Paragraph 10) AND "But they can be used to provide protection for those who are most abused, and to begin the process of evolutionary change by compelling the insensitive majority to reexamine its unconscious attitudes." (Paragraph 11) *NOTE: For these sentences, students may need guidance to identify antecedents of "this situation" and "they."* • Section E: "Existing laws are not adequate to secure equal rights for women." (Paragraph 13) • Section F: "Women need no protection that men do not need. What we need are laws to protect working people, to guarantee them fair pay, safe working conditions, protection against sickness and layoffs, and provision for dignified, comfortable retirement." (Paragraph 16)

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Work Time (continued)	Meeting Students' Needs
B. Jigsaw, Part 2: Sharing Analysis of Evidence-based Claims (10 minutes) • After about 15 minutes, refocus the class. Let students know that in a moment, they will transition to work with students who focused on different claims and discuss three claims that Chisholm makes in her speech. • Help students prepare for their sharing. Invite them to open their notebooks and set up a Note-catcher. Display the Evaluating Evidence Note-catcher using the document camera. • Let students know that in their groups, they will share the claim they focused on. When they are not sharing their claim, their job as a member of their group is to discuss their groupmates' ideas and make sure to understand them before writing anything in their Note-catchers. • Then form new triads, so each triad has one student who focused on each claim (A/B/C). (It is fine to have groups of four if needed.) • Invite students to begin sharing in their new triads. As students are discussing, circulate and listen in for them to identify relevant evidence and justify their evaluation well.	• For students who need more support, consider pairing them together and giving them the claim "Discrimination against women is grounded in an unspoken belief that women are inferior," since the primary evidence for the claim can be found by rereading the first four paragraphs instead of the entire speech.

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Central Idea and Supporting Details:
"Equal Rights for Women"

Closing and Assessment	Meeting Students' Needs
A. Summarizing "Equal Rights for Women" (10 minutes) • Distribute the **Summary Writing graphic organizer**. Remind students that they've used it in Module 1 to summarize "Refugees: Who, Where, Why." Review the steps to complete the graphic organizer and write a summary. • Let students know that their homework will be to complete the Summary Writing graphic organizer and write a summary of Chisholm's speech. Invite students to start the graphic organizer with the time left in class.	

Homework	Meeting Students' Needs
A. Complete the Summary Writing graphic organizer and write a summary paragraph of Shirley Chisholm's speech, "Equal Rights for Women." *Note: In the next lesson, students will revisit the Close Reading document, which was first introduced in Module 1, Unit 2. Be sure students have their copies, or prepare new ones.*	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 4
Supporting Materials

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Evaluating Evidence Note Catcher

Name:

Date:

Claim	What piece of evidence does Chisholm use to best support that argument?	Why is that the best piece of evidence?

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Summary Writing Graphic Organizer:

Name:

Date:

- When you are reading actively, one of the most important things you do is figure out what the point of it is. This means you are recognizing the controlling idea of the text.
- Once you have done that, you have really done the hardest work.
- Still, there is more! You need to figure out what the key details in the text are, and write a great closing sentence, a clincher.
- Once that is done, you are ready to write up the notes into a summary paragraph. At that point, you will have gotten a good, basic understanding of the text you are reading.

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Summary Writing Graphic Organizer:

Controlling Idea

Key detail	Key detail	Key detail
Key detail	Key detail	Key detail

Clincher

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 5

Analyzing the Author's Perspective:

"Equal Rights for Women" by Shirley Chisholm

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Analyzing the Author's Perspective:
"Equal Rights for Women" by Shirley Chisholm

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine an author's point of view or purpose in informational text. (RI.8.6) I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)	
Supporting Learning Targets	**Ongoing Assessment**
• I can analyze Shirley Chisholm's perspective in "Equal Rights for Women." • I can analyze how Shirley Chisholm acknowledges and responds to conflicting viewpoints.	• "Equal Rights for Women": Lesson 5 Close Reading

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Analyzing the Author's Perspective:
"Equal rights for Women" by Shirley Chisholm

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Share Homework Summaries (3 minutes) B. Review Learning Targets (2 minutes) **2. Work Time** A. Chalk Talk: Questioning Texts, Perspective (18 minutes) B. Close Reading: Analyzing Conflicting Viewpoints (17 minutes) **3. Closing and Assessments** A. Revisit Learning Targets and Reflect on Close Reading (5 minutes) **4. Homework** A. Take your copy of "Equal Rights for Women" home with you and complete the vocabulary task.	• In this lesson, students work with their Buffalo Discussion Appointment partner. • In advance: Prepare chart paper for the Chalk Talk. On each paper, write one of the following questions and post around the classroom: * What is Shirley Chisholm thinking and saying about discrimination against women? * Who is the intended audience of the speech? * What is Shirley Chisholm's personal role in discrimination against women? • If you have a big class, consider posting two of each question around the classroom so students can easily see the paper. • Review: Chalk Talk protocol (Appendix 1).

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Analyzing the Author's Perspective:
"Equal Rights for Women" by Shirley Chisholm

Lesson Vocabulary	Materials
perspective, conflicting viewpoints; demeaning, "old darkey," immorality, tokenism, oppression, evolutionary, unconscious, menial, sweeping, supremacist	• Chart paper for Chalk Talk with questions prepared (new; teacher-created; see supporting material "Equal Rights for Women" Lesson 5 Close Reading Note-catcher for the Chalk Talk questions) • Markers (one per student) • "Equal Rights for Women": Lesson 5 Close Reading Note-catcher (one per student) • "Equal Rights for Women": Lesson 5 Close Reading Guide (for Teacher Reference) • Reading Closely: Guiding Questions document (from Lesson 2) • Lesson 5 homework: Vocabulary in "Equal Rights for Women" (one per student)

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Analyzing the Author's Perspective:
"Equal Rights for Women" by Shirley Chisholm

Opening	Meeting Students' Needs
A. Engaging the Reader: Share Homework Summaries (3 minutes) • As students enter the classroom, ask them to meet with their Buffalo Discussion Appointment and share their summaries from their homework.	

B. Review Learning Targets (2 minutes)
• Read the first learning target aloud:
  * "I can analyze Shirley Chisholm's perspective in 'Equal Rights for Women.'"
• Invite students to talk to their partner about what perspective means. After a minute, refocus the class and cold call on one pair. Listen for them to say: "Perspective means point of view." Clarify if necessary, ensuring that students understand that perspective and point of view mean the same thing.
• Read the second learning target aloud:
  * "I can analyze how Shirley Chisholm acknowledges and responds to conflicting viewpoints."
• Ask students to turn to their partner and compare the two learning targets: What do they have in common? Cold call on one or two pairs. Listen for: "Both learning targets are about viewpoints." Clarify if necessary.
• Explain that today, the class will be rereading "Equal Rights for Women" and analyzing the different perspectives in it.	

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Analyzing the Author's Perspective:
"Equal Rights for Women" by Shirley Chisholm

Work Time	Meeting Students' Needs
A. Chalk Talk: Questioning Texts, Perspective (18 minutes) – Be sure the chart paper with Chalk Talk questions are posted around the room. – Distribute the "**Equal Rights for Women" Lesson 5 Close Reading Note-catcher** to students. * Use the **"Equal Rights for Women": Lesson 5 Close Reading Guide** (for Teacher Reference in supporting materials) to guide students through a Chalk Talk on text-dependent questions related to "Equal Rights for Women."	• Chalk Talk provides a whole group space for all students to share their thoughts, ask questions, and respond. It supports students who need more time to process information as well as students who are less likely to participate in whole group discussions.
B. Close Reading: Analyzing Conflicting Viewpoints (17 minutes) • Continue to use the "Equal Rights for Women": Lesson 5 Close Reading Guide to guide students through the analysis of perspective in the text.	

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Analyzing the Author's Perspective:
"Equal Rights for Women" by Shirley Chisholm

Closing and Assessment	Meeting Students' Needs

A. Revisit Learning Targets and Reflect on Close Reading (5 minutes)
• Reread the learning targets aloud or ask several student volunteers to do so:
  * "I can analyze Shirley Chisholm's perspective in 'Equal Rights for Women.'"
  * "I can analyze how Shirley Chisholm acknowledges and responds to conflicting viewpoints."
• Give students specific positive praise for strong thinking you noticed as they worked with the Shirley Chisholm speech (in this lesson as well as based on your observational data from previous lessons).
• Tell them that now they have a chance to reflect on what they have done over the past four lessons.
• Invite students to pull out their Reading Closely: Guiding Questions document (or distribute a fresh handout). Remind them that they worked with this resource during Module 1 as well.
• Invite students to read over it and ask them to place a star next to questions they have worked on in the past four lessons with Chisholm's speech. Model briefly if needed.
• Watch for students to place stars by the following:
  * Who is the author?
  * What is the title?
  * What type of text is it?
  * Why has the author structured the sentences and paragraphs this way?
  * What key words or phrases do I notice as I read?
  * What words or phrases are critical for my understanding of the text?
  * What is the author thinking and saying about the topic or theme?
  * Who is the intended audience of the text?
  * What is the author's personal role in the topic or themes?
• Emphasize that this resource is something they can continue using throughout the year as a form of coaching for themselves on the many questions close readers ask themselves as they work with complex text.	

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Analyzing the Author's Perspective:
"Equal Rights for Women" by Shirley Chisholm

Closing and Assessment (continued)	Meeting Students' Needs
• Probe with students about which of these questions felt particularly helpful as they dug into analyzing Chisholm's speech, and why.	
Homework	**Meeting Students' Needs**
A. Take your copy of "Equal Rights for Women" home with you and complete vocabulary in "Equal Rights for Women." *Note: In Lesson 6, students will engage in a World Café protocol (see Appendix 1). Please review this protocol in advance to visualize necessary preparation.*	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 5
Supporting Materials

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"Equal Rights for Women": Close Reading Note-catcher

Name:

Date:

Chalk Talk Questions	Notes
1. What is Shirley Chisholm thinking and saying about discrimination against women?	
2. Who is the intended audience of this speech?	
3. What is Shirley Chisholm's personal role in discrimination against women?	
4. Reread the speech. Where does Chisholm acknowledge other viewpoints?	

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"Equal Rights for Women":
Close Reading Note-catcher

Chalk Talk Questions	Notes
5. How does Chisholm respond to these other viewpoints?	
6. Why does Chisholm identify other viewpoints?	

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"Equal Rights for Women"
Close Reading Guide
(For Teacher Reference)

Time: 35 minutes total

Work Time Part A: Chalk Talk (18 minutes)	**Teacher Guide**
(Students Participate in Chalk Talk)	Explain that students will engage in a Chalk Talk. Set expectations that students should do this silently; the goal of silence is for everyone to get a chance to think and contribute to the "discussion." Let students know that they will have a chance to talk afterward. Point out the chart paper for Chalk Talk with questions prepared and let students know that they will have 10 minutes for this Chalk Talk. Distribute markers and invite students to get started.☐ As students are writing, circulate. Feel free to guide the students by writing questions on the chart paper for students to consider, especially: * How do you know? * Why does it matter?

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"Equal Rights for Women"
Close Reading Guide
(For Teacher Reference)

Time: 35 minutes total

Work Time Part A: Chalk Talk (18 minutes)	**Teacher Guide**
1. What is Shirley Chisholm thinking and saying about discrimination against women?☐ 2. Who is the intended audience of the speech?☐ 3. What is Shirley Chisholm's personal role in discrimination against women?	Ask students to sit down, still with their Buffalo Discussion Appointment partner. Distribute the **"Equal Rights for Women": Lesson 5 Close Reading Note-catcher**. Point out that the three questions from the Chalk Talk are also on the Note-catcher. Tell students that they will begin the debrief from the Chalk Talk as a class by first discussing each question with their partner and jotting down notes on their Note-catcher. Provide students 5 minutes for this partner debrief. Students will be able to add to their notes with the whole class discussion. Lead a debrief with the class. Continue to push students by asking: "How do you know?" and "Why does it matter?" Listen for students to say things like: a. "Chisholm's perspective on discrimination against women is that it is common and people aren't aware of it yet." b. "Chisholm believes an Equal Rights Amendment will help people recognize that women aren't treated equally and start to change that." c. "The intended audience is Congress because they are the ones who would need to pass the Equal Rights Amendment." d. "Chisholm's personal role is that she has faced discrimination as a woman."

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"Equal Rights for Women"
Close Reading Guide
(For Teacher Reference)

Time: 35 minutes total

Work Time Part B: Text-Dependent Questions (17 minutes)	**Teacher Guide**
4. Reread the speech. Where does Chisholm acknowledge other viewpoints?	Invite students to read the next question on their Note-catcher. Then have them reread the speech with their partner by paired reading and take notes on their thinking as they work on answering the question. As students are working, circulate and check for understanding. Make sure students are referring often to their texts. Refocus the class and cold call on pairs to share their answers. Encourage students to revise their notes as others share. ☐ *Answer: Chisholm acknowledges two other viewpoints:* A. *"One is that women are already protected under the law and do not need legislation." (Paragraph 13)* B. *"A second argument often heard against the Equal Rights Amendment is that it would eliminate legislation that many States and the Federal Government have enacted giving special protection to women and that it would throw the marriage and divorce laws into chaos." (Paragraph 15)*

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"Equal Rights for Women"
Close Reading Guide
(For Teacher Reference)

Time: 35 minutes total

Work Time Part B: Text-Dependent Questions (17 minutes)	**Teacher Guide**
5. How does Chisholm respond to these other viewpoints?	Repeat the three bulleted steps in number 4.☐ *Answer Key: Chisholm's response is:* A. *"Existing laws are not adequate to secure equal rights for women." She lists examples in Paragraphs 13 and 14:* i. Women have lower-paying jobs. ii. Women are not in upper-level jobs. iii. Women do not have the opportunities men do. iv. Women who do not conform are stigmatized. B. *"As for the marriage laws, they are due for a sweeping reform, and an excellent beginning would be to wipe the existing ones off the books." She continues:* i. Women don't need special protection. ii. The United States needs laws to protect all workers, not just women.
6. Why does Chisholm identify other viewpoints?	Repeat the three bulleted steps in number 4.☐ *Answer: By acknowledging the other viewpoints, Chisholm strengthens her claim because she uses evidence to show why those who disagree with her are wrong.*

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Homework:
Vocabulary in "Equal Rights for Women"

Name:

Date:

Directions: In the chart below, write the words you circled in "Equal Rights for Women." Do your best to infer the meaning of the word from the context and write it in the second column. Then, using a dictionary, check your inferred meaning and write the dictionary definition in the third column.

Dictionary Definition						
Inferred Meaning						
Paragraph Number						
Word						

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 6

World Cafe: Analyzing Sojourner Truth's "Ain't I a Woman?"

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World Cafe:
Analyzing Sojourner Truth's "Ain't I a Woman?"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine a theme or the central ideas of informational text. (RI.8.2) I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) I can objectively summarize an informational text. (RI.8.2) I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) I can determine an author's point of view or purpose in informational text. (RI.8.6) I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the development of a central idea in "Ain't I a Woman?" • I can analyze the structure of a paragraph, including the role of particular sentences, in "Ain't I a Woman?" • I can analyze Sojourner Truth's perspective in "Ain't I a Woman?"	• Summary Writing graphic organizer

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World Cafe:
Analyzing Sojourner Truth's "Ain't I a Woman?"

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Vocabulary in "Equal Rights for Women" (5 minutes) B. Review Learning Targets (3 minutes) 2. Work Time A. Introduce "Ain't I a Woman?" (7 minutes) B. World Café: Analyzing "Ain't I a Woman?" (25 minutes) 3. Closing and Assessment A. Preparing for Summary Writing (5 minutes) 4. Homework A. Write a summary paragraph of "Ain't I a Woman?"	• The text-dependent questions in this lesson are based heavily on the Making Evidence-Based Claims units developed by Odell Education. For the original Odell Education units, go to www.odelleducation.com/resources. • World Café is a protocol that promotes discussion and leadership in students. The first round and the first transition need very clear direction. After that, students tend to pick up the protocol quickly. Consider posting the steps for World Café on the board or chart paper where students can see them. • For the purposes of this lesson, the World Café protocol is modified to give students time to think on their own before talking to their group. • The goal of this lesson is to give students another opportunity to practice the skills that will be assessed on the Mid-Unit 1 Assessment in the next lesson. • Previously, students have used the Summary Writing graphic organizer to prepare their ideas to write summaries. In this module, summary writing will be much less scaffolded. This lesson marks a transition, so instead of the Summary Writing graphic organizer, students are asked to consider the same things but without the graphic support. Keep in mind that students who struggle may still benefit from using the organizer. On the mid-unit assessment, students will not be presented with any scaffolding for summary writing. Consider, however, continuing to provide the graphic organizer for students who may need extra support. Refer to Lesson 4. • In advance: To make it easier to form groups for the World Café, consider putting sticky notes under students' chairs with numbers on them. When it is time to form the groups, ask students to find the sticky note under their chair and sit with others who have the same number to form their first group. • Review: World Café protocol.

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World Cafe:
Analyzing Sojourner Truth's "Ain't I a Woman?"

Lesson Vocabulary	Materials
racket, out of kilter, bear the lash, obliged to you	• "Ain't I a Woman?" by Sojourner Truth (one copy per student) • "Ain't I a Woman?" Note-catcher (one per student) • "Ain't I a Woman?" Note-catcher (for Teacher Reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Vocabulary in "Equal Rights for Women" (5 minutes) • Ask students to sit with their New York City Discussion Appointment partner and share their vocabulary homework. If students have the same words on their lists, ask them to verify each other's definitions. • Collect the homework.	• Discussion Appointments are a way for students to work with different classmates, leading to mixed-ability groupings. Mixed-ability groupings of students for regular discussion and close reading exercises will provide a collaborative and supportive structure for reading complex texts and close reading of the text.
B. Review Learning Targets (3 minutes) • Read the learning targets and point out that they should look very familiar. Remind students that they have worked on the same skills with Shirley Chisholm's speech.	

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World Cafe:
Analyzing Sojourner Truth's "Ain't I a Woman?"

Work Time	Meeting Students' Needs
A. Introduce "Ain't I a Woman?" (7 minutes) • Explain that students are going to analyze another speech, "Ain't I a Woman?" by Sojourner Truth, in order to practice the skills they worked on in the past four lessons. • Distribute "Ain't I a Woman?" Point out the title of the speech, the author, and the year it was given. Invite students to read along in their heads while you read it aloud. • Give the students 5 minutes to work with a partner to write the gist next to each paragraph.	• 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.

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World Café:
Analyzing Sojourner Truth's "Ain't I a Woman?"

Work Time (continued)	Meeting Students' Needs

B. World Café (25 minutes)
• Remind students that in the past few lessons they learned how to do the following:
  • Find the central idea and supporting details in a text
  • Analyze paragraph structure
  • Analyze author's perspective
• Tell students that to analyze the "Ain't I a Woman" text, they will focus on the same skills—this time in a "World Café."
• Explain that they will work in small groups to think about and discuss different questions. There will be three rounds; after each round, the groups switch according to the protocol.
• Explain the protocol:
1. Students are in groups of four.
2. Each group selects a leader. The leader's job is to facilitate the discussion and keep their group focused.
3. The teacher says the focus question for this round.
4. Students take 2 minutes of silence to independently review the text, think about the question, and take notes in their Note-catcher.
5. The group discusses the question for Round 1 and adds to their notes for 4 minutes.
6. The leader stays put; the rest of the group rotates to the next table.
7. The leader shares the major points of his/her group's discussion with the new group members.
8. Each table selects a new leader.
9. Repeat the process until students have had the chance to discuss each question.
• Arrange students in groups of four. **Distribute the "Ain't I a Woman" Note-catcher**. Tell students to ignore the bottom right-hand box for now; they will come back to this in the closing of the lesson.	

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World Café:
Analyzing Sojourner Truth's "Ain't I a Woman?"

Work Time (continued)	Meeting Students' Needs
• Ask students to point to Round 1 on the Note-catcher. Read the question aloud: * "Round 1: Finding the central idea and supporting details: According to Truth, what is the 'fix' that white men are in? What details does Truth use to support that idea?" • Invite students to get started by taking 2 minutes to reread the speech and take notes on the question for Round 1. • From here, facilitate according to the protocol. Be sure to read each question aloud before students begin a new round. • Circulate and check for understanding as groups meet and discuss each question. Provide support to all groups as necessary. See **"Ain't I a Woman?" Note-catcher (for Teacher Reference**) for sample notes. • After all three rounds, refocus students whole group. Debrief the World Café protocol by referring to the lesson's learning targets. Suggested student responses to each learning target are found in the "Ain't I a Woman?" Note-catcher (for Teacher Reference). • Reread the first posted learning target: * "I can analyze the development of a central idea in 'Ain't I a Woman?'" • Cold call on one or two students to share about the central idea in Truth's speech. Again refer to the "Ain't I a Woman?" Note-catcher (for Teacher Reference). • Repeat with the second learning target: * "I can analyze the structure of a paragraph, including the role of particular sentences, in 'Ain't I a Woman?'" • Cold call on one or two students to share what objection to women having rights Truth addressed and how each sentence in the paragraph contributes to Truth's response. • Repeat with the third learning target: * "I can analyze Sojourner Truth's perspective in 'Ain't I a Woman?'" Cold call on one or two students to share what Truth's perspective is and what other viewpoints she acknowledged.	

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World Cafe

Analyzing Sojourner Truth's "Ain't I a Woman?"

Closing and Assessment	Meeting Students' Needs
A. Preparing for Summary Writing (5 minutes) • Invite students to point to the box on their Note-catcher labeled Summary Preparation. When students have found it, point out that it has the same elements as the Summary Writing graphic organizer that they used in Lesson 4, but it looks different. Let them know that because they have lots of experience writing summaries, the expectation now is that they can do it more independently. • Support students as they begin to think about preparing their summary. Ask: "Based on what we have read so far, what might be the controlling idea for the summary?" Probe by encouraging students to think about the larger theme they have been studying of taking a stand. • Ask students to get started with the Summary Preparation box. • Explain that for homework they will need to finish the summary preparation and write a summary paragraph of the speech. Remind students to take their copies of the speech home with them.	
Homework	**Meeting Students' Needs**
• Finish summary preparation and write a summary paragraph of "Ain't I a Woman?"	

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Grade 8: Module 2A: Unit 1: Lesson 6
Supporting Materials

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Ain't I a Woman?
Sojourner Truth
1864

Well, children, where there is so much **racket** there must be something **out of kilter**. I think that 'twixt the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about? P1

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ar'n't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ar'n't I a woman? I could work as much and eat as much as a man - when I could get it - and **bear the lash** as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman? P2

Then they talk about this thing in the head; what's this they call it? [member of audience whispers, "intellect"] That's it, honey. What's that got to do with women's P3

racket	out of kilter	bear the lash
noise	unbalanced	handle pain, but literally, in the context of slavery, surviving a whipping

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15 rights or negroes' rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?

Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him. P4

20 If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back and get it right side up again! And now they is asking to do it, the men better let them. P5

Obliged to you for hearing me, and now old Sojourner ain't got nothing more to say. P6

Sojourner Truth. "Ain't I a Woman?" 1863. Public Domain.

obliged to you		
I appreciate and owe you		

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Ain't I a Woman Note-catcher

Name:

Date:

Round 1: Finding the central idea and supporting details According to Truth, what is the "fix" that white men are in? What details does Truth use to support that idea?	**Round 2: Analyzing text structure** What objection to women having rights is Truth addressing here? How does each sentence in the paragraph contribute to Truth's response to that?
Round 3: Analyzing perspective and opposing claim What stand is Sojourner Truth taking in this speech?	**Summary Preparation** What is the controlling idea?
What opposing claim does Truth address in this speech? How does she respond?	What are the key details?
	What is your clincher?

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Ain't I a Woman Note-catcher

Homework: Write an objective summary of "Ain't I a Woman?"

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Ain't I a Woman Note-catcher:
(for Teacher Reference)

Round 1: Finding the central idea and supporting details According to Truth, what is the "fix" that white men are in? What details does Truth use to support that idea?	**Round 2: Analyzing text structure** What objection to women having rights is Truth addressing here? How does each sentence in the paragraph contribute to Truth's response to that?
The "fix" is that both African Americans and women are starting to fight for their rights, which will change the role that white men have had. Truth says, "And now they is asking to do it, the men better let them," showing that men are going to have to act differently toward women.	*Truth claims that the objection to women having rights is that they need to be protected. Each sentence gives another way in which Truth shows that she is as strong (or stronger) than a man. The question "ain't I a woman?' emphasizes that she is a woman, even though she can "work as much and eat as much as a man," for instance.*
Round 3: Analyzing perspective and opposing claim What stand is Sojourner Truth taking in this speech?	**Summary Preparation** What is the controlling idea?
Truth is taking a stand for women's rights. Her perspective is that women are as strong and capable as men, so they should have the same rights.	

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Ain't I a Woman Note-catcher:
(for Teacher Reference)

What opposing claim does Truth address in this speech? How does she respond?	What are the key details?
In Paragraph 3, Truth implies that African Americans and women aren't given the same rights because they are thought to be intellectually inferior. She replies by saying, "wouldn't you be mean not to let me have my little half measure full?" indicating that intellect should have nothing to do with rights. *In Paragraph 4, she acknowledges: "Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman!" Truth responds by saying that a woman was strong enough to "turn the world upside down," so they deserve rights.*	
	What is your clincher?

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EXPEDITIONARY LEARNING

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

Mid-Unit Assessment: Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

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Mid-Unit Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine a theme or the central ideas of informational text. (RI.8.2) I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) I can objectively summarize an informational text. (RI.8.2) I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) I can determine an author's point of view or purpose in informational text. (RI.8.6) I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the development of a central idea in "The Great Society." • I can analyze the structure of a paragraph in "The Great Society," including the role of particular sentences in developing a key concept. • I can objectively summarize "The Great Society." • I can analyze Lyndon Johnson's perspective in "The Great Society."	• Mid-Unit 1 Assessment

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Mid-Unit Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Sharing Homework Summaries (3 minutes) **2. Work Time** A. Mid-Unit 1 Assessment (40 minutes) **3. Closing and Assessment** A. Preview Homework (2 minutes) **4. Homework** A. QuickWrite: Based on the speeches by Shirley Chisholm, Sojourner Truth, and President Lyndon Johnson, you have learned a lot about what it means to "take a stand." Have you ever taken a stand on something? If so, what and why? If not, is there an issue that you can see yourself taking a stand about? When and why? Please explain, providing evidence from your own experience.	• If students finish the assessment early, consider having other independent activities they can work on. • After this lesson, students turn their attention to reading To Kill a Mockingbird. Consider giving them a pep talk after the assessment to get them excited about reading it.

Lesson Vocabulary	Materials
indignation, unbridled, ills, despoiling, communion, sustenance, material, exploits	• Mid-Unit 1 Assessment: Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society" (one per student) • Mid-Unit 1 Assessment: Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society" (for Teacher Reference) • 2 point Rubric-Writing from Sources/Short Response (for Teacher Reference)

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Mid-Unit Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Opening	Meeting Students' Needs
A. Engaging the Reader: Sharing Homework Summaries (3 minutes) • Ask students to turn to a partner and share their summaries of "Ain't I a Woman?" from homework.	

Work Time	Meeting Students' Needs
A. Mid-Unit Assessment (40 minutes) • Arrange student seating to allow for an assessment-conducive arrangement where students independently think, read, and write. • Remind students that they have been reading different speeches in which the author takes a stand. They have been analyzing those speeches for central ideas, text structure, and author perspective. Share with students that this assessment will give them an opportunity to apply these skills independently and show what they know. • Distribute the Mid-Unit 1 Assessment: Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society". Read aloud through the directions. • Address any clarifying questions. • Invite students to begin. Circulate to observe but not support; this is students' opportunity to independently apply the skills they have been learning. • Collect the assessment. • If students finish early, encourage them to reread the speech, attending to details, or to revise their summary writing from the previous night's homework or begin their homework for Lesson 8.	• For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary.

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Mid-Unit Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Closing and Assessment	Meeting Students' Needs
A. Preview Homework (2 minutes) • Preview the QuickWrite task and address any clarifying questions.	
Homework	**Meeting Students' Needs**
A. QuickWrite: Based on the speeches by Shirley Chisholm, Sojourner Truth, and President Lyndon Johnson, you have learned a lot about what it means to "take a stand." Have you ever taken a stand on something? If so, what and why? If not, is there an issue that you can see yourself taking a stand about? When and why? Please explain, providing evidence from your own experience. *Note: Students will begin reading the novel To Kill a Mockingbird in the next lesson. While reading, students will be taking structured notes each night.*	

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Name:

Date:

Directions: Read the excerpts from President Johnson's speech, then reread the speech and write the gist of each part of the speech in the column to the right.

Excerpts from "The Great Society"

President Lyndon B. Johnson gave this speech at University of Michigan's graduation ceremony on May 22, 1964. He directs his speech primarily to the students who were graduating that day.

	Excerpts from Speech	Gist
Part 1	• Your imagination and your initiative and your indignation[1] will determine whether we build a society where progress is the servant of our needs, or a society where old values and new visions are buried under unbridled[2] growth. For in your time we have the opportunity to move not only toward the rich society and the powerful society, but upward to the Great Society. • The Great Society rests on abundance and liberty for all. It demands an end to poverty and racial injustice, to which we are totally committed in our time. But that is just the beginning. • So I want to talk to you today about three places where we begin to build the Great Society—in our cities, in our countryside, and in our classrooms.	

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Name:

Date:

	Excerpts from Speech	Gist
Part 2	• Aristotle[3] said: "Men come together in cities in order to live, but they remain together in order to live the good life." It is harder and harder to live the good life in American cities today. The catalog of ills[4] is long: There is the decay of the centers and the despoiling[5] of the suburbs. There is not enough housing for our people or transportation for our traffic. Open land is vanishing and old landmarks are violated. Worst of all, expansion is eroding these precious and time-honored values of community with neighbors and communion[6] with nature. The loss of these values breeds loneliness and boredom and indifference. • And our society will never be great until our cities are great. Today the frontier of imagination and innovation is inside those cities.... New experiments are already going on. It will be the task of your generation to make the American city a place where future generations will come, not only to live, but to live the good life.	

[1] indignation: anger about something that is unfair
[2] unbridled: unrestrained
Lyndon Johnson. "The Great Society" Speech. Delivered in Ann Arbor, MI. May 22, 1964. Public Domain.

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Name:

Date:

	Excerpts from Speech	Gist
Part 3	• A second place where we begin to build the Great Society is in our countryside. We have always prided ourselves on being not only America the strong and America the free, but America the beautiful. Today that beauty is in danger. The water we drink, the food we eat, the very air that we breathe, are threatened with pollution. Our parks are overcrowded, our seashores overburdened. Green fields and dense forests are disappearing. • A few years ago we were greatly concerned about the "Ugly American." Today we must act to prevent an ugly America. • For once the battle is lost, once our natural splendor is destroyed, it can never be recaptured. And once man can no longer walk with beauty or wonder at nature, his spirit will wither and his sustenance[7] be wasted.	

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Name:

Date:

	Excerpts from Speech	Gist
Part 4	• A third place to build the Great Society is in the classrooms of America. There your children's lives will be shaped. Our society will not be great until every young mind is set free to scan the farthest reaches of thought and imagination. We are still far from that goal. Today, 8 million adult Americans, more than the entire population of Michigan, have not finished five years of school. Nearly 20 million have not finished eight years of school. Nearly 54 million—more than one quarter of all America—have not even finished high school. • Each year more than 100,000 high school graduates, with proved ability, do not enter college because they cannot afford it.... Poverty must not be a bar to learning, and learning must offer an escape from poverty.	

[3] Aristotle: a famous philosopher
[4] ills: an evil or misfortune
[5] despoiling: ruining
[6] communion: a relationship with deep understanding
[7] sustenance: nourishment

Lyndon Johnson. "The Great Society" Speech. Delivered in Ann Arbor, MI. May 22, 1964. Public Domain.

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Name:

Date:

	Excerpts from Speech	Gist
Part 5	• These are three of the central issues of the Great Society. While our government has many programs directed at those issues, I do not pretend that we have the full answer to those problems. But I do promise this: We are going to assemble the best thought and the broadest knowledge from all over the world to find those answers for America. • For better or for worse, your generation has been appointed by history to deal with those problems and to lead America toward a new age.... • So, will you join in the battle to give every citizen the full equality which God enjoins and the law requires, whatever his belief, or race, or the color of his skin? • Will you join in the battle to give every citizen an escape from the crushing weight of poverty? • Will you join in the battle to build the Great Society, to prove that our material[8] progress is only the foundation on which we will build a richer life of mind and spirit?	

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Name:

Date:

	Excerpts from Speech	Gist
Part 5 (continued)	• There are those timid souls that say this battle cannot be won; that we are condemned to a soulless wealth. I do not agree. We have the power to shape the civilization that we want. But we need your will and your labor and your hearts, if we are to build that kind of society. • Those who came to this land sought to build more than just a new country. They sought a new world. So I have come here today to your campus to say that you can make their vision our reality. So let us from this moment begin our work so that in the future men will look back and say: It was then, after a long and weary way, that man turned the exploits9 of his genius to the full enrichment of his life. • Thank you. Goodbye.	

[8] material: related to physical things
[9] exploits: heroic acts
Lyndon Johnson. "The Great Society" Speech. Delivered in Ann Arbor, MI. May 22, 1964. Public Domain.

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Mid-Unit 1 Assessment:
Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"

Name:

Date:

1. Which statement from the speech best reveals the central idea of the speech?

   a. "The Great Society rests on abundance and liberty for all. It demands an end to poverty and racial injustice, to which we are totally committed in our time."
   b. "And our society will never be great until our cities are great."
   c. "Poverty must not be a bar to learning, and learning must offer an escape from poverty."
   d. "There are those timid souls that say this battle cannot be won; that we are condemned to a soulless wealth."

2. Explain why the answer you chose best reveals the central idea.

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Mid-Unit 1 Assessment:
Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"

3. Reread the speech. How does each part develop the central idea?

	What is the supporting idea in this part of the speech?	How does this supporting idea develop the central idea of the speech?
Part 2		
Part 3		
Part 4		
Part 5		

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Mid-Unit 1 Assessment:
Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"

4. Write a summary of the speech. Be sure to use what you know about the central idea and the gist of each part.

5. Reread Part 5. What opposing viewpoint does President Johnson acknowledge? How does he respond to it? Be sure to use what you know about the central idea and the gist of each part.

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Mid-Unit 1 Assessment:
Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"

6. Reread Part 5 and think about the audience that is listening to this speech. How does each question that begins "Will you join in the battle" directly address the audience to whom Johnson is speaking?

7. Write a paragraph that answers the question: How is the central idea of the speech related to the theme of "taking a stand"? Explain your answer, citing evidence from the text.

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"
(for Teacher Reference)

Directions: Read the excerpts from President Johnson's speech, then reread the speech and write the gist of each part of the speech in the column to the right.

Excerpts from "The Great Society"

President Lyndon B. Johnson gave this speech at University of Michigan's graduation ceremony on May 22, 1964. He directs his speech primarily to the students who were graduating that day.

	Excerpts from Speech	Gist
Part 1	• Your imagination and your initiative and your indignation[1] will determine whether we build a society where progress is the servant of our needs, or a society where old values and new visions are buried under unbridled[2] growth. For in your time we have the opportunity to move not only toward the rich society and the powerful society, but upward to the Great Society. • The Great Society rests on abundance and liberty for all. It demands an end to poverty and racial injustice, to which we are totally committed in our time. But that is just the beginning. • So I want to talk to you today about three places where we begin to build the Great Society—in our cities, in our countryside, and in our classrooms.	• *As our society progresses, we can keep our values or forget about them because we're so focused on growing.* • *We need to build toward a Great Society where no one is poor or discriminated against and everyone has what he or she needs.* • *There are three places to focus the effort: cities, countrysides, and classrooms*

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"
(for Teacher Reference)

	Excerpts from Speech	Gist
Part 2	• Aristotle[3] said: "Men come together in cities in order to live, but they remain together in order to live the good life." It is harder and harder to live the good life in American cities today. The catalog of ills[4] is long: There is the decay of the centers and the despoiling[5] of the suburbs. There is not enough housing for our people or transportation for our traffic. Open land is vanishing and old landmarks are violated. Worst of all, expansion is eroding these precious and time-honored values of community with neighbors and communion[6] with nature. The loss of these values breeds loneliness and boredom and indifference. • And our society will never be great until our cities are great. Today the frontier of imagination and innovation is inside those cities.... New experiments are already going on. It will be the task of your generation to make the American city a place where future generations will come, not only to live, but to live the good life.	• *In cities, there aren't enough places to live or good enough transportation. More buildings are built so there's no open space and people are losing touch with nature. Because of that, people are lonely, bored, and don't care about one another.* • *We need to make the cities better places to live, especially because new ideas and new experiments are happening in cities.*

[1] indignation: anger about something that is unfair
[2] unbridled: unrestrained

Lyndon Johnson. "The Great Society" Speech. Delivered in Ann Arbor, MI. May 22, 1964. Public Domain.

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"
(for Teacher Reference)

	Excerpts from Speech	Gist
Part 3	• A second place where we begin to build the Great Society is in our countryside. We have always prided ourselves on being not only America the strong and America the free, but America the beautiful. Today that beauty is in danger. The water we drink, the food we eat, the very air that we breathe, are threatened with pollution. Our parks are overcrowded, our seashores overburdened. Green fields and dense forests are disappearing. • A few years ago we were greatly concerned about the "Ugly American." Today we must act to prevent an ugly America. • For once the battle is lost, once our natural splendor is destroyed, it can never be recaptured. And once man can no longer walk with beauty or wonder at nature, his spirit will wither and his sustenance[7] be wasted.	• *Americans aren't taking good care of the countryside. We are polluting the air, water, and our food. We use parks and beaches too much, and we're cutting down too many trees.* • *We need to keep American beautiful.* • *We won't be able to replace the natural beauty once it's lost.*

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"
(for Teacher Reference)

	Excerpts from Speech	Gist
Part 4	• A third place to build the Great Society is in the classrooms of America. There your children's lives will be shaped. Our society will not be great until every young mind is set free to scan the farthest reaches of thought and imagination. We are still far from that goal. Today, 8 million adult Americans, more than the entire population of Michigan, have not finished five years of school. Nearly 20 million have not finished eight years of school. Nearly 54 million—more than one quarter of all America—have not even finished high school. • Each year more than 100,000 high school graduates, with proved ability, do not enter college because they cannot afford it.... Poverty must not be a bar to learning, and learning must offer an escape from poverty.	• *Americans need to make sure that all children go to school and complete high school.* • *We need to make college more affordable.*

[3] Aristotle: a famous philosopher
[4] ills: an evil or misfortune
[5] despoiling: ruining
[6] communion: a relationship with deep understanding
[7] sustenance: nourishment

Lyndon Johnson. "The Great Society" Speech. Delivered in Ann Arbor, MI. May 22, 1964. Public Domain.

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"
(for Teacher Reference)

	Excerpts from Speech	Gist
Part 5	• These are three of the central issues of the Great Society. While our government has many programs directed at those issues, I do not pretend that we have the full answer to those problems. But I do promise this: We are going to assemble the best thought and the broadest knowledge from all over the world to find those answers for America. • For better or for worse, your generation has been appointed by history to deal with those problems and to lead America toward a new age.... • So, will you join in the battle to give every citizen the full equality which God enjoins and the law requires, whatever his belief, or race, or the color of his skin? • Will you join in the battle to give every citizen an escape from the crushing weight of poverty? • Will you join in the battle to build the Great Society, to prove that our material[8] progress is only the foundation on which we will build a richer life of mind and spirit?	• *The government is working to make cities, the countryside, and education better and will keep looking for solutions.* • *The audience's age group is going to need to help.* • *Johnson wants the audience to join in the fight against discrimination, poverty, and the focus only on building wealth, not building a better life.* • *Some people say it's impossible, but Johnson doesn't agree.* • *The audience can make the world better.*

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Mid-Unit 1 Assessment:
Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"
(for Teacher Reference)

	Excerpts from Speech	Gist
Part 5	• These are three of the central issues of the Great Society. While our government has many programs directed at those issues, I do not pretend that we have the full answer to those problems. But I do promise this: We are going to assemble the best thought and the broadest knowledge from all over the world to find those answers for America. • For better or for worse, your generation has been appointed by history to deal with those problems and to lead America toward a new age.... • So, will you join in the battle to give every citizen the full equality which God enjoins and the law requires, whatever his belief, or race, or the color of his skin? • Will you join in the battle to give every citizen an escape from the crushing weight of poverty? • Will you join in the battle to build the Great Society, to prove that our material[8] progress is only the foundation on which we will build a richer life of mind and spirit?	• *The government is working to make cities, the countryside, and education better and will keep looking for solutions.* • *The audience's age group is going to need to help.* • *Johnson wants the audience to join in the fight against discrimination, poverty, and the focus only on building wealth, not building a better life.* • *Some people say it's impossible, but Johnson doesn't agree.* • *The audience can make the world better.*

[8] material: related to physical things
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Mid-Unit 1 Assessment:
Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"
(for Teacher Reference)

1. Which statement from the speech best reveals the central idea of the speech?

   a. "The Great Society rests on abundance and liberty for all. It demands an end to poverty and racial injustice, to which we are totally committed in our time."
   b. "And our society will never be great until our cities are great."
   c. "Poverty must not be a bar to learning, and learning must offer an escape from poverty."
   d. "There are those timid souls that say this battle cannot be won; that we are condemned to a soulless wealth."

2. Explain why the answer you chose best reveals the central idea.

   Johnson wants American society to improve, especially by addressing the issues of poverty and racism. The focus of the speech is on the ways to do that.

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Mid-Unit 1 Assessment:
Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"
(for Teacher Reference)

3. Reread the speech. How does each part develop the central idea?

	What is the supporting idea in this part of the speech?	How does this supporting idea develop the central idea of the speech?
Part 2	**Cities need improvement.**	**One aspect of making the Great Society is making sure that cities have enough housing, transportation, and open space so that people want to live there. That's important because new ideas come out of cities.**
Part 3	**Americans need to do more to protect the environment.**	**Without the environment, our country won't be beautiful. We need to protect nature, including forests and water to make sure we have a Great Society.**
Part 4	**All Americans deserve education.**	**Johnson says, "Our society will not be great until every young mind is set free to scan the farthest reaches of thought and imagination." He believes that our society will be great only if everyone has access to good education, including college.**
Part 5	**It is the responsibility of everyone, including the younger generation, to work to build the Great Society.**	**In this part of the speech, Johnson is saying to the audience that building the Great Society will be their responsibility. In order to make it a reality, everyone will need to work toward it.**

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Mid-Unit 1 Assessment:
Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"
(for Teacher Reference)

4. Write a summary of the speech. Be sure to use what you know about the central idea and the gist of each part.

   President Johnson believes that the United States can be more than rich and powerful; it can also be a Great Society. In order to do that, Americans need to address serious social problems in the cities, in the countryside, and in education. The problems in the cities are that they aren't nice places to live, so they need better housing, transportation, and open space. Americans also need to take better care of the environment in order to keep American beautiful. Also, all children should complete high school and have access to college in the Great Society. Johnson believes that it is not only the government's job to make this happen, but also the job of Americans themselves.

5. Reread Part 5. What opposing viewpoint does President Johnson acknowledge? How does he respond to it? Be sure to use what you know about the central idea and the gist of each part.

   Johnson acknowledges that some people think the Great Society is not possible to achieve. He responds by saying that he disagrees because, "We have the power to shape the civilization that we want." He then calls on the students in the audience to use their will, their labor, and their hearts to help build the Great Society.

6. Reread Part 5 and think about the audience that is listening to this speech. How does each question that begins "Will you join in the battle" directly address the audience to whom Johnson is speaking?

   The questions that begin "Will you join in the battle" are a call to action. Johnson speaks directly to the students in the audience by using the term "you," and he is asking them to be part of the effort to build the Great Society. He also makes his major points one more time: "to give every citizen the full equality," and "to give every citizen an escape from the crushing weight of poverty," and "to prove that our material progress is only the foundation on which we will build a richer life of mind and spirit."

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Mid-Unit 1 Assessment:
Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"
(for Teacher Reference)

7. Write a paragraph that answers the question: How is the central idea of the speech related to the theme of "taking a stand"? Explain your answer, citing evidence from the text.

The central idea of "The Great Society" is taking a stand to make America a better place to live. First, Johnson takes a stand for people who are poor or discriminated against. In the speech, President Johnson says the Great Society "demands an end to poverty and racial injustice." That shows that he is standing up for the good of other people. He also takes a stand for the environment. In Part 3 he says, "the water we drink, the food we eat, the very air that we breathe, are threatened with pollution." This shows that he wants people to stop polluting and help take care of the environment. Lastly, Johnson takes a stand for people's education. He uses statistics to show how many Americans don't have enough education. He thinks that needs to be solved.

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

2 Point Response	The features of a 2 point response are:
	• Valid inferences and/or claims from the text where required by the prompt • Evidence of analysis of the text where required by the prompt • Relevant facts, definitions, concrete details and/or other information from the text to develop response according to the requirements of the prompt • Sufficient number of facts, definitions, concrete details and/or other information from the text as required by the prompt • Complete sentences where errors do not impact readability.

1 Point Response	The features of a 1 point response are:
	• A mostly literal recounting of events or details from the text as required by the prompt. • Some relevant facts, definitions, concrete details and/or other information from the text to develop response according to the requirements of the prompt. • Incomplete sentences or bullets

0 Point Response	The features of a 0 point response are:
	• A response that does not address any of the requirements of the prompt or is totally inaccurate. • No response (blank answer) • A response that is not written in English • A response that is unintelligible or indecipherable.

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

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EXPEDITIONARY LEARNING

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

Launching *To Kill A Mockingbird*: Establishing Reading Routines (Chapter 1)

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Launching *To Kill a Mockingbird*:
Establishing Reading Routines (Chapter 1)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)	
Supporting Learning Targets	**Ongoing Assessment**
• I can use the strongest evidence from *To Kill a Mockingbird* in my understanding of the first part of Chapter 1. • I can participate in discussions about the text with a partner, small group, and the whole class. • I can analyze the impact of allusions to world events in *To Kill a Mockingbird*.	• Structured Notes graphic organizer

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Launching *To Kill a Mockingbird*: Establishing Reading Routines (Chapter 1)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Homework Discussion (5 minutes) B. Review Learning Targets (2 minutes) **2. Work Time** A. Launching the Novel: Story Impressions (5 minutes) B. Reading To Kill a Mockingbird: Read-aloud and Modeling Structured Notes with First Half of Chapter 1 (28 minutes) **3. Closing and Assessment** A. Preview Homework (5 minutes) **4. Homework** A. Complete a first read of the second part of Chapter 1. Take notes on the Structured Notes graphic organizer.	• This lesson launches students' study of To Kill a Mockingbird. Students first encounter the novel through Story Impressions, a pre-reading activity in which students make predictions about a piece of literature through reading phrases from the novel or connected to the novel and then developing an "impression" of the text. The phrases included for this activity will familiarize students with setting and characters. • To Kill a Mockingbird is a difficult text. In this lesson, students hear the first chapter read aloud as they follow along silently. This read-aloud gives students a chance to hear a fluent reader model this difficult text. In previous lessons, the read-aloud was "pure" and was read only to model fluency and help build understanding. For this read-aloud, continue to model fluent reading but also pause for comprehension checks to ensure students' understanding as they begin this complex text. • This lesson introduces students to a new structured notes routine that they will use throughout their study of the novel. Students used Structured Notes graphic organizers during Module 1 (while reading Inside Out & Back Again). But because the demands of To Kill a Mockingbird are different, the "structure" of the structured notes is also different here in Module 2A. With each reading assignment, students write the gist of the reading homework, answer a focus question, and attend to teacher-selected vocabulary words. Key words for each chapter include academic words that serve a number of purposes. Most have prefixes, suffixes, or Latin and Greek roots. Many are adjectives that are used to describe setting or characters. Others are words students should know to understand critical incidents in the novel. • For readers who struggle, an optional set of supported structured notes is provided that includes chapter summaries and vocabulary definitions. Those summaries were retrieved from Wiki Summaries; an open online resource. Since wikisummaries does not guarantee the validity of the summaries on the site, great care has been taken to ensure each chapter summary is accurate. • The Structured Notes graphic organizers for homework are provided at the end of each lesson. Students should keep the structured notes because the information collected will provide details and evidence relevant to the Unit 2 essay and the final performance task in Unit 3. If you plan to collect these notes, consider how to help students keep them organized in a folder once you hand the notes back. • For students who struggle, consider preparing a completely separate packet with all of the "Supported Structured Notes" for the entire novel.

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Launching *To Kill a Mockingbird*:
Establishing Reading Routines (Chapter 1)

Agenda	Teaching Notes
	• Review: Think-Write-Pair-Share. (See Appendix 1)

Lesson Vocabulary	Materials
allusion; assuaged (3), "the disturbance" (4), ambled (6), vague optimism (6)	• Discussion Appointments (from Lesson 3) • Story Impressions Note-catcher (one per student) • *To Kill a Mockingbird* (book; one per student) • *To Kill a Mockingbird* Structured Notes Graphic Organizer, Chapter 1, Part A (one per student; in class) • *To Kill a Mockingbird* Structured Notes Graphic Organizer, Chapter 1, Part B (one per student) • *To Kill a Mockingbird* Supported Structured Notes Graphic Organizer, Chapter 1, Part B (optional for students needing more support)

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Launching *To Kill a Mockingbird*:
Establishing Reading Routines (Chapter 1)

Opening	Meeting Students' Needs
A. Engaging the reader: Homework Discussion (5 minutes) • As students enter, ask them to meet with their New York City Discussion Appointment and share their QuickWrite from their homework: * "Based on the speeches by Shirley Chisholm, Sojourner Truth, and President Lyndon Johnson, you have learned a lot about what it means to 'take a stand.' Have you ever taken a stand on something? If so, what and why? If not, is there an issue that you can see yourself taking a stand about? When and why? Please explain, providing evidence from your own experience."	

B. Review Learning Targets (2 minutes)
• Draw students' attention to the posted learning targets. Read the first two learning targets aloud:
  * "I can use the strongest evidence from *To Kill a Mockingbird* in my analysis of Chapter 1."
  * "I can participate in discussions about the text with a partner, small group, and the whole class."
• Ask students to turn and talk with their partner about their previous experience with these types of learning targets. Listen for students to make connections to their work in Module 1.
• Read aloud the last learning target:
  * "I can analyze the impact of allusions to world events in *To Kill a Mockingbird*."
• Explain to students that an allusion is a reference to something. Today they will read part of the novel that alludes to a famous historical speech, and they will think about how this allusion, or reference to the speech, helps them understand the novel better.	

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Launching *To Kill a Mockingbird*:
Establishing Reading Routines (Chapter 1)

Work Time	Meeting Students' Needs
A. Launching the Novel: Story Impressions (5 minutes) • Distribute the Story Impressions Note-catcher. Tell students that today they will be participating in a pre-reading activity in which they write down their first impressions or thinking about something based on a few words or phrases. Focus students on the top of the Note-catcher. Point out that there is a list of some characters' names and phrases. These are taken from the beginning of the novel they will begin today. Cold call on a student to read the phrases. • Give directions: ☐1. On your own, read the phrases quietly to yourself a couple more times. ☐2. Think about what this novel might be about. ☐3. What do these phrases make you wonder? • Once the majority of students seem to be done, have students share their wonders with their NYC Discussion Appointment partner from the beginning of the lesson. • As time permits, cold call a few students to share their wonders with the class.	

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Launching *To Kill a Mockingbird*: Establishing Reading Routines (Chapter 1)

Work Time (continued)	Meeting Students' Needs

B. Reading *To Kill a Mockingbird*: Read-aloud and Modeling Structured Notes with First Half of ☐ Chapter 1 (28 minutes)
• Tell students that for this module, they will read *To Kill a Mockingbird* by Harper Lee. Do not tell them much about the novel at this point.
• Distribute students' texts: *To Kill a Mockingbird*. Ask students to turn to Chapter 1 and follow along in their text while you read aloud.
• Begin reading aloud from the beginning of the book. At times, pause to check for comprehension by inviting students to turn and talk to their NYC partner and retell, question, and/or comment on the story. Provide one minute for each turn and talk. (Do not explain too much at this point; students will gradually come to understand the events of Chapter 1 across this lesson and in Lesson 9.)
• Finish reading at "But it was a time of vague optimism for some of the people: Maycomb County had recently been told that it had nothing to fear but fear itself" (page 6). Pause after this sentence and ask students: ☐
  * "Have you ever heard of the phrase 'the only thing we have to fear is fear itself'?"
• Listen for students possibly to know of this phrase from previous learning or from social studies instruction. As needed, briefly explain where this quote comes from: President Franklin D. Roosevelt said these famous words in his first inaugural address in 1933. Invite students to think about the source of the quote. Then ask: ☐
  * "Based on this allusion to FDR's speech, what can we figure out about the novel?"
• Invite students to turn and talk.
• Cold call on student pairs. Be sure they understand that this allusion provides us with the year the novel takes place and the climate of the country. Probe deeper on this last point: ☐
  * "Why in his speech would FDR be talking about fear?"
• Invite students to turn and talk.
• Then cold call on student pairs. Ideally students will understand that the country was in economic turmoil, with people out of work and discouraged. FDR is saying this to encourage and calm the people of the United States. Clarify as needed.
	• Pairing students for comprehension discussions during the reading will provide a supportive structure for reading and understanding a complex text.
	• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.
	• ELLs and readers who struggle will benefit from the optional supported structured notes, which provide a summary of the chapter and the vocabulary words defined.

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Work Time (continued)	Meeting Students' Needs
• Distribute the *To Kill a Mockingbird* Structured Notes graphic organizer, Chapter 1, Part A (in class) for the first part of Chapter 1 reading. Invite students to work in their NYC pairs. Orient students to the structure and tell them that for each night for homework they will read part of the novel and will complete structured notes. Explain that the structured notes page will look the same; just the focus question and the vocabulary will change. • Invite students to engage in a Think-Write-Pair-Share of the first part of the in-class structured notes: ☐ * "What's the gist of what you read?" • Circulate and be sure students are capturing what was read. • Model as needed. Show students that they will probably write something like: "This first part of Chapter 1 describes the setting of the novel. It is set in Maycomb County, a tired old place, in 1933. Chapter 1 also begins by introducing the narrator's father, Atticus, who is an attorney and from a long line of Finches." • Next, invite students to read the focus question in the second part of the structured notes: ☐ * "Based on what you have read so far, how would you describe Atticus? Be sure to use the best details that give you the clearest understanding of Atticus in your answer." • Tell students that each night, they will have a question for which they will need to use the strongest evidence from the novel to answer the question. • Invite students to Think-Write-Pair-Share as they answer the focus question. Circulate and encourage students to go back into the novel to select the strongest details and evidence. • Model for students that they should have something like: "Atticus tries to do what is best for his clients. For example, he tried to convince his first two clients to make a guilty plea and live, but they didn't take his advice and pled not guilty, which ended up getting them hanged (5). Atticus does not like criminal law (5). Finally, Atticus supported his brother when he went to medical school. This shows me that Atticus puts others' needs ahead of his own (5–6)." • Ask students: ☐ * "What do you notice about my answer?" • Encourage students to notice that it is written in neat handwriting, has complete sentences, uses page numbers from the novel when needed, explains the best evidence the writer selected, and makes inferences based on evidence from the text. Explain that the number of sentences will be different for different questions, but just as with the QuickWrite responses, they must be sure they use enough sentences to answer the question completely. • Finally, invite students to review the vocabulary words from the reading they did in class. These are listed on the last part of the	•

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Work Time (continued)	Meeting Students' Needs
structured notes. • Model for students the first word, assuaged. Reread the sentence "When he was nearly thirteen my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being able to play football were assuaged …" Say: "So based on this sentence, it makes me think that Jem was worried about not being able to play football because of his broken arm, but when it healed he didn't worry about that anymore. So, I think assuaged means to put to rest, eased, or lessened." Continue to model by writing the definition you said in the appropriate space on the chart and describe how the context helped you figure out the word by writing: "It makes me think that Jem was worried about not being able to play football because of his broken arm, but when it healed he didn't worry and his fears were lessened." • Invite students to work in pairs to return to the novel to reread the sentence or phrase in which the other vocabulary words are used; remind them that we've talked about some of these words. Tell students they will need to define the word and write how they decided on this definition based on the context clues. • Congratulate students on reading such a complex today.	•

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Launching *To Kill a Mockingbird*:
Establishing Reading Routines (Chapter 1)

Closing and Assessment	Meeting Students' Needs
A. Review Homework (5 minutes) • Distribute the Homework: ***To Kill a Mockingbird* Structured Notes, Chapter 1, Part B** or **Homework: To Kill a Mockingbird Supported Structured Notes, Chapter 1, Part B** and briefly preview the homework. • Point out that as students read, they will be practicing skills that they have learned in class today. They will be writing the gist of what they read, answering a focus question using the strongest evidence from the novel, and defining vocabulary words based on context clues. Invite students to ask questions about what to do in the structured notes for homework, and clarify if needed..	
Homework	**Meeting Students' Needs**
A. Complete a first read of the second part of Chapter 1, using structured notes. Answer the focus question: "Based on your reading of Chapter 1, how do Jem, Scout, and Dill describe Boo Radley? Use the strongest evidence from the novel to support the description."	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 8
Supporting Materials

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Story Impressions Note-catcher

Name:

Date:

Directions: On your own, read the phrases from the novel quietly to yourself. Think about what this novel might be about.

"I maintain that the Ewells started it all ..."
"... it really began with Andrew Jackson."
"Maycomb was an old town ..."
"People moved slowly then."
"Maycomb County had recently been told it had nothing to fear but fear itself."

Pre-reading Wonder:
Based on the phrases and lines from the opening pages of the novel, what do you wonder about this novel?

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To Kill a Mockingbird Structured Notes Chapter 1, Part A
(in Class)

Name:

Date:

What is the gist of what you read?

Focus Question: Based on what you have read so far, how would you describe Atticus? Be sure to use the best details from the novel in your answer.

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To Kill a Mockingbird Structured Notes Chapter 1, Part A
(in Class)

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
assuaged (3)		
"the disturbance" (4)		
ambled (5)		
vague optimism (6)		

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To Kill a Mockingbird Structured Notes Chapter 1, Part B
(Homework)

Name:

Date:

What is the gist of what you read?

Focus Question: Based on your reading of Chapter 1, how do Jem, Scout, and Dill describe Boo Radley? Use the best evidence from the novel to support the description.

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To Kill a Mockingbird Structured Notes Chapter 1, Part B
(Homework)

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
satisfactory (6)		
routine contentment (8)		
malevolent phantom (8)		
stealthy (9)		
alien (9)		

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To Kill a Mockingbird Supported Structured Notes Chapter 1, Part B
(Homework)

What is the gist of what you read?
Scout Finch is growing up in a hot, tired Alabama town, where there is nothing to buy and nothing to buy it with. She and her older brother, Jem, live with their father, Atticus, the local lawyer, and their cook, Calpurnia, close to downtown Maycomb. They're all related by blood or marriage to everyone in town, so it's a close-knit group to say the least. As our story begins, summer has just started. Scout is 6, and Jem is 10, and they have just discovered a boy hiding in their next-door neighbor's turnip greens. He's a scrawny kid whose name is Dill, and the three become instant friends as soon as it's revealed that Dill has already seen "Dracula," which gives him instant credibility. As summer progresses and favorite games become old hat, Scout, Jem, and Dill become obsessed with making Boo Radley come out. Boo Radley lives up the street from Scout and Jem, and legend has it that he never comes out of his house. Any small crimes or mysterious happenings in town are said to be his work, and rarely will anyone pass the house alone at night. Their first raid consists of a dare between Dill and Jem. He must run to the Radley house, touch it, and run back. He finally does it, but only after three days of careful thought and much ribbing from Dill.
Focus Question: Based on your reading of Chapter 1, how do Jem, Scout, and Dill describe Boo Radley? Use the best evidence from the novel to support the description.

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To Kill a Mockingbird Supported Structured Notes Chapter 1, Part B
(Homework)

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
satisfactory (6)	acceptable	
routine contentment (8)	Humdrum happiness; predictable satisfaction	
malevolent phantom (8)	Wicked ghost	
stealthy (9)	sneaky	
alien (9)	strange	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 9

Analyzing Character:

Understanding Atticus (Chapter 1, cont.)

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Analyzing Character:
Understanding Atticus (Chapter 1, cont.)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Supporting Learning Targets	Ongoing Assessment
• I can support my inferences about Chapter 1 of *To Kill a Mockingbird* with the strongest evidence from the text. • I can participate in discussions about the text with a partner, small group, and the whole class. • I can analyze how what other characters say about Atticus reveals his character. • I can analyze how Atticus' words and actions reveal his character.	• Structured notes for Chapter 1 (from homework)

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Analyzing Character:
Understanding Atticus (Chapter 1, cont.)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Structured Notes (12 minutes) B. Review Learning Targets: Homework Discussion (3 minutes) 2. Work Time A. Character Analysis: Introducing the Atticus Note-catcher (25 minutes) 3. Closing and Assessment A. Debrief Learning Targets and Preview Homework (5 minutes) 4. Homework A. Complete a first read of Chapter 2. Take notes on the Structured Notes graphic organizer.	• This lesson provides additional scaffolding for students as they learn how to take notes using the structured notes format. • At the end of Unit 2, students will write an essay in which they use evidence and details from the text to argue whether it makes sense for Atticus to defend Tom Robinson. Students will use their knowledge of Atticus to inform their position. This lesson introduces the Atticus Note-catcher, which students will use throughout Units 1 and 2 to collect details from the text that reveal Atticus' character. Be sure students hold on to this Note-catcher; they will need it for their essay. • Students already have rich experience analyzing character based on their study of Ha in Inside Out & Back Again in Module 1. Help students make connections to that previous work (i.e., the Who Is Ha? anchor chart and how they focused on critical incidents that revealed her character).

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Lesson Vocabulary	Materials
inference, satisfactory (6), routine contentment (9), malevolent phantom (10), stealthy (10), alien (11)	• *To Kill a Mockingbird* (book; one per student) • *To Kill a Mockingbird* Structured Notes graphic organizer, Chapter 1, Part B (students' homework from Lesson 8) • Atticus Note-catcher (one per student) • Document camera • *To Kill a Mockingbird* Structured Notes graphic organizer, Chapter 2 (one per student) • *To Kill a Mockingbird* Supported Structured Notes graphic organizer, Chapter 2 (optional for students needing more support)

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Analyzing Character:
Understanding Atticus (Chapter 1, cont.)

Opening	Meeting Students' Needs
A. Engaging the Reader: Structured Notes (12 minutes) • Be sure students have their novel, *To Kill a Mockingbird*. Invite students to pair up with their NYC Discussion Appointment partner from the previous lesson. Invite students to share the gist they wrote on their *To Kill a Mockingbird* Structured Notes graphic organizer, Chapter 1, Part B (from homework) with their partner and add or change what they have. • Next, invite students to share their responses to the focus question on their homework. Probe deeper by encouraging students to look back in the text to share the evidence cited in their answers. Again invite students to add or change their answers based on the partner conversation. • Finally, invite students to have a similar conversation with each of the vocabulary words on the homework. Tell students that they should share the definitions as well as the thinking they used from the context to decide on the definition. • During this time, circulate and listen for students to have an accurate understanding of the gist of the second part of Chapter 1, an accurate answer to the focus question, and accurate definitions of the vocabulary words. Clarify vocabulary for pairs that need it.	• Providing the opportunity to read, think, and write in pairs supports students as they work with a complex text.
B. Review Learning Targets: Homework Discussion (3 minutes) • Read the first two learning targets aloud: * "I can support my inferences about Chapter 1 of *To Kill a Mockingbird* with the strongest evidence from the ☐ text." ☐ * "I can participate in discussions about the text with a partner, small group, and the whole class." • Share with students that they will continue to work in pairs to collect the strongest evidence in the novel. • Read the last two learning targets aloud: * "I can analyze how what other characters say about Atticus reveals his character." * "I can analyze how Atticus' words and actions reveal his character." • Explain to students that the strongest evidence in today's lesson will have to do with collecting details and evidence that helps them understand Atticus' character.	•

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Analyzing Character:
Understanding Atticus (Chapter 1, cont.)

Work Time	Meeting Students' Needs
A. Character Analysis: Introducing the Atticus Note-catcher (25 minutes) • Distribute and introduce the Atticus Note-catcher and display it using the document camera. Tell students that this will be a useful place for them to collect text evidence that reveals Atticus' character, which is central to understanding the events and themes of the novel. • Orient students to the Note-catcher. Share that the first column provides space for them to record things that Atticus says or does that provide information about his character. The second column provides space for students to record what other characters say about Atticus. The third column allows space for the page number for where the detail or evidence is located in the novel. Finally, the last column provides space for students to explain what the detail or evidence they wrote down reveals about Atticus' character. • Explain that this last part may require them to make an inference. Cold call on a student to share with the class what an inference is. Ideally, students will remember that an inference is when they use clues from the text and their background knowledge to draw a conclusion. • Tell students that they are going to work with their partner to collect details and evidence from Chapter 1 that helps them start to understand Atticus. Model for students the evidence they will need to put on the Note-catcher based on this lesson, by drawing students' attention to the first entry on the Note-catcher: • "Atticus, the town lawyer, tries to do what is best for his clients, even if they don't listen to him." Invite students to turn to page 4 and locate this sentence. Explain that this sentence makes you infer that Atticus tries to do what is right no matter what. • Next, ask students to look at the next detail provided on the Note-catcher. Invite them to locate this sentence in the text and discuss what this tells them about Atticus' character. • Cold call on student pairs to share their inference. Listen for students to understand that Atticus is unselfish because he paid for his brother to start medical school. • Tell students that they will now take about 5 minutes to work with their partner to review Chapter 1 to locate more evidence that helps them understand Atticus' character. Remind them that it can be Atticus' words and actions or what others say about him that will help you understand him better. • Circulate and support student pairs as needed. • If time permits, invite student pairs to share with the class the details and inferences they made. Explain to students that they will	• Modeling for students provides an example of the thinking and writing you are expecting of them.

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Analyzing Character:
Understanding Atticus (Chapter 1, cont.)

Work Time (continued)	Meeting Students' Needs
continue to use this Note-catcher throughout Units 1 and 2, so they should hold onto them.	•

Closing and Assessment	Meeting Students' Needs
A. Debrief Learning Targets and Preview Homework (5 minutes) • Invite students to respond with a Fist to Five on how well they did with understanding Atticus based on evidence from the text. • Probe, inviting students to share something that struck them as important to notice about Atticus so far. • Distribute the **Homework: *To Kill a Mockingbird* Structured Notes, Chapter 2** or **Homework: *To Kill a Mockingbird* Supported Structured Notes, Chapter 2** and briefly preview the homework.	
Homework	**Meeting Students' Needs**
A. Complete a first read of Chapter 2, using structured notes. Answer the focus question: "Why does Scout stand up for Walter?" Use the strongest evidence from the novel.	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 9
Supporting Materials

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To Kill a Mockingbird Structured Notes: Chapter 2

Name:

Date:

What is the gist of what you read?

Focus Question: Why does Scout stand up for Walter?

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To Kill a Mockingbird Structured Notes:
Chapter 2

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
meditating (17)		
illicitly (17)		
sentimentality (19)		
vexations (21)		
sojourn (22)		
others		

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To Kill a Mockingbird Supported Structured Notes:
Chapter 2 (for Teacher Reference)

Name:

Date:

What is the gist of what you read?
When September rolls around and Dill leaves to go back home to Meridian, Scout realizes that she's starting her first year of school. After her first day, however, she's determined not to go back. After trying to explain the complicated backgrounds of some of the county folks to the new teacher, Scout lands herself in trouble again and again, and she is not quite sure how. It should be obvious, she thinks, that offering Walter Cunningham a quarter for lunch is simply not done. They don't take help from anyone, and the reason he doesn't have a lunch is that he can't afford one. When she tries to explain this to the new teacher, however, she gets her hands slapped by a ruler. When lunchtime finally rolls around, she's grateful to get out of class and go home.
Focus Question: Why does Scout stand up for Walter?

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To Kill a Mockingbird **Supported Structured Notes:**
Chapter 2 (for Teacher Reference)

Vocabulary

Word	**Definition**	**Context clues: How did you figure out this word?**
meditating (17)	thinking, contemplating	
illicitly (17)	illegally, dishonestly	
sentimentality (19)	a deep feeling or emotion about something, sappy, melodramatic	
vexations (21)	annoyance, displeasures	
sojourn (22)	stay for a time	
others		

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Atticus Note-catcher

Name:

Date:

Atticus' words and actions	What do others say about Atticus?	Page Number	What does this reveal about Atticus' character?
"Atticus, the town lawyer, tries to do what is best for his clients, even if they don't listen to him."		Pg. 4	Atticus has the best interest of others at heart. He tries to do the right thing no matter what.
"During his first five years in Maycomb, Atticus practiced economy more than anything; for several years thereafter he invested his earnings in his brother's education."		Pg. 4	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 10

Analyzing Text Structure:

To Kill a Mockingbird (Chapter 2)

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Analyzing Text Structure:
To Kill a Mockingbird (Chapter 2)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can analyze how different structures affect meaning and style (RL.8.5) I can objectively summarize literary text (RL.8.2)	
Supporting Learning Targets	**Ongoing Assessment**
• I can analyze the narrative structure of Chapter 2 of *To Kill a Mockingbird*. • I can objectively summarize Chapter 2 of *To Kill a Mockingbird*.	• Narrative structure • Revised Summary Writing handout

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Analyzing Text Structure:
To Kill a Mockingbird (Chapter 2)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader and Review Learning Targets: Vocabulary (5 minutes) **2.** Work Time A. Analyzing Narrative Structure (20 minutes) B. Analyzing How Structure Contributes to Meaning (15 minutes) **3.** Closing and Assessment A. Debrief Learning Targets and Preview Homework (5 minutes) **4.** Homework A. Summarize Chapter 2 based on the Narrative Structure graphic organizer.	• Summary writing of *To Kill a Mockingbird* is introduced in this lesson, but it not assessed until the Mid-Unit 2 Assessment. Collect the summaries in the next lesson and give students positive feedback as a formative assessment. Be sure to note any mistakes to address in subsequent lessons, either with the entire class or with individual students as needed. The Narrative Structure graphic organizer is the first step of summary writing; writing the summary paragraph is the second step. Students will continue to work with the graphic organizer, although they will not always write the summary paragraph. • The Narrative Structure graphic organizer is used as prewriting for summary paragraphs. For this purpose, students will use an adapted story map. Notice that the right side of the story map leads into the next chapter (although occasionally the smaller narrative arcs will span two chapters instead of only one). Be sure students understand that these narrative arcs appear many times in novels, even as they help develop the overarching plot. • The analysis of the structure of Chapter 2 is heavily guided. In later lessons, students will do this sort of analysis more independently. • In subsequent lessons, students also will use the Narrative Structure graphic organizer to compare and contrast text structures. • The narrative analysis in this lesson scaffolds toward the text structure comparison that students will do in Lesson 14. Eventually, students will compare texts in order to analyze meaning (how each text builds meaning of the theme of the Golden Rule) as well as text structure. The questions in Work Time Part B serve as an initial scaffold to that understanding and skill. • The opening of this lesson is a word sort of vocabulary words from the structured notes on Chapter 1 (Parts A and B) and Chapter 2. • In advance: Cut up word strips. • Review: Chapter 2 of *To Kill a Mockingbird*; Narrative Structure graphic organizer) for Teacher Reference) • Post: Learning targets.

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Analyzing Text Structure:
To Kill a Mockingbird (Chapter 2)

Lesson Vocabulary	Materials
connotation, denotation, narrative, plot, story arc, exposition, setting, rising action, conflict, climax, resolution, chronological; meditating (17), illicitly (17), sentimentality (19), vexations (21), sojourn (22)	• Word strips for word sort (teacher-prepared; see Supporting Materials) • Narrative Structure graphic organizer (one per student and one to display) • Narrative Structure graphic organizer, Chapter 2 (for Teacher Reference) • Document camera • To Kill a Mockingbird (book; one per student) • Narrative Structure Note-catcher (one per student and one to display) • Narrative Structure Note-catcher (for Teacher Reference) • Summary Writing homework (one per student)

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Analyzing Text Structure:
To Kill a Mockingbird (Chapter 2)

Opening	Meeting Students' Needs

A. Engaging the Reader and Review Learning Targets: Vocabulary (5 minutes)
• Ask students to meet with their Rochester Discussion Appointment partner. Distribute word strips to each pair and ask students to look back at their notes for Chapters 1 and 2 and their text to sort the words into words with positive and negative connotations. Remind students that the connotation of a word is the emotional meaning rather than the denotation, or dictionary definition. For instance, "thin," "skinny," and "scrawny" all have the same denotation but different connotations. "Thin" has a positive connotation, and "skinny" and "scrawny" have negative connotations.
• After about 3 minutes, refocus whole class and cold call on pairs to name the words they put in each category. Ideally, students will sort them like this:
• <u>Positive</u>:
  * satisfactory
  * routine contentment
  * meditating
  * sojourn
  * ambled
  * assuaged
• <u>Negative</u>:
  * malevolent phantom
  * stealthy
  * alien
  * illicitly
  * vexations
	• Reviewing academic vocabulary words benefits all students developing academic language.

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Analyzing Text Structure:
To Kill a Mockingbird (Chapter 2)

Work Time	Meeting Students' Needs
A. Analyzing Narrative Structure (20 minutes) • Invite students to work with their partner. Distribute the Narrative Structure graphic organizer and display it using the document camera. Ask students to read it over and make an inference what it is used for. • Cold call on one or two students to hear their inferences. Listen for them to say something like: "It is a map of the story," or "It has parts of a story on it." • After students make their inferences, explain that this is a way to look at the plot of a story. It is also called a story arc. Narrative can be a synonym for story. Point to the elements on the story map and explain that most stories have these elements. The exposition is where the reader gets to know the character and the setting. It gives the reader context for the narrative. After that, narratives have a conflict that is developed in the rising action. The conflict leads to the climax. The climax is the most exciting or most important event in the narrative. After that, the plot usually has a resolution that wraps up any loose ends. • In longer narratives, such as To Kill a Mockingbird, there are often many smaller story arcs as well. Most chapters in the novel will have a smaller version of the story arc. Let students know that they are going to analyze the structure of Chapter 2 by looking at the smaller story arc of the chapter. • Invite students to read along silently as you read aloud from the beginning of Chapter 2 on on page 15 of To Kill a Mockingbird to "Jem was in a haze for days" (16). Ask students to turn and talk to their partner about what information was in that selection. Cold call on pair to share their ideas. Listen for students to say: "Dill goes home," "Scout starts school," and "Scout meets Miss Caroline for the first time." Write these responses in the Exposition box on the displayed graphic organizer and ask students to write them on their own graphic organizers as well. Refer to the Narrative Structure graphic organizer (teacher reference) if needed for the rest of Work Time A. Point out that this meets the criteria of exposition: The setting and a new character are introduced. • Continue reading aloud, from "Then she went to the blackboard …" (17) to "… 'That damn lady says Atticus's been teaching me to read and for him to stop it—'" (18) • Again ask students to turn and talk with their partner about what happened in the plot in that excerpt. Cold call on pairs to share. Listen for students to say: "Miss Caroline finds out that Scout can read and tells her to stop reading at home." Write that on the displayed graphic organizer in the first Details box under Rising Action.	• Activating students' prior knowledge helps students master new skills. • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • Teaching the structure of a text supports all students, especially ELLs or students who struggle with reading, by making this important element of text explicit.

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Analyzing Text Structure:
To Kill a Mockingbird (Chapter 2)

Work Time (continued)	Meeting Students' Needs
• Repeat this process with several more excerpts: * From "'Everybody who brings his lunch put it on top of his desk'" (19) to "Walter shook his head again"(19). Listen for students to say: "Miss Caroline offers Walter money for lunch, but he refuses it. * From "When Walter shook his head a third time ..." (19) to "'They don't have much, but they get along on it'" (20) and continue with "'You're shamin' him, Miss Caroline. Walter hasn't got a quarter at home to bring you, and you can't use any stovewood'"(21). Listen for students to say: "Scout explains to Miss Caroline why Walter won't accept her money," or "Scout tells Miss Caroline that she's embarrassing Walter." * From "Miss Caroline stood stock still ..." (21) to "... Miss Caroline has whipped me"(22). Listen for students to say: "Miss Caroline punished Scout by hitting her hand with a ruler." This time, write the response in the Climax box. Point out that the conflict of this chapter is between Miss Caroline and Scout. Miss Caroline hitting Scout with a ruler is the most important point in that conflict. * From "When Miss Caroline threatened it with a similar fate ..." (22) to the end of the chapter (22). Listen for students to say: "At lunchtime, Miss Caroline was upset," or "Scout saw that Miss Caroline was upset but didn't really feel sorry for her." Write those ideas in the Resolution box on the graphic organizer. Point out that this part of the chapter doesn't do anything to continue the conflict. Instead, it brings it to an end for now. Point out that the last box is labeled Next Chapter/Incident and remind students that To Kill a Mockingbird will have many more of these smaller arcs in it. * Using the graphic organizer, explain to students that not every detail in the chapter is included. The details about Atticus telling Scout about the Cunninghams are not on the Narrative Structure graphic organizer for Chapter 2, for instance. Explain that authors add details for many purposes. It is not always about moving the plot forward. Sometimes, as with Atticus telling Scout about the Cunninghams, it is about developing characters.	• For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary.

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Analyzing Text Structure:
To Kill a Mockingbird (Chapter 2)

Work Time (continued)	Meeting Students' Needs

B. Analyzing How Structure Contributes to Meaning (15 minutes)
• Share with students that now that they have analyzed the structure of Chapter 2, they will analyze how the narrative structure helps make meaning in the chapter.
• Distribute and display the Narrative Structure Note-catcher. Explain that by completing the Narrative Structure graphic organizer, they have analyzed the structure of Chapter 2. Next, they need to do something with that analysis; they need to do the "So what?" part of the analysis and explain why the structure is important.
• Point to the questions in the left-hand column. Read the first question aloud:
  * At the end of Chapter 2, Scout's narration reflects on Miss Caroline by saying, "Had her conduct been more friendly toward me, I would have felt sorry for her." Analyze the meaning of the chapter: What happened in the chapter to make Scout say this?
• Invite students to turn to their partner and answer this question. Let them know that they can use their Narrative Structure graphic organizer to help them answer the question.
• Cold call on one or two pairs to share their answers. Refer to the Narrative Structure Note-catcher (teacher reference). Clarify student responses and encourage students to revise their work as needed.
• Read the second question aloud:
  * How is the text structured? What is the job of each structural element of the text?
• Tell students that this question doesn't focus on what happened in each of those parts of the story arc; it focuses on what the purpose of each of those parts is. Point out the sentence stems that start "The job of the ..." and remind students that they answered similar questions about sentences in the speeches they read in Lesson 2–7.
• Again invite students to work with their partner to answer the question.
• Cold call on one or two pairs to share their answers. Refer to the Narrative Structure Note-catcher (teacher reference). Clarify student responses and encourage students to revise their work as needed. Be sure students understand that this question is about the purpose of the structure.	

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Analyzing Text Structure:
To Kill a Mockingbird (Chapter 2)

Work Time (continued)	Meeting Students' Needs
• Read the third question aloud: * How does the structure of the chapter lead readers to understand what Scout means when she says, "Had her conduct been more friendly toward me, I would have felt sorry for her"? • Tell students that this question builds on the previous two—students need to think about how the structure helps the author communicate the meaning of the chapter. Invite students to work with their partner. • Cold call on one or two pairs to share their answers. Refer to the Narrative Structure Note-catcher (teacher reference). Clarify student responses and encourage students to revise their work as needed. Be sure students understand that this question is about how the structure helps students understand why Scout says, "Had her conduct been more friendly toward me, I would have felt sorry for her." • Ask students if they have any questions. Address them as appropriate and let students know that they will continue to practice this skill in later lessons.	

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Analyzing Text Structure:
To Kill a Mockingbird (Chapter 2)

Closing and Assessment	Meeting Students' Needs

A. Debrief Learning Targets and Preview Homework (5 minutes)
• Read the first learning target aloud:
  * "I can analyze the narrative structure of Chapter 2 of To Kill a Mockingbird."
• Ask students to give you a thumbs-up if they think they mastered that learning target or a thumb-down if they still need to work on it.
• Repeat with the second learning target:
  * "I can objectively summarize Chapter 2 of To Kill a Mockingbird."
• Notice which students give a thumbs-down and consider supporting them more in following lessons.
• Preview the homework for students. Distribute the Summary Writing homework. Remind students that they wrote summaries of informational text in Lessons 4 and 6; here they are summarizing literary text. Ask students to write a summary using the narrative structure of Chapter 2: The summary needs to include the exposition, rising action, climax, and resolution of the chapter.	

Homework	Meeting Students' Needs
A. Summarize Chapter 2 based on the Narrative Structure graphic organizer. *Note: Before Lesson 13, review students' summaries of Chapter 2. If students need additional support to write these summaries well, consider allowing individuals or small groups to practice this skill more.*	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 10
Supporting Materials

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Word Strips

satisfactory
routine contentment
malevolent phantom
stealthy
alien
mediating
illicitly
vexations
sojourn
assuaged
ambled
vague optimism

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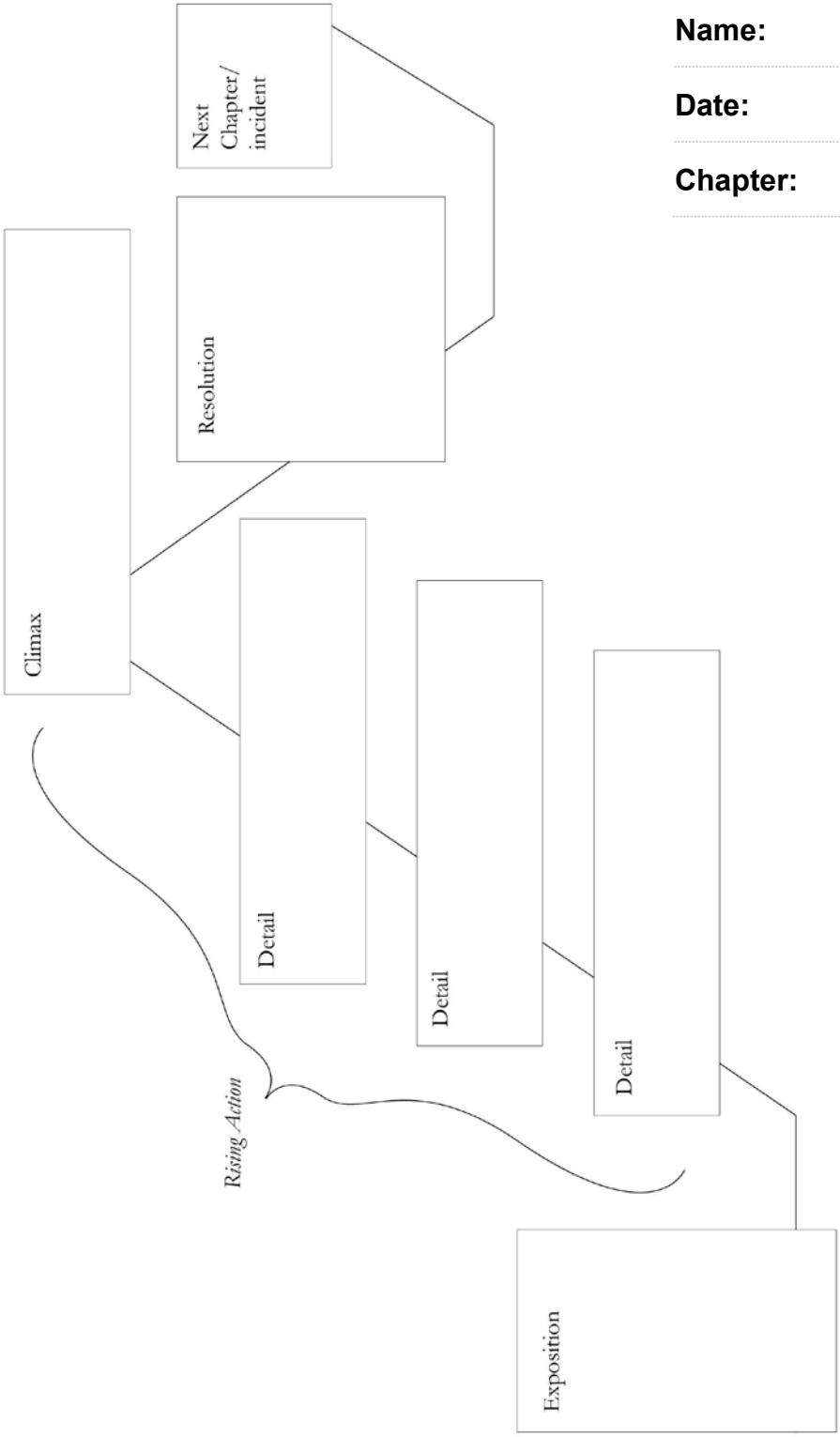
Narrative Structure Graphic Organizer

Name:

Date:

Chapter:



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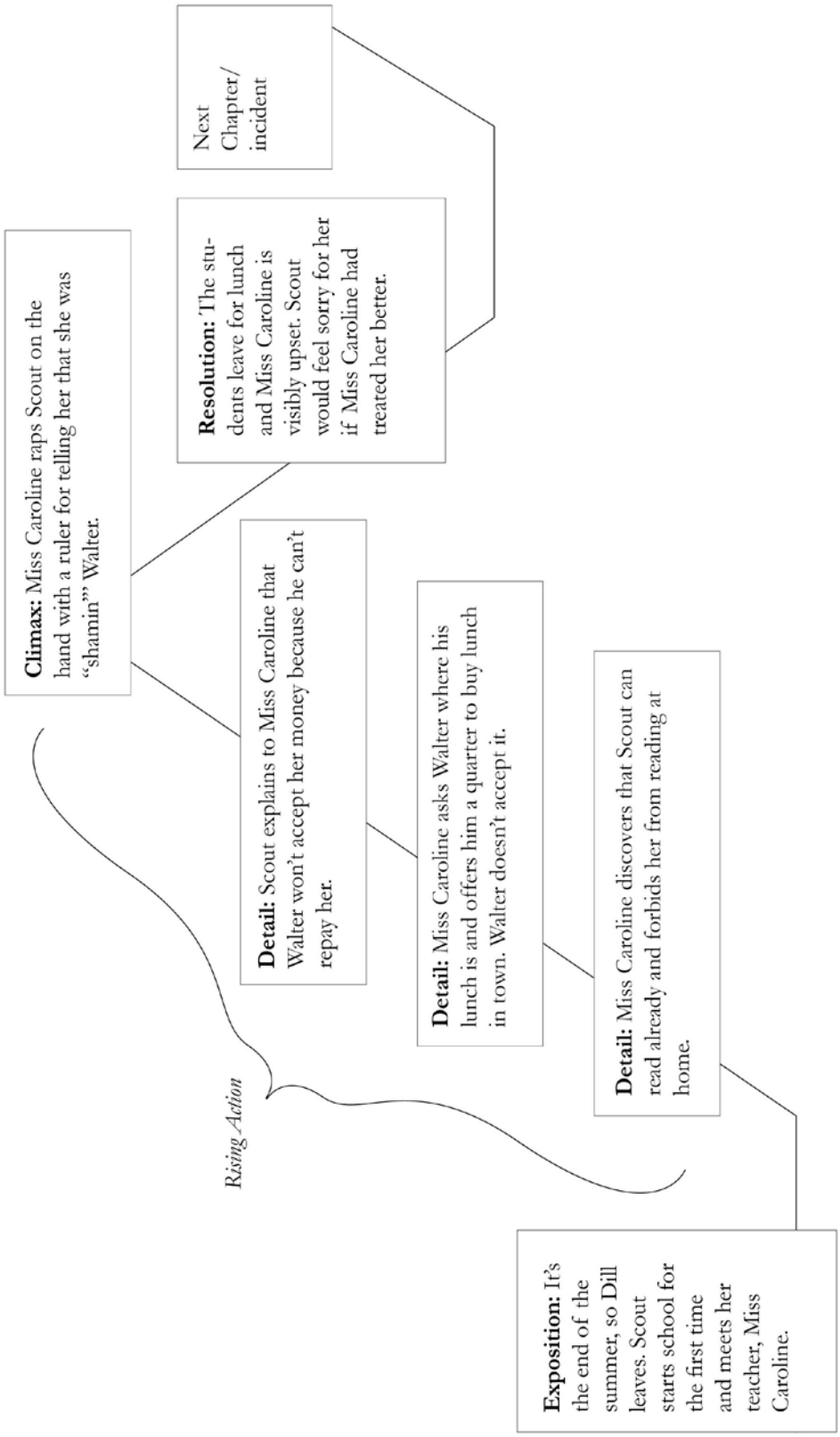
Narrative Structure Graphic Organizer



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Narrative Structure Note-catcher

Name:

Date:

Questions	Notes
At the end of Chapter 2, Scout's narration reflects on Miss Caroline by saying, "Had her conduct been more friendly toward me, I would have felt sorry for her." 1. Analyze the meaning of the chapter: What happened in the chapter to make Scout say this?	
2. How is the text structured? What is the job of each structural element of the text? (Use your Narrative Structure graphic organizer to help you answer this question.)	The job of the exposition in this chapter is … The job of the rising action in this chapter is … The job of the climax in this chapter is … The job of the resolution in this chapter is …
3. How does the structure of the chapter lead readers to understand what Scout means when she says, "Had her conduct been more friendly toward me, I would have felt sorry for her"?	

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Narrative Structure Note-catcher
(for Teacher Reference)

Questions	Notes
At the end of Chapter 2, Scout's narration reflects on Miss Caroline by saying, "Had her conduct been more friendly toward me, I would have felt sorry for her." 1. Analyze the meaning of the chapter: What happened in the chapter to make Scout say this?	**Scout didn't feel bad for Miss Caroline because she was disrespectful to her:** **Miss Caroline told Scout that she couldn't read at home with Atticus anymore.** **Miss Caroline misinterpreted Scout trying to help her understand Walter.** **Miss Caroline hit Scout's hand with a ruler.**
2. How is the text structured? What is the job of each structural element of the text? (Use your Narrative Structure graphic organizer to help you answer this question.)	The job of the exposition in this chapter is ... **... to let the reader know that Scout is starting school and to introduce Miss Caroline.** The job of the rising action in this chapter is ... **... to develop a conflict between Scout and Miss Caroline.** The job of the climax in this chapter is ... **... to bring the conflict between Scout and Miss Caroline to its most intense point.** The job of the resolution in this chapter is ... **... to resolve the conflict between Scout and Miss Caroline and to show that Miss Caroline's actions affect the way Scout feels about her.**

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Narrative Structure Note-catcher
(for Teacher Reference)

Questions	Notes
3. How does the structure of the chapter lead readers to understand what Scout means when she says, "Had her conduct been more friendly toward me, I would have felt sorry for her"?	**Because the chapter is structured with a story arc, it builds tension between Scout and Miss Caroline. When Scout is hit with the ruler, it comes as a surprise to Scout and the reader. When Scout says that she doesn't feel sorry for Miss Caroline, it shows that she was affected by Miss Caroline's actions.**

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Summary Writing Homework

Name:

Date:

In Chapter 2 of *To Kill a Mockingbird*...

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 11

Close Reading:

Focusing on Taking a Stand (Chapter 2 cont.)

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Close Reading:
Focusing on Taking a Stand (Chapter 2 cont.)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn ☐from the text. (RL.8.1) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)	
Supporting Learning Targets	**Ongoing Assessment**
• I can deepen my understanding of key words in *To Kill a Mockingbird* by using a vocabulary square. • I can identify the strongest evidence in Chapter 2 that shows why characters take a stand.	• Structured notes for Chapter 2 (from Lesson 9 homework) • Summary Writing handout (from Lesson 10 homework) • Vocabulary square • Answers to text-dependent questions • Exit ticket

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Close Reading:
Focusing on Taking a Stand (Chapter 2 cont.)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Guided Practice with Vocabulary Square (10 minutes) 2. Work Time A. Review Learning Targets and Rereading: Scout Taking a Stand for Walter (25 minutes) B. Identifying Theme: Taking a Stand Anchor Chart (5 minutes) 3. Closing and Assessment A. Exit Ticket and Preview Homework (5 minutes) 4. Homework A. Complete a first read of Chapter 3. Take notes using the Structured Notes graphic organizer.	• Students continue to work with Chapter 2 in this lesson. This is done intentionally to allow more time for students to get into the novel as well as to establish the reading and writing routines they will use throughout Units 1 and 2. Thus, they have done both structured notes and summary writing for Chapter 2 in advance of this lesson. • Throughout students' study of *To Kill a Mockingbird*, they begin each lesson with a vocabulary entry task based on the vocabulary from the structured notes homework. • This lesson introduces one of several vocabulary activities students will work on throughout the unit to apply and review the academic vocabulary from the novel. Students learn the root word "sent." • For more information on roots or etymology, visit sites such as http://www.myvocabulary.com/dir-root-root_master#J, or the Online Etymology Dictionary. • Students reread a key scene in which Scout takes a stand. They answer text-dependent questions and then are introduced to the Taking a Stand anchor chart, which will be used throughout Units 1 and 2 to help students analyze this central theme of the novel. • From this lesson on, select the Discussion Appointment, making sure to vary it so that students have the opportunity to meet with a variety of their classmates. • In advance: Preview the Close Reading Guide (for Teacher Reference), which gives guidance on how to facilitate Work Time Part A. • Decide which Discussion Appointment to use today. • Post: Learning targets.

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Close Reading:
Focusing on Taking a Stand (Chapter 2 cont.)

Lesson Vocabulary	Materials
vocabulary square, applicable,; malevolent (8), meditating (17), wallowing illicitly (17), delegation (20), entailment (20), mortification (21), vexations (21), sojourn (22)	• *To Kill a Mockingbird* Structured Notes graphic organizer Chapter 2 (from Lesson 9) • Summary Writing handout (from Lesson 10) • Vocabulary Square Note-catcher (one per student) • Document camera or overhead projector • *To Kill a Mockingbird* (book; one per student) • Chapter 2 Text-Dependent Questions (one per student) • Taking a Stand anchor chart (new; teacher-created; see Work Time B; see model in supporting materials) • Rereading *To Kill a Mockingbird* pages 19-22 Close Reading Guide (for Teacher Reference) • Exit Ticket: *To Kill a Mockingbird* Chapter 2 (one per student) • *To Kill a Mockingbird* Structured Notes graphic organizer, Chapter 3 (one per student) • *To Kill a Mockingbird* Supported Structured Notes graphic organizer, Chapter 3 (optional for students needing more support)

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Close Reading:
Focusing on Taking a Stand (Chapter 2 cont.)

Opening	Meeting Students' Needs
A. Engaging the Reader: Guided Practice with Vocabulary Square (10 minutes) • Have learning targets posted for students to read. • Students should sit with their selected Discussion Appointment partner. Be sure that students have their structured notes on Chapter 2 of To Kill A Mockingbird as well as their Summary Writing of Chapter 2.. • Tell students that now that they have started reading the novel, they will have a new opening routine for class. Each day, they will use different ways to share and deepen their understanding of the novel, including the vocabulary they defined for homework. They will usually use their structured notes from the reading homework for these activities. • Direct students' attention to the posted learning targets. Focus students on the first target. Read aloud as they follow along: * "I can deepen my understanding of key words in To Kill a Mockingbird by using a vocabulary square." • Tell students that one activity they will be using to develop vocabulary knowledge is a vocabulary square. Using the document camera, display and distribute the Vocabulary Square Note-catcher. Explain this Note-catcher briefly, saying something like this: "There are different ways to construct vocabulary squares, but for this novel, we will write the word on the line at the top; write a definition in our own words; identify synonyms or variations; identify the part of speech and any prefixes, suffixes, or roots; and draw a symbol or quick sketch that will help us remember the word." • Tell students that today they will complete a vocabulary square together as a class, to prepare them to complete vocabulary squares on their own in the future. • Write the word sentimentality (from Chapter 2, page 19) on the line. Tell students that this is an important word from Chapter 2 that's worth exploring because it helps us understand something important about Scout's relationship with Calpurnia. Reread the sentence from the text:☐* "In Calpurnia's teaching, there was no sentimentality: I seldom pleased her and she seldom rewarded me." • Focus students on the bottom left box. Invite them to turn and talk with their partner:☐* "Can anyone figure out the part of speech of sentimentality?"	

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Close Reading:
Focusing on Taking a Stand (Chapter 2 cont.)

Opening (continued)	Meeting Students' Needs
• Cold call on a student and clarify as needed so all students identify that it is a noun; write "noun" in the box. (If students have difficulty identifying the part of speech, point out that the sentence contains a verb, "was." "Sentimentality" appears after the verb but does not come before another word, so it is unlikely to be an adjective. It is not a pronoun or adverb. Using process of elimination, we know it must be a noun.) • Keep students focused on that box. Explain that the box also asks us to identify prefixes, suffixes, or roots if applicable—which just means if it applies or if there are any. This word definitely contains a root and suffixes. • Ask students to do the following:☐* "Look at the word. What might be the root and suffix? Underline each part of the word." • Invite students to turn and talk with a partner about the word parts. • Cold call on a student, listening for him/her to identify "sentiment" as the main part of the word. Write "sentiment" in the box and underline "sent." Invite students to turn and talk with their partner about the meaning of the root "sent" or the word "sentiment." • Explain that the root "sent" comes from the Latin "sentire," which means "to feel," and is also related to the word "sense." Make a note in the box that "sent" means "feeling." • Ask for students to identify the suffixes—"al" and "ity." Write the suffixes in the box. Explain that both of the suffixes change the part of speech of that word sentiment. Point out that "sentimentality" and "sentiment" are nouns and that "sentimental" is an adjective—it describes someone. • Invite students to turn and talk with their partner about the meaning of the word "sentimentality." • Cold call on students to respond. Listen for responses such as: "More emotion than reason or logic" or "Excessive feeling or emotion." If no one can define the word, provide a definition. Model writing the definition in the box. • Direct students to the box labeled "synonyms or variations." Tell them they can write either a synonym for the word or a variation of the word, but it might be helpful to do both. Invite students to turn and talk with their partner about synonyms. • Ask: * "What are some synonyms for 'sentimentality'?" • Cold call on students, who might offer words such as "sappy" or "melodramatic."	

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Close Reading:
Focusing on Taking a Stand (Chapter 2 cont.)

Opening (continued)	Meeting Students' Needs
• Ask: * "We've already discussed some variations of this word. Who can give me one?" • Cold call on a student to share "sentiment" and "sentimental." • Direct students' attention to the bottom right box. Explain that they should not be spending a lot of time here; this is just a quick sketch or symbol that you associate with understanding this word. Draw a quick sketch of a frilly heart or something else that is overly emotional. • Ask if there are any questions on completing a vocabulary square. Remind students that they will be completing vocabulary squares on their own as an entry task in some future lessons. • Collect the summaries, but let students keep their structured notes. They will need them in subsequent lessons.	

Work Time	Meeting Students' Needs
A. Review Learning Targets and Rereading: Scout Taking a Stand for Walter (25 minutes) • Direct students' attention to the remaining learning target: ☐* "I can identify the strongest evidence in *To Kill a Mockingbird* to demonstrate why characters take a stand." • Remind students that identifying the strongest evidence from their reading to answer questions is something they've been working on all year. Explain that as they read the novel, they will further explore the idea of "taking a stand," which they have been discussing for the past week. Today they will look at a specific stand and determine what the reader learns about the character from his or her stand. • Distribute the **Chapter 2 (pages 19–22) Text-Dependent Questions Note-catcher**. • Tell students that they are now going to take time to reread a key scene from Chapter 2. • See **Rereading To Kill a Mockingbird, pages 19–22 Close Reading Guide (for Teacher Reference)** to guide this part of work time.	

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Close Reading:
Focusing on Taking a Stand (Chapter 2 cont.)

Work Time (continued)	Meeting Students' Needs

B. Identifying Theme: Taking a Stand Anchor Chart (5 minutes)
• After the final text-dependent question, display the new Taking a Stand anchor chart. Tell students that throughout their reading of this novel, they will continue to think about this theme of when and why characters "take ☐a stand."
• Orient students to the chart. Read the first column, "Character," aloud and then write "Scout" in the box ☐beneath it.
• Read the second column:
  * "Stand and Page #"
• Cold call on a student to explain the stand Scout takes: Scout stands up for Walter when the teacher offers ☐him money.
• Read the third column:
  * "Analysis: Why does the character do that? What does this critical incident reveal about his/her character?"
• Cold call on students for their thinking, pushing the students for the best answer such as those listed above—one that provides motivation and an explanation for what this incident reveals about the character.
• Reiterate that taking a stand will be a major theme throughout the novel; characters throughout the novel will stand up for themselves or others. These stands often reveal a lot about a character.
• The class will be adding to the anchor chart throughout the reading of the novel to develop an understanding of the characters and theme.	

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Close Reading:
Focusing on Taking a Stand (Chapter 2 cont.)

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket and Preview Homework (5 minutes) • Provide each student with an **exit ticket** and invite them to answer the two multiple-choice questions. • Distribute the **Homework*: To Kill a Mockingbird* Structured Notes, Chapter 3** or **Homework: *To Kill a Mockingbird* Supported Structured Notes, Chapter 3** and briefly preview the homework.	

Homework	Meeting Students' Needs
A. Complete a first read of Chapter 3, using structured notes. Answer the focus question: "In this chapter, who takes a stand and why?" Use the strongest evidence from the novel. *Note: Prepare quotes for Golden Rule Gallery Walk next lesson. Review summaries of Chapter 2 and give positive feedback as a formative assessment; return the summaries in Lesson 12.* *The next lesson also begins the first of several text to film comparisons. Be sure to have the DVD of the film version of To Kill a Mockingbird for Lesson 12.*	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 11
Supporting Materials

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Vocabulary Square

Name:

Date:

Definition in your own words	Synonym or variations
Part of speech and prefix/suffix/root (as applicable)	**Sketch or symbol**

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Text Dependent Questions:
Chapter 2 (Pages 19-22)

Name:

Date:

Text Dependent Questions	Response using the strongest evidence from the text
1. Based on the text, what does the word "delegation" mean? Why might Lee describe the group of students as a "delegation"?	
2. Why is Scout the person who is chosen to explain things to Miss Caroline?	
3. Why does Lee include the information on Mr. Cunningham's dealings with Atticus in the middle of the classroom scene?	

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Text Dependent Questions:
Chapter 2 (Pages 19-22)

Text Dependent Questions	Response using the strongest evidence from the text
4. Why does Miss Caroline say, "You're starting off on the wrong foot in every way, my dear"?	
5. What does Scout's stand reveal about her personality or character? Explain.	

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Rereading *To Kill a Mockingbird*, Pages 19-22:
Close Reading Guide (for Teacher Reference)

Total Time: 30 Minutes
Launching the text

Questions/Directions for Students	Teaching Notes
Set purpose for reading: * Why does Scout stand up for Walter?	(4 minutes) • Ask students to review their structured notes from Chapter 2. • Have students pair-share their summary and response to the focus question: Why does Scout stand up for Walter? *Listen for accurate summaries and for students to identify that Scout stands up for Walter because the teacher doesn't understand why he won't take lunch money from her.* • Cold call a student to share with the class. • Ask students to cite specific evidence from the text (including the page number) as they provide their responses.
Preview vocabulary The following word is important. Review the definition before you start reading. ☐entailment (21)	• Tell students that this word is hard to define just based on context. Give students the definition: an entailment usually has to do with who can inherit land.
Teacher read-aloud	(5 minutes) • Read from Miss Caroline asking students to put their lunches on their desks (19) to "A storm of laughter broke loose when it finally occurred to the class that Miss Caroline had whipped me" (22).

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Rereading *To Kill a Mockingbird*, Pages 19-22:
Close Reading Guide (for Teacher Reference)

Gathering Evidence from Text: Text Dependent Questions

Questions/Directions for Students	Teaching Notes
1. Based on the text, what does the word "delegation" mean? Why might Lee describe the group of students as a "delegation"?	(5 minutes) • Direct students to reread on their own from the bottom of page 19, "Go on and tell her, Scout," to "familiarity breeds understanding." • Then ask them to answer the questions in the first two rows on the Note-catcher. Circulate to monitor students' note taking. • When everyone is done, have students share with a partner. • Using equity sticks, call on a student to share his or her response with the class. *Listen for students to explain that a delegation is a group of representatives. Clarify as needed: Lee uses this to show that the "town students" and the "bus students" are seen as separate groups.*☐ • Use equity sticks to call on a student to share his or her response.☐ *Listen for students to notice that Scout has experience dealing with Miss Caroline, so she should continue to deal with her. "Familiarity breeds understanding." Scout has already talked to Miss Caroline about being able to read and write.*☐ • Ask students to cite specific evidence from the text (including the page number) as they provide their responses.
2. Why is Scout the person who is chosen to explain things to Miss Caroline?	

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Rereading *To Kill a Mockingbird*, Pages 19-22:
Close Reading Guide (for Teacher Reference)

Gathering Evidence from Text: Text Dependent Questions

Questions/Directions for Students	Teaching Notes
3. Why does Lee include the information on Mr. Cunningham's dealings with Atticus in the middle of the classroom scene?	(5 minutes) • Ask students to think about the structure of this scene. • Scaffolding: Why does Harper Lee interrupt the action in the classroom with Mr. Cunningham's legal situation? • The reader is absorbed in this mini-drama with Scout when it is interrupted by this scene about Mr. Cunningham's entailment and money problems. Invite them to jot down their thoughts on the Note-catcher before they share their thinking with a neighbor. • Use equity sticks to call on students to share their responses with the class. *Listen for: It provides background information on why Walter cannot pay back the quarter. It also builds tension because Scout explains that she was unable to explain these things to Miss Caroline and is "inconvenienced" (21).*
4. Why does Miss Caroline say, "You're starting off on the wrong foot in every way, my dear"?	(2 minutes) • Ask students to take a moment to review Miss Caroline's statement. They should write their answer on their Note-catcher and then share their thinking with their neighbor. Use equity sticks to call on students to share their answers.☐ *Listen for students to explain that Scout has already frustrated the teacher by being able to read; she insisted that nobody "taught" her to read. She has pointed out that Miss Caroline doesn't understand the culture of the town and school by trying to offer Walter money.*

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Rereading *To Kill a Mockingbird*, Pages 19-22:
Close Reading Guide (for Teacher Reference)

Closure: Connecting back to purpose and unit

Questions/Directions for Students	Teaching Notes
5. What does Scout's stand reveal about her personality or character? Explain.	(4 minutes) • Ask students to respond to the last question on their Note-catcher. Then have them share with a neighbor. ☐*Listen for responses such as: "Scout doesn't necessarily think things through before she does them but takes a stand because Walter can't speak up for himself" or "Scout is a good person to stand up for Walter when nobody else will explain the situation to Miss Caroline."*

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Taking a Stand Anchor Chart:
(Model for Teacher Reference)

Character	Stand and Page #	Analysis: Why does the character do that? What does this critical incident reveal about his/her character? (RL.8.3)
Scout	Stands up for Walter (Ch 2, pages 19-22)	Scout cares about others but does not think before she acts.

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Exit Ticket:
To Kill a Mockingbird Chapter 2

Name:

Date:

1. Based on the scene reread in class, what word is closest in meaning to the word "mortification"(21)?

   a. Silliness
   b. Humiliation
   c. Hatred
   d. Seriousness

2. Atticus' statement "Jem's definitions are very nearly accurate sometimes" (21) is meant to create what tone?

   a. Suspense
   b. Sentimentality
   c. Humor
   d. Seriousness

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To Kill a Mockingbird Structured Notes: Chapter 3

Name:

Date:

What is the gist of what you read?

Focus Question: Who takes a stand and why? Explain using the strongest details from the novel.

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To Kill a Mockingbird Structured Notes:
Chapter 3

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
erratic (24)		
tranquility (24)		
contemptuous (27)		
compromise (31)		
concessions (31)		

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To Kill a Mockingbird Supported Structured Notes:
Chapter 3

What is the gist of what you read?
Scout wastes no time paying back Walter Cunningham for getting her started on the wrong foot with the new teacher. It isn't until Jem comes and stops her that she quits tormenting him in the playground, and she nearly falls over when Jem invites the poor boy to lunch at their house. The day doesn't improve when she embarrasses Walter at the table and is forced to eat in the kitchen by Calpurnia. When she returns to school the day's drama isn't over. Miss Caroline, the teacher, is horrified to discover a cootie in the hair of Burris Ewell, a hulking, angry boy who quickly reduces Miss Caroline to tears as he slouches out of the room, his first and only day of school over. That evening Scout is weary from the day's crimes and begs Atticus not to send her back to school anymore. The fact that Miss Caroline forbade her to read and write anymore is really what's distressing her, and when Atticus strikes a deal with her that if she will concede to go back to school they'll continue reading together like always, she happily accepts.
Focus Question: Who takes a stand and why? Explain using the strongest details from the novel.

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To Kill a Mockingbird Supported Structured Notes:
Chapter 3

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
erratic (24)	Unpredictable	
tranquility (24)	calm	
contemptuous (27)	Scornful, full if contempt	
compromise (31)	Settling differences by making concessions	
concessions (31)	Giving up something in order to compromise	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 12

Analyzing How Literature Draws on Themes from the Bible and World Religions:

The Golden rule (Chapter 3)

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Analyzing How Literature Draws on Themes from the Bible and World Religions:
The Golden Rule (Chapter 3)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) I can analyze the extent to which a filmed version of a story stays faithful to or departs from the text, evaluating the choices made by actors ☐or directors. (RL.8.7). I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, ☐character types). (RL.8.9) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)

Supporting Learning Targets	Ongoing Assessment
• I can deepen my understanding of key words in *To Kill a Mockingbird* by using a vocabulary square. • I can support my inferences about Chapter 3 of *To Kill a Mockingbird* with the strongest evidence from the text. • I can evaluate the similarities and differences between the novel and the film version of *To Kill a Mockingbird*. • I can analyze how the author draws on the theme of the Golden Rule in Chapter 3.	• Structured notes, Chapter 3 (from homework) • Vocabulary square • Golden Rule Note-catcher • Text to Film Comparison Note-catcher

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Analyzing How Literature Draws on Themes from the Bible and World Religions:
The Golden Rule (Chapter 3)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader and Review Learning Targets: Vocabulary Square (5 minutes) 2. Work Time A. Gallery Walk: Golden Rule in World Religions (15 minutes) B. Text to Film Comparison: Walking around in Another Person's Skin (20 minutes) 3. Closing and Assessment A. Debrief Learning Targets and Preview Homework (5 minutes) 4. Homework A. Complete a first read of Chapter 4. Take notes using the Structured Notes graphic organizer.	• In advance: Review the Gallery Walk protocol (Appendix 1). Prepare the quotes for the Gallery Walk around the room. • This lesson introduces an important theme in the novel, the Golden Rule. The Gallery Walk introduction of this theme incorporates a wide variety of worldviews, philosophies, and religions. • Students also view a short segment of the film version of *To Kill a Mockingbird*. Viewing film clips serves two purposes. First, it helps struggling readers make sense of this complex text. The interplay of reading, rereading, and viewing is an engaging way to present this material. (Note: Do not play the entire film for students. Strategically designed lessons incorporate film at critical junctures in student learning.) For this first purpose, the film is a supplement; working with the text is the goal. The second purpose for using the film clips is to directly address RL.7.9. Students compare the film version of certain scenes to the novel. Students begin to use the new Text to Film Comparison Note-catcher. Note that Work Time Part B includes time to ensure that students understand two phrases that are crucial academic vocabulary related to RL.8.9: "stays faithful to" and "departs from." Continue to reinforce these phrases across the unit. Note also that RL.8.9 requires students not only to notice similarities and differences, but specifically to evaluate the effectiveness of the changes made by the director and actors. • Students analyze the types of shots the director uses in this scene. A resource with stills from the film of the various shot types and camera angles can be found at the following website: http://www.frankwbaker.com/camerashots.htm • In advance: Decide which Discussion Appointment to use today. • Preview: *To Kill a Mockingbird* film clip, 39:00–41:55.

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Analyzing How Literature Draws on Themes from the Bible and World Religions:
The Golden Rule (Chapter 3)

Lesson Vocabulary	Materials
ievaluate, stay faithful, depart; erratic (24), tranquility (24), contemptuous (27), compromise (31), concessions (31)	• Vocabulary square (one per student) • *To Kill a Mockingbird* Structured Notes graphic organizer, Chapter 3 (from Lesson 11) • "Golden Rule" quotes written on chart paper for use in Gallery Walk (new; teacher-created; see quotes in supporting materials) • "Golden Rule" Note-catcher (one per student and one for display) • *To Kill a Mockingbird* (book; one per student) • Timer • Document camera • DVD of *To Kill a Mockingbird* film (segment where Atticus and Scout discuss walking around in another's skin, 39:00-41:55) • Technology to view scenes from the film • Text to Film Comparison Note-catcher, *To Kill a Mockingbird* Part 1 (one per student) • *To Kill a Mockingbird* Structured Notes graphic organizer, Chapter 4 (one per student) • *To Kill a Mockingbird* Supported Structured Notes Graphic Organizer, Chapter 4 (optional for students needing more support)

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Analyzing How Literature Draws on Themes from the Bible and World Religions:
The Golden Rule (Chapter 3)

Opening	Meeting Students' Needs

A. Engaging the Reader and Review Learning Target: Vocabulary Square (5 minutes)
• Have learning targets posted for students to read.
• Students should sit with their selected Discussion Appointment partner. Be sure that they have their structured notes from their homework and distribute a vocabulary square to each student. Invite students to work with their partner to choose a word they defined from the homework and complete the vocabulary square like the one modeled in the previous lesson. Students may work together, but they should each complete their own square. Circulate and monitor students as they work. Collect the vocabulary squares as a formative assessment. Consider displaying exemplars of each word from the chapter.
• Direct students' attention to the learning targets. Read the first two aloud:
  * "I can deepen my understanding of key words in *To Kill a Mockingbird* by using a vocabulary square."
  * "I can support my inferences about Chapter 3 of *To Kill a Mockingbird* with the strongest evidence from the text."
• Remind students that they have already been working with these targets. Today they will also work with two new learning targets. Read the next target:
  * "I can evaluate the similarities and differences between the novel and the film version of *To Kill a Mockingbird*."
• Explain that this new target will involve watching scenes from the movie and comparing and contrasting the film and novel. They will also be asked to evaluate the changes the director or actors made. This means they will judge or determine whether or not those changes were effective and why or why not.
• Focus on the last target:
  * "I can analyze how the author draws on the theme of the Golden Rule in Chapter 3."
• Explain that they will revisit this target throughout the novel, as this is another important theme.
• Return the student summaries of Chapter 2. Invite students to look at the feedback and note what their strengths are for the next time they write a summary.
	• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.
	• ELLs and readers who struggle will benefit from the optional supported structured notes, which provide a summary of the chapter and the vocabulary words defined.

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Analyzing How Literature Draws on Themes from the Bible and World Religions:
The Golden Rule (Chapter 3)

Work Time	Meeting Students' Needs

A. Gallery Walk: Golden Rule in World Religions (15 minutes)
• Display and distribute the **Golden Rule Note-catcher** and explain the process for the Gallery Walk protocol:
• Tell students that in a moment, they will get to examine several **quotes for the Gallery Walk** that are posted throughout the room (or along the hallway outside the classroom).
• At each quote, they should pause and think about how it is similar or different from the others, but they do not have to write anything while they are walking around. They should identify the one they find the most interesting, which they should write down.
• Tell students they will have just 30–40 seconds at each quote.
• You might need to coach your students about your expectations for safe movement and for quiet voices during this work period. (Ex: "As you move from quote to quote, there is no need to engage in side conversations. I expect 'zero' voice levels during this time. Also, please move carefully, taking care not to bump into one another.")
• Ask them to begin. Use a timer set to 5 minutes to keep students focused on the gallery.
• As students complete this activity, circulate to observe and support as needed.
• Once students have observed the gallery for 4 minutes, ask them to return to their seats and complete the same and different chart on their Note-catcher.
• Ask students:
  * "What do all of these quotes have in common?"
• Invite students to turn and talk about this question. Circulate around the room while they discuss. Cold call on student pairs to share their thinking. Listen for students to identify that the quotes are all about how to treat others.
• Ask:
  * "What were some of the differences?"
• Cold call on several students to share what they identified as differences. The key difference is that some are framed in negative terms (don't do to others what you wouldn't want done to you) and some are positive (treat others like yourself).
• Direct students to the next task on the Note-catcher, which is putting the idea of the Golden Rule into their own words.	

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Work Time (continued)	Meeting Students' Needs
• Invite students to Think-Write-Pair-Share. Cold call on students to share their response. Chose a response to use as a model on the displayed copy. • Finally, direct students to the last part of the Note-catcher, identifying examples in the novel and explaining how the scenes illustrate the Golden Rule. Ask students to take a few moments to identify a scene from Chapter 3 and explain how that scene illustrates the Golden Rule. • Then invite students to turn and talk about their thinking. Circulate and listen for them to mention Scout bringing Walter home for lunch, Calpurnia telling Scout that anyone who sets foot in the house is company and deserves to be treated as such, Little Chuck trying to help Miss Caroline, and Atticus explaining to Scout that she should consider things from another person's point of view. • Cold call on students to share their thinking. Probe for thorough explanations of how scenes throughout the chapter illustrate the idea of the Golden Rule. Possible probing questions might include: "Why does Scout invite Walter home for lunch?" "How does Calpurnia explain the idea of treating others the way you would want to be treated to Scout?" "How is Little Chuck a 'born gentleman'?" "How does this reflect the Golden Rule?" and "How is climbing in someone else's skin an example of the Golden Rule?"	
B. Text to Film Comparison: Walking around in Another Person's Skin (20 minutes) • Be sure students have their novel, To Kill a Mockingbird. Ask students to turn to the scene in the novel where Scout explains to Atticus that she doesn't want to go to school anymore. Remind students that they should read and follow along in their heads while they hear the novel being read out loud. • Read aloud from "Something wrong, Scout?" (29) to "I never went to school" (32). This should be a true read-aloud—smooth, fluent, and with appropriate feeling. • Distribute and display the Text to Film Comparison Note-catcher To Kill a Mockingbird Part 1 using the document camera. Remind students that the third learning target was about comparing and contrasting the text with the film. • Tell students that before they watch the film segment or actually work with this new Note-catcher, you will just orient them to the columns of the Note-catcher. Focus students on the second column and cold call on a student to read the questions in that column aloud: * "What is the same? How does the film version stay faithful to the novel?" • Ask students to think and then talk with a partner:	• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. This strategy also supports students' comprehension by allowing them to make initial meaning without working so hard to read the text. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.

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Analyzing How Literature Draws on Themes from the Bible and World Religions:
The Golden Rule (Chapter 3)

Work Time (continued)	Meeting Students' Needs
* "What do you think stay faithful means?" • Cold call on a student to respond. Students may connect staying faithful to their religious faith or remaining faithful to a friend. Clarify as needed: Be sure students understand that in this context, to stay faithful means to stay the same, to stick to the original. • Focus students on the third column and cold call on a student volunteer to read the questions in that column aloud: * "What is different? How does the film version depart from the novel?" • Ask: * "What do you think depart means?" • Call on a student volunteer to explain that to depart means to change or go away from. • Read the question in the last column: * "Evaluation: Do the choices of the director or actors effectively convey the central message of the text? Why or why not?" • Remind students that when we read, we often get an idea in our minds of what characters look like or how they are supposed to act. We imagine scenes and settings. Directors, actors, and even the screenwriter make decisions about how a novel is going to be portrayed on screen, including changing things dramatically on occasion. The director also uses camera angles, lighting, music, and different types of shots to tell the story. After identifying what is the same and different, they will have to determine if the film stays true to the central message of the scene and evaluate the choices of the director or actors in conveying the scene. • Show the DVD of To Kill a Mockingbird (beginning at 39:00 and ending at 41:55). • Have students jot down their answers in the first two columns. Invite them to turn and talk with their Discussion Appointment partner. • Then cold call on students to share details. On the displayed Note-catcher, model adding these notes on the "same" column. Details include: takes place on the porch, sitting on the swing, and some similar dialogue. • Call on students for details to add to the "different" column on the teacher model. Details include that the two scenes—Walter eating lunch and Atticus and Scout talking—did not happen one right before the other in the novel, during much of	

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Analyzing How Literature Draws on Themes from the Bible and World Religions:
The Golden Rule (Chapter 3)

Work Time (continued)	Meeting Students' Needs
the film scene the camera is on Atticus, Atticus does not lecture Scout on why she must go to school, Atticus doesn't talk about Mr. Ewell hunting out of season, Scout doesn't attempt to spit in her hand to "seal the bargain." • Tell students that before they finish the Note-catcher, they will watch the film clip again, focusing on the camera angles, lighting, types of shots, music, or the movements of the actors. Students will evaluate the choices made by the director or actors and the impact those choices have on the viewer or the scene. Ask: * "Do the choices effectively convey the central message of the text? Why or why not?" • Explain that in this scene, the director makes use of close-ups—where the camera is focused on the actors' faces. Ask: * Why might a director want to use a close-up? What do you think it shows the viewer?" * Cold call on students to provide answers such as it lets the viewer feel like they are close, it shows intimacy or closeness between characters, it allows the viewer to understand a characters emotions because you are looking at their face. * Ask students to pay special attention to those close ups as they watch the scene again. * Show the same film clip again. Invite students to respond to the final question on their Note-catcher. Then have students share with their partner. • Circulate around the room and probe with individuals or pairs to be sure they are actually evaluating. Probing questions might include: * "What do we learn from Atticus's lecture?" (background information on the Ewells, when it's OK to bend the law and when it isn't) * "Does the scene provide necessary information for the viewer?" * "What does the reader learn from the rest of Scout's first day of school?" (the Ewells have no respect for school, they are dirty, Little Chuck is a gentleman) * "Is it necessary information or do we still understand what is going on?" * "What do those close-ups of Atticus and Scout show the viewer? (The viewer witnesses Atticus's kindness up close, from Scout's perspective; seeing both characters together helps the viewer understand the closeness of their characters—they have a special bond)	

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Analyzing How Literature Draws on Themes from the Bible and World Religions:
The Golden Rule (Chapter 3)

Work Time (continued)	Meeting Students' Needs
* Remind students that choices directors or actors make can be positive (they help the viewer understand the scene), negative (they make the scene less clear than in the text), or neutral (they are neither better nor worse). * Answers will vary, but students should see that the film does stay true to the central ideas of the scene in the text because the lecture about why Scout needs to attend school is unnecessary. However, students might point out that skipping what happened at school after lunch results in the loss of details about some of the people living in Maycomb. Student explanations must be logical and based on the film and text. Use the same probing questions listed above to try to elicit evaluation of the changes made.	

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Analyzing How Literature Draws on Themes from the Bible and World Religions:
The Golden Rule (Chapter 3)

Closing and Assessment	Meeting Students' Needs
A. Debrief Learning Targets and Preview Homework (5 minutes) • Cold call on students to read each learning target and ask students to self-assess using Fist to Five. • Distribute the **Homework: *To Kill a Mockingbird* Structured Notes, Chapter 4** or **Homework: *To Kill a Mockingbird* Supported Structured Notes, Chapter 4** and briefly preview the homework.	

Homework	Meeting Students' Needs
A. Complete a first read of Chapter 4, using structured notes. Answer the focus question: "Atticus says, 'You never really understand a person until you consider things from his point of view … until you climb into his skin and walk around in it' (Ch. 3, pg. 30). How is this advice taken or ignored in this chapter?" Use the strongest evidence from the novel in your answer. *Note: Be sure to test the TED Talk clip needed for Lesson 13,* ☐http://www.ted.com/talks/karen_armstrong_let_s_revive_the_golden_rule.html	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 12
Supporting Materials

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Vocabulary Square

Name:

Date:

Definition in your own words	Synonym or variations
Part of speech and prefix/suffix/root (as applicable)	**Sketch or symbol**

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Golden Rule Quotes
(for Teacher Reference)

Therefore all things whatsoever ye would that men should do to you, do ye even

"Therefore all things whatsoever ye would that me should do to you, do ye even so to them: for this is the law and the prophets."
- Jesus of Nazareth, Matthew 7:12

"Regard your neighbor's gain as your own gain, and your neighbor's loss as your own loss."
- T'ai Shang Kan Ying P'ien

"Never impose on others what you would not choose for yourself."
- Confucius

"One should never do that to another which one regards as injurious to one's own self. This, in brief, is the rule of dharma. Other behavior is due to selfish desires."
- Brihaspate, Mahabharata (Anusasana Parva, Section CXIII, Verse 8)

"None of you [truly] believes until he wishes for his brother what he wishes for himself."
- An-Nawawi's Forty Hadith 13 (p. 56)

"What is hateful to yourself, do not do to your fellow man. That is the whole Torah; the rest is just commentary."
- Talmud Shabbat 31a

"One going to take a pointed stick to pinch a baby bird should first try it on himself to feel how it hurts."
- Yoruba Proverb

"And as ye would that me should do to tyou, do ye also to them likewise."
- Jesus of Nazareth, Luke 6:31

"Ascribe not to any sould that which thou wouldst not have ascribed to thee, and say not that which thou doest not."
- Baha'u'llah

"Avoid doing what you would blame others for doing."
- Thales (c. 624 BC – c. 546 BC)

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Golden Rule Note-catcher
(for Gallery Walk Quotes)

Name:

Date:

The "Golden Rule" is a philosophy found in cultures and religions around the world.

Pick your favorite from the Gallery Walk and write it below:

In the chart below, identify what is the same and what is different about the various philosophies.

Same	Different

Put the idea of the Golden Rule in your own words:

The "Golden Rule" in *To Kill a Mockingbird* (RL.8.9)

Example in the novel (page #)	Explain how this scene illustrates the "Golden Rule"

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Text to Film Comparison Note-catcher:
To Kill A Mockingbird Part 1

Name:

Date:

Scene	**What is the same?** How does the film version stay faithful to the novel?	**What is different?** How does the film version depart from the novel?	**Evaluation:** Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?
Read from "Something wrong, Scout?" (29) to "I never went to school" (32).			

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To Kill a Mockingbird Structured Notes: Chapter 4

Name:

Date:

What is the gist of what you read?
Focus Question: Atticus says, "You never really understand a person until you consider things from his point of view … until you climb into his skin and walk around in it" (Ch. 3, pg. 30). How is this advice taken or ignored in this chapter?" Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Structured Notes:
Chapter 4

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
auspicious (32)		
opposition (32)		
impulse (33)		
ethical (35)		
dreary (36)		
others?		

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To Kill a Mockingbird Supported Structured Notes:
Chapter 4

What is the gist of what you read?
As the school year inches along, Scout begins to realize that she's far more educated than her peers, and even more so, perhaps, than her teacher. As construction paper and crayon projects evolve day after day, she realizes she is just plain bored. As she walks home from school, there is a huge oak tree that sits on the corner of the Radley lot. She passes it every day without incident—only one day, she spots two pieces of chewing gum in a knot in the tree. After making sure it won't kill her, she hastily crams it into her mouth, and Jem is furious with her when he finds out, convinced that it's poisoned by Boo Radley. During their walk home on the last day of school, Scout and Jem find another treasure in the tree, this time two old, shined up pennies. When Dill arrives for the summer two days later, the group resumes their obsession with Boo Radley. They create a play that reenacts Boo's life, and continue with it all summer long until they are very nearly caught by Atticus.
Focus Question: Atticus says, "You never really understand a person until you consider things from his point of view … until you climb into his skin and walk around in it" (Ch. 3, pg. 30). How is this advice taken or ignored in this chapter?" Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Supported Structured Notes:
Chapter 4

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
auspicious (32)	showing signs of a favorable outcome; a good sign	
opposition (32)	Opposing or resisting	
impulse (33)	a sudden wish or urge that provokes an action	
ethical (35)	conforming to standards of what is right; moral	
dreary (36)	dismal or bleak; not happy	
others?		

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 13

Making Inferences:

The Golden Rule and the Radley's Melancholy Little Drama (Chapter 4)

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Making Inferences:
The Golden Rule and the Radley's Melancholy Little Drama (Chapter 4)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) I can objectively summarize literary text. (RL.8.2) I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.3)

Supporting Learning Targets	Ongoing Assessment
• I can support my inferences about Chapter 4 of *To Kill a Mockingbird* with the strongest evidence from the text. • I can summarize Chapter 4 of *To Kill a Mockingbird*. • I can analyze how the author draws on the theme of the Golden Rule in Chapter 4. • I can use context clues to determine the meaning of phrases in Chapter 4 of *To Kill a Mockingbird*.	• Structured notes, Chapter 4 (from homework) • Chapter 4 summary • Golden Rule Note-catcher • Networking Sessions Note-catcher

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Making Inferences:
The Golden Rule and the Radley's Melancholy Little Drama (Chapter 4)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader and Review Learning Targets: Summarizing (10 minutes) 2. Work Time A. Listening to a TED Talk: The Golden Rule (15 minutes) B. Understanding the Radleys' Melancholy Little Drama: Networking Sessions (15 minutes) 3. Closing and Assessment A. Reflecting on Atticus's Character (5 minutes) 4. Homework A. Complete a first read of Chapter 5. Take notes using the Structured Notes graphic organizer.	• In this lesson, students practice writing a summary of a literary work. These summaries are useful formative assessment data. Review student writing, provide meaningful feedback, and inform instruction on summary writing in future lessons. • Students will further develop their understanding of the Golden Rule by listening to part of a TED Talk by Karen Armstrong, a religion historian. This activity gives students an opportunity to explore further how To Kill a Mockingbird makes connections to a theme from religious works throughout the world. • Students also will learn a new protocol, Networking Sessions, for discussing text. This protocol is similar to Think-Pair-Share, but it allows for movement and a chance to hear from a variety of partners. • The closing of this lesson is an opportunity for students to add to their Atticus Note-catchers. For this, student answers will vary. Accept any logical, text-supported additions. • In advance: Preview the first two minutes of Karen Armstrong's TED Talk, http://www.ted.com/talks/karen_armstrong_let_s_revive_the_golden_rule.html. • Please bear in mind that Youtube, social media video sites, and other website links may incorporate inappropriate content via comment banks and ads. While some lessons include these links as the most efficient means to view content in preparation for the lesson, be sure to preview links, and/or use a filter service, such as www.safeshare.tv, for actually viewing these links in the classroom. • Preview the Chapter 4 Close Reading Guide (for Teacher Reference; see supporting materials). Use this to guide Work Time Part B. • Decide which Discussion Ap

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Making Inferences:
The Golden Rule and the Radley's Melancholy Little Drama (Chapter 4)

Lesson Vocabulary	Materials
compassion, transcend, ethical culture (35), scuppernongs (35), melancholy (39)	• *To Kill a Mockingbird* Structured Notes, Chapter 4 (from Lesson 12) • Narrative Structure Note-catcher, Chapter 4 (one per student) • "Golden Rule" in Karen Armstrong's TED Talk Note-Catcher (one per student) • Discussion Appointments (from Lesson 3) • Technology to show TED Talk clip • Document camera or overhead projector • *To Kill a Mockingbird* (book; one per student) • Networking Sessions Note-catcher, Chapter 4 (one per student and one for display). • Chapter 4 of *To Kill a Mockingbird* Close Reading Guide (for Teacher Reference) • *To Kill a Mockingbird* Structured Notes, Chapter 5 (one per student) • *To Kill a Mockingbird* Supported Structured Notes, Chapter 5 (optional for students needing more support)

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Making Inferences:
The Golden Rule and the Radley's Melancholy Little Drama (Chapter 4)

Opening	Meeting Students' Needs
A. Engaging the Reader and Review Learning Targets: Summarizing (10 minutes) • Have learning targets posted for students to read. Students should sit with their selected Discussion Appointment partner. Be sure that students have their structured notes from their homework and a **Narrative Structure Note-catcher**. • Invite students to share their gist statements and then complete the Narrative Structure Note-catcher with their partner. Circulate and monitor completion of the Note-catcher to ensure that students are including "key details" rather than irrelevant details. • Once students are done, ask them to compose a well-written summary paragraph on their own. • Collect the summaries to read, provide feedback, and plan for further instruction. • Once students turn in their summaries, direct students' attention to the learning targets. Remind students that these are learning targets they have worked with before. Ask students to follow along while you read each target aloud: ∗ "I can support my inferences about Chapter 4 of *To Kill a Mockingbird* with the strongest evidence from the text." ∗ "I can summarize Chapter 4 of *To Kill a Mockingbird*." ∗ "I can analyze how the author draws on the theme of the Golden Rule in Chapter 4." ∗ "I can use context clues to determine the meaning of phrases in Chapter 4 of *To Kill a Mockingbird*."	• ELLs and readers who struggle will benefit from the optional supported structured notes, which provide a summary of the chapter and the vocabulary words defined. • Sometimes students have difficulty creating a focus sentence for a summary. A possible focus sentence for students struggling to get started could be the following: "In this chapter, the children continue their deep interest in the Radleys."

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Making Inferences:
The Golden Rule and the Radley's Melancholy Little Drama (Chapter 4)

Work Time	Meeting Students' Needs
A. Listening to a TED Talk: The Golden Rule (15 minutes) • Distribute and display the **Golden Rule Note-catcher (for Karen Armstrong TED Talk).** Ask students to silently read through the questions before viewing the clip. Tell students that they will just watch the first two minutes, discuss, and answer some questions. They will then watch the clip again before answering the last questions. Emphasize that just as with rereading, it is often important to view media more than once in order to understand it fully. • Using appropriate technology, watch the first 2 minutes of Karen Armstrong's TED Talk on the Golden Rule. • Ask students to turn and talk with their partner to answer the first question: * "What does Karen Armstrong say is central to all of the world's religions?" • Cold call on students to share their thinking. Armstrong says that *compassion* is central to all the world's religions and each religion has its own version of the Golden Rule. Encourage students to revise or add to their answer while you model on the displayed Note-catcher. Ask students to turn and talk with their partner: * "What do you think compassion is?" • Then cold call on students to provide a definition, such as: "deep sympathy for the suffering of others with a desire to help" or "understanding the pain of others and a desire to help." The latter part—the desire to help or relieve suffering—is key to understanding compassion and the Golden Rule. If students provide only the first half of the definition—feeling sympathy or understanding the pain of others—ask probing questions such as: "Is it enough to only 'feel sympathy' or 'feel bad' for others? Or is there more to compassion?" "What sort of person do you think of as having compassion?" and "How is compassion different from sympathy?" • Once students have defined compassion, write a consensus definition in the Note-catcher. Then direct their attention to the next question. Ask: * "According to Armstrong, how are compassion and the Golden Rule related?" • Invite students to turn and talk with their neighbor and jot down their answer. • Then cold call on students to share their thinking. Armstrong connects the two by suggesting that the Golden Rule and compassion are really the same thing.	• For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary.

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Making Inferences:
The Golden Rule and the Radley's Melancholy Little Drama (Chapter 4)

Work Time (continued)	Meeting Students' Needs

• Read the third question:
  * "What evidence from Armstrong's speech suggests that she might agree with Atticus's advice to Scout? 'You never really understand a person until you consider things from his point of view—[...] until you climb into his skin and walk around in it' (30)."
• Remind students that this quote comes from Chapter 3 and was a focus of the scene from the film they watched in the previous lesson. It was also the focus of last night's homework. Ask students to Think-Pair-Share what Atticus's statement means in their own words. Cold call on students to share their thinking.
• Explain that you will play the video a second time so students can find the strongest evidence to answer the question. Once the clip is over, invite students to turn and talk with their neighbor. Cold call on students to share their thinking. Probe for the strongest evidence. Armstrong states that once people "live" the Golden Rule all day, every day, "You dethrone yourself from the center of your world, put another there, and you transcend yourself ... something that goes beyond what we know ..."
• Point out that Armstrong uses the word transcend at the end of the clip to describe what happens when people follow the Golden Rule. Ask:
  * "Based on how Armstrong uses the word, what do you think transcend means?"
• Invite students to turn and talk with their partner.
• Cold call on students to share their thinking. To transcend means to go beyond the limits or to be greater than. When we "transcend ourselves," we do for others—maybe even sacrificing something to make things better for other people, such as giving up allowance for a fund drive for a family in need. Explain that this quote is about the practice of no longer thinking of oneself and really thinking of others first, which allows a person to truly do for others.
• Direct students' attention to the final question. Ask:
  * "How does the "ethical culture" (35) of Jem and Scout illustrate the idea of treating others the way you want to be treated? Why is 'finders keepers' different with money?"
	• For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary.

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Work Time (continued)	Meeting Students' Needs
• Remind students that ethical was a vocabulary word from the homework. Cold call on a student to share the definition. Ask students to turn to page 35 and follow along while listening to the paragraph beginning "Finders were keepers ..." and ending with "but money was different" read out loud. Explain that scuppernongs are a type of grape that grows in the South. • Invite students to turn and talk with their partner about the questions and jot down their answer. Cold call on students to share their thinking. Listen for answers such as: "'Finders keepers' only counts for things of little value, not money—because Jem and Scout wouldn't steal someone's money from their hiding place" or "Plucking flowers or fruit is harmless and is not the same as taking money. Jem says, 'These are somebody's, I know that. See how they've been slicked up? They've been saved' (35). Jem is not thinking of himself—he is thinking of whoever saved the money."	
B. Understanding the Radleys' Melancholy Little Drama: Networking Sessions (15 minutes) • Be sure students have their novel, To Kill a Mockingbird. Ask students to focus on Chapter 3, page 38. Remind them to follow along in their heads as they listen to the text read aloud. Read out loud beginning at Jem, "I know what we're going to play ..." (38) through the end of the chapter, page 42. This should be a true read-aloud, read fluently, slowly, and with appropriate feeling. • Distribute and display the Networking Sessions Note-catcher. Explain that today students will have an opportunity to discuss the novel with students they might not regularly work with—this will be a "mix-up" version of Think-Pair-Share. • Give directions: • After you hear the question read aloud, take one minute to think about your answer, locating evidence in the novel to support your thinking. Jot down ideas or page numbers on your note sheet. • When given the signal, find someone you do not have a Discussion Appointment with or have not worked with before and write his/her initials on your paper. Both partners take turns sharing their thinking, using evidence from the text for 1 minute total. • Repeat Steps 1 and 2 for the remaining prompts. • As students work, use Chapter 4 Close Reading Guide (teacher reference) (see supporting materials) to support students. • Once students have completed all three prompts, cold call on students to share their thinking. characters and theme.	• Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding. • Some students may benefit from having access to "hint cards": small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say, "Check back in the third paragraph on page 7."

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Making Inferences:
The Golden Rule and the Radley's Melancholy Little Drama (Chapter 4)

Closing and Assessment	Meeting Students' Needs
A. Reflecting on Atticus's Character (5 minutes) • Ask students to get out their Atticus Note-catcher, structured notes on Chapters 2–4, and copies of *To Kill a Mockingbird*. Invite them to work with their elbow partner and add to their Atticus Note-catchers from those chapters. • Distribute the **Homework: *To Kill a Mockingbird* Structured Notes, Chapter 5** or **Homework: *To Kill a Mockingbird* Supported Structured Notes, Chapter 5** and briefly preview the homework.	
Homework	**Meeting Students' Needs**
A. Complete a first read of Chapter 5, using structured notes. Answer the focus question: "Miss Maudie says, "Atticus Finch is the same in his house as he is in public" (46). What evidence so far proves this true?	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 13
Supporting Materials

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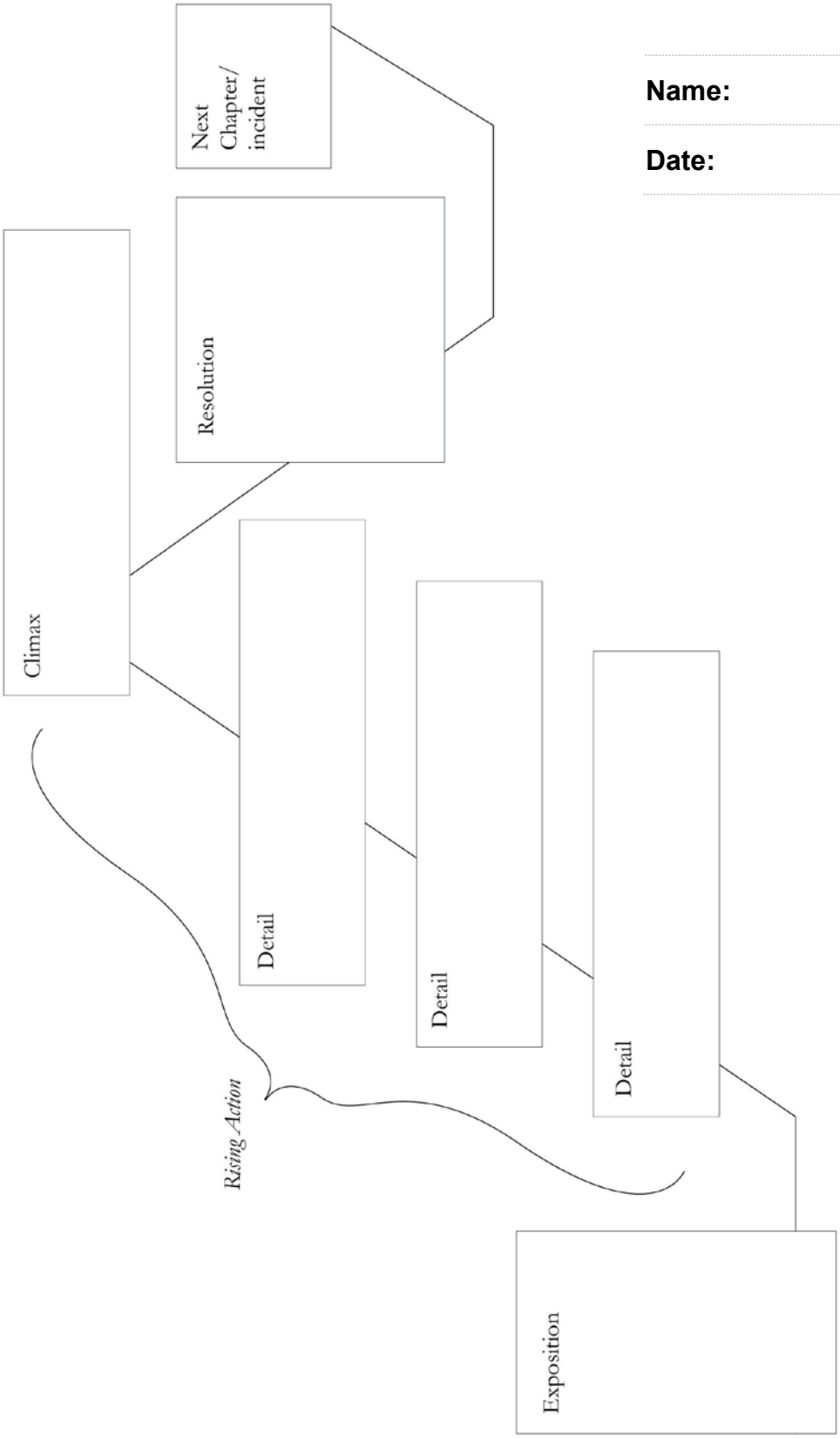
Narrative Structure Chapter 4

Name:

Date:



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"Golden Rule" in Karen Armstrong's TED Talk Note- catcher

Name:

Date:

What does Karen Armstrong say is central to all of the world's religions?	
What is compassion?	
According to Armstrong, how are compassion and the Golden Rule related?	

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"Golden Rule" in Karen Armstrong's TED Talk Note- catcher

What evidence from Armstrong's speech suggests that she might agree with Atticus's advice to Scout? "You never really understand a person until you consider things from his point of view—[...] until you climb into his skin and walk around in it" (30).	
How does the "ethical culture" (35) of Jem and Scout illustrate the idea of treating others the way you want to be treated? Why is "finders keepers" different with money?	

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Networking Sessions Note-catcher
Chapter 4

Name:

Date:

Why does Lee call it a "melancholy little drama" (39)?	_____ initials
What do the children actually "know" about the Radleys?	_____ initials
Are Jem, Scout, and Dill treating the Radleys with compassion? Explain.	_____ initials

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To Kill a Mockingbird **Chapter 4:**
Close Reading Guide
(for Teacher Reference)

Total Time: 15 Minutes

Questions	Teaching Guide
1. Why does Lee call it a "melancholy little drama" (39)?	After students have been given a minute to think and find evidence in the text, circulate and monitor conversations. *Listen for: It's depressing. It doesn't have a happy ending because Boo is stuck in the house. It's a "little drama" because the children have turned the Radleys' life into a play, but not much actually happened.* Probing or scaffolding for Question 1: • "What does 'melancholy' mean?" • "What is a drama?" • "How does the Radleys' history get turned into a 'drama'?
2. What do the children actually "know" about the Radleys?	After students have been given a minute to think and find evidence in the text, circulate and monitor conversations. *Listen for: They know "bits and scraps" of gossip, mostly from Stephanie Crawford. People blame petty crimes and weird occurrences on Boo (Chapter 1); they've never seen him.* Probing or scaffolding for question 2: • "Who have they gotten their information from?" • "Have they ever met Boo or talked to Nathan Radley?" • "Why are people so interested in the Radleys?"

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***To Kill a Mockingbird* Chapter 4:**
Close Reading Guide
(for Teacher Reference)

Questions	Teaching Guide
3. Are Jem, Scout, and Dill treating the Radleys with compassion? Explain.	After students have been given a minute to think and find evidence in the text, circulate and monitor conversations. *Listen for: No, they won't even discuss the game they are playing in their father's hearing. They are worried they will get in trouble, so clearly they are not showing compassion.* Probing or scaffolding for Question 3: • "What does it mean to have compassion?" • "What is the evidence that the children are feeling sympathy and wish to make things better for the Radleys?"

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To Kill a Mockingbird **Structured Notes:**
Chapter 5

Name:

Date:

What is the gist of what you read?

Focus Question: Miss Maudie says, "Atticus Finch is the same in his house as he is in public" (46). What evidence so far proves this true?

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To Kill a Mockingbird Structured Notes:
Chapter 5

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
benign (42)		
tacit (42)		
cordiality (43)		
benevolence (43)		
morbid (43)		
edification (49)		

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To Kill a Mockingbird Supported Structured Notes:
Chapter 5

What is the gist of what you read?
When Dill and Jem start excluding Scout from their plots, she begins to spend more time with her next-door neighbor, Miss Maudie Atkinson. Miss Maudie is garden-obsessed and spends her evenings reigning over her front porch in the twilight. Scout gets a lot of valuable information from her about Boo Radley's past, and the reason, perhaps, why he never comes out. The next day, she uncovers a major plot by Dill and Jem to pass a note to Boo Radley. Scout protests, but they threaten her—and before she knows, it she's part of the scheme. Things proceed fairly smoothly until they're caught by Atticus, who forbids them to set one more foot on the Radley property and tells them to leave Mr. Radley alone.
Focus Question: Miss Maudie says, "Atticus Finch is the same in his house as he is in public" (46). What evidence so far proves this true?

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To Kill a Mockingbird Supported Structured Notes:
Chapter 5

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
benign (42)	harmless	
tacit (42)	Not spoken; inferred	
cordiality (43)	friendly	
benevolence (43)	A kindly act; a tendency to be kind	
morbid (43)	Characterized by unhealthy or gloomy thoughts or feelings	
edification (49)	Intellectual improvement; to build knowledge or understanding	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 14

Inferring About Character: Atticus (Chapter 5)

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Inferring About Character:
Atticus (Chapter 5)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) I can determine figurative and connotative meanings of words and phrases as they are used in a text including analogies or allusions to other texts. (RL.8.4). I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)	
Supporting Learning Targets	**Ongoing Assessment**
• I can deepen my understanding of key words in *To Kill a Mockingbird* by engaging in Quiz-Quiz-Trade. • I can support my inferences about Chapter 5 of *To Kill a Mockingbird* with the strongest evidence from the text. • I can determine the figurative meanings of words and phrases as they are used in Chapter 5 of *To Kill a Mockingbird*.	• QuickWrite

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Inferring About Character:
Atticus (Chapter 5)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader and Reviewing Learning Targets: Vocabulary (5 minutes) 2. Work Time A. Read-aloud: Miss Maudie's View on Atticus and the Radleys (5 minutes) B. Chalk Talk: Text-Dependent Questions about Chapter 5 (23 minutes) 3. Closing and Assessment A. Exit Ticket: "Stop Tormenting the Man" (10 minutes) B. Debriefing Learning Targets and Previewing Homework (2 minutes) 4. Homework A. Complete a first read of Chapters 6 and 7. Take notes using the Structured Notes graphic organizer.	• In this lesson, students do a close read of Chapter 5 to practice analyzing figurative language, as well as making inferences about the text. • For the opening, students engage in Quiz-Quiz-Trade. They were introduced to it first in Module 2, Unit 1, Lesson 4. • In this lesson, students will engage in the Chalk Talk protocol. They were first introduced to this in Module 1, Unit 2, Lesson 2. It will be used differently here. Instead of grouping the students, they should walk from chart to chart in order to think about all four questions. • In advance: Make copies of the vocabulary strips and cut them out. Prepare for the Chalk Talk. Post the text-dependent questions on chart paper around the room. Consider spreading them out to allow students to easily access them. • Review: Quiz-Quiz-Trade protocol, • Chalk Talk protocol (see Appendix 1). • Post: Learning targets.

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Inferring About Character:
Atticus (Chapter 5)

Lesson Vocabulary	Materials
benign, tacit (42) cordiality, benevolence, morbid (43) edification (49)	• *To Kill a Mockingbird* (book; one per student) • Vocabulary strips (teacher-prepared; see Supporting Materials) • Vocabulary Handout: Chapter 5 (one per student) • Text-dependent questions for Chalk Talk chart (teacher reference; one chart per group with all four questions on it; see Supporting Materials for example) • Markers (one per student) • Chapter 5 of *To Kill a Mockingbird* Close Reading Guide (for Teacher Reference) • Chapter 5 of *To Kill a Mockingbird* Text-dependent Questions (one per student) • QuickWrite: "Stop Tormenting the Man!" (one per student) • *To Kill a Mockingbird* Structured Notes graphic organizer, Chapters 6 & 7 (one per student) • *To Kill a Mockingbird* Structured Notes graphic organizer, Chapters 6 & 7 (optional for students needing more support

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Inferring About Character:
Atticus (Chapter 5)

Opening	Meeting Students' Needs
A. Engaging the Reader and Reviewing Learning Targets: Vocabulary (5 minutes) • Invite students to get out their To Kill a Mockingbird Structured Notes graphic organizer, Chapter 5. While they are doing this, distribute Vocabulary Strips and Vocabulary Handout: Chapter 5. • Ask students to find their word in their structured notes and write their definition on the back of the strip of paper. Then, they check it using the vocabulary handout and revise the definition if needed. • Let students know that they will be doing Quiz-Quiz-Trade. Briefly review the directions: • You will find a partner and show him or her the vocabulary word on your strip of paper. • Your partner will try to determine the meaning of the word. • Then the process repeats for the other partner. • After both students have tried to determine the meaning of the words, find out the correct definitions, then trade papers and find new partners. • Clarify directions as needed, then invite the class to begin. Circulate to guide students with this vocabulary activity and to listen in on their initial understanding of these words. • Once students have partnered up twice, they return to their seats. • Read today's learning targets out loud. Point out that students have already met the first learning target. Explain that the rest of the lesson will be focused on mastering the other two learning targets by closely reading a small section of Chapter 5.	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

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Inferring About Character:
Atticus (Chapter 5)

Work Time	Meeting Students' Needs
A. Read-aloud: Miss Maudie's View on Atticus and the Radleys (5 minutes) • Ask students to get out their text To Kill a Mockingbird, turn to page 43, and read along silently while you read aloud. * Read aloud from "In summertime, twilights are long and peaceful" on page 43 to "I liked it very much" on page 46. Remember that this should be a "pure" read-aloud: Read slowly, fluently, with expression, and without interruption.	• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. This strategy also supports students' comprehension by allowing them to make initial meaning without working so hard to read the text. Set clear expectations that students read along silently in their heads as you read the text aloud.
B. Chalk Talk: Text-Dependent Questions about Chapter 5 (23 minutes) • Distribute the **Text-dependent questions for Chalk Talk charts**. Tell students that they will participate in a silent discussion (called a Chalk Talk) about the excerpt of the text they have just read. • Set expectations and describe the basic process of the Chalk Talk: • This technique works only if everyone is writing and responding for the whole 10 minutes. Make it clear that everyone is responsible for writing, reading other people's comments, and responding; there should be no talking, and no one should sit down until the time is up. Opinions must be freely expressed and honored, and no personal attacks are allowed. • Each person will each have a marker and book. The teacher poses four questions to the groups (in this case, the questions are written on a piece of chart paper divided into four sections). • Students write their thinking and responses to each of the questions on the chart paper. • When signaled, they move on to answering the next question to make sure all four questions are answered. • As students do this 10-minute Chalk Talk, use the **Chapter 5 of *To Kill a Mockingbird* Close Reading Guide** (for Teacher Reference only)for suggestions about specific ways to support them with probing questions.	• Use of protocols (like Chalk Talk) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge.

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Inferring About Character:
Atticus (Chapter 5)

Work Time (continued)	Meeting Students' Needs
• After about 10 minutes, ask students to return to their seats. Distribute the **Chapter 5 of *To Kill a Mockingbird* Text-dependent Questions**. Move the chart papers to a place where all students can see them. Ask students to take about 5 minutes to read over the thinking on the chart papers and write down their best answer to each question. • Then refocus students whole group. Lead a debrief with the class. Cold call students to share their answers to the questions. Encourage students to add to or revise their notes during the discussion. Probe or scaffold as appropriate with the questions on the Close Reading Guide. Be sure the students come to a correct understanding; clarify any confusion.	

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Inferring About Character:
Atticus (Chapter 5)

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket: "Stop Tormenting the Man" (10 minutes) • Distribute the **QuickWrite: "Stop Tormenting the Man!"** and ask students to work independently on a QuickWrite to address the prompt: * "'I'm going to tell you something and tell you one time: stop tormenting that man' (49). What does this statement show about Atticus's belief in the Golden Rule?" • After about 8 minutes, collect the exit tickets and use them to assess whether students understand that Atticus believes in the Golden Rule and believes in treating people respectfully. If they do not understand this, address it in the next lesson.	• Using exit tickets allows a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs before the next lesson.
B. Debriefing Learning Targets and Previewing Homework (2 minutes) • Invite students to look back the learning targets. Read each target aloud and ask students to show a Fist to Five regarding their progress toward the target. Note which students show a 1 or 2; they may need more support in future lessons. • Distribute the **Homework: *To Kill a Mockingbird* Structured Notes, Chapters 6 & 7** or **Homework: *To Kill a Mockingbird* Supported Structured Notes, Chapters 6 & 7** and briefly preview the homework.	Consider providing supported structured notes for students who struggle.

Homework	Meeting Students' Needs
A. Complete a first read of Chapters 6 and 7, using structured notes. Answer the focus question: What does the reader learn about Jem, Scout, and Boo in these chapters? Use the strongest evidence from the novel in your answer.	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 14
Supporting Materials

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Vocabulary Strips

benign
tacit
cordiality
benevolence
morbid
edification

benign
tacit
cordiality
benevolence
morbid
edification

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Vocabulary Handout:
Chapter 5

benign	adj.- good, kind, not dangerous
tacit	adj.- understood or implied without being said
cordiality	n.- kindness
benevolence	n.- generosity
morbid	adj.- related to disease or death; often thinking about gloomy things
edification	n.- spiritual, moral or intellectual improvement.

benign	adj.- good, kind, not dangerous
tacit	adj.- understood or implied without being said
cordiality	n.- kindness
benevolence	n.- generosity
morbid	adj.- related to disease or death; often thinking about gloomy things
edification	n.- spiritual, moral or intellectual improvement.

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Text Dependent Questions for Chalk Talk Chart:
(for Teacher Reference)

1. Reread the middle of page 43. Why does Miss Maudie say Scout is being morbid?	2. Reread the top of page 44. What does "the best defense … was a spirited offense" mean?
3. Reread the middle of page 45. What does "The Bible in the hand of one man is worse than a whiskey bottle in the hand of … your father" mean?	4. Reread the top of page 46. What does Scout mean when she says, "Atticus don't ever do anything to Jem and me that he don't do in the yard"? How does this draw on the Golden Rule theme?

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Chapter 5 of *To Kill a Mockingbird* Close Reading Guide:
(for Teacher Reference)

Questions	Teacher Guide
1. Reread the middle of page 43. Why does Miss Maudie say Scout is being morbid?	As students are silently responding to questions, circulate and check their "discussions." To probe or scaffold the students, use a marker to write additional questions on the chart paper for them to respond to. *Look for students to write:* *Miss Maudie thinks that Scout is too focused on the Radleys. In her opinion, it's a gloomy subject.* Probing and scaffolding for Question 1: • "What does 'morbid' mean?" • "How does Miss Maudie feel about the Radleys?" • "What in the story makes you say that?"
2. Reread the top of page 44. What does "the best defense … was a spirited offense" mean?	As students are silently responding to questions, circulate and check their "discussions." To probe or scaffold the students, use a marker to write additional questions on the chart paper for them to respond to. *Look for students to write:* *To keep Miss Maudie from teasing him, Uncle Jack teases her first.* Probing and scaffolding for Question 2: • What does spirited mean? • What is Miss Maudie's and Uncle Jack's relationship like? • What does the line 'he said he was trying to get Miss Maudie's goat?' mean? • What in the story makes you say that?

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Chapter 5 of *To Kill a Mockingbird* Close Reading Guide:
(for Teacher Reference)

Questions	Teacher Guide
3. Reread the middle of page 45. What does "The Bible in the hand of one man is worse than a whiskey bottle in the hand of ... your father" mean?	As students are silently responding to questions, circulate and check their "discussions." To probe or scaffold the students, use a marker to write additional questions on the chart paper for them to respond to. *Look for students to write: Miss Maudie thinks that some people such as the Baptists are mean or unkind to others even though they read the Bible. Atticus, on the other hand, could never be mean or unkind, even if he was drunk.* Probing and scaffolding for question 1: • "What does Miss Maudie mean by 'hard' when she says, 'If Atticus Finch drank until he was drunk, he still wouldn't be as hard as some men'?" • "What does Miss Maudie say about the Baptists?" • "Reread the paragraph that begins with 'Miss Maudie laughed.'" • "What in the story makes you say that?"
4. Reread the top of page 46. What does Scout mean when she says, "Atticus don't ever do anything to Jem and me that he don't do in the yard"? How does this draw on the Golden Rule theme?	As students are silently responding to questions, circulate and check their "discussions." To probe or scaffold the students, use a marker to write additional questions on the chart paper for them to respond to. *Look for students to write: Scout means that Atticus is consistent—he behaves the same way toward others when he's at home and when he's in public. This ties to the Golden Rule because Atticus always treats others with kindness and respect no matter where he is.* Probing and scaffolding for question 4 • "What does Miss Maudie mean when she says, 'The things that happen to people we never really know. What happens in houses behind closed doors ...'?" • "What is the Golden Rule?" • "What other examples of the Golden Rule have you seen in the book?"? • "What in the story makes you say that?"

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Chapter 5 of *To Kill a Mockingbird* Text Dependent Questions:

Name:

Date:

Questions	Notes
1. Reread the middle of page 43. Why does Miss Maudie say Scout is being morbid?	
2. Reread the top of page 44. What does "the best defense … was a spirited offense" mean?	
3. Reread the middle of page 45. What does "The Bible in the hand of one man is worse than a whiskey bottle in the hand of … your father" mean?	

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Chapter 5 of *To Kill a Mockingbird* Text Dependent Questions:

Questions	Notes
4. Reread the top of page 46. What does Scout mean when she says, "Atticus don't ever do anything to Jem and me that he don't do in the yard"? How does this draw on the Golden Rule theme?	

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QuickWrite:
"Stop Tormenting the Man!"

Name:

Date:

Do a QuickWrite to address the prompt:

"I'm going to tell you something and tell you one time: stop tormenting that man" (49). What does this statement show about Atticus's belief in the Golden Rule?

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To Kill a Mockingbird **Structured Notes:**
Chapter 6 & 7

Name:

Date:

What is the gist of what you read?

Focus Question: What does the reader learn about Jem, Scout, and Boo in these chapters? Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Structured Notes:
Chapter 6 & 7

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
commotion (54)		
malignant (55)		
pilgrimage (57)		
burdensome (61)		
rendered (61)		

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To Kill a Mockingbird Supported Structured Notes:
Chapter 6 & 7

Chapter 6 Summary
The last night of the summer, Jem and Dill hatch the biggest plot of them all (reasoning that, if they get killed, they'll miss school instead of vacation). They decide to try to peep into one of the windows at the Radley house. When Scout (who until tonight knew nothing of the plan) starts to protest, they call her a girl and threaten to send her home. With that, she joins them. Things take a disastrous turn when Boo Radley's older brother, Mr. Nathan Radley, hears them and, thinking they're intruders, fires a shotgun. They barely make it through the fence in time and hightail it back home so they're not missed by the adults. When they step into the gathering crowd to discuss the gunshot, Scout is horrified to realize that Jem is missing his pants. Dill hatches a good one and tells Atticus that he won them from Jem playing strip poker. The adults seem satisfied with the lie and don't suspect them of causing the gunfire at the Radley place. After they slink off, Scout discovers from Jem that he lost his pants as they were scurrying through the wire fence. They got caught and he had to leave them behind or risk getting shot. Late that night, Jem decides to go after them rather than risk Mr. Nathan finding them the next morning and turning him in. Scout pleads with him not to go, but he does it anyway. When he gets back, he doesn't say a word but lies in bed, trembling.
Chapter 7 Summary
Jem's silence about that night lasts for a week. They both start school again, and Scout discovers that the second grade is worse than the first, and the only consolation is that now she gets to stay as late as Jem and they can walk home together. It's during this walk home one afternoon that Jem finally opens up about his trip back to the Radley place to retrieve his pants. He tells Scout that his pants were not tangled up the wire as he left them but were folded neatly on the fence post, as if someone was expecting him to come back and get them. As they approach the oak tree with the knot hole, they discover a ball of twine. After waiting a few days to make sure that the knot hole is not some other child's hiding place, they take ownership of everything they find in there from here on out. The next treasure they discover in there is the figure of a boy and girl carved out of soap. They're carved to look like Scout and Jem. The next prize is an old pocket watch that doesn't run. They decide to write a letter to whomever is leaving them things, but they're shocked to discover the next day that the hole has been filled with concrete. When they question Mr. Nathan Radley (Boo's brother, who does leave the house), he tells them the tree was sick and he had to do it. Upon questioning Atticus, however, he tells them that tree is perfectly healthy.

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To Kill a Mockingbird **Supported Structured Notes:**
Chapter 6 & 7

Focus Question: What does the reader learn about Jem, Scout, and Boo in these chapters? Use the strongest evidence from the novel in your answer.

Vocabulary

Word	**Definition**	**Context clues: How did you figure out this word?**
commotion (54)	ruckus	
malignant (55)	Having or showing ill will	
pilgrimage (57)	A long journey	
burdensome (61)	Hard to bear; heavy	
rendered (61)	made	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 15

Comparing Text Structures: To Kill a Mockingbird and “Those Winter Sundays” (Chapter 6 & 7)

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Comparing Text Structures:
To Kill a Mockingbird and "Those Winter Sundays" (Chapters 6 & 7)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can objectively summarize literary text. (RL.8.2) I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) I can compare and contrast the structure of multiple texts. (RL.8.5) I can analyze how different structures impact meaning and style of a text. (RL.8.5)	
Supporting Learning Targets	**Ongoing Assessment**
• I can compare and contrast the structure of Chapter 6 of *To Kill a Mockingbird* and "Those Winter Sundays." • I can analyze how the structures of Chapter 6 of *To Kill a Mockingbird* and "Those Winter Sundays" affect meaning.	• Close Reading "Those Winter Sundays" Note-catcher • Comparing and Contrasting Text Structures Note-catcher

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Comparing Text Structures:
To Kill a Mockingbird and "Those Winter Sundays" (Chapters 6 & 7)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader and Reviewing Learning Targets: Narrative Structure Chapter 6 (8 minutes) 2. Work Time A. Close Read of "Those Winter Sundays" (25 minutes) B. Comparing and Contrasting Text Structures (10 minutes) 3. Closing and Assessment A. Debrief Learning Targets and Preview Homework (2 minutes) 4. Homework A. Complete a first read of Chapter 8. Take notes using the Structured Notes graphic organizer.	• In the Opening, students focus on Chapter 6, even though they read both Chapters 6 and 7 for homework. This is intentional, since Chapter 6 is more integral to the work of the module, and since during Work Time, students will compare Chapter 6 with the poem "Those Winter Sundays" by Robert Hayden. • Poem text structure analysis is introduced in this lesson. Because it requires new and complex skills, the teacher guides this lesson heavily. In the next two lessons, students will practice these skills more independently. • In advance: Read "Those Winter Sundays" several times to become familiar with both the meaning and the structure. Decide which Discussion Appointment to use today.

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Comparing Text Structures:
To Kill a Mockingbird and "Those Winter Sundays" (Chapters 6 & 7)

Lesson Vocabulary	Materials
commotion (54) malignant (55), pilgrimage (57), burdensome, rendered (61)	• *To Kill a Mockingbird* (book; one per student) • Narrative Structure Chapter 6 graphic organizer (one per student) • "Those Winter Sundays" by Robert Hayden (one per student) • Close Reading "Those Winter Sundays" Note-catcher (one per student and one for teacher modeling) • Document camera • Close Reading "Those Winter Sundays" Note-catcher (for Teacher Reference) • Comparing and Contrasting Text Structures Note-catcher (one per student and one for modeling) • *To Kill a Mockingbird* Structured Notes Graphic Organizer, Chapter 8 (one per student) • *To Kill a Mockingbird* Supported Structured Notes Graphic Organizer, Chapter 8 (optional for students needing more support)

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Comparing Text Structures:
To Kill a Mockingbird and "Those Winter Sundays" (Chapters 6 & 7)

Opening	Meeting Students' Needs
A. Engaging the Reader and Reviewing Learning Targets: Narrative Structure Chapter 6 (8 minutes) • Ask students to get out their Structured Notes and copies of To Kill a Mockingbird. Distribute the Narrative Structure graphic organizer, Chapter 6 and ask students to complete it. Remind them that they need to fill it out only for Chapter 6, not Chapter 7. Let them know that they will not write the summary paragraph today; instead, they will use their graphic organizer to talk about the structure of the chapter. • When students have finished, read the learning target aloud: * "I can compare and contrast the structure of Chapter 6 of To Kill a Mockingbird and 'Those Winter Sundays.'" • Point out that the learning target is focused on a skill that is new to the students, but it will build on what they have already done on narrative structure in previous lessons.	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

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Comparing Text Structures:
To Kill a Mockingbird and "Those Winter Sundays" (Chapters 6 & 7)

Work Time	Meeting Students' Needs
A. Close Reading of "Those Winter Sundays" (25 minutes) • Ask students to meet with their selected Discussion Appointment partner. Distribute "Those Winter Sundays" and the Close Reading "Those Winter Sundays" Note-catcher. Invite the class to read along silently while the poem is read aloud. • Ask students to turn to their partner and reread the text aloud. Set the expectation that students read very quietly, because everyone else will be reading, too. • When they have done that, ask students to read the poem silently and encourage them to think hard as they are reading about what the poet seems to be saying. • Ask: * "What do you think the gist of this poem might be?" Invite them to share their thoughts with their partner and take notes on their Note-catcher. • Cold call a pair to share their answer. Listen for students to say: "The gist is that the narrator didn't understand when he was a child that his father loved him." • Using a document camera, display a blank Close Reading Note-catcher and fill it in with correct answers as students give them. Encourage them to revise and correct their own Note-catchers as well. • Explain that poets choose words the way composers of music choose notes—each and every one matters. Invite students to look at the vocabulary chart on their Note-catchers. Ask them to find each word and discuss with their partner to figure out what it might mean. • Cold call pairs to share their inferences and add correct meanings to the displayed Note-catcher. Clarify the meanings as necessary and ask students to write the actual meaning on the chart. • Explain that in addition to choosing words carefully, poets choose structure carefully—how they build the text. This poem has been built in stanzas. It has three stanzas, and these are the basic structure, or building blocks, of the poem. Ask students to draw the images that the author creates in each stanza. Point out that the third stanza has been broken into two parts: the first two lines and the last two lines. • When students are done, point to Question 4. Ask them to fill in the chart and think about how the poet uses the stanzas to develop the narrator and the father.	• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. This strategy also supports students' comprehension by allowing them to make initial meaning without working so hard to read the text. Set clear expectations that students read along silently in their heads as you read the text aloud. • Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary in subsequent encounters with the text..

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Comparing Text Structures:
To Kill a Mockingbird and "Those Winter Sundays" (Chapters 6 & 7)

Work Time (continued)	Meeting Students' Needs
• Cold call students to share their inferences and add to the displayed Note-catcher. Clarify and ask students to revise their work as necessary. • Invite students to continue to work with their partner on Questions 5 and 6. As they work, circulate and support where needed. • When they are done, cold call pairs to share their ideas about Questions 5 and 6. As students share, add to the displayed Note-catcher. Again, encourage students to revise their own Note-catchers if necessary. • Cold call a pair to share what they think "Those Winter Sundays" is saying about the Golden Rule. Write that in the Class Consensus box on the displayed Note-catcher. Then, cold call another pair to add to or change it, depending on their ideas. Do this several times until many students have had a voice in creating the class consensus. If students offer something that is illogical or unconnected to the poem, push them to justify their answer using evidence from the text. After about 5 minutes, ask students to give a thumbs-up if they approve of the class consensus. If most students give a thumbs-up, ask them to add the consensus to their own Note-catchers.	

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Comparing Text Structures:
To Kill a Mockingbird and "Those Winter Sundays" (Chapters 6 & 7)

Work Time (continued)	Meeting Students' Needs

B. Comparing and Contrasting Text Structures (10 minutes)
• Distribute the Comparing and Contrasting Text Structures Note-catcher. Point out that this Note-catcher asks students to think about how each text—"Those Winter Sundays" and Chapter 6 of *To Kill a Mockingbird*—uses text structure to help communicate something about the Golden Rule.
• Display a blank Comparing and Contrasting Text Structures Note-catcher using the document camera. Model how to use this graphic organizer by doing a think-aloud and referring to the Close Reading Note-catcher the class just completed. Invite students to fill out their Note-catchers as you model. Consider following these steps:
  * First, look to the Close Reading Note-catcher for how "Those Winter Sundays" relates to the Golden Rule. Fill that in.
  * Point to the next box and say something like: "We just looked at the text structure of the poem. It has three stanzas with four lines each. The last two lines are the narrator reflecting on his childhood." Add that to the Note-catcher.
  * Lastly, point to the third box and say something like: "The structure helps create the meaning because the first two stanzas show what the narrator's father did to show his love for his son. The last two lines then show that the narrator did not appreciate all the things his father did for him. His father was following the Golden Rule, but the son didn't know until later."
• Ask students to look at their Narrative Structure Chapter 6 graphic organizer. Remind them that this organizer describes the structure and the meaning created by the end of the chapter, so they can use it to help them answer the questions.
• Tell students to work with their partner to use their Narrative Structure Chapter 6 graphic organizer to help them fill in the column on *To Kill a Mockingbird* Chapter 6.	

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Comparing Text Structures:
To Kill a Mockingbird and "Those Winter Sundays" (Chapters 6 & 7)

Closing and Assessment	Meeting Students' Needs
A. Debrief Learning Targets and Preview Homework (2 minutes) • Reread the learning target: * I can compare and contrast the structure of Chapter 6 of *To Kill a Mockingbird* and "Those Winter Sundays." • Ask students to use Fist to Five to rate how confident they are that they have mastered that learning target. • Distribute the **Homework: *To Kill a Mockingbird* Structured Notes, Chapter 8** or **Homework: *To Kill a Mockingbird* Supported Structured Notes, Chapter 8** and briefly preview the homework..	
Homework	**Meeting Students' Needs**
A. Complete a first read of Chapter 8, using structured notes. Answer the focus question: What is an example of the Golden Rule in this chapter? Use the strongest evidence from the novel in your answer. *Note: Consider collecting the Comparing and Contrasting Text Structures Note-catcher to review, so that misconceptions can be addressed in the next lesson.*	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 15
Supporting Materials

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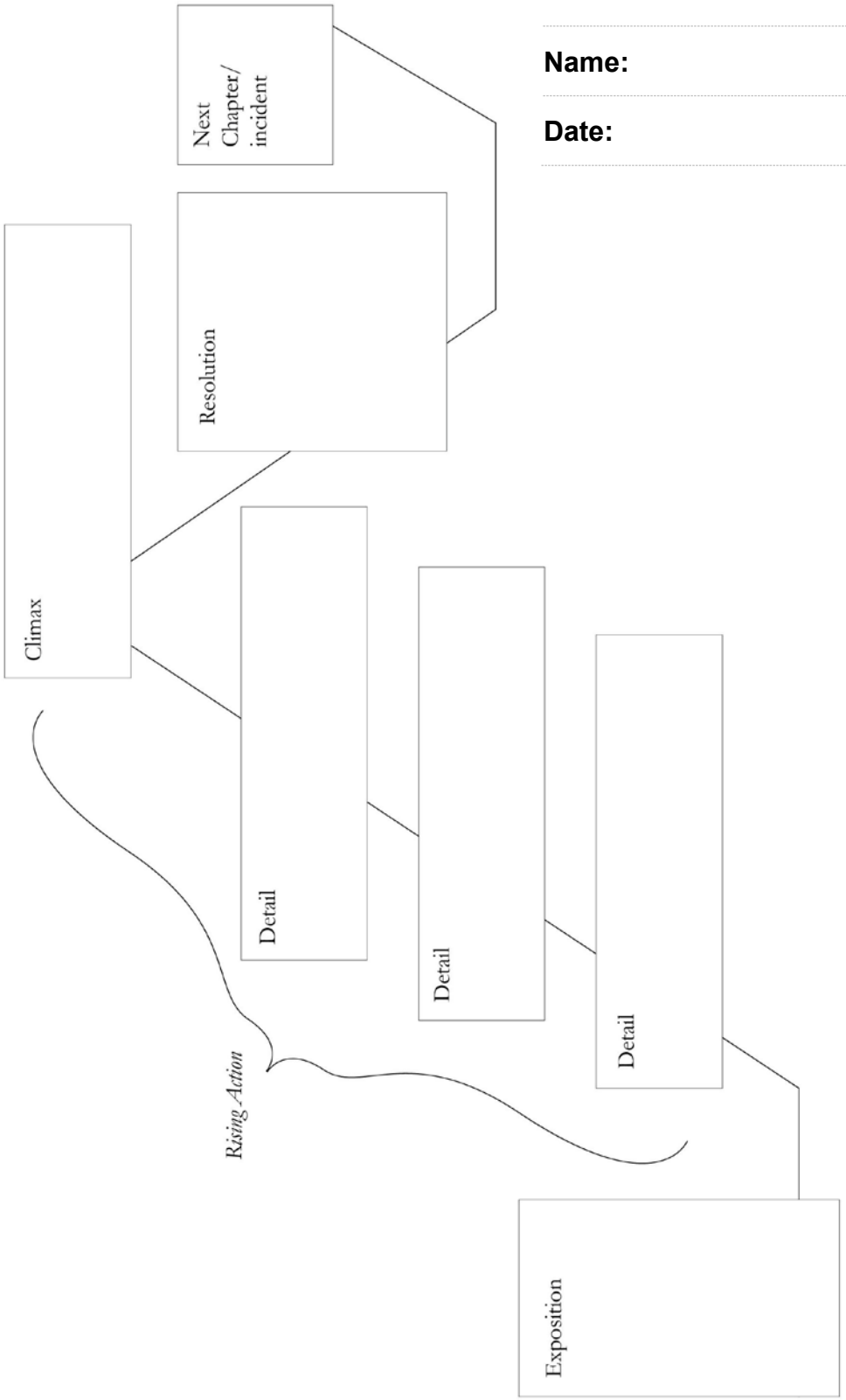
Narrative Structure Chapter 6 Graphic Organizer

Name:

Date:



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"Those Winter Sundays"
by Robert Hayden

Those Winter Sundays

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices? –

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Close Reading:
"Those Winter Sundays"

Name:

Date:

1. What do you think the gist of the poem might be?

2. Vocabulary Chart

Word	Predicted meaning from context	Actual meaning
banked (line 5)		
chronic (line 9)		
indifferently (line 10)		
austere (line 14)		
offices (line 14)		

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Close Reading:
"Those Winter Sundays"

3. Draw the images in three stanzas as thoroughly and with as much detail as you can. Go back to the poem as much as you need to as you draw. *HINT: Be careful with the third stanza. Notice this box for the third stanza has two parts. Pay attention to that in your drawing.*

Stanza 1	**Stanza 2**	**Stanza 3**
Lines 1-5	Lines 6-9	Lines 10-12
		Lines 13-14

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Close Reading:
"Those Winter Sundays"

4. What do these stanzas tell us about the narrator and his father? What do they care about?

Evidence about the father: What does he do in the poem?	Elaborate/analyze/infer: What does this show about what the father cares about?
Evidence about the narrator: What does he do in the poem?	**Elaborate/analyze/infer: What does this show about what the narrator cares about?**

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Close Reading:
"Those Winter Sundays"

5. In the last two lines of the poem, the poet tells us how he feels about his relationship with his father. How does the poet structure this poem so that the last two lines accomplish this?

   The poet structures his poem so that the last two lines explain how he feels about his relationship with his father. He realizes that, when he was young, he didn't understand how much his father loved him, and he regrets this.

In the first stanza,

In the second stanza,

In the first lines of the third stanza,

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Close Reading:
"Those Winter Sundays"

In the last two lines of the third stanza,

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Close Reading:
"Those Winter Sundays"

6. What do you think this poem seems to be saying about the Golden Rule?

Discuss briefly with a partner, capture your ideas, and then you'll come to a consensus about this with your class.

Notes

Class Consensus

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Close Reading:
"Those Winter Sundays"
(Answers, for Teacher Reference)

1. What do you think the gist of the poem might be?
   The narrator didn't understand when he was a child that his father loved him.
2. Vocabulary Chart

Word	Predicted meaning from context	Actual meaning
banked (line 5)		**to cover a fire with ashes or fresh fuel**
chronic (line 9)		**of long duration; continuing**
indifferently (line 10)		**with no feeling for or against**
austere (line 14)		**severe or strict**
offices (line 14)		**duties**

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Close Reading:
"Those Winter Sundays"
(Answers, for Teacher Reference)

3. Draw the images in three stanzas as thoroughly and with as much detail as you can. Go back to the poem as much as you need to as you draw. *HINT: Be careful with the third stanza. Notice this box for the third stanza has two parts. Pay attention to that in your drawing.*

Stanza 1	**Stanza 2**	**Stanza 3**
Lines 1-5	Lines 6-9	Lines 10-12
		Lines 13-14

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Close Reading:
"Those Winter Sundays"
(Answers, for Teacher Reference)

4. What do these stanzas tell us about the narrator and his father? What do they care about?

Evidence about the father: What does he do in the poem?	Elaborate/analyze/infer: What does this show about what the father cares about?
He gets up early, even on Sundays, to build the fire. He calls everyone down when the rooms are warm.	**The father clearly cares about his family, even though he is often angry. He sacrifices his own comfort on his day off to make his home comfortable.**
Evidence about the narrator: What does he do in the poem?	Elaborate/analyze/infer: What does this show about what the narrator cares about?
He stays in bed while his father builds the fire to warm the house. The narrator gets dressed slowly. He speaks indifferently to his father. He never thanks him for getting up early on his day off and making the house comfortable. Nobody does.	**The narrator doesn't appreciate what his father does for the family.**

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Close Reading:
"Those Winter Sundays"
(Answers, for Teacher Reference)

5. In the last two lines of the poem, the poet tells us how he feels about his relationship with his father. How does the poet structure this poem so that the last two lines accomplish this?

The poet structures his poem so that the last two lines explain how he feels about his relationship with his father. He realizes that, when he was young, he didn't understand how much his father loved him, and he regrets this.

In the first stanza,
the poet describes what the father does to care for his family. After describing the father's actions—actions that show that he cares about his family—the poet writes, "No one ever thanked him." This observation shows that nobody appreciates his kindness.

In the second stanza,
the poet describes the actions of the narrator, the son. These actions show that the son does not appreciate his father's kindness. The narrator also explains that he fears "the chronic angers of that house."

In the first lines of the third stanza,
the poet continues to describe the thoughtless actions of the son toward his father, while also showing the father's further kindness of polishing his son's shoes.

In the last two lines of the third stanza,
the poet shifts from describing the actions of the narrator and his father. Hayden ends the poem by posing a question as the narrator looks back on his childhood and realizes he never appreciated his father's quiet kindnesses.

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Close Reading:
"Those Winter Sundays"
(Answers, for Teacher Reference)

6. What do you think this poem seems to be saying about the Golden Rule?

Discuss briefly with a partner, capture your ideas, and then you'll come to a consensus about this with your class.

Notes
This poem shows the importance of treating others the way you wish to be treated—the father shows kindness to his son, but the son doesn't appreciate it until years later. However, the father seems to be the cause of the "chronic anger" in the house, so the indifference of his son is justifiable—if you treat others with anger, don't expect kindness in return.

Class Consensus

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Comparing and Contrasting Text Structures:

	"Those Winter Sundays"	Chapter 6
How does this text relate to the Golden Rule?		
How is this text structured?		
How does the structure help create the meaning?		

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To Kill a Mockingbird Structured Notes:
Chapter 8

Name:

Date:

What is the gist of what you read?

Focus Question: What is an example of the Golden Rule in this chapter? Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Structured Notes:
Chapter 8

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
unfathomable (63)		
aberration (63)		
procured (66)		
caricature (67)		
quelled (71)		

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To Kill a Mockingbird Supported Structured Notes:
Chapter 8

Chapter 8 Summary
That fall Maycomb endures the coldest snap since 1885, and Scout thinks the world is ending one morning when she wakes up and finds snow on the ground. Although it's only a dusting, Jem is determined to build his first snowman and sets out creatively making one out of dirt, and then using the precious white snow to cover it up. That night the temperature drops even further and all the stoves in the house are lit for warmth. Scout is awakened in the middle of the night by Atticus, who tells her Miss Maudie's house next door is on fire and they have to get out. They spend the night in front of the Radley driveway, watching the commotion. The men of Maycomb help as much as they can getting furniture out of her house while there is still time, but eventually the whole thing is up in flames. They don't go back inside the house until morning, and Scout is horrified to discover she's wrapped up in blanket and she has no idea where she got it. She almost falls over when they deduce it was Boo Radley that brought the blanket out to her in the night, and she never even knew. They're heartened to discover the next day that Miss Maudie is not grieving for her lost house, saying she always wanted a smaller one anyway.
Focus Question: What is an example of the Golden Rule in this chapter? Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Supported Structured Notes:
Chapter 8

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
unfathomable (63)	Not understandable	
aberration (63)	A departure from what is typical or normal	
procured (66)	obtained	
caricature (67)	A grotesque imitation or misrepresentation	
quelled (71)	To put down by force; suppress	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 16

Jigsaw to Analyze Mood and Tone in To Kill a Mockingbird (Chapter 8)

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Jigsaw to Analyze Mood and Tone in *To Kill a Mockingbird* (Chapter 8)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	
Supporting Learning Targets	**Ongoing Assessment**
• I can analyze how the structure of "Incident" helps create meaning. • I can infer how Scout's perspective about Boo Radley changes from Chapter 1 to Chapter 8 based on events in these chapters.	• Analyzing Scout's Perspective about Boo Radley Note-catcher

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Jigsaw to Analyze Mood and Tone in *To Kill a Mockingbird* (Chapter 8)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader and Reviewing Learning Targets: Reading "Incident" (5 minutes) 2. Work Time A. Analyzing Text Structure in "Incident" (15 minutes) B. Close Reading Jigsaw: Scout's Perspective about Boo Radley (22 minutes) 3. Closing and Assessment A. Debriefing Learning Targets and Previewing Homework (3 minutes) 4. Homework A. Complete a first read of Chapter 9. Take notes using the Structured Notes graphic organizer.	• The beginning of this lesson builds in more practice for students to analyze the meaning and structure of a poem, a skill introduced in Lesson 15. However, in this lesson, the analysis does not go as in-depth with questions pertaining to word choice or perspective, since this text is more accessible. Remind students that even though they are focused on structure, they need to keep in mind those other elements of poetry in order to understand the meaning. In Lesson 17, students will come back to this poem and compare it to the novel. • Note that the poem "Incident" directly refers to a moment when the Golden Rule is not followed, and it involves a racial slur. Be sure to read the poem in advance and be prepared to handle this offensive slur sensitively with students. • During Work Time, the reading focus in this lesson is first for students to analyze a quote that shows Scout's perspective about Boo Radley. These quotes are pulled from several chapters, not just Chapter 8. The purpose is for students to participate in a jigsaw in order to understand how Scout's perspective about Boo Radley changes over the course of the book. The focus on Boo is built into this lesson because the incident when Boo puts the blanket on Scout's shoulders is a turning point in the way Scout thinks of Boo. • In advance: Decide which Discussion Appointment to use today. • Review: Jigsaw protocol (see Appendix 1). • Post: Learning targets.

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Jigsaw to Analyze Mood and Tone in *To Kill a Mockingbird* (Chapter 8)

Lesson Vocabulary	Materials
infer, render; commotion (54), malignant (55), pilgrimage (57), burdensome, rendered (61), unfathomable, aberration (63), procured (66), caricature (67), quelled (71)	• "Incident" by Countee Cullen (one per student) • "Incident" Structure Note-catcher (one per student and one for teacher modeling) • "Incident" Structure Note-catcher (for Teacher Reference) • Document camera • Analyzing Scout's Perspective about Boo Radley Note-catcher (one per student) • Analyzing Scout's Perspective about Boo Radley Note-catcher (for Teacher Reference) • Jigsaw excerpts (one per pair of students) • *To Kill a Mockingbird* (book; one per student) • *To Kill a Mockingbird* Structured Notes, Chapter 9 (one per student) • *To Kill a Mockingbird* Supported Structured Notes, Chapter 9 (optional for students needing more support.

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Jigsaw to Analyze Mood and Tone in *To Kill a Mockingbird* (Chapter 8)

Opening	Meeting Students' Needs
A. Engaging the Reader and Reviewing Learning Targets: Reading "Incident" (5 minutes) • Distribute "Incident" and ask students to read it silently twice and jot the gist of each stanza. • Cold call a student to read the learning targets.	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

Work Time	Meeting Students' Needs
A. Analyzing Text Structure in "Incident" (15 minutes) • Ask students to sit with their selected Discussion Appointment partner and distribute the "Incident" Structure Note-catcher. Remind students that they analyzed the text structure of "Those Winter Sundays" in the previous lesson. They will be doing something similar in this lesson with "Incident" by Countee Cullen. This poem was published in 1925. • Ask students to begin by each reading the poem aloud quietly, so only their partner can hear them. Once they have done that, they may begin to work through the "Incident" Note-catcher. • After 10 minutes, cold call pairs to share their thinking. Show a blank "Incident" Note-catcher using a document camera and fill it in as students share answers. Encourage students to support their answers with the text and revise their work as the class understanding develops. • Let students know that they will come back to this Note-catcher tomorrow, when they will compare the structure of "Incident" with the structure of Chapter 8 of *To Kill a Mockingbird*.	• Rereading and reading out loud are important strategies for students to access and comprehend poetry.

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Jigsaw to Analyze Mood and Tone in *To Kill a Mockingbird* (Chapter 8)

Work Time (continued)	Meeting Students' Needs
B. Close Reading Jigsaw: Scout's Perspective about Boo Radley (22 minutes) • Let students know that, working toward the second learning target, they will continue working with their Discussion Appointment partner to understand how quotes based on events in the novel shows Scout's perspective about Boo Radley. • Pass out the Analyzing Scout's Perspective about Boo Radley Note-catcher and Jigsaw excerpts. Ask students to point to the row on their Note-catcher that matches the excerpt they have. Tell them that they will first work with their partner to infer Scout's perspective about Boo Radley as expressed in the excerpt and fill out their Note-catcher accordingly. Tell students that they must check the context of the quote in their copies of *To Kill a Mockingbird*. • As they work, circulate and make sure that students' inferences are logical given the quote they have (see Analyzing Scout's Perspective about Boo Radley Note-catcher (Answers for Teacher Reference)). • After about 5 minutes, assemble students into groups of four with each excerpt represented. Instruct them to share their inferences in order: Chapter 1 first, then Chapter 4, then Chapters 6 and 7, and finally Chapter 8. Emphasize that all students are responsible for taking notes on their Note-catcher as their group mates share. • Circulate as groups work, again checking to make sure students' inferences make sense given the excerpts. Clarify any confusion. • After 10 minutes, refocus the groups whole class. Cold call students to share their inferences (again in order from Chapter 1 to Chapter 8).	• Rereading and reading out loud are important strategies for students to access and comprehend poetry.

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Jigsaw to Analyze Mood and Tone in *To Kill a Mockingbird* (Chapter 8)

Closing and Assessment	Meeting Students' Needs
A. Debriefing Learning Targets and Previewing Homework (3 minutes) • Read the learning targets again. Cold call a student to explain what it means that the Golden Rule is rendered new. Let students know that they will continue to work on these skills as they continue reading *To Kill a Mockingbird*. • Distribute the ***To Kill a Mockingbird* Structured Notes graphic organizer, Chapter 9**. Preview the homework. Read the focus question out loud. Ask students if they have any questions about what significance means. Clarify as necessary. Remind students that significance means "importance." • Distribute the **Homework: *To Kill a Mockingbird* Structured Notes, Chapter 9** or **Homework: *To Kill a Mockingbird* Supported Structured Notes, Chapter 9** and briefly preview the homework.	• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.
Homework	**Meeting Students' Needs**
A. Complete a first read of Chapter 9, using structured notes. Answer the focus question: Atticus says, "Simply because we were licked a hundred years before we started is no reason for us not to try to win" (76). What does he mean? Explain the significance of this statement. Use the strongest evidence from the novel in your answer.	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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Grade 8: Module 2A: Unit 1: Lesson 16
Supporting Materials

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Structure Note-catcher:
"Incident"
Countee Cullen

Incident
(For Eric Walrond)

Once riding in old Baltimore,
  Heart-filled, head-filled with glee,
I saw a Baltimorean
  Keep looking straight at me.

Now I was eight and very small,
  And he was no whit bigger,
And so I smiled, but he poked out
  His tongue, and called me, "Nigger."

I saw the whole of Baltimore
  From May until December;
Of all the things that happened there
  That's all that I remember.

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Structure Note-catcher:
"Incident"

Name:

Date:

1. What do you think the gist of the poem might be?

_____

_____

2. What do the three stanzas tell us about the narrator and his experience in Baltimore?

Evidence from stanza 1	Elaborate/analyze/infer: What does this show about the narrator?
Evidence from stanza 2	Elaborate/analyze/infer: What does this show about the narrator?
Evidence from stanza 3	Elaborate/analyze/infer: What does this show about the narrator?

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Structure Note-catcher:
"Incident"

3. In the last two lines of the poem, the poet reflects back on his time in Baltimore. How does the poet structure this poem so that the last two lines accomplish this?

   Focus Statement: The poet structures his poem so that the last two lines show how important that experience was.

In the first stanza,

Then in the second stanza,

In the first lines of the third stanza,

By the last two lines of the third stanza,

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Structure Note-catcher:
"Incident"

6. What do you think this poem seems to be saying about the Golden Rule?

Discuss briefly with a partner, capture your ideas, and then you'll come to a consensus about this with your class.

Notes

Class Consensus

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Structure Note-catcher:
"Incident" (Answers, for Teacher Reference)

1. What do you think the gist of the poem might be?
   Despite all of the wonderful things the narrator saw on his trip, the only thing he remembers is a terrible unkindness from a stranger.

2. What do the three stanzas tell us about the narrator and his experience in Baltimore?

Evidence from stanza 1	Elaborate/analyze/infer: What does this show about the narrator?
The narrator describes his feelings as he is riding around Baltimore on a trip. This experience is very positive, as he is filled with glee.	**Cullen's description shows that this trip is very exciting, and the young boy, the narrator, is happy to be there.**
Evidence from stanza 2	Elaborate/analyze/infer: What does this show about the narrator?
The narrator describes a fellow rider who is very similar to himself. The narrator then explains how the rider sticks out his tongue and calls him "nigger" when the narrator smiles at him.	**This description shows that the narrator was a pleasant boy who thought he might have found a friend on the bus or train, but, sadly, his attempt to be kind to a stranger is met with a terrible reaction from the Baltimorean.**

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Structure Note-catcher:
"Incident" (Answers, for Teacher Reference)

Evidence from stanza 3	Elaborate/analyze/infer: What does this show about the narrator?
The narrator explains how, despite the fact that he saw many wonderful things in Baltimore, the only thing he remembers is the incident in which he was called an awful name.	**The final stanza shows the impact of having a kindness met with terrible unkindness. Even looking back on this trip, all the narrator remembers is being called a name.**

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Structure Note-catcher:
"Incident" (Answers, for Teacher Reference)

3. In the last two lines of the poem, the poet reflects back on his time in Baltimore. How does the poet structure this poem so that the last two lines accomplish this?

   Focus Statement: The poet structures his poem so that the last two lines show how important that experience was.

In the first stanza,
the poet describes the feelings of joy the narrator has to be "riding in Old Baltimore."

Then in the second stanza,
the poet describes the narrator's attempt to be kind to a fellow passenger. This kindness is met with an ugly, hurtful reaction—he is called "nigger."

In the first lines of the third stanza,
the poet describes how the narrator's trip was actually quite long and encompassed more than that one incident on the train or bus.

By the last two lines of the third stanza,
the poet makes it clear that the narrator remembers only the awful word that a stranger on the bus called him in response to his smile.

6. What do you think this poem seems to be saying about the Golden Rule?

   Discuss briefly with a partner, capture your ideas, and then you'll come to a consensus about this with your class.

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Structure Note-catcher:
"Incident" (Answers, for Teacher Reference)

Notes
This poem seems to indicate that the when we don't treat others the way we wish to be treated, we can have a lasting impact on other people that can even ruin an otherwise wonderful experience.

Class Consensus

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Analyzing Scout's Perspective about Boo Radley Note-catcher:

Name:

Date:

Chapter	Scout's Perspective	Evidence
1		
4		
6 and 7		
8		

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Analyzing Scout's Perspective about Boo Radley Note-catcher:
(for Teacher Reference)

Chapter	Scout's Perspective	Evidence
1	Scout thinks that Boo Radley is a scary monster or ghost.	Scout describes Boo as "a malevolent phantom" (9). She also calls Jem's description of Boo as "reasonable." He describes someone who eats animals raw and is frightening to look at.
4	Scout is less afraid of the Radley residence.	Even though everyone believes that things from the Radley place (like the pecans) are poisonous, Scout chews the gum she finds in their tree. When Jem tells her to spit out the gum, she says, "I've been chewin' it all afternoon and I ain't dead yet, not even sick" (33).
6 and 7	After being shot at by Nathan Radley, Scout is afraid of Boo again. However, when Jem finds his pants mended, Scout isn't sure about whether the Radleys are good or bad.	Scout can't sleep because she's afraid that Boo is lurking outside her window. But later, she realizes that someone mended Jem's pants, a very kind thing to do.
8	Scout still fears Boo, but here she finds out that Boo draped a blanket over her shoulder. This is another kind thing that Boo did, so her perspective is slowly shifting.	Atticus tells Scout she needs to thank the person who brought her the blanket. "Thank who?" I asked. "Boo Radley. You were so busy looking at the fire you didn't know it when he put the blanket around you" (72).

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Jigsaw Excerpts:

Chapter 1
"Inside the house lived a malevolent phantom. People said he existed, but Jem and I had never seen him" (9). "Jem gave a reasonable description of Boo: Boo was about six and a half feet tall, judging from his tracks; he dined on raw squirrels and any cats he could catch. That's why his hands were bloodstained—if you ate an animal raw, you could never wash the blood off. There was a long jagged scar that ran across his face; what teeth he had were yellow and rotten; his eyes popped, and he drooled most of the time" (13).

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Jigsaw Excerpts:

Chapter 4
Two live oaks stood at the edge of the Radley lot; their roots reached out into the side-road and made it bumpy. Something about one of the trees attracted my attention. Some tinfoil was sticking in a knot-hole just above my eye level, winking at me in the afternoon sun. I stood on tiptoe, hastily looked around once more, reached into the hole, and withdrew two pieces of chewing gum minus their outer wrappers. My first impulse was to get it into my mouth as quickly as possible, but I remembered where I was. I ran home, and on our front porch I examined my loot. The gum looked fresh. I sniffed it and it smelled all right. I licked it and waited for a while. When I did not die I crammed it into my mouth: Wrigley's Double-Mint. When Jem came home he asked me where I got such a wad. I told him I found it. "Don't eat things you find, Scout." "This wasn't on the ground, it was in a tree." Jem growled. "Well it was," I said. "It was sticking in that tree yonder, the one comin' from school." "Spit it out right now!" I spat it out. The tang was fading, anyway. "I've been chewin' it all afternoon and I ain't dead yet, not even sick" (33).

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Jigsaw Excerpts:

Chapter 6 and 7
"Had Jem's pants been safely on him, we would not have slept much anyway. Every night-sound I heard from my cot on the back porch was magnified three-fold; every scratch of feet on gravel was Boo Radley seeking revenge, every passing Negro laughing in the night was Boo Radley loose and after us; insects splashing against the screen were Boo Radley's insane fingers picking the wire to pieces; the chinaberry trees were malignant, hovering, alive" (55). One afternoon when we were crossing the schoolyard toward home, Jem suddenly said: "There's something I didn't tell you." As this was his first complete sentence in several days, I encouraged him: "About what?" "About that night." "You've never told me anything about that night," I said. Jem waved my words away as if fanning gnats. He was silent for a while, then he said, "When I went back for my breeches—they were all in a tangle when I was gettin' out of 'em, I couldn't get 'em loose. When I went back—" Jem took a deep breath. "When I went back, they were folded across the fence … like they were expectin' me." "Across—" "And something else—" Jem's voice was flat. "Show you when we get home. They'd been sewed up. Not like a lady sewed 'em, like somethin' I'd try to do. All crooked. It's almost like—" "—somebody knew you were comin' back for 'em" (58).

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Jigsaw Excerpts:

Chapter 8
It was obvious that he had not followed a word Jem said, for all Atticus said was, "You're right. We'd better keep this and the blanket to ourselves. Someday, maybe, Scout can thank him for covering her up." "Thank who?" I asked. "Boo Radley. You were so busy looking at the fire you didn't know it when he put the blanket around you." My stomach turned to water and I nearly threw up when Jem held out the blanket and crept toward me. "He sneaked out of the house—turn 'round—sneaked up, an' went like this!" Atticus said dryly, "Do not let this inspire you to further glory, Jeremy." Jem scowled, "I ain't gonna do anything to him," but I watched the spark of fresh adventure leave his eyes. "Just think, Scout," he said, "if you'd just turned around, you'da seen him" (72).

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To Kill a Mockingbird Structured Notes:
Chapter 9

Name:

Date:

What is the gist of what you read?

Focus Question: Atticus says, "Simply because we were licked a hundred years before we started is no reason for us not to try to win" (76). What does he mean? Explain the significance of this statement. Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Structured Notes:
Chapter 9

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
inordinately (76)		
ingenious (77)		
wary (78)		
innate (78)		
obstreperous (85)		
"Maycomb's usual disease" (88)		

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To Kill a Mockingbird Supported Structured Notes:
Chapter 9

Chapter 9 Summary
As the school year progresses, Scout begins to get teased at school over her father. Atticus is called a "Nigger Defender," and one night she asks Atticus why people are talking about him. He tells her that he has taken on a case that affects him personally and because he is defending this man, Tom Robinson, there is a big stink about it in town. Atticus asks Scout not to get into a fight with someone over this case, no matter what she hears. True to her word, she doesn't fight, even when antagonized at school until Christmas. Their Uncle Jack Finch comes down from Boston, which is the good part of Christmas. The bad part is that they all have to spend Christmas day at Aunt Alexandra's house at Finch's Landing. Even worse, their cousin Francis is there, and Scout hates him. Things go smoothly until after dinner, when, alone in the backyard with Scout, Francis starts calling Atticus all sorts of terrible names because he's defending a black man. Scout sails in with her fists to defend her father and gets caught by Uncle Jack. She doesn't have a moment to tell her side of the story, and moments later they're on their way back home. She's finally able to tell her story to Uncle Jack later that night, and he apologizes for jumping all over her when he should've been punishing Francis.
Focus Question: Atticus says, "Simply because we were licked a hundred years before we started is no reason for us not to try to win" (76). What does he mean? Explain the significance of this statement. Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Supported Structured Notes:
Chapter 9

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
inordinately (76)	exceeding reasonable limits	
ingenious (77)	innocent or naive	
wary (78)	on guard; watchful	
innate (78)	inborn	
obstreperous (85)	noisily defiant or unruly	
"Maycomb's usual disease" (88)	racism	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 17

Text Comparisons: Comparing Text Structures and Text Types (Chapter 9)

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Text Comparisons:
Comparing Text Structures and Text Types (Chapter 9)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) I can compare and contrast the structure of multiple texts. (RL.8.5) I can analyze how different structures impact meaning and style of a text. (RL.8.5) I can analyze the extent to which a filmed version of a story stays faithful to or departs from the text, evaluating the choices made by actors or directors. (RL.8.7)	
Supporting Learning Targets	**Ongoing Assessment**
• I can compare and contrast the structure of Chapter 8 of *To Kill a Mockingbird* and "Incident." • I can analyze how the structures of Chapter 8 of *To Kill a Mockingbird* and "Incident" affect meaning. • I can evaluate the similarities and differences between the novel and the film version of *To Kill a Mockingbird*.	• Comparing and Contrasting Text Structures Note-catcher • Text to Film Comparison Note-catcher • Written Conversation Note-catcher

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Text Comparisons:
Comparing Text Structures and Text Types (Chapter 9)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader and Reviewing Learning Targets (5 minutes) 2. Work Time A. Comparing and Contrasting Text Structures (15 minutes) B. Text to Film Comparison: Atticus Explains Defending Tom (10 minutes) 3. Closing and Assessment A. Written Conversation (10 minutes) B. Adding to Taking a Stand Anchor Chart (5 minutes) 4. Homework A. Complete a first read of Chapter 10. Take notes using the Structured Notes graphic organizer.	• In this lesson, students will practice the comparing and contrasting that they have learned in this unit: comparing and contrasting text structures, as well as comparing and contrasting the text and film versions of To Kill a Mockingbird. Feel free to point out where the skills are similar, even though the application of the skills is in different contexts. Generalizing critical thinking skills will help students master them in multiple contexts. • The lesson begins with an analysis of the narrative structure of Chapter 8 and then compares it with the text structure of "Incident," which students analyzed in the previous lesson. • For the Text to Film Comparison, the Note-catcher is chunked into several paragraphs because the excerpt includes a conversation between Scout and Atticus. Each time the speaker changes, it is counted as a new paragraph. • A probing question included in this section is "Why do you think the director then chooses a close up on Atticus when Scout says 'nigger'?" It is important to point out Atticus's reaction to Scout's use of that word. • In advance: Decide which Discussion Appointment to use today. • Review: Written Conversation protocol (see Appendix 1). • Post: Learning targets.?

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Text Comparisons:
Comparing Text Structures and Text Types (Chapter 9)

Lesson Vocabulary	Materials
compare, contrast, faithful, depart, evaluate/evaluation (review), connotation, denotation; inordinately (76), ingenuous (77), wary, innate (78), obstreperous (85), "Maycomb's usual disease" (88)	• *To Kill a Mockingbird* (book; one per student) • **Narrative Structure, Chapter 8 Graphic Organizer** (one per student) • Comparing and Contrasting Text Structures (one per student and one for teacher modeling) • Text to Film Comparison Note-catcher (one per student and one for display) • Document camera • *To Kill a Mockingbird* DVD (beginning at 51:36 and ending at 54:10) • Written Conversation Note-catcher (one per student and one for display) • Taking a Stand anchor chart (from Lesson 11) • *To Kill a Mockingbird* Structured Notes graphic organizer, Chapter 10 (one per student) • *To Kill a Mockingbird* Supported Structured Notes graphic organizer, Chapter 10 (optional for students needing more support)

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Text Comparisons:
Comparing Text Structures and Text Types (Chapter 9)

Opening	Meeting Students' Needs
A. Engaging the Reader and Reviewing Learning Targets: Vocabulary (5 minutes) • Distribute the Narrative Structure graphic organizer, Chapter 8 and ask students to fill it out for Chapter 8, using their Reader's Notes and copy of *To Kill a Mockingbird*. • Note: Point out that this graphic organizer is not for Chapter 9 (which they read for homework). They will focus on Chapter 8 in the second half of the lesson. • Read aloud the first two learning targets with students, and share with them that today they will be comparing the structure of Chapter 8 with the poem "Incident." • Read aloud the second learning target, and share with students that in the second part of the lesson they will be making a text to film comparison.	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • 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.

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Text Comparisons:
Comparing Text Structures and Text Types (Chapter 9)

Work Time	Meeting Students' Needs
A. Comparing and Contrasting Text Structure (15 minutes) • Let students know that today they will be using their skills to compare (think about similarities) and contrast (think about differences). Emphasize that this ability to compare and contrast across texts or mediums is a crucial skill now that they are in eighth grade. • Tell students that first, they will compare and contrast the text structures of "Incident," the Countee Cullen poem they analyzed in Lesson 16, and Chapter 8 of *To Kill a Mockingbird*. Then, they will compare and contrast a scene from the film version of *To Kill a Mockingbird* with part of Chapter 9. • Ask students to meet with their selected Discussion Appointment partner. Invite the partners to compare their Narrative Structure Chapter 8 graphic organizers and revise if necessary. • After 2 minutes, distribute the Comparing and Contrasting Text Structures Note-catcher. Point out that this Note-catcher asks students to think about how each text ("Incident" and Chapter 8 of *To Kill a Mockingbird*) uses text structure to help communicate something about the Golden Rule. • Ask pairs to work together to complete the Note-catcher, just as they did in Lesson 14 with Chapter 6. • After about 8 minutes, display a blank Comparing and Contrasting Text Structures Note-catcher using the document camera. Cold call pairs to share their thinking and add it to the displayed Note-catcher. Ask students to fill out their Note-catchers as you do. When students' answers don't make sense, push them to cite evidence from the text.	

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Work Time (continued)	Meeting Students' Needs

B. Text to Film Comparison: Atticus Explains Defending Tom (10 minutes)
• Ask students to turn to the beginning of Chapter 9. Invite them to read along silently in their heads as you read aloud Paragraphs 1–20 (through "'Simply because we were licked a hundred years before we started is no reason for us not to try to win,' Atticus said").
• Distribute and display the Text to Film Comparison Note-catcher.
• Remind students that the third learning target was about comparing and contrasting the text with the film. Cold call a student to read the question in the second column:
  * "What is the same? How does the film version stay faithful to the novel?"
• Remind students that in Lesson 11, the class defined faithful. It means "to stay the same; to stick to the original."
• Cold call a student to read the questions in the third column:
  * "What is different? How does the film version depart from the novel?"
• Remind students that in Lesson 11, the class defined depart. It means "to change or go away from."
• Read the question in the last column:
  * "Evaluation: Do the choices of the director or actors effectively convey the central message of the text? Why or why not? Provide evidence from the film to support your answer."
• Remind students that when we read, we often get an idea in our minds of what characters look like or how they are supposed to act. We imagine scenes and settings. Directors, actors, and even the screenwriter, make decisions about how a novel is going to be portrayed on screen, including changing things dramatically on occasion. After identifying what is the same and different, they will have evaluate the choices made by the director or actors and the impact those choices have on the viewer or the scene. Remind them that to evaluate means to judge.
• Show the DVD of *To Kill a Mockingbird* beginning at 51:36 and ending at 54:10.
• When the clip is finished, have students jot down their answers in the first two columns. Invite them to turn and talk with their Discussion Appointment partner. Then cold call students to share details. On the displayed Note-catcher, model adding these notes to the "same" column. Details will mostly include some of the same dialogue.	

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Text Comparisons:
Comparing Text Structures and Text Types (Chapter 9)

Work Time (continued)	Meeting Students' Needs

• Call on students for details to add to the "different" column on the teacher model. These may include Scout fighting Cecil in the film, and some details and dialogue left out.
• Tell students that before they finish the Note-catcher, they will watch the film clip again, focusing on the camera angles, lighting, types of shots, music, or the movements of the actors. Students will evaluate the choices made by the director or actors and the impact those choices have on the viewer or the scene. Ask: Tell students that first, they will compare and contrast the text structures of "Incident," the Countee Cullen poem they analyzed in Lesson 16, and Chapter 8 of *To Kill a Mockingbird*. Then, they will compare and contrast a scene from the film version of *To Kill a Mockingbird* with part of Chapter 9.
  * "Do the choices effectively convey the central message of the text? Why or why not?"
• Explain that this scene uses close-ups, just like the scene students watched in lesson 12. This scene includes a wide shot at the beginning—where the camera takes in a big view of what is going on. Ask students to think about why the director might choose to use that type of shot.
• This scene also makes use of the medium shot—a shot that shows most of the body and is often used to show personal relationships or connections. Ask students to think about what characters are in the medium shot and why.
• Watch the clip again, paying attention to how the choices of the director or actors impact the scene or the viewer.
• Circulate around the room and probe with individuals or pairs to be sure they are actually evaluating. Probing questions might include:
  * "Why do you think the director chose to use the wide shot at the beginning of the scene on the playground?" (It shows us the setting, and some action while the narrator talks so her explanation makes sense.)
  * "Why do you think the director then chooses a close up on Atticus when Scout says 'nigger'?" (It allows the viewer to see Atticus's reaction to Scout's use of a word that he thinks is "common"—his line from the novel that was cut; it shows he does not like that word, and it shows that this is a tough conversation for him to have.)
  * "What does the medium shot that shows Scout and Atticus on the porch show us? (Reinforces Scout and Atticu's relationship)	

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Text Comparisons:
Comparing Text Structures and Text Types (Chapter 9)

Work Time (continued)	Meeting Students' Needs
• Remind students that choices directors or actors make can be positive (they help the viewer understand the scene), negative (they make the scene less clear than in the text), or neutral (they are neither better nor worse). • Answers will vary, but student explanations must be logical and based on the film and text. • Be sure to focus especially on the fact that the film did not include Atticus's line: "Simply because we were licked a hundred years before we started is no reason for us not to try to win." Ideally, students will say that the choice to leave that out didn't stay true to the central idea of the scene in the text because it is an important moment for the reader to understand why Atticus defends Tom Robinson. If students think it was a good choice to leave out this line, you will need to revisit the line in the text and explain it in terms of the Golden Rule and what the line tells us about Atticus's values.	

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Text Comparisons:
Comparing Text Structures and Text Types (Chapter 9)

Closing and Assessment	Meeting Students' Needs
A. Written Conversation (10 minutes) • Distribute and display the **Written Conversation Note-catcher**. Explain that in a written conversation, students will write simultaneous notes to their partner about the reading selection, swapping them every 2 minutes for a total of two exchanges, and keeping quiet along the way. They are to write for the whole time allotted for each note. They may put down words, phrases, questions, connections, ideas, wonderings—anything related to the passage or responding to what their partner has said, just as they would in an out-loud conversation. Spelling and grammar do not count; these are just notes. • Display the prompt for the written conversation: * "Scout ends the chapter, 'It was not until many years later that I realized he (Atticus) wanted me to hear every word he said.' Re-read pages 87–91. Why might Atticus want her to hear every word? What makes you think as you do?"	
B. Adding to Taking a Stand Anchor Chart (5 minutes) • Ask students to turn and talk to their partner to find any instances of a character taking a stand in Chapter 9. • Cold call pairs to share their ideas. Add them to the Taking a Stand anchor chart. • Distribute the **Homework: *To Kill a Mockingbird* Structured Notes, Chapter 10** or **Homework: *To Kill a Mockingbird* Supported Structured Notes, Chapter 10** and briefly preview the homework.	

Homework	Meeting Students' Needs
A. Complete a first read of Chapter 10, using structured notes. Answer the focus question: Atticus says, "Remember it's a sin to kill a mockingbird." Put this statement in your own words. What does Atticus really mean? Use the strongest evidence from the novel in your answer.	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 17
Supporting Materials

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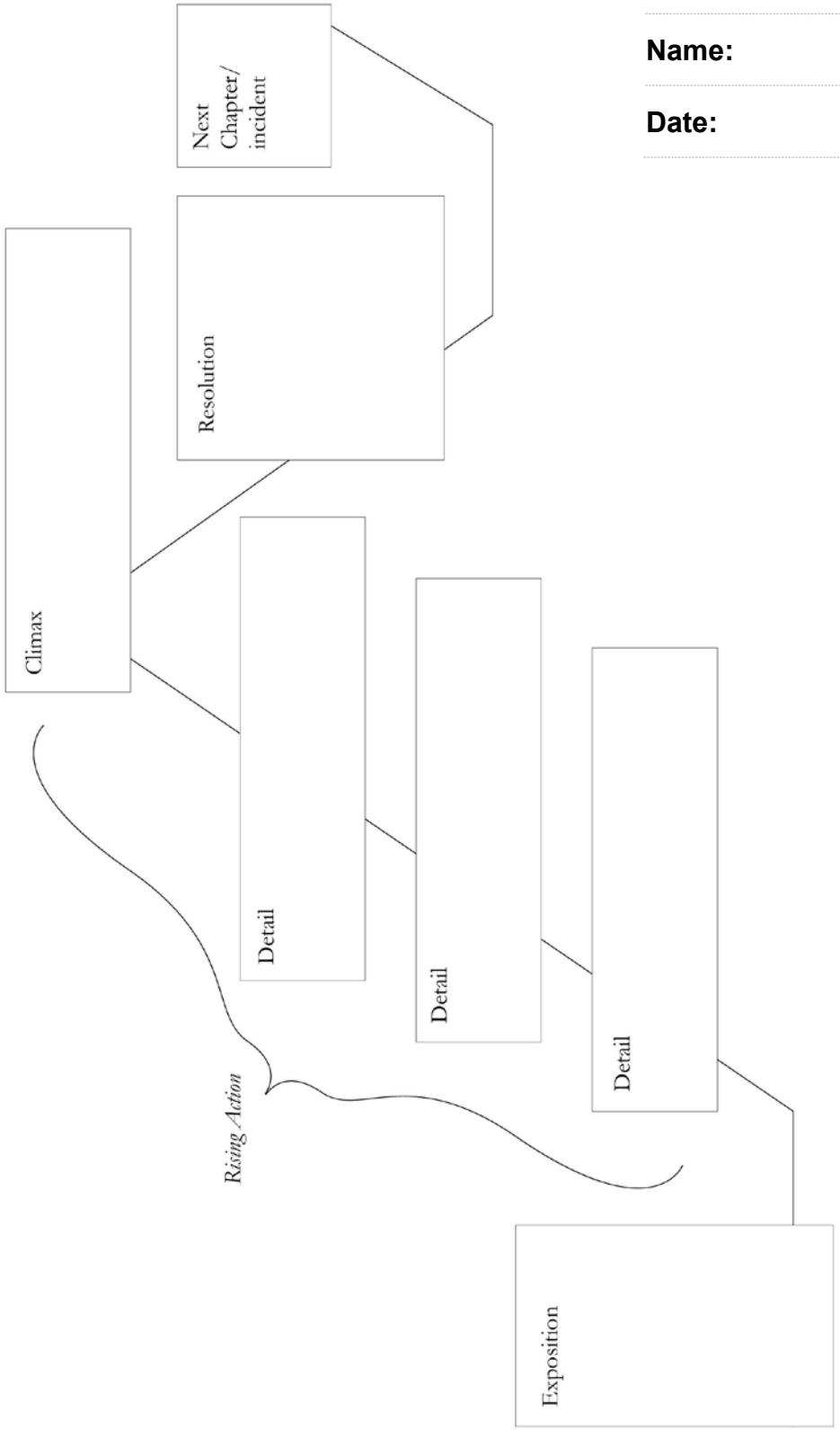
Narrative Structure Chapter 8 Graphic Organizer

Name:

Date:



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Comparing and Contrasting Text Structures:

Name:

Date:

	"Incident"	Chapter 8
How does this text relate to the Golden Rule?		
How is this text structured?		
How does the structure help to create the meaning?		

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Text to Film Comparison Note-catcher:

Chapter 9 text	What's the same? How does the film version stay faithful to the novel?	What's different? How does the film version depart from the novel?	Evaluation: Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?
Paragraphs 1–5 "Do you defend niggers, Atticus?" to "... why do you send me to school?"			
Paragraph 6 "My father looked at me mildly."			
Paragraphs 7–10 "But I was worrying another bone." to "John Taylor was nice enough to give us a postponement."			

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Text to Film Comparison Note-catcher:

Chapter 9 text	What's the same? How does the film version stay faithful to the novel?	What's different? How does the film version depart from the novel?	Evaluation: Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?
Paragraphs 11–15 "If you shouldn't be defendin' him …" to "Why?"			
Paragraph 16 "Because I could never …"			
Paragraph 17–20 "Atticus, are we going to win it?" to "'Simply because we were licked a hundred years before we started is no reason for us not to			

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Written Conversation Note-catcher:

Reread pages 87–91. Scout, as the narrator, ends the chapter by saying: "It was not until many years later that I realized he (Atticus) wanted me to hear every word he said."

Why might Atticus want her to hear every word? What makes you think as you do?

I Say	My Partner Responds	I Build	My Partner Concludes

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To Kill a Mockingbird **Structured Notes:**
Chapter 10

Name:

Date:

What is the gist of what you read?

Focus Question: Atticus says, "Remember it's a sin to kill a mockingbird." Put this statement in your own words. What does Atticus really mean? Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Structured Notes:
Chapter 10

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
feeble (89)		
inconspicuous (89)		
attributes (89)		
peril (91)		
vaguely articulate (97)		

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To Kill a Mockingbird Supported Structured Notes:
Chapter 10

Chapter 10 Summary
The neighborhood excitement starts up again in February when Tim Johnson, a mangy dog owned by a man on the other side of town, is discovered walking up the street with rabies. The sheriff is called, and he and Atticus drive up with a gun to shoot it. Scout and Jem watch in amazement as their father, whom they've never seen hold a gun in his life, takes aim and shoots the dog square in the head from an amazing distance. They're further shocked to discover that he is the deadest shot in Maycomb County, an accomplishment he has never bothered to mention to them because he doesn't like guns.
Focus Question: Atticus says, "Remember it's a sin to kill a mockingbird." Put this statement in your own words. What does Atticus really mean? Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Supported Structured Notes:
Chapter 10

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
feeble (89)	weak	
inconspicuous (89)	Not really noticeable	
attributes (89)	characteristics	
peril (91)	danger	
vaguely articulate (97)	Barely coherent; speech that is barely able to be understood	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 18

World Café to Analyze Themes in *To Kill a Mockingbird* (Chapter 10)

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World Café to Analyze Themes in *To Kill a Mockingbird*: (Chapter 10)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1) I can analyze the connections between modern fiction and myths, traditional stories or religious works (themes, patterns of events, character types). (RL.8.9)	
Supporting Learning Targets	**Ongoing Assessment**
• I can support my inferences about Chapter 10 of *To Kill a Mockingbird* with the strongest evidence from the text. • I can analyze how the author draws on the theme of the Golden Rule in Chapter 10.	• Exit ticket

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World Café to Analyze Themes in *To Kill a Mockingbird*: (Chapter 10)

Agenda	Teaching Notes
1. Opening A. Engaging the Reader and Reviewing Learning Targets (8 minutes) 2. Work Time A. World Café Preparation (10 minutes) B. World Café (20 minutes) 3. Closing and Assessment A. Exit Ticket: Selected Response on the Golden Rule in Chapter 10 (5 minutes) B. Debriefing Learning Targets and Previewing Homework (2 minutes) 4. Homework A. Complete a first read of Chapter 11. Take notes using the Structured Notes graphic organizer.	• The opening of this lesson is an opportunity for students to add to their Atticus Note-catchers. For this, student answers will vary. Accept any logical, text-supported additions. • This lesson focuses on characterization of Atticus in particular. The goal is for students to understand more fully why Atticus would take a stand for Tom Robinson. Understanding Atticus is key to writing the argument essay for the End of Unit 2 Assessment. • To analyze Chapter 10, students will engage in a World Café protocol, introduced for the first time in Module 2, Unit 1, Lesson 6. Time is built into this lesson for students to prepare for the World Café before they begin their discussion. The purpose of that is to make sure every student is ready to contribute to the conversation. It is fine if students have not had enough time to fully complete their notes before the World Café; the preparation period is meant simply to give them individual processing time in order to elevate the level of conversation during the World Café. • Consider posting the World Café protocol where students can see it during the lesson. • In advance: Decide which Discussion Appointment to use today. • Review: World Café Protocol (see Appendix 1). • Post: Learning targets.

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World Café to Analyze Themes in *To Kill a Mockingbird*: (Chapter 10)

Lesson Vocabulary	Materials
feeble, inconspicuous, attributes (89), peril (91), vaguely articulate (97)	• *To Kill a Mockingbird* (book; one per student) • Atticus Note-catcher (from Lesson 9) • Structured Notes graphic organizers for Chapters 7–10 (from previous lessons) • Chapter 10 Note-catcher (one per student) • Chapter 10 Note-catcher (for Teacher Reference) • Exit ticket (one per student) • *To Kill a Mockingbird* Structured Notes Graphic Organizer, Chapter 11 (one per student) • *To Kill a Mockingbird* Supported Structured Notes Graphic Organizer, Chapter 11 (optional for students needing more support)

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World Café to Analyze Themes in *To Kill a Mockingbird*: (Chapter 10)

Opening	Meeting Students' Needs
A. Engaging the Reader and Review Learning Targets (8 minutes) • Ask students to sit with their selected Discussion Appointment partner and get out their Atticus Note-catcher, Structured Notes for Chapters 7–10 and copies of *To Kill a Mockingbird*. • Invite them to work with their partner and add to their Atticus Note-catchers from those chapters. • Cold call a student to read the learning targets.	

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World Café to Analyze Themes in *To Kill a Mockingbird*: (Chapter 10)

Work Time	Meeting Students' Needs

A. World Café Preparation (10 minutes)
• Tell students that to analyze Chapter 10, they will engage in a World Café protocol. Remind them that they did this in Module 2, Unit 1, Lesson 6 when they analyzed the Sojourner Truth speech.
• Distribute the Chapter 10 Note-catcher. Let them know that they are going to do some preparation for the World Café first.
• Ask students to turn to Chapter 10. Tell them to read along silently in their novel while you read aloud. Read from the beginning of Chapter 10 to "He sat in the living room and read?"
• Ask students to take notes on their Note-catcher to prepare Round 1. Let them know that they should leave space to add to their notes during the World Café.
• After 2 minutes, ask students to open their books again and read along silently while you read aloud. Read from "When he gave us our air-rifles …" to "That's why it's a sin to kill a mockingbird.'"
• Ask students next to take notes on their Note-catcher for Round 2. Remind them again to leave space to add to their notes during the World Café.
• Then read aloud an additional chunk of text as students read along silently. Begin with "Miss Maudie grinned wickedly …" and read through "'People in their right minds never take pride in their talents,' said Miss Maudie."
• Ask students to take notes on their Note-catcher to prepare for Round 3. Remind them to leave space to add to their notes later.
• After students have a minute or two to write, point them to the questions on the Note-catcher for Round 4. Ask them to consider what they know about Atticus in Chapter 10 and take notes on the two questions:
  * "What do you learn about Atticus in this chapter?"
  * "Based on that, how does this chapter relate to Atticus taking a stand for Tom Robinson?"
	• This read-aloud builds a familiarity with the structure of a two voice poem in a way that hearing it read by one person or reading it silently cannot do.

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World Café to Analyze Themes in *To Kill a Mockingbird*: (Chapter 10)

Work Time (continued)	Meeting Students' Needs
B. World Café (20 minutes) • Tell students they are ready for the World Café. Remind them that they will work in small groups to discuss the questions they just worked on individually. There will be four rounds, and after each round, the groups switch according to the protocol. • Remind the class of the protocol: 1. Students are in groups of four. 2. Each group selects a leader. The leader's job is to facilitate the discussion and keep the group focused. 3. The teacher says the focus question for this round. 4. The group discusses the question for Round One and adds to their notes for 3 or 4 minutes. 5. The leader stays put; the rest of the group rotates to the next table. 6. The leader shares the major points of his or her group's discussion with the new group members. 7. Each table selects a new leader. 8. Repeat the process until students have had the chance to discuss each question. • Circulate and check for understanding as groups meet and discuss each question. Remind students to add to or revise their notes based on their discussions. Provide support to each group as necessary. See Chapter 10 Note-catcher (for Teacher Reference) for sample notes. As much as possible, address any confusion or misconceptions as groups are discussing. • When the protocol is over, refocus whole class. Recognize positive behaviors that you noticed during the World Café (showing leadership, referring often to their texts, asking each other questions to clarify ideas, etc.). Cold call students to share their responses from their Note-catchers. Invite the class to continue revising or adding to the Note-catchers as appropriate during this time.	• 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 practice their speaking and listening skills.

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World Café to Analyze Themes in *To Kill a Mockingbird*: (Chapter 10)

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket (5 minutes) • Distribute the exit ticket and let students know they need to work on it independently. • Collect students' exit tickets to informally assess..	• Using exit tickets allows a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs before the next lesson.
B. Debrief Learning Targets and Preview Homework (2 minutes) • Read aloud the learning targets. Have students respond with a fist to five for how well they think they met each target. Note students who indicate mastery of just a 1 or 2; be prepared to confer with them in future lessons. • Distribute the **Homework: *To Kill a Mockingbird* Structured Notes, Chapter 11** or **Homework: To Kill a Mockingbird Supported Structured Notes, Chapter 11** and briefly preview the homework.	• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.
Homework	**Meeting Students' Needs**
A. Complete a first read of Chapter 11, using structured notes. Answer the focus question: How is the Golden Rule illustrated in Chapter 11? Use the strongest evidence from the novel in your answer. *Note: Review exit tickets and prepare to address any confusion in following lessons.*	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 18
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Chapter 10 Note-catcher:

Name:

Date:

Round 1	**Round 2**
What does *feeble* mean?	What does "it's a sin to kill a mockingbird" mean?
Why do Scout and Jem think that Atticus is feeble?	How do you think it relates to the title?

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Chapter 10 Note-catcher:

Round 3	Round 4
What does Miss. Maudie mean when she says, "People in their right minds never take pride in their talends"?	Based on the last three rounds, what do you learn about Atticus in this chapter?
	How does this chapter relate to Atticus taking a stand for Tom Robinson?

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Chapter 10 Note-catcher:
(for Teacher Reference)

Round 1	**Round 2**
What does *feeble* mean?	What does "it's a sin to kill a mockingbird" mean?
Feeble means "weak" or "ill."	**It means not to hurt innocent people, especially easy targets.**
Why do Scout and Jem think that Atticus is feeble?	How do you think it relates to the title?
They think Atticus is feeble because he is older than other fathers in the neighborhood, especially because he doesn't play football. Instead, Atticus reads all the time and wears glasses.	**This relates to the title because the title is a metaphor for Atticus defending Tom Robinson.** **Note: The answer above is one possible interpretation. Students may also bring up other possible "mockingbirds" in the book, including Boo Radley, Atticus, Jem. Push students to support their ideas with evidence from the text.**

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Chapter 10 Note-catcher:
(for Teacher Reference)

Round 3	**Round 4**
What does Miss. Maudie mean when she says, "People in their right minds never take pride in their talents"?	Based on the last three rounds, what do you learn about Atticus in this chapter?
Miss Maudie means that people who are confident and know themselves don't need to brag about what they can do.	**Atticus is intellectual and humble. He knows how to shoot guns well. Jem says that Atticus is a gentleman.**
	How does this chapter relate to Atticus taking a stand for Tom Robinson?
	Atticus telling the children not to shoot mockingbirds is a metaphor for Tom Robinson, a "mockingbird" in the novel. Miss Maudie says that mockingbirds are innocent, and we can tell Atticus thinks that Tom Robinson is innocent.

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Exit Ticket:

Name:

Date:

1. How do the events in Chapter 10 relate to the Golden Rule?

   a. They show that not everyone needs to be good at the same things.
   b. It's important to treat everyone with kindness and respect because you never know all there is to know about a person.
   c. Animals and people should be treated equally.
   d. Elderly people deserve respect.

2. Use the best evidence to support your answer:

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To Kill a Mockingbird Structured Notes: Chapter 11

What is the gist of what you read?
Focus Question: How is the Golden Rule illustrated in Chapter 11? Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Structured Notes:
Chapter 11

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
confined (99)		
livid (100)		
commence (106)		
undulate (107)		
beholden (111)		

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To Kill a Mockingbird Supported Structured Notes:
Chapter 11

Chapter 11 Summary
The day after Jem's 12th birthday finds the two walking into town to spend his birthday money. The downside to taking the route into town is that they have to walk past the home of Mrs. Dubose, a cantankerous, bitter old woman who lives at the end of the street. She never has anything good to say to anyone, but Atticus constantly tells the two of them to ignore her foul words and treat her with courtesy and respect. Normally they're able to do this, but today their patience wears thin when she starts insulting Atticus's decision to defend Tom Robinson. They wait until they're on their way back home from town, and suddenly Jem starts destroying Mrs. Dubose's flowers with Scout's baton wand, chopping them viciously off the bush and scattering them across her yard. When Atticus comes home later that evening, Jem knows he's in for it worse than he's ever been. Atticus makes Jem go to her house and talk with her, and when Jem returns he says that she is making him read to her every day for the next month. When Monday comes around, Scout goes with him to keep him company, and the days drag by. When Mrs. Dubose dies a month later, Atticus informs them that Mrs. Dubose was a morphine addict who had decided she was not going to die addicted to the drug. Jem's afternoons of reading to her broke her from her addiction, and she was able to die in peace.
Focus Question: How is the Golden Rule illustrated in Chapter 11? Use the strongest evidence from the novel in your answer.

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To Kill a Mockingbird Supported Structured Notes:
Chapter 11

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
confined (99)	imprisoned	
livid (100)	very angry	
commence (106)	begin	
undulate (107)	to move in a wavelike motion	
beholden (111)	owing something; indebted	

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EXPEDITIONARY LEARNING

Grade 8: Module 2A: Unit 1: Lesson 19

End of Unit 1 Assessment: Analyzing Author's Craft in To Kill a Mockingbird: Allusions, Text Structure, Connections to Traditional Themes, and Figurative Language

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End of Unit 1 Assessment:
Analyzing Author's Craft in *To Kill a Mockingbird*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) I can compare and contrast the structure of multiple texts. (RL.8.5) I can analyze how different structures impact meaning and style of a text. (RL.8.5) I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5)

Supporting Learning Targets	Ongoing Assessment
• I can analyze how the author uses the allusion to the Golden Rule in a new way. • I can compare and contrast how two texts, a poem, and a scene from the novel have different structures, which contribute to meaning and style. • I can analyze how the author draws on the theme of the Golden Rule in the novel. • I can analyze the figurative language in an excerpt from Chapter 18.	• End of Unit 1 Assessment

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End of Unit 1 Assessment:
Analyzing Author's Craft in *To Kill a Mockingbird*

Agenda	Teaching Notes
1. Opening A. Review Learning Targets (2 minutes) 2. Work Time A. End of Unit 1 Assessment (40 minutes) 3. Closing and Assessment A. Debrief and Preview Homework (3 minutes) 4. Homework A. Complete a first read of the Chapter 12 summary and a first read of Chapter 13 in the novel. Take notes using the Structured Notes graphic organizer.	• During today's assessment, students independently analyze how the author uses allusions, perspective, and text structure to convey meaning in a piece of literature. • Post: Learning targets.

Lesson Vocabulary	Materials
Do not preview vocabulary for today's assessment.	• *To Kill a Mockingbird* (book; one per student) • End of Unit 1 Assessment: Analyzing Author's Craft in *To Kill a Mockingbird*: Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language (one per student) • End of Unit 1 Assessment: Analyzing Author's Craft in *To Kill a Mockingbird*: Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language (Answers for Teacher Reference) • *To Kill a Mockingbird* Structured Notes Graphic Organizer, Chapters 12 & 13 (one per student) • *To Kill a Mockingbird* Supported Structured Notes Graphic Organizer, Chapters 12 & 13 (optional for students needing more support) • 2 Point Rubric: Writing from Sources/Short Response (for Teacher Reference)

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End of Unit 1 Assessment:
Analyzing Author's Craft in *To Kill a Mockingbird*

Opening	Meeting Students' Needs

A. Review Learning Targets (2 minutes)
• Read aloud the targets:
  * "I can analyze how the author uses the allusion to the Golden Rule in a new way."
  * "I can compare and contrast how two texts, a poem, and a scene from the novel have different structures, which contribute to meaning and style."
  * "I can analyze how the author draws on the theme of the Golden Rule in the novel."
• Tell students that they will reread parts of Chapter 11, which they read for homework, in the assessment today. Remind them that they have been studying author's craft in previous lessons. Today is an opportunity to show what they know about allusions, text structure, and connections to traditional themes like the Golden Rule.	

Work Time	Meeting Students' Needs
A. End of Unit 1 Assessment (40 minutes) • Arrange student seating to allow for independent thinking, reading, and writing. Encourage students by telling them that they have been working hard at reading closely, and today you want them to show what they have learned. • Distribute the **End of Unit 1 Assessment: Analyzing Author's Craft in *To Kill a Mockingbird*: Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language**. Orient students to the various parts of the assessment and clarify if needed. • Invite students to begin. Circulate to observe but not support; this is their opportunity to independently apply the skills they have been learning. • If students finish early, encourage them to begin reading the Chapter 12 summary and Chapter 13 in the novel. • Collect the end of unit assessment.	• On-demand assessments give the teacher valuable information about skills that students have mastered and those that still need to be developed. • ELLs and other students may benefit from extended time, a bilingual glossary or dictionary, and a separate testing location.

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End of Unit 1 Assessment:
Analyzing Author's Craft in *To Kill a Mockingbird*

Closing and Assessment	Meeting Students' Needs
A. Debrief and Preview Homework (2 minutes) • Talk with students about the work they have done in this first unit and tell them that they will be starting Part 2 of the novel for homework. • Distribute the ***To Kill a Mockingbird*** **Structured Notes Graphic Organizer, Chapters 12 & 13**.	
Homework	**Meeting Students' Needs**
A. Complete a first read of Chapters 12 and 13, using structured notes. Answer the Purpose for Reading question: In Chapter 13, Atticus says to Jem and Scout, "Don't you worry about anything," he said. "It's not a time to worry." What did he mean by this? Use the strongest evidence from the novel in your answer.	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.

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Grade 8: Module 2A: Unit 1: Lesson 19
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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

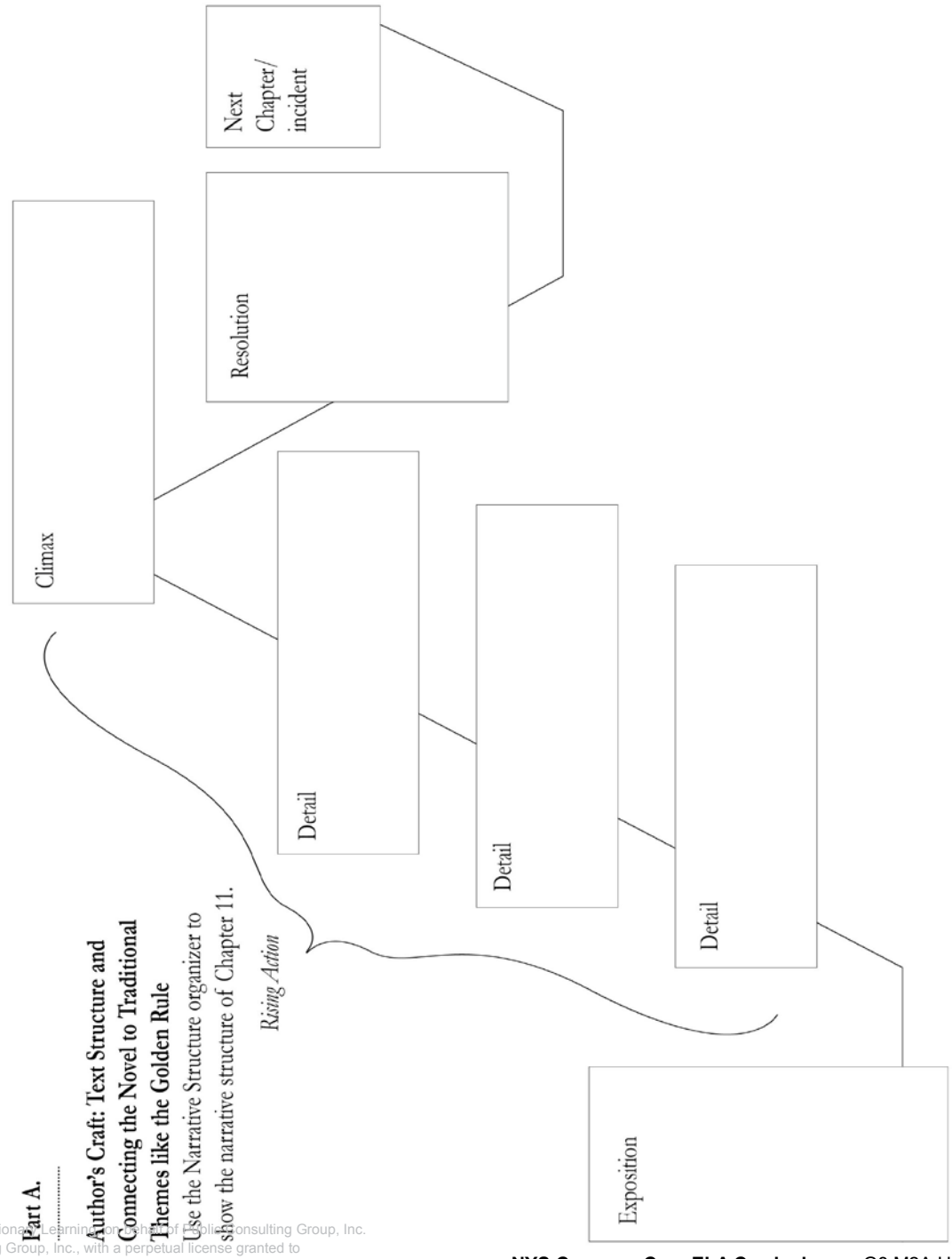
Name:

Date:

Part A.

Author's Craft: Text Structure and Connecting the Novel to Traditional Themes like the Golden Rule

Use the Narrative Structure organizer to show the narrative structure of Chapter 11.



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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

Read the following excerpt from Chapter 11 of To Kill a Mockingbird and explain how it illustrates the Golden Rule.

Excerpt from Chapter 11	How does this illustrate the Golden Rule?
"Easy does it, son," Atticus would say. "She's an old lady and she's ill. You just hold your head high and be a gentleman. Whatever she says to you, it's your job not to let her make you mad." Jem would say she must not be very sick, she hollered so. When the three of us came to her house, Atticus would sweep off his hat, wave gallantly to her and say, "Good evening, Mrs. Dubose! You look like a picture this evening" (100).	

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

Read the poem and answer the questions below.

Solitude
Ella Wheeler Wilcox

Laugh, and the world laughs with you;
Weep, and you weep alone.
For the sad old earth must borrow its mirth,
But has trouble enough of its own.
Sing, and the hills will answer;
Sigh, it is lost on the air.
The echoes bound to a joyful sound,
But shrink from voicing care.

Rejoice, and men will seek you;
Grieve, and they turn and go.
They want full measure of all your pleasure,
But they do not need your woe.
Be glad, and your friends are many;
Be sad, and you lose them all.
There are none to decline your nectared wine,
But alone you must drink life's gall.

Feast, and your halls are crowded;
Fast, and the world goes by.
Succeed and give, and it helps you live,
But no man can help you die.
There is room in the halls of pleasure
For a long and lordly train,
But one by one we must all file on
Through the narrow aisles of pain.

First published in the February 25, 1883 issue of the New York Sun. Public Domain

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

mirth	laughter, happiness
solitude	loneliness, alone
gall	bile
fast	not eat
Train	group of friends

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

1. What is the poem mostly about?

   a. Laughter is the answer to a happy life.
   b. What you put out, the world returns to you.
   c. Positive actions result in positive returns.
   d. Negative actions result in negative returns.

2. What do the first two stanzas tell us about what the narrator has learned about life?

Evidence from Stanza 1	**Elaborate/analyze/infer: What does this show about the narrator?**
Evidence from Stanza 2	**Elaborate/analyze/infer: What does this show about the narrator?**

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3. In the last stanza of the poem, the poet sums up what she has learned about living, dying, and the support of others. How does the poet structure this poem so that the last the stanza reveals these lessons? Use the organizer below to explain your answer.

In Stanzas 1 and 2,

_____

_____

_____

_____

By the last stanza of the poem,

_____

_____

_____

_____

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
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4. What do you think this poem seems to be saying about the Golden Rule?

_____

_____

_____

_____

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

	"Solitude"	**Chapter 11**
How does this text relate to the Golden Rule?		
How is this text structured?		
How does the structure affect the meaning?		

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

Part B. Author's Craft: Allusion

In Chapter 11, Jem reads *Ivanhoe* by Sir Walter Scott aloud to Mrs. Dubose. Ivanhoe was published in 1820. It takes place in England in the same time period as King Richard and Robin Hood. The primary theme of *Ivanhoe* is reconciliation, the act of bringing people together again.

Reread the following passage, then analyze this allusion's impact on the meaning of Chapter 11.

> The following Monday afternoon Jem and I climbed the steep front steps to Mrs. Dubose's house and padded down the open hallway. Jem, armed with Ivanhoe and full of superior knowledge, knocked at the second door on the left.
>
> "Mrs. Dubose?" he called.
>
> Jessie opened the wood door and unlatched the screen door.
>
> "Is that you, Jem Finch?" she said. "You got your sister with you. I don't know—"
>
> "Let 'em both in, Jessie," said Mrs. Dubose. Jessie admitted us and went off to the kitchen.
>
> An oppressive odor met us when we crossed the threshold, an odor I had met many times in rain-rotted gray houses where there are coal-oil lamps, water dippers, and unbleached domestic sheets. It always made me afraid, expectant, watchful.
>
> In the corner of the room was a brass bed, and in the bed was Mrs. Dubose. I wondered if Jem's activities had put her there, and for a moment I felt sorry for her. She was lying under a pile of quilts and looked almost friendly.
>
> There was a marble-topped washstand by her bed; on it were a glass with a teaspoon in it, a red ear syringe, a box of absorbent cotton, and a steel alarm clock standing on three tiny legs.
>
> "So you brought that dirty little sister of yours, did you?" was her greeting.
>
> Jem said quietly, "My sister ain't dirty and I ain't scared of you," although I noticed his knees shaking.

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I was expecting a tirade, but all she said was, "You may commence reading, Jeremy."

Jem sat down in a cane-bottom chair and opened Ivanhoe. I pulled up another one and sat beside him.

"Come closer," said Mrs. Dubose. "Come to the side of the bed."

We moved our chairs forward. This was the nearest I had ever been to her, and the thing I wanted most to do was move my chair back again (105–106).

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

3. What impact does the allusion to *Ivanhoe* have on the meaning of Chapter 11?

   a. It emphasizes that Jem wants revenge on Mrs. Dubose.
   b. It shows that Jem loves adventure novels.
   c. It makes Jem and Scout's relationship clearer.
   d. It shows that this chapter brings Jem and Mrs. Dubose together peacefully.
   e. It brings up the idea of slavery.
   f. It refers to the court system.
   g. It makes Mrs. Dubose look even meaner.

4. Justify your answer using evidence from the text.

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

Part C. Author's Craft: Figurative Language

6. What is the figurative meaning of the underlined phrase? "The day after Jem's twelfth birthday <u>his money was burning up his pockets</u>, so we headed for town in the early afternoon. Jem thought he had enough to buy a miniature steam engine for himself and a twirling baton for me" (100).

   a. The coins in Jem's pockets were hot because of the sun.
   b. Jem was eager to spend his birthday money.
   c. Jem felt guilty about having money in his pockets.
   d. Jem had stolen the money in his pockets.

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:

Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

(Teacher Answer Key)

Part A.

Author's Craft: Text Structure and Connecting the Novel to Traditional Themes like the Golden Rule

Use the Narrative Structure organizer to show the narrative structure of Chapter 11.

Rising Action

Exposition: This chapter begins by introducing the reader to Mrs. Dubose. She is an old woman who is mean to Jem and Scout, and they hate her for it.

Detail: On their way into town, Jem and Scout walk past Mrs. Dubose, who begins to insult them. Jem gets so angry that he chops off the top of her camellia bushes.

Detail: Jem's punishment for wrecking the bushes is to read to Mrs. Dubose after school and on Saturdays for a month. Scout and Jem go together to read to Mrs. Dubose.

Detail: Each reading seems to get longer and longer for Jem and Scout. Mrs. Dubose listens sometimes and other times has fits. Finally, after a month, they are finished reading to Mrs. Dubose.

Climax: A month goes by, and Atticus comes home late and tells Jem that Mrs. Dubose has died. He tells him that the reason they read longer and longer to Mrs. Dubose was that she was a morphine addict and she was trying to be free of her addiction before she died.

Resolution: Atticus tells Jem that he wanted him to learn the meaning of courage from Mrs. Dubose. That courage is knowing that you are not going to win, but you go ahead and fight no matter what because it's the right thing to do.

Next Chapter/ incident

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language
(Teacher Answer Key)

Read the following excerpt from Chapter 11 of To Kill a Mockingbird and explain how it illustrates the Golden Rule.

Excerpt from Chapter 11	How does this illustrate the Golden Rule?
"Easy does it, son," Atticus would say. "She's an old lady and she's ill. You just hold your head high and be a gentleman. Whatever she says to you, it's your job not to let her make you mad." Jem would say she must not be very sick, she hollered so. When the three of us came to her house, Atticus would sweep off his hat, wave gallantly to her and say, "Good evening, Mrs. Dubose! You look like a picture this evening" (100).	**First, Atticus instructs Jem to "be a gentlemen" and not get mad, whatever Mrs. Dubose might say. This is Atticus instructing Jem in the Golden Rule.** **Then, Atticus demonstrates the Golden Rule by greeting Mrs. Dubose so kindly, even though it's clear that Mrs. Dubose does not treat others that way.**

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

Read the poem and answer the questions below.

Solitude
Ella Wheeler Wilcox

Laugh, and the world laughs with you;
Weep, and you weep alone.
For the sad old earth must borrow its mirth,
But has trouble enough of its own.
Sing, and the hills will answer;
Sigh, it is lost on the air.
The echoes bound to a joyful sound,
But shrink from voicing care.

Rejoice, and men will seek you;
Grieve, and they turn and go.
They want full measure of all your pleasure,
But they do not need your woe.
Be glad, and your friends are many;
Be sad, and you lose them all.
There are none to decline your nectared wine,
But alone you must drink life's gall.

Feast, and your halls are crowded;
Fast, and the world goes by.
Succeed and give, and it helps you live,
But no man can help you die.
There is room in the halls of pleasure
For a long and lordly train,
But one by one we must all file on
Through the narrow aisles of pain.

First published in the February 25, 1883 issue of the New York Sun. Public Domain

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

mirth	laughter, happiness
solitude	loneliness, alone
gall	bile
fast	not eat
Train	group of friends

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language
(Teacher Answer Key)

1. What is the poem mostly about?

   a. Laughter is the answer to a happy life.
   b. **What you put out, the world returns to you.**
   c. Positive actions result in positive returns.
   d. Negative actions result in negative returns.

2. What do the first two stanzas tell us about what the narrator has learned about life?

Evidence from Stanza 1	**Elaborate/analyze/infer: What does this show about the narrator?**
In stanza 1, the author writes about laughing and weeping, then singing and sighing. She writes that when you laugh and sing, you have the company of others, but when you weep and sigh, you are left alone. **She also write that the earth is sad and needs to borrow happiness. It has enough trouble of its own, so it doesn't offer help when there is sadness.**	**The narrator realizes that happiness and joy attract the company of others, but sadness seems to push people away.**
Evidence from Stanza 2	**Elaborate/analyze/infer: What does this show about the narrator?**
In the second stanza, the author writes about how rejoicing and being glad brings friends to you, but grieving and sadness push people away.	**The narrator realizes that when times are good, people will be around, but when times are bad, people disappear and you go through that tough time alone.**

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language
(Teacher Answer Key)

3. In the last stanza of the poem, the poet sums up what she has learned about living, dying, and the support of others. How does the poet structure this poem so that the last the stanza reveals these lessons? Use the organizer below to explain your answer.

In Stanzas 1 and 2, the poet compares and contrasts positive and negative emotions and behaviors and how those behaviors either attract people or push people away. She writes that the positive behaviors, like singing, laughing, and rejoicing, draw the company of others. On the other hand, negative behaviors, like weeping, sighing, grieving, and sadness, push people away and leave you alone to suffer.

By the last stanza of the poem, the author makes one final comparison of being surrounded by people in good times and being alone in bad times. The author ends with summarizing the main point that during pleasurable times there's room for many friends, but we must go through painful times alone.

4. What do you think this poem seems to be saying about the Golden Rule?

This line means that success and giving to others in life will help you live a good life. If you share your happiness and generosity with others, you will live life surrounded by good company.

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language
(Teacher Answer Key)

	"Solitude"	**Chapter 11**
How does this text relate to the Golden Rule?	**The poem relates to the Golden Rule by explaining that generosity to others will bring happiness and a good life to you.**	**Chapter 11 relates to the Golden Rule because Atticus teaches Jem that there's more to people than he may see on the outside and he should treat people well. Mrs. Dubose may have been a mean person to the children, but she was also a fighter and determined to kick her morphine habit before she died. Atticus wanted Jem to learn that he should treat others with respect, because you never know what someone is going through.**
How is this text structured?	**The author structures the poem by stanzas. Each stanza begins with two lines that compares and contrasts positive and negative emotions. The next two lines provide a commentary. The second half of each stanza then repeats this pattern.**	**This text is structured as a narrative with a beginning, middle, and end. It has characters, a setting, a conflict, details, and a resolution. It's structured like a story.**

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language
(Teacher Answer Key)

	"Solitude"	Chapter 11
How does the structure affect the meaning?	**The meaning of this poem is affected by the structure because the author juxtaposes positive and negative behaviors and how those behaviors come back to you in positive and negative ways. The author is able to show the Golden Rule by these comparisons.**	**The structure affects the meaning of the text because readers don't know the end of the story until they get to the last part. The author tells the story and builds up to the climax with details. After the climax, readers can see the meaning of what happened in the chapter. At the end of the chapter, readers can go back to the beginning of the chapter and see all the details that are pointing to the meaning. For example, in Chapter 11, Jem and Scout are not following the Golden Rule, and at the end of the chapter we learn that Atticus wanted them to learn to treat others with respect and the way they want to be treated.**

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End of Unit Assessment: Analyzing Author's Craft in To Kill a Mockingbird:
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language
(Teacher Answer Key)

Part B. Author's Craft: Allusion

In Chapter 11, Jem reads *Ivanhoe* by Sir Walter Scott aloud to Mrs. Dubose. Ivanhoe was published in 1820. It takes place in England in the same time period as King Richard and Robin Hood. The primary theme of *Ivanhoe* is reconciliation, the act of bringing people together again.

Reread the following passage, then analyze this allusion's impact on the meaning of Chapter 11.

> The following Monday afternoon Jem and I climbed the steep front steps to Mrs. Dubose's house and padded down the open hallway. Jem, armed with Ivanhoe and full of superior knowledge, knocked at the second door on the left.
>
> "Mrs. Dubose?" he called.
>
> Jessie opened the wood door and unlatched the screen door.
>
> "Is that you, Jem Finch?" she said. "You got your sister with you. I don't know—"
>
> "Let 'em both in, Jessie," said Mrs. Dubose. Jessie admitted us and went off to the kitchen.
>
> An oppressive odor met us when we crossed the threshold, an odor I had met many times in rain-rotted gray houses where there are coal-oil lamps, water dippers, and unbleached domestic sheets. It always made me afraid, expectant, watchful.
>
> In the corner of the room was a brass bed, and in the bed was Mrs. Dubose. I wondered if Jem's activities had put her there, and for a moment I felt sorry for her. She was lying under a pile of quilts and looked almost friendly.
>
> There was a marble-topped washstand by her bed; on it were a glass with a teaspoon in it, a red ear syringe, a box of absorbent cotton, and a steel alarm clock standing on three tiny legs.
>
> "So you brought that dirty little sister of yours, did you?" was her greeting.

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> Jem said quietly, "My sister ain't dirty and I ain't scared of you," although I noticed his knees shaking.
>
> I was expecting a tirade, but all she said was, "You may commence reading, Jeremy."
>
> Jem sat down in a cane-bottom chair and opened Ivanhoe. I pulled up another one and sat beside him.
>
> "Come closer," said Mrs. Dubose. "Come to the side of the bed."
>
> We moved our chairs forward. This was the nearest I had ever been to her, and the thing I wanted most to do was move my chair back again (105–106).

3. What impact does the allusion to *Ivanhoe* have on the meaning of Chapter 11?

   a. It emphasizes that Jem wants revenge on Mrs. Dubose.
   b. It shows that Jem loves adventure novels.
   c. It makes Jem and Scout's relationship clearer.
   d. **It shows that this chapter brings Jem and Mrs. Dubose together peacefully.**
   e. It brings up the idea of slavery.
   f. It refers to the court system.
   g. It makes Mrs. Dubose look even meaner.

4. Justify your answer using evidence from the text.

This part of the book shows reconciliation between Jem and Mrs. Dubose, just as the allusion to Ivanhoe suggests. For instance, Mrs. Dubose "was lying under a pile of quilts and looked almost friendly." That shows that she is not in an angry mood, as she usually is. Also, when Scout expected "a tirade," all Mrs. Dubose said was: "You may commence reading, Jeremy." Although Jem and Mrs. Dubose are clearly not close friends, they are trying to get along peacefully, and the allusion to Ivanhoe helps to support that even more.

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2 Point Rubric:
Writing From Sources/Short Response

2 Point Response	The features of a 2 point response are:
	• Valid inferences and/or claims from the text where required by the prompt • Evidence of analysis of the text where required by the prompt • Relevant facts, definitions, concrete details and/or other information from the text to develop response according to the requirements of the prompt • Sufficient number of facts, definitions, concrete details and/or other information from the text as required by the prompt • Complete sentences where errors do not impact readability.

1 Point Response	The features of a 1 point response are:
	• A mostly literal recounting of events or details from the text as required by the prompt. • Some relevant facts, definitions, concrete details and/or other information from the text to develop response according to the requirements of the prompt. • Incomplete sentences or bullets

0 Point Response	The features of a 0 point response are:
	• A response that does not address any of the requirements of the prompt or is totally inaccurate. • No response (blank answer) • A response that is not written in English • A response that is unintelligible or indecipherable.

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2 Point Rubric:
Writing From Sources/Short Response

Part C. Author's Craft: Figurative Language

6. What is the figurative meaning of the underlined phrase? "The day after Jem's twelfth birthday <u>his money was burning up his pockets</u>, so we headed for town in the early afternoon. Jem thought he had enough to buy a miniature steam engine for himself and a twirling baton for me" (100).

   a. The coins in Jem's pockets were hot because of the sun.
   b. **Jem was eager to spend his birthday money.**
   c. Jem felt guilty about having money in his pockets.
   d. Jem had stolen the money in his pockets.

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Lesson 19 *To Kill a Mockingbird* Structured Notes, Chapter 12 and 13

Chapter 12 Summary
As summer begins, Scout is crushed to discover that Dill will not be joining them. When Atticus has to go out of town for two weeks, Calpurnia decides that she will take them to church with her. Aside from one woman, Jem and Scout are welcomed into the African church with open arms, and they're amazed to see how different it is from their own staid church service. They're also amazed to find out that the church collection is going to Helen Robinson, Tom's wife, and the Reverend is not letting anyone leave until they've collected $10, which is what she needs each week to support her kids. Purses are scraped and pockets searched, and finally everyone comes up with enough money and the doors are opened. They also find out that Tom is in jail because he's accused of raping Bob Ewell's daughter, Mayella (who is white), which is why the entire town is in an uproar over Atticus taking on the case. When they get back home from church, they find Aunt Alexandra on the front porch swing waiting for them.
What is the gist of what you read?
Focus Question: What is an example of the Golden Rule in this chapter? Use the strongest evidence from the novel in your answer.

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Lesson 19 *To Kill a Mockingbird* Structured Notes, Chapter 12 and 13

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
appalling (115)		
diligently (116)		
contentious (119)		
tactful (128)		
caste system (131)		
prerogative (129)		

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Lesson 19 *To Kill a Mockingbird* Structured Notes, Chapter 12 and 13

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Chapter 13 Summary
As Scout and Jem begin to question Aunt Alexandra, she tells them she has come to stay a while (which could be days or years, according to Maycomb's customs). She settles in, and the county welcomes her with open arms, although she certainly adds a formidable presence to Jem and Scout's daily routine. She begins trying to instruct the two on how to be a proper Finch (since they come from, in her words, a Fine Family), but Scout and Jem have no interest in becoming a little gentleman and a little lady, and they hardly bother trying to learn.
Focus Question: In Chapter 13, Atticus says to Jem and Scout, "Don't you worry about anything," he said. "It's not a time to worry." What did he mean by this? Use the strongest evidence from the novel in your answer.

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Lesson 19 *To Kill a Mockingbird* Structured Notes, Chapter 12 and 13

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
appalling (115)	causing dismay	
diligently (116)	painstaking effort	
contentious (119)	Argumentative	
tactful (128)	considerate and discreet	
caste system (131)	hierarchy of social classes	
prerogative (129)	the right to decide, rule, or judge	

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