



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.*



### 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



CCS Standards: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text.</li> </ul>
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can determine a theme or the central ideas of literary text.</li> <li>I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot).</li> <li>I can objectively summarize literary text.</li> </ul>
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision.</li> </ul>
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings)</li> <li>I can analyze the impact of word choice on meaning and tone (analogies or allusions).</li> </ul>
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can compare and contrast the structure of multiple texts.</li> <li>I can analyze how different structures impact meaning and style of a text.</li> </ul>
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze how difference in points of view between characters and audience create effects in writing.</li> </ul>
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze the extent to which a filmed or live production follows the text or script of the same literary text.</li> <li>I can evaluate the choices made by a director or actors in presenting an interpretation of a script.</li> </ul>





CCS Standards: Reading—Literature	Long-Term Learning Targets
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types).</li> </ul>
<ul style="list-style-type: none"> <li>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.               <ul style="list-style-type: none"> <li>a. Self-select text to develop personal preferences.</li> <li>b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>I can interpret, analyze, and evaluate narratives, poetry, and drama artistically by making connections to other texts, ideas, cultural perspectives, time periods, personal events, and situations.</li> <li>I can select texts to read to develop personal choices in reading.</li> <li>I can evaluate and make informed judgments about the quality of texts based on a set of criteria.</li> </ul>
CCS Standards: Reading—Informational Text	Long-Term Learning Targets
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for an analysis of literary text.</li> </ul>
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can determine a theme or the central ideas of an informational text.</li> <li>I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas).</li> <li>I can objectively summarize informational text.</li> </ul>
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>I can determine the meaning of words and phrases in text (figurative, connotative, and technical meanings).</li> <li>I can analyze the impact of word choice on meaning and tone (analogies or allusions).</li> </ul>
<ul style="list-style-type: none"> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>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).</li> </ul>



CCS Standards: Reading—Informational Text	Long-Term Learning Targets
<ul style="list-style-type: none"><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• I can determine an author’s point of view or purpose in an informational text.</li><li>• I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints.</li></ul>
<ul style="list-style-type: none"><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• I can evaluate the advantages and disadvantages of using different mediums to present an idea.</li></ul>
CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"><li>• W.8.1. Write arguments to support claims with clear reasons and relevant evidence.<ul style="list-style-type: none"><li>a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</li><li>b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</li><li>c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</li><li>d. Establish and maintain a formal style.</li><li>e. Provide a concluding statement or section that follows from and supports the argument presented.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• I can write arguments to support claims with clear reasons and relevant evidence.</li></ul>



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"><li>W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.<ul style="list-style-type: none"><li>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.</li><li>b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.</li><li>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.</li><li>d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li><li>e. Provide a conclusion that follows from and reflects on the narrated experiences or events.</li></ul></li></ul>	<ul style="list-style-type: none"><li>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.</li></ul>
<ul style="list-style-type: none"><li>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.)</li></ul>	<ul style="list-style-type: none"><li>I can produce clear and coherent writing that is appropriate to task, purpose and audience.</li></ul>
<ul style="list-style-type: none"><li>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.</li></ul>	<ul style="list-style-type: none"><li>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed.</li></ul>



CCS Standards: Writing	Long-Term Learning Targets
<ul style="list-style-type: none"><li>W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.<ul style="list-style-type: none"><li>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”).</li><li>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”).</li></ul></li></ul>	<p>I can use evidence from literary or informational texts to support analysis, reflection, and research.</p>
<ul style="list-style-type: none"><li>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.<ul style="list-style-type: none"><li>a. Make well-supported personal, cultural, textual, and thematic connections across genres.</li><li>b. Create poetry, stories, plays, and other literary forms (e.g., videos, artwork).</li></ul></li></ul>	<ul style="list-style-type: none"><li>I can create a presentation, piece of artwork, or a text in response to a piece of literature.</li><li>I can comment on how my work connects to and diverges from the original literature.</li></ul>



CCS Standards: Speaking & Listening	Long-Term Learning Targets
<ul style="list-style-type: none"><li>• 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.<ul style="list-style-type: none"><li>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.</li><li>b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.</li><li>c. Pose questions that connect the ideas of several speakers, and respond to others' questions and comments with relevant evidence, observations, and ideas.</li><li>d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues.</li><li>• I can express my own ideas clearly during discussions.</li><li>• I can build on others' ideas during discussions.</li></ul>
CCS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none"><li>• L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.<ul style="list-style-type: none"><li>a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.</li><li>b. Use an ellipsis to indicate an omission.</li><li>c. Spell correctly.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• I can use correct capitalization, punctuation and spelling to send a clear message to my reader.</li></ul>



CCS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none"><li>• 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.<ul style="list-style-type: none"><li>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.</li><li>b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede).</li><li>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.</li><li>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).</li></ul></li></ul>	<ul style="list-style-type: none"><li>• I can use a variety of strategies to determine the meaning of unknown words or phrases.</li></ul>
<ul style="list-style-type: none"><li>• L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.<ul style="list-style-type: none"><li>a. Interpret figures of speech (e.g. verbal irony, puns) in context.</li><li>b. Use the relationship between particular words to better understand each of the words.</li><li>c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).</li></ul></li></ul>	<ul style="list-style-type: none"><li>• I can analyze figurative language, word relationships and nuances in word meanings.</li></ul>



**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.



Week	Instructional Focus	Long-Term Targets	Assessments
<b>Unit 1: Building Background Knowledge: Taking a Stand</b>			
<b>Weeks 1-4</b>	<ul style="list-style-type: none"> <li>• Launching the module: taking a stand</li> <li>• Analyzing Shirley Chisholm’s speech “Equal Rights for Women” for perspective, structure, and meaning</li> <li>• Summarizing Chisholm’s speech</li> </ul>	<ul style="list-style-type: none"> <li>• I can objectively summarize informational text. (RI.8.2)</li> <li>• I can determine a theme or the central ideas of an informational text. (RI.8.2)</li> <li>• I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)</li> <li>• 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)</li> <li>• I can determine an author’s point of view or purpose in informational text. (RI. 8.6)</li> <li>• I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)</li> </ul>	





Week	Instructional Focus	Long-Term Targets	Assessments
<b>Weeks 1-4</b>	<ul style="list-style-type: none"><li>Analyzing Sojourner Truth’s speech “Ain’t I a Woman” for perspective, structure, and meaning</li><li>Launching the novel To Kill a Mockingbird: building reading routines</li></ul>	<ul style="list-style-type: none"><li>I can determine a theme or the central ideas of an informational text. (RI.8.2)</li><li>I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)</li><li>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)</li><li>I can determine an author’s point of view or purpose in informational text. (RI.8.6)</li><li>I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)</li></ul>	<ul style="list-style-type: none"><li>Mid-Unit 1 Assessment: Analyzing Excerpts of Lyndon Johnson’s Speech “The Great Society” (RI.8.2, RI.8.5, and RI.8.6)</li></ul>



Week	Instructional Focus	Long-Term Targets	Assessments
<b>Weeks 1-4</b>	<ul style="list-style-type: none"><li>• Continuing with novel launch</li><li>• Comparing text to film</li><li>• Analyzing how literature draws on themes from the Bible: the Golden Rule</li><li>• Reading poems related to the Golden Rule</li><li>• Analyzing the structure of narrative text</li></ul>	<ul style="list-style-type: none"><li>• 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)</li><li>• 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)</li><li>• I can evaluate the choices made by a director or actors in presenting an interpretation of a script. (RL.8.7)</li><li>• I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)</li><li>• I can compare and contrast the structure of multiple texts. (RL.8.5)</li><li>• I can analyze how different structures impact meaning and style of a text. (RL.8.5)</li></ul>	



Week	Instructional Focus	Long-Term Targets	Assessments
<b>Weeks 1-4</b>	<ul style="list-style-type: none"><li>• Character analysis: Atticus</li><li>• Analyzing how text structure in poetry and narratives contribute to meaning and style</li><li>• Understanding figurative language</li></ul>	<ul style="list-style-type: none"><li>• I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.8.4)</li><li>• I can compare and contrast the structure of multiple texts. (RL.8.5)</li><li>• I can analyze how different structures impact meaning and style of a text. (RL.8.5)</li><li>• I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)</li><li>• I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5a)</li></ul>	<ul style="list-style-type: none"><li>• 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)</li></ul>



Week	Instructional Focus	Long-Term Targets	Assessments
<b>Unit 2: Case Study: Atticus</b>			
<b>Weeks 5-7</b>	<ul style="list-style-type: none"> <li>Text to film comparison</li> <li>Character analysis: Atticus</li> </ul>	<ul style="list-style-type: none"> <li>I can objectively summarize literary text. (RL.8.2)</li> <li>I can analyze how differences in points of view between characters and audience create effects in writing. (RL.8.6)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>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)</li> </ul>
	<ul style="list-style-type: none"> <li>Taking a stand: Text evidence</li> <li>Close reading: character analysis</li> <li>Analyzing a model essay</li> </ul>	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>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)</li> <li>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)</li> </ul>	



Week	Instructional Focus	Long-Term Targets	Assessments
<b>Weeks 5-7</b>	<ul style="list-style-type: none"> <li>Working with evidence</li> <li>Organizing the strongest evidence</li> <li>Drafting and writing the argumentative essay</li> </ul>	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>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)</li> <li>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)</li> <li>I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li> <li>I can use evidence from informational texts to support analysis, reflection, and research. (W.8.9)</li> <li>I can use punctuation (comma, ellipsis, dash) to indicate a pause or break. (L.8.2a)</li> <li>I can use an ellipsis to indicate an omission. (L.8.2b)</li> </ul>	<ul style="list-style-type: none"> <li>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.)</li> </ul>



Week	Instructional Focus	Long-Term Targets	Assessments
<b>Unit 3: Readers Theater</b>			
<b>Week 8</b>	<ul style="list-style-type: none"> <li>• Scene selection: identifying scenes related to the quote</li> <li>• Explain the connection between the quote and the scenes</li> <li>• Craft a narrative from the scenes selected</li> <li>• Organize individual narratives into one Readers Theater script</li> <li>• Analysis of script: connection and divergences from the original text.</li> <li>• Practice and perform Readers Theater</li> </ul>	<ul style="list-style-type: none"> <li>• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>• 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)</li> <li>• 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)</li> <li>• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</li> <li>• I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li> <li>• I can use evidence from informational texts to support analysis, reflection and research. (W.8.9)</li> <li>• I can comment on how my work connects to and diverges from the original literature. (W.8.11)</li> <li>• I can create a presentation, piece of artwork, or a text in response to a piece of literature. (W.8.11b)</li> </ul>	<ul style="list-style-type: none"> <li>• Mid-Unit 3 Assessment: Readers Theater Scene Selection: Justification (RL.8.1, W.8.9a)</li> <li>• End of Unit 3 Assessment: Readers Theater Commentary (RL.2, RL.8.3, and W.8.11)</li> <li>• 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)</li> </ul>



### 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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# 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	<p><b>Readers Theater and Analytical Commentary: Taking a Stand in Maycomb</b></p> <p>After reading <i>To Kill a Mockingbird</i>, 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 <i>To Kill a Mockingbird</i> 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 <b>NYSP12 ELA Standards RL.8.2, RL.8.3, W.8.3, W.8.4, and W.11b.</b></p>
Mid-Unit 1 Assessment	<p><b>Analyzing Excerpts of Lyndon Johnson’s Speech “The Great Society”</b></p> <p>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.</p>
End of Unit 1 Assessment	<p><b>Analyzing Author’s Craft in <i>To Kill a Mockingbird</i> and the Poem “Solitude”: Allusions, Text Structure, Connections to Traditional Themes, and Use of Figurative Language</b></p> <p>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 <i>Ivanhoe</i> in Chapter 11 and how this allusion enhances the understanding of the text.</p>



Mid-Unit 2 Assessment	<p><b>Text to Film and Perspective Comparison of <i>To Kill a Mockingbird</i></b></p> <p>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 <i>To Kill a Mockingbird</i>, 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.</p>
End of Unit 2 Assessment	<p><b>Argument Essay: Taking a Stand</b></p> <p>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.</p>
Mid-Unit 3 Assessment	<p><b>Readers Theater Scene Selection: Justification</b></p> <p>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.</p>
End of Unit 3 Assessment	<p><b>Readers Theater Commentary</b></p> <p>For the End of Unit 3 Assessment, students will write a commentary on how their individual script is a response to <i>To Kill a Mockingbird</i> 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.)</p>



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# 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).



### 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.



**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



#### 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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## Grade 8: Module 2A: Recommended Texts



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

<sup>‡</sup>Book content may have higher maturity level text



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



Mid-Unit 1 Assessment	<p><b>Analyzing Excerpts of Lyndon Johnson’s Speech “The Great Society”</b></p> <p>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.</p>
End of Unit 1 Assessment	<p><b>Analyzing Author’s Craft in <i>To Kill a Mockingbird</i> and the Poem “Solitude”: Allusions, Text Structure, Connections to Traditional Themes, and Use of Figurative Language</b></p> <p>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 <i>To Kill a Mockingbird</i> 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 <i>Ivanhoe</i> in Chapter 11, and how this allusion enhances the understanding of the text.</p>



### 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



**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.



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

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 1</b>	Launching the Module: Taking a Stand	<ul style="list-style-type: none"> <li>I can evaluate the advantages and disadvantages of using different media to present an idea. (RI.8.7)</li> </ul>	<ul style="list-style-type: none"> <li>I can get information from photographs about people who are taking a stand about something.</li> <li>I can explain the advantages and disadvantages of gathering information from photographs.</li> </ul>	<ul style="list-style-type: none"> <li>Taking a Stand: Frayer Model</li> </ul>	<ul style="list-style-type: none"> <li>Gallery Walk protocol</li> </ul>
<b>Lesson 2</b>	Taking a Stand: “Equal Rights for Women”	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can cite the evidence that Shirley Chisholm uses to support her claims in “Equal Rights for Women.”</li> </ul>	<ul style="list-style-type: none"> <li>Answers to text-Dependent questions</li> <li>Students’ notes: “Who Is Ha?”</li> </ul>	<ul style="list-style-type: none"> <li>Things Close Readers Do</li> <li>Numbered Heads Together protocol</li> </ul>
<b>Lesson 3</b>	Analyzing Text Structure and Summarizing Text: “Equal Rights for Women” by Shirley Chisholm	<ul style="list-style-type: none"> <li>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)</li> <li>I can identify the argument and specific claims in a text. (RI.8.8)</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>I can analyze the development of a central idea in “Equal Rights for Women.”</li> <li>I can identify specific claims that Shirley Chisholm makes in “Equal Rights for Women.”</li> </ul>	<ul style="list-style-type: none"> <li>Annotated text “Equal Rights for Women”</li> </ul>	





Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 4</b>	Central Idea and Supporting Details: “Equal Rights for Women”	<ul style="list-style-type: none"> <li>I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)</li> <li>I can objectively summarize informational text. (RI.8.2)</li> <li>I can identify the argument and specific claims in a text. (RI.8.8)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>I can identify specific claims that Shirley Chisholm makes in “Equal Rights for Women.”</li> <li>I can evaluate evidence that supports a claim in “Equal Rights for Women.”</li> <li>I can objectively summarize “Equal Rights for Women.”</li> </ul>	<ul style="list-style-type: none"> <li>Highlighting in student copies of “Equal Rights for Women”</li> </ul>	<ul style="list-style-type: none"> <li>Quiz-Quiz-Trade protocol</li> <li>Jigsaw protocol</li> </ul>
<b>Lesson 5</b>	Analyzing the Author’s Perspective: “Equal Rights for Women” by Shirley Chisholm	<ul style="list-style-type: none"> <li>I can determine an author’s point of view or purpose in informational text. (RI.8.6)</li> <li>I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze Shirley Chisholm’s perspective in “Equal Rights for Women.”</li> <li>I can analyze how Shirley Chisholm acknowledges and responds to conflicting viewpoints.</li> </ul>	<ul style="list-style-type: none"> <li>“Equal Rights for Women”: Lesson 5 Close Reading</li> </ul>	<ul style="list-style-type: none"> <li>Chalk Talk protocol</li> </ul>
<b>Lesson 6</b>	World Café: Analyzing Sojourner Truth’s “Ain’t I A Woman?”	<ul style="list-style-type: none"> <li>I can determine the theme or central ideas of an informational text. (RI.8.2)</li> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)</li> <li>I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze the development of a central idea in “Ain’t I a Woman?”</li> <li>I can analyze the structure of a paragraph, including the role of particular sentences, in “Ain’t I a Woman?”</li> <li>I can analyze Sojourner Truth’s perspective in “Ain’t I a Woman?”</li> </ul>	<ul style="list-style-type: none"> <li>Students’ questions and notes for section 1 of the text</li> </ul>	<ul style="list-style-type: none"> <li>Think-Pair-Share protocol</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 7</b>	Mid-Unit Assessment: Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society"	<ul style="list-style-type: none"> <li>I can determine a theme or the central ideas of informational text. (RI.8.2)</li> <li>I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)</li> <li>I can objectively summarize an informational text. (RI.8.2)</li> <li>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)</li> <li>I can determine an author's point of view or purpose in informational text. (RI.8.6)</li> <li>I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze the development of a central idea in "The Great Society."</li> <li>I can analyze the structure of a paragraph in "The Great Society," including the role of particular sentences in developing a key concept.</li> <li>I can objectively summarize "The Great Society."</li> <li>I can analyze Lyndon Johnson's perspective in "The Great Society."</li> </ul>	<ul style="list-style-type: none"> <li>Mid-Unit 1 Assessment</li> </ul>	
<b>Lesson 8</b>	Launching <i>To Kill a Mockingbird</i> : Establishing Reading Routines (Chapter 1)	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)</li> <li>I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)</li> </ul>	<ul style="list-style-type: none"> <li>I can use the strongest evidence from <i>To Kill a Mockingbird</i> in my understanding of the first part of Chapter 1.</li> <li>I can participate in discussions about the text with a partner, small group, and the whole class.</li> <li>I can analyze the impact of allusions to world events in <i>To Kill a Mockingbird</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Structured Notes graphic organizer</li> </ul>	<ul style="list-style-type: none"> <li>Think-Write-Pair-Share protocol</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 9</b>	Analyzing Character: Understanding Atticus (Chapter 1, cont.)	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>I can support my inferences about Chapter 1 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text.</li> <li>I can participate in discussions about the text with a partner, small group, and the whole class.</li> <li>I can analyze how what other characters say about Atticus reveals his character.</li> <li>I can analyze how Atticus' words and actions reveal his character.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapter 1 (from homework)</li> </ul>	
<b>Lesson 10</b>	Analyzing Text Structure: <i>To Kill a Mockingbird</i> (Chapter 2)	<ul style="list-style-type: none"> <li>I can analyze how different structures affect meaning and style (RL.8.5)</li> <li>I can objectively summarize literary text (RL.8.2)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze the narrative structure of Chapter 2 of <i>To Kill a Mockingbird</i>.</li> <li>I can objectively summarize Chapter 2 of <i>To Kill a Mockingbird</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Narrative structure</li> <li>Revised Summary Writing handout</li> </ul>	
<b>Lesson 11</b>	Close Reading: Focusing on Taking a Stand (Chapter 2, cont.)	<ul style="list-style-type: none"> <li>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)</li> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)</li> </ul>	<ul style="list-style-type: none"> <li>I can deepen my understanding of key words in <i>To Kill a Mockingbird</i> by using a vocabulary square.</li> <li>I can identify the strongest evidence in Chapter 2 that shows why characters take a stand.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapter 2 (from Lesson 9 homework)</li> <li>Summary Writing handout (from Lesson 10 homework)</li> <li>Vocabulary square</li> <li>Answers to text-dependent questions</li> <li>Exit ticket</li> </ul>	<ul style="list-style-type: none"> <li>Taking a Stand</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 12</b>	Analyzing How Literature Draws on Themes from the Bible and World Religions: The Golden Rule (Chapter 3)	<ul style="list-style-type: none"> <li>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)</li> <li>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).</li> <li>I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)</li> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)</li> </ul>	<ul style="list-style-type: none"> <li>I can deepen my understanding of key words in <i>To Kill a Mockingbird</i> by using a vocabulary square.</li> <li>I can support my inferences about Chapter 3 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text.</li> <li>I can evaluate the similarities and differences between the novel and the film version of <i>To Kill a Mockingbird</i>.</li> <li>I can analyze how the author draws on the theme of the Golden Rule in Chapter 3.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes, Chapter 3 (from homework)</li> <li>Vocabulary square</li> <li>Golden Rule Note-catcher</li> <li>Text to Film Comparison Note-catcher</li> </ul>	<ul style="list-style-type: none"> <li>Gallery Walk protocol</li> </ul>
<b>Lesson 13</b>	Making Inferences: The Golden Rule and the Radleys' Melancholy Little Drama (Chapter 4)	<ul style="list-style-type: none"> <li>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)</li> <li>I can objectively summarize literary text. (RL.8.2)</li> <li>I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)</li> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.3)</li> </ul>	<ul style="list-style-type: none"> <li>I can support my inferences about Chapter 4 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text.</li> <li>I can summarize Chapter 4 of <i>To Kill a Mockingbird</i>.</li> <li>I can analyze how the author draws on the theme of the Golden Rule in Chapter 4.</li> <li>I can use context clues to determine the meaning of phrases in Chapter 4 of <i>To Kill a Mockingbird</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes, Chapter 4 (from homework)</li> <li>Chapter 4 summary</li> <li>Golden Rule Note-catcher</li> <li>Networking Sessions Note-catcher</li> </ul>	<ul style="list-style-type: none"> <li>Networking Sessions protocol</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 14</b>	Inferring about Character: Atticus (Chapter 5)	<ul style="list-style-type: none"> <li>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)</li> <li>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).</li> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.8.4)</li> </ul>	<ul style="list-style-type: none"> <li>I can deepen my understanding of key words in <i>To Kill a Mockingbird</i> by engaging in Quiz-Quiz-Trade.</li> <li>I can support my inferences about Chapter 5 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text.</li> <li>I can determine the figurative meanings of words and phrases as they are used in Chapter 5 of <i>To Kill a Mockingbird</i>.</li> </ul>	<ul style="list-style-type: none"> <li>QuickWrite</li> </ul>	<ul style="list-style-type: none"> <li>Quiz-Quiz-Trade protocol</li> <li>Chalk Talk protocol</li> </ul>
<b>Lesson 15</b>	Comparing Text Structures: <i>To Kill a Mockingbird</i> and “Those Winter Sundays” (Chapters 6 and 7)	<ul style="list-style-type: none"> <li>I can objectively summarize literary text. (RL.8.2)</li> <li>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)</li> <li>I can compare and contrast the structure of multiple texts. (RL.8.5)</li> <li>I can analyze how different structures impact meaning and style of a text. (RL.8.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can compare and contrast the structure of Chapter 6 of <i>To Kill a Mockingbird</i> and “Those Winter Sundays.”</li> <li>I can analyze how the structures of Chapter 6 of <i>To Kill a Mockingbird</i> and “Those Winter Sundays” affect meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Close Reading “Those Winter Sundays” Note-catcher</li> <li>Comparing and Contrasting Text Structures Note-catcher</li> </ul>	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 16</b>	Jigsaw to Analyze Mood and Tone in <i>To Kill a Mockingbird</i> (Chapter 8)	<ul style="list-style-type: none"> <li>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)</li> <li>I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze how the structure of “Incident” helps create meaning.</li> <li>I can infer how Scout’s perspective about Boo Radley changes from Chapter 1 to Chapter 8 based on events in these chapters.</li> </ul>	<ul style="list-style-type: none"> <li>Analyzing Scout’s Perspective about Boo Radley Note-catcher</li> </ul>	<ul style="list-style-type: none"> <li>Jigsaw protocol</li> </ul>
<b>Lesson 17</b>	Text Comparisons: Comparing Text Structures and Text Types (Chapter 9)	<ul style="list-style-type: none"> <li>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)</li> <li>I can compare and contrast the structure of multiple texts. (RL.8.5)</li> <li>I can analyze how different structures impact meaning and style of a text. (RL.8.5)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>I can compare and contrast the structure of Chapter 8 of <i>To Kill a Mockingbird</i> and “Incident.”</li> <li>I can analyze how the structures of Chapter 8 of <i>To Kill a Mockingbird</i> and “Incident” affect meaning.</li> <li>I can evaluate the similarities and differences between the novel and the film version of <i>To Kill a Mockingbird</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Comparing and Contrasting Text Structures Note-catcher</li> <li>Text to Film Comparison Note-catcher</li> <li>Written Conversation Note-catcher</li> </ul>	<ul style="list-style-type: none"> <li>Written Conversation protocol</li> <li>Taking a Stand</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 18</b>	World Café to Analyze Themes in <i>To Kill a Mockingbird</i> (Chapter 10)	<ul style="list-style-type: none"> <li>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)</li> <li>I can analyze the connections between modern fiction and myths, traditional stories or religious works (themes, patterns of events, character types). (RL.8.9)</li> </ul>	<ul style="list-style-type: none"> <li>I can support my inferences about Chapter 10 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text.</li> <li>I can analyze how the author draws on the theme of the Golden Rule in Chapter 10.</li> </ul>	<ul style="list-style-type: none"> <li>Exit ticket</li> </ul>	<ul style="list-style-type: none"> <li>World Café protocol</li> </ul>
<b>Lesson 19</b>	End of Unit Assessment: Analyzing Author's Craft in <i>To Kill a Mockingbird</i> : Allusions, Text Structure, Connections to Traditional Themes, and Figurative Language	<ul style="list-style-type: none"> <li>I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)</li> <li>I can compare and contrast the structure of multiple texts. (RL.8.5)</li> <li>I can analyze how different structures impact meaning and style of a text. (RL.8.5)</li> <li>I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)</li> <li>I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze how the author uses the allusion to the Golden Rule in a new way.</li> <li>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.</li> <li>I can analyze how the author draws on the theme of the Golden Rule in the novel.</li> <li>I can analyze the figurative language in an excerpt from Chapter 18.</li> </ul>	<ul style="list-style-type: none"> <li>End of Unit 1 Assessment</li> </ul>	



**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).





### 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 RL.10 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>



### 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.



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	<ul style="list-style-type: none"> <li>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.”</li> </ul>
10	Chapter 2	<ul style="list-style-type: none"> <li>Take notes on the Structured Notes graphic organizer. Answer the focus question: “Why does Scout stand up for Walter?”</li> <li>Use the strongest evidence from the novel.</li> </ul>
11	Reread Chapter 2 as needed	<ul style="list-style-type: none"> <li>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.</li> </ul>
12	Chapter 3	<ul style="list-style-type: none"> <li>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.</li> </ul>
13	Chapter 4	<ul style="list-style-type: none"> <li>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.”</li> </ul>
14	Chapter 5	<ul style="list-style-type: none"> <li>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?”</li> </ul>
15	Chapters 6 & 7	<ul style="list-style-type: none"> <li>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.”</li> </ul>
16	Chapter 8	<ul style="list-style-type: none"> <li>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.”</li> </ul>



Due at Lesson	Read the pages below:	Gathering Textual Evidence: Focus Question
17	Chapter 9	<ul style="list-style-type: none"><li>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.</li></ul>
18	Chapter 10	<ul style="list-style-type: none"><li>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.”</li></ul>
19	Chapter 11	<ul style="list-style-type: none"><li>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.”</li></ul>



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
<ul style="list-style-type: none"> <li>I can get information from photographs about people who are taking a stand about something.</li> <li>I can explain the advantages and disadvantages of gathering information from photographs.</li> </ul>	<ul style="list-style-type: none"> <li>Taking a Stand: Frayer Model</li> </ul>

Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>Opening             <ol style="list-style-type: none"> <li>Engaging the Reader: Gallery Walk (13 minutes)</li> <li>Review Learning Targets (5 minutes)</li> </ol> </li> <li>Work Time             <ol style="list-style-type: none"> <li>Building Background Knowledge: Taking a Stand (10 minutes)</li> <li>Taking a Stand: Frayer Model (10 minutes)</li> </ol> </li> <li>Closing and Assessment             <ol style="list-style-type: none"> <li>Debrief Learning Targets (2 minutes)</li> <li>Preview Homework (5 minutes)</li> </ol> </li> <li>Homework             <ol style="list-style-type: none"> <li>Write about what you learned from the photographs about taking a stand.</li> <li>Evaluate the advantages and disadvantages of learning about taking a stand by only looking at photographs.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>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.</li> <li>Review: Gallery Walk (Appendix 1).</li> <li>Post: Materials for Gallery Walk; learning targets.</li> </ul>



**Launching The Module:**  
Taking a Stand

Lesson Vocabulary	Materials
taking a stand, advantages, disadvantages; characteristics	<ul style="list-style-type: none"><li>• Taking a Stand photographs (see links in supporting materials)</li><li>• Notice/Wonder Note-catcher (one per student)</li><li>• Timer</li><li>• Document camera</li><li>• Little Rock Nine photograph, which may be found on the National Park Service’s Little Rock Central High School National Historic Site page, at <a href="http://www.nps.gov/nr/travel/civilrights/ar1.htm">http://www.nps.gov/nr/travel/civilrights/ar1.htm</a> (for display)</li><li>• Taking a Stand: Frayer Model (one per student)</li><li>• Taking a Stand: Frayer Model (completed for Teacher Reference)</li><li>• T-chart: Advantages/Disadvantages (one per student)</li></ul>



## Launching The Module: Taking a Stand

Opening	Meeting Students' Needs
<p><b>A. Review Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Display and distribute the Notice/Wonder Note-catcher and explain the Gallery Walk protocol:</li> <li>• 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).</li> <li>• 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?”).</li> <li>• 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”).</li> <li>• Tell students they will have just a minute at each picture, and that they might not get to all of the pictures.</li> <li>• 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.”)</li> <li>• Ask them to begin. Use a timer set to 5 minutes to keep students focused on the gallery.</li> <li>• 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.</li> <li>• 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?”).</li> <li>• Clarify for students that when they use their background knowledge to add meaning to a picture or text, they are making inferences.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>





Launching The Module:  
Taking a Stand

Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Ask students:               <ul style="list-style-type: none"> <li>* “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:</li> <li>* “Why are all of these people holding signs?”</li> <li>* “What might be motivating all of these people?”</li> </ul> </li> <li>• Cold call on student pairs to share their thinking.</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<p><b>B. Review Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite a student to read aloud the first learning target:               <ul style="list-style-type: none"> <li>* “I can get information from photographs about people who are taking a stand about something.”</li> </ul> </li> <li>• 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.</li> <li>• Ask students to turn and talk with a partner:               <ul style="list-style-type: none"> <li>* “Based on the photographs you have looked at, what do you think the phrase taking a stand means?”</li> </ul> </li> <li>• 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.</li> <li>• Read aloud the second learning target:               <ul style="list-style-type: none"> <li>* “I can explain the advantages and disadvantages of gathering information from photographs.”</li> </ul> </li> <li>• Share with students that the experience of looking at photographs is different from reading about an event. Ask:               <ul style="list-style-type: none"> <li>* “What do the words advantages and disadvantages mean?” Invite students to turn and talk.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>



**Launching The Module:**  
Taking a Stand

Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li></ul>	



Launching The Module:  
Taking a Stand

Work Time	Meeting Students' Needs
<p><b>A. Building Background Knowledge: Taking a Stand (10 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• Circulate and listen for students to identify the following big ideas related to each of the images:<ul style="list-style-type: none"><li>i. For better jobs and work safety</li><li>ii. For ending a war</li><li>iii. For women's right to vote</li><li>iv. For protecting children with child labor laws</li><li>v. For racial equality, integrated schools</li></ul></li><li>• 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.</li><li>• After a few minutes, invite students to turn and talk with a partner about what they notice and wonder.</li><li>• Follow up with a few probing questions. Ask:<ul style="list-style-type: none"><li>* "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.</li><li>* "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.</li></ul></li><li>• 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.</li></ul>	



Launching The Module:  
Taking a Stand

Work Time (continued)	Meeting Students' Needs
<p><b>B. Taking a Stand: Frayer Model (10 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• 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."</li><li>• 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:<ul style="list-style-type: none"><li>* "What characteristics or qualities does a person who takes a stand have?"</li></ul></li><li>• Cold call on several student pairs to share. Listen for students to name characteristics like courage, boldness, bravery, conviction, strong beliefs, and action.</li><li>• Finally, draw students' attention to the Non-Examples box in the lower right-hand corner. Ask:<ul style="list-style-type: none"><li>* "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.</li></ul></li><li>• Cold call on student pairs and record the non-examples. Listen for non-examples like: "Following the crowd" or "Giving in to peer pressure."</li><li>• Explain to students that they will be learning more about people taking a stand in the upcoming lessons.</li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>



Launching The Module:  
Taking a Stand

Closing and Assessment	Meeting Students' Needs
<b>A. Debrief Learning Targets (2 minutes)</b> <ul style="list-style-type: none"><li>• 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.</li></ul>	
<b>B. Preview Homework (5 minutes)</b> <ul style="list-style-type: none"><li>• Distribute the <b>T-chart: Advantages/Disadvantages</b> handout. Remind students that looking at photographs to learn about taking a stand is different from reading about people taking a stand.</li><li>• Preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<b>A.</b> Write about what you learned from the photographs about taking a stand. <b>B.</b> Evaluate the advantages and disadvantages of learning about taking a stand by only looking at photographs.	



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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**Taking a Stand:**  
Links for Gallery Walk

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



Notice/Wonder Note-Catcher

Notice	Wonder





**Taking a Stand: Frayer Model**  
(For Teacher Reference)

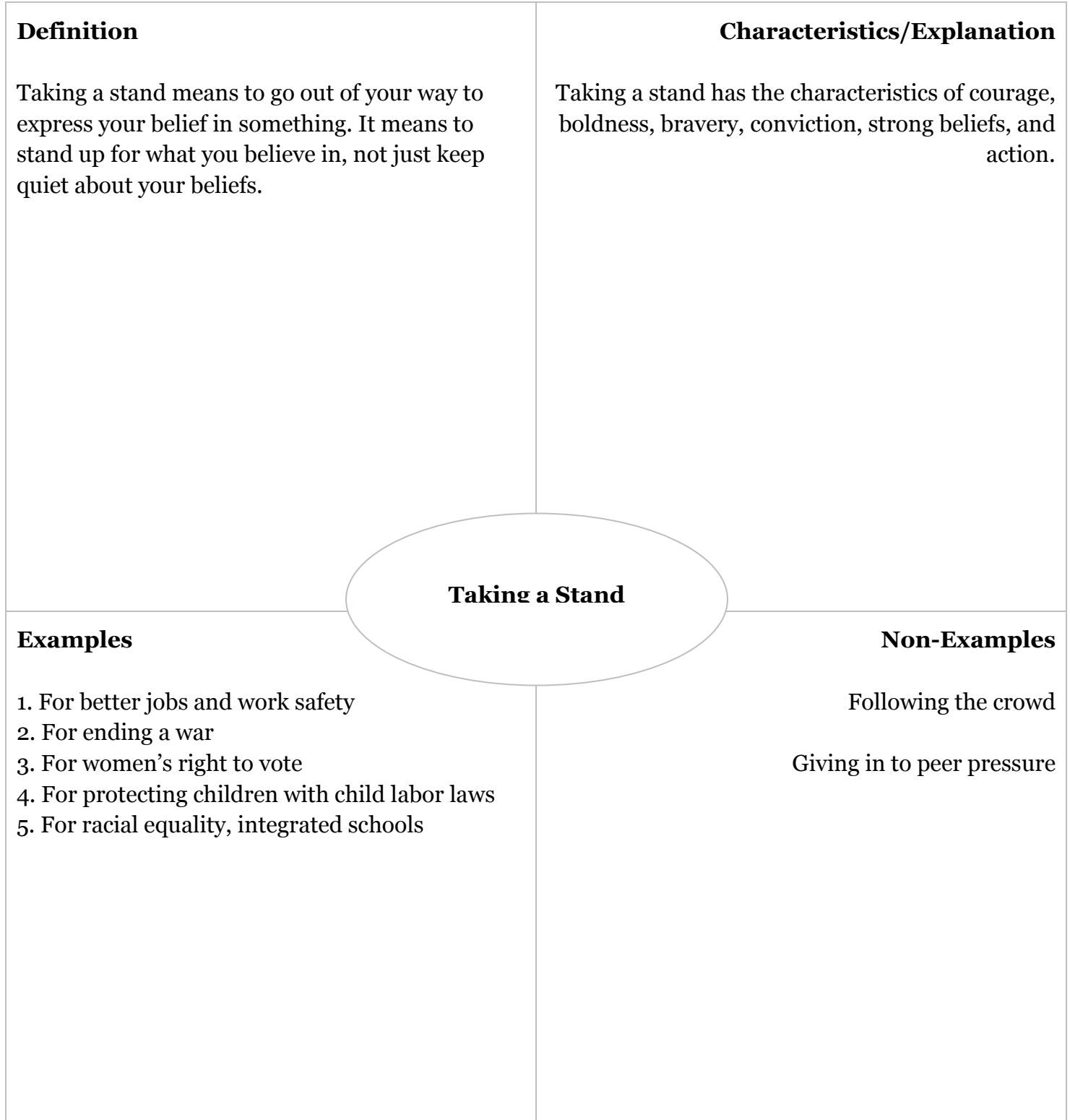
Name: \_\_\_\_\_

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

<b>Definition</b>	<b>Characteristics/Explanation</b>
<div data-bbox="548 1150 1075 1390"><b>Taking a Stand</b></div> <div data-bbox="81 1291 548 1904"><b>Examples</b></div> <div data-bbox="1075 1291 1539 1904"><b>Non-Examples</b></div>	



**Taking a Stand: Frayer Model**  
(For Teacher Reference)





**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?



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
<ul style="list-style-type: none"><li>I can cite the evidence that Shirley Chisholm uses to support her claims in “Equal Rights for Women.”</li></ul>	<ul style="list-style-type: none"><li>Student Note-catcher with text-dependent questions</li></ul>



**Taking a Stand:**  
Equal Rights for Women

Agenda	Teaching Notes
<p><b>1. Opening</b></p> <p>A. Engaging the Reader (3 minutes)</p> <p>B. Review Learning Targets (2 minutes)</p> <p><b>2. Work Time</b></p> <p>A. Reading for the Gist: “Equal Rights for Women” by Shirley Chisholm (10 minutes)</p> <p>B. Text-Dependent Questions (25 minutes)</p> <p><b>3. Closing and Assessment</b></p> <p>A. Debrief Learning Targets and Preview</p> <p><b>4. Homework</b> (5 minutes)</p> <p>A. Why is Shirley Chisholm taking a stand for women’s rights rather than African American rights?</p>	<ul style="list-style-type: none"> <li>• 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).</li> <li>• “Equal Rights for Women” is the focus of Lessons 2–5. Be sure students hold onto their copy of the speech throughout these lessons.</li> <li>• 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 <a href="http://www.odelleducation.com/resources">www.odelleducation.com/resources</a>.</li> <li>• For Lesson 2, the text needs to be broken into sections. Before giving the students their text, mark the sections as follows:             <ul style="list-style-type: none"> <li>• Section A: Paragraphs 1–4</li> <li>• Section B: Paragraphs 5–7</li> <li>• Section C: Paragraphs 8–9</li> <li>• Section D: Paragraphs 10–11</li> <li>• Section E: Paragraphs 12–14</li> <li>• Section F: Paragraphs 15–17</li> </ul> </li> <li>• 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.</li> <li>• 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 <a href="http://EngageNY.org">EngageNY.org</a> and <a href="http://odelleducation.com/resources">odelleducation.com/resources</a>). (This document was first introduced in Module 1, Unit 2, Lesson 1).</li> </ul>



**Taking a Stand:**  
Equal Rights for Women

Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"><li>• In this module, beginning with Shirley Chisholm’s speech and continuing with <i>To Kill a Mockingbird</i>, 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.</li><li>• In advance: Read Shirley Chisholm’s “Equal Rights for Women.”</li><li>• Post: Learning targets.</li></ul>

Lesson Vocabulary	Materials
taking a stand, advantages, disadvantages; characteristics	<ul style="list-style-type: none"><li>• “Equal Rights for Women” by Shirley Chisholm (one per student)</li><li>• Reading Closely: Guiding Questions handout (one per student)</li><li>• Document camera</li><li>• “Equal Rights for Women”: Lesson 2 Text-Dependent Questions (one per student)</li><li>• “Equal Rights for Women”: Lesson 2 Close Reading Guide (for Teacher Reference)</li></ul>



**Taking a Stand:**  
Equal Rights for Women

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader (3 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li></ul>	
<p><b>B. Review Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>





Taking a Stand:  
Equal Rights for Women

Work Time	Meeting Students' Needs
<p><b>A. Reading for the Gist: “Equal Rights for Women” by Shirley Chisholm (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Pass out “<b>Equal Rights for Women</b>” 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.</li><li>• Share with students that they will be spending some time with this new text over the next five lessons.</li><li>• Display the <b>Reading Closely: Guiding Questions</b> 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:<ul style="list-style-type: none"><li>• “What questions do you think are important to ask? Why?”</li></ul></li><li>– Cold call on a pair to share. Listen for students to point out the questions in the Approaching Texts row of the document, including:<ul style="list-style-type: none"><li>* Who is the author?</li><li>* What is the title?</li><li>* What type of text is it?</li><li>* Who published the text?</li><li>* When was the text published?</li></ul></li><li>• 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.</li><li>• Ask students to read along silently and circle words they are unfamiliar with as you read the speech aloud.</li><li>• Invite them to turn to a partner and talk about the gist of the speech.</li></ul>	<ul style="list-style-type: none"><li>• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.</li><li>• 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.</li></ul>



**Taking a Stand:**  
Equal Rights for Women

Work Time (continued)	Meeting Students' Needs
<p><b>B. Text-Dependent Questions (25 minutes)</b></p> <ul style="list-style-type: none"><li>• Display and distribute <b>“Equal Rights for Women”: Lesson 2 Text-Dependent Questions</b>.</li><li>• Use the teacher resource <b>“Equal Rights for Women”: Lesson 2 Close Reading Guide</b> for guidance on how to help students work through the series of text-dependent questions.</li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief Learning Targets and Preview Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• Preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<p><b>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.</b></p> <ul style="list-style-type: none"><li>* Answer the prompt completely</li><li>* Provide relevant and complete evidence</li><li>* Paragraph includes the following:<ul style="list-style-type: none"><li>* A focus statement</li><li>* At least three pieces of evidence from the text</li><li>* For each piece of evidence, an analysis or explanation: What does this evidence mean?</li><li>* A concluding sentence</li></ul></li></ul>	



EXPEDITIONARY  
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# 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

- 5 There is a calculated system of prejudice that lies unspoken behind that question. P3
- 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?

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

It has been observed before that society for a long time, discriminated against P5

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.

---

**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 P6  
political world I have been far oftener discriminated against because I am a woman  
than because I am black.

Prejudice against blacks is becoming unacceptable although it will take years to P7  
eliminate it. But it is doomed because, slowly, white America is beginning to admit  
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 P8  
only 2 percent of the managerial positions. They have not even reached the level of  
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 P10  
demanding their rights. This was also true of the black population for many years.  
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.

---

**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

40 **unconscious** attitudes.

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.

Let me note and try to refute two of the commonest arguments that are offered

45 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?

50 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

55 wants to try.

---

**evolutionary:** gradual  
**unconscious:** unaware

**menial:** lowly, unskilled

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A second argument often heard against the Equal Rights Amendment is that it would P15  
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.

60 As for the marriage laws, they are due for a **sweeping** reform, and an excellent P16  
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  
65 and layoffs, and provision for dignified, comfortable retirement.

Men and women need these things equally. That one sex needs protection more P17  
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.

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

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**sweeping:** broad, large

**supremacist:** believing in the superiority of a particular group

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# READING CLOSELY: GUIDING QUESTIONS

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

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



**“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’”?	



**“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.	

**“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.

**“Equal Rights for Women”**: Lesson 2  
Close Reading Guide (For Teacher Reference)

Text Dependent Questions	Teacher Guide
<p>1. What is prejudice?</p>	<p>Invite students to read the question with you.</p> <p>Direct their attention to Paragraph 3 so they can see the word prejudice in context.</p> <p>Invite pairs to discuss what they think the word means.</p> <p>Invite pairs to record their ideas on their text-dependent questions handout.</p> <p>Cold call on a pair to share their answer with the whole group and clarify what the word means if necessary.</p> <p>Ask students to revise their notes where they are incorrect.</p> <p>Answer: Prejudice is a judgment that disregards facts or truths.</p> <p>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.</p> <p>“pre” means before</p> <p>“jud” means to judge</p> <p>Connect to other words that are related, such as justice, just, jury, and justify.</p>
<p>2. According to Chisholm, what are the assumptions of the “calculated system of prejudice” that lies behind the question “Do you type?”</p>	<p>Repeat the numbered steps from the first question.</p> <p>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.</p> <p>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.</p>

**“Equal Rights for Women”**: Lesson 2  
Close Reading Guide (For Teacher Reference)

Text Dependent Questions	Teacher Guide
<p>3. Look at Paragraph 5□ What does Shirley Chisholm mean by the “happy little homemaker”? What does Chisholm mean by the “contented ‘old darkey’”?</p>	<p>Repeat the numbered steps from the first question.</p> <p>“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.</p> <p>“Contented ‘old darkey’”: Chisholm is referring to the idea that African Americans were happy to work on plantations without aspiring to do anything else.</p> <p>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.</p>
<p>4. Look at Paragraphs 5–7. What similarities and differences does Chisholm see between the experience of women and that of blacks?</p>	<p>Repeat the numbered steps from the first question.</p> <p><i>Similarity: Both “were different and inferior.” (Paragraph 5)</i></p> <p><i>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)</i></p>
<p>5. Look at Paragraphs □8 and 9. What are the various statistics Chisholm uses to support her argument?</p>	<p>Repeat the numbered steps from the first question.</p> <p>Two percent of managerial positions are held by women.</p> <p>No women are on the council of the AFL-CIO or Supreme Court.</p> <p>There are only two women ambassadors.</p> <p>There is one female Senator and 10 female Representatives in Congress.</p> <p>In the United States, there are 3.5 million more women than men.</p>



**“Equal Rights for Women”:** Lesson 2  
Close Reading Guide (For Teacher Reference)

Text Dependent Questions	Teacher Guide
<p>6. Choose one statistic and use your own words to explain what it means.</p>	<p>Repeat the numbered steps from the first question.</p> <p>Out of every 100 manager jobs, women have only two of them.</p> <p>There are no women in the AFL-CIO leadership. (American Federation of Labor- Congress of Industrial Organizations is a federation of labor unions.)</p> <p>The Supreme Court has no female justices.</p> <p>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).</p> <p>At the time, only two women were ambassadors in other countries (Caroline Laise, Nepal; and Margaret Tibbets, Norway).</p> <p>When Chisholm gave this speech, there were 10 Representatives (out of 435) and just one female Senator (out of 100).</p>



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# **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
<ul style="list-style-type: none"><li>• 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.</li><li>• I can analyze the development of a central idea in “Equal Rights for Women.”</li><li>• I can identify specific claims that Shirley Chisholm makes in “Equal Rights for Women.”</li></ul>	<ul style="list-style-type: none"><li>• Annotated text “Equal Rights for Women”</li></ul>



Agenda	Teaching Notes
<p><b>1. Opening</b></p> <p>A. Introducing Discussion Appointments (8 minutes)</p> <p>B. Review Learning Targets (2 minutes)</p> <p><b>2. Work Time</b></p> <p>A. Guided Practice: Analyzing Paragraph Structure (15 minutes)</p> <p>B. Annotating the Text of “Equal Rights for Women” by Shirley Chisholm (15 minutes)</p> <p><b>3. Closing and Assessment</b></p> <p>A. Debrief Learning Targets and Preview Homework (5 minutes)</p> <p><b>4. Homework</b></p> <p>A. Based on Chisholm’s speech, add to your Taking a Stand: Frayer Model handout.</p>	<ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• Be sure the text is chunked into sections (see Lesson 2 teaching note).</li><li>• 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.</li><li>• Review: Fist to Five strategy and Discussion Appointments protocol (see Appendix).</li></ul>



**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	<ul style="list-style-type: none"><li>• Instructions for Discussion Appointments (for Teacher Reference)</li><li>• Discussion Appointments handout (one per student)</li><li>• “Equal Rights for Women” (from Lesson 2; students’ own copies and one to display)</li><li>• “Equal Rights for Women”: Analyzing Text Structure Note-catcher (one per student and one for teacher modeling)</li><li>• Document camera</li><li>• “Equal Rights for Women”: Lesson 3 Close Reading Guide (for Teacher Reference)</li></ul>



**Analyzing Text Structure & Summarizing Text:**  
“Equal Rights for Women” by Shirley Chisholm

Opening	Meeting Students’ Needs
<p><b>A. Introducing Discussion Appointments (8 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• Give the following directions for making Discussion Appointments:<ul style="list-style-type: none"><li>i. You will sign up for five appointments with five different partners.</li><li>ii. For each location on the map, you may have only one appointment.</li><li>iii. If someone asks you for an appointment and that location is available, you need to accept the appointment.</li><li>iv. In the blank next to each location, write the name of your appointment partner.</li><li>v. Once you have made all five appointments, return to your seat.</li></ul></li><li>• 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.</li><li>• 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.</li><li>• 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.</li><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>



**Analyzing Text Structure & Summarizing Text:**  
“Equal Rights for Women” by Shirley Chisholm

Opening (continued)	Meeting Students’ Needs
<p><b>B. Review Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"> <li>Invite students to look at the learning targets while you read them aloud. <ul style="list-style-type: none"> <li>* “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.”</li> <li>* “I can analyze the development of a central idea in ‘Equal Rights for Women.’”</li> <li>* “I can identify specific claims that Shirley Chisholm makes in ‘Equal Rights for Women.’”</li> </ul> </li> <li>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.</li> </ul>	

Work Time	Meeting Students’ Needs
<p><b>A. Guided Practice: Analyzing Paragraph Structure (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Ask students to get out their copies of “<b>Equal Rights for Women.</b>” Let students know that now they will analyze the structure of a paragraph and the purpose of particular sentences in Chisholm’s speech.</li> <li>Distribute the “<b>Equal Rights for Women</b>”: <b>Analyzing Text Structure Note-catcher</b> and display it on the document camera.</li> <li>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.</li> <li>Refer to the “<b>Equal Rights for Women</b>”: <b>Lesson 3 Close Reading Guide</b> (for Teacher Reference) for guidance on how to support students in this portion of the lesson.</li> <li>As students are working, circulate to ensure that students understand the analysis of the paragraph structure.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>



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

Work Time (continued)	Meeting Students’ Needs
<p><b>B. Annotating the Text of “Equal Rights for Women” by Shirley Chisholm (15 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• Display “Equal Rights for Women” on the document camera.</li><li>• 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.”</li><li>• 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.</li><li>• As students are working, circulate around the room. Make sure they understand the gist of each section:<ul style="list-style-type: none"><li>* Section B: Both women and African Americans have been discriminated against, but it’s getting better for African Americans and not for women.</li><li>* Section C: Although women make up more than half the population, they have very few leadership jobs.</li><li>* Section D: Awareness of discrimination against women is rising, and a law to protect women would help change attitudes.</li><li>* Section E: The Equal Rights Amendment is important because current laws aren’t working to protect women.</li><li>* Section F: Women don’t need special protection; they need equality.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>



**Analyzing Text Structure & Summarizing Text:**  
“Equal Rights for Women” by Shirley Chisholm

Closing and Assessment	Meeting Students’ Needs
<p><b>A. Debrief Learning Targets and Preview Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>* “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.”</li><li>* “I can analyze the development of a central idea in ‘Equal Rights for Women.’”</li><li>* “I can identify specific claims that Shirley Chisholm makes in ‘Equal Rights for Women.’”</li></ul>	
Homework	Meeting Students’ Needs
<p><b>A. Based on Chisholm’s speech, add to your Taking a Stand: Frayer Model handout.</b></p> <p><i>Note: If many students rated themselves three or less on any of the learning targets, consider reviewing that skill in subsequent lessons.</i></p>	



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# 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.

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



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In Albany:	
In Buffalo:	
In New York City:	
In Syracuse:	



**“Equal Rights for Women”:**  
Analyzing Text Structure Note-catcher

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

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

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



**“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?	



**“Equal Rights for Women”:**  
Lesson 3 Close Reading Guide  
(for Teacher Reference)

Time: 15 minutes

Questions	Notes
<p>Reread Paragraph 10 and answer the following questions:</p> <ol style="list-style-type: none"><li>1. Read the paragraph aloud with your partner. Try paraphrasing the first sentence. What job is this sentence doing in the paragraph?</li></ol>	<p>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.</p> <p><i>Listen for students to say:</i> <i>Paraphrase: Women have not fought for their rights before, so that was one reason women don’t have equal rights.</i> <i>The first sentence is the topic sentence. It shows the controlling idea of the paragraph.</i></p> <p>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?</p>
<p>How is the second sentence related to this topic sentence? What job is it doing in the paragraph?</p>	<p><i>Listen for students to say:</i> <i>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.</i></p> <p>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?</p>



**“Equal Rights for Women”:**  
Lesson 3 Close Reading Guide  
(for Teacher Reference)

Time: 15 minutes

Questions	Notes
<p>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.</p>	<p><i>Listen for students to say:</i> <i>“They” refers to African Americans.</i> <i>“Submitted” means they went along with their place in society, without the same rights.</i> <i>The sentence explains how African Americans didn’t fight for their rights; it further develops the comparison between women and African Americans.</i></p> <p>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?</p>
<p>In the next sentence, what does the “same thing” refer to? What job is this sentence doing in the paragraph?</p>	<p><i>Listen for students to say:</i> <i>The “same thing” means that women also “submitted to oppression.”</i> <i>This sentence finishes the comparison between women and African Americans.</i></p> <p>If students are struggling, ask questions like: What was the purpose of the second sentence? How is this sentence related to the second sentence?</p>



**“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?	<p><i>Listen for students to say:</i></p> <p><i>Paraphrase: Younger people are starting to realize that women do not have equal rights and nothing is being done about it.</i></p> <p><i>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.</i></p> <p><i>Chisholm ends the paragraph this way because it shows that people, especially younger people, are ready for a change: to give women equal rights.</i></p> <p>If students are struggling, ask questions like:</p> <p>What is “this situation”?</p> <p>What is the “younger segment of the population”?</p> <p>What does “awareness” mean?</p>



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# **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**

- 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.”`

**Ongoing Assessment**

- Highlighting in student copies of “Equal Rights for Women”`



**Central Idea and Supporting Details:**  
“Equal Rights for Women”

Agenda	Teaching Notes
<p><b>1. Opening</b></p> <p>A. Engaging the Reader: Vocabulary in “Equal Rights for Women” (8 minutes)</p> <p>B. Review Learning Targets (2 minutes)</p> <p><b>2. Work Time</b></p> <p>A. Jigsaw, Part 1: Evaluating Evidence-based Claims (15 minutes)</p> <p>B. Jigsaw, Part 2: Sharing Analysis of Evidence-based Claims (10 minutes)</p> <p><b>3. Closing and Assessment</b></p> <p>A. Summarizing “Equal Rights for Women” (10 minutes)</p> <p><b>4. Homework</b></p> <p>A. Using the Summary Writing graphic organizer, write a summary paragraph of the speech.</p>	<ul style="list-style-type: none"><li>• In this lesson, students engage in a jigsaw on the evidence-based claims in Chisholm’s speech.</li><li>• The Summary Writing graphic organizer included in the supporting materials of this lesson was first introduced in Module 1, Unit 2, Lesson 5.</li><li>• 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).</li><li>• Claim A: Discrimination against women is grounded in an unspoken belief that women are inferior.</li><li>• Claim B: Women who do not conform to the current system face social discrimination.</li><li>• Claim C: Women are becoming more aware of the discrimination they face in the workplace and in society.</li><li>• Review: Quiz-Quiz-Trade and Jigsaw protocols (Appendix 1).</li></ul>



Central Idea and Supporting Details:  
“Equal Rights for Women”

Lesson Vocabulary	Materials
evaluate; demeaning, “old darkey,” immorality, tokenism, oppression, evolutionary, unconscious, menial, sweeping, supremacist	<ul style="list-style-type: none"><li>• “Equal Rights for Women”(from Lesson 2; students’ own copies)</li><li>• Blank strips of paper (for Quiz-Quiz-Trade)</li><li>• Dictionaries</li><li>• “Equal Rights for Women” (one copy for teacher, with sections marked)</li><li>• Index cards with one of the three claims from Chisholm’s speech (one index card per pair of students; teacher-generated; see Teaching Note)</li><li>• Highlighters (one per student)</li><li>• Evaluating Evidence Note-catcher (one per student)</li><li>• Document camera</li><li>• Summary Writing graphic organizer (one per student)</li></ul>



Central Idea and Supporting Details:  
“Equal Rights for Women”

Opening	Meeting Students’ Needs
<p><b>A. Engaging the Reader: Vocabulary in “Equal Rights for Women” (8 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to get out their “Equal Rights for Women” text. While students are doing this, pass out blank strips of paper and dictionaries.</li><li>• 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.</li><li>• 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.</li><li>• Let students know that they will be doing a protocol called Quiz-Quiz-Trade.” Give directions:<ul style="list-style-type: none"><li>i. You will find a partner and show that person the vocabulary word on your strip of paper.</li><li>ii. Your partner will try to infer the meaning of the word.</li><li>iii. Then the process repeats for the other partner.</li><li>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.</li></ul></li><li>• 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.</li><li>• Once students have partnered up twice, they return to their seats.</li></ul>	
<p><b>B. Review Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Cold call on a student to read the learning targets aloud:<ul style="list-style-type: none"><li>* “I can identify specific claims that Shirley Chisholm makes in ‘Equal Rights for Women.’”</li><li>* “I can evaluate evidence that supports a claim in ‘Equal Rights for Women.’”</li><li>* “I can objectively summarize ‘Equal Rights for Women.’”</li></ul></li><li>• 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.</li></ul>	



Central Idea and Supporting Details:  
“Equal Rights for Women”

Opening (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> <li>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.</li> </ul>	
Work Time	Meeting Students’ Needs
<p><b>A. Jigsaw, Part 1: Evaluating Evidence-based Claims (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Share with students that Chisholm makes several claims or points in her speech as she takes a stand for equality for women.</li> <li>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.</li> <li>Highlight <i>“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.”</i> (Paragraph 13) and explain that this helps support Chisholm’s idea that women don’t already have equal rights.</li> <li>Highlight <i>“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.”</i> (Paragraph 16) and explain that this supports the idea that women don’t need special privileges.</li> <li>Ask students to meet with their Buffalo Discussion Appointment partner. Distribute one index card per student pair and one highlighter per student.</li> <li>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.</li> <li>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:</li> </ul>	<ul style="list-style-type: none"> <li>If students have trouble getting the gist, point out important sentences in each section to help guide them:</li> <li>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)</li> <li>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)</li> </ul>



Central Idea and Supporting Details:  
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Work Time (continued)	Meeting Students’ Needs
<p>* Claim A: Discrimination against women is grounded in an unspoken belief that women are inferior.</p> <ol style="list-style-type: none"> <li>Evidence: “demeaning experience.” (Paragraph 2)</li> <li>Evidence: “There is a calculated system of prejudice that lies unspoken behind that question.” (Paragraph 3)</li> <li>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.</li> <li>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)</li> <li>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)</li> <li>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)</li> </ol> <p>* Claim C: Women are becoming more aware of the discrimination they face in the workplace and in society.</p> <ol style="list-style-type: none"> <li>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)</li> <li>Evidence: “But now there is an awareness of this situation particularly among the younger segment of the population.” (Paragraph 10)</li> <li>Evidence: It is obvious that discrimination exists. Women do not have the opportunities that men do.” (Paragraph 14)</li> </ol>	<ul style="list-style-type: none"> <li>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)</li> </ul> <p><i>NOTE: For these sentences, students may need guidance to identify antecedents of “this situation” and “they.”</i></p> <ul style="list-style-type: none"> <li>Section E: “Existing laws are not adequate to secure equal rights for women.” (Paragraph 13)</li> <li>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)</li> </ul>



Central Idea and Supporting Details:  
“Equal Rights for Women”

Work Time (continued)	Meeting Students’ Needs
<p><b>B. Jigsaw, Part 2: Sharing Analysis of Evidence-based Claims (10 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• 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.</li><li>• 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.)</li><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>



Central Idea and Supporting Details:  
“Equal Rights for Women”

Closing and Assessment	Meeting Students’ Needs
<p><b>A. Summarizing “Equal Rights for Women” (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Summary Writing graphic organizer</b>. 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.</li><li>• 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.</li></ul>	
Homework	Meeting Students’ Needs
<p>A. Complete the Summary Writing graphic organizer and write a summary paragraph of Shirley Chisholm’s speech, “Equal Rights for Women.”</p> <p><i>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.</i></p>	





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# 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?



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.



Summary Writing Graphic Organizer:

The diagram is a graphic organizer for a summary. It consists of a large horizontal oval at the top labeled "Controlling Idea". Below this oval are six rectangular boxes arranged in two rows of three. Each box is labeled "Key detail" in its top-left corner. At the bottom of the diagram is another large horizontal oval labeled "Clincher".

Controlling Idea

Key detail

Key detail

Key detail

Key detail

Key detail

Key detail

Clincher



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# **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
<ul style="list-style-type: none"><li>I can analyze Shirley Chisholm's perspective in “Equal Rights for Women.”</li><li>I can analyze how Shirley Chisholm acknowledges and responds to conflicting viewpoints.</li></ul>	<ul style="list-style-type: none"><li>“Equal Rights for Women”: Lesson 5 Close Reading</li></ul>



**Analyzing the Author's Perspective:**  
“Equal rights for Women” by Shirley Chisholm

Agenda	Teaching Notes
<p><b>1. Opening</b></p> <p>A. Engaging the Reader: Share Homework Summaries (3 minutes)</p> <p>B. Review Learning Targets (2 minutes)</p> <p><b>2. Work Time</b></p> <p>A. Chalk Talk: Questioning Texts, Perspective (18 minutes)</p> <p>B. Close Reading: Analyzing Conflicting Viewpoints (17 minutes)</p> <p><b>3. Closing and Assessments</b></p> <p>A. Revisit Learning Targets and Reflect on Close Reading (5 minutes)</p> <p><b>4. Homework</b></p> <p>A. Take your copy of “Equal Rights for Women” home with you and complete the vocabulary task.</p>	<ul style="list-style-type: none"><li>• In this lesson, students work with their Buffalo Discussion Appointment partner.</li><li>• In advance: Prepare chart paper for the Chalk Talk. On each paper, write one of the following questions and post around the classroom:<ul style="list-style-type: none"><li>* What is Shirley Chisholm thinking and saying about discrimination against women?</li><li>* Who is the intended audience of the speech?</li><li>* What is Shirley Chisholm’s personal role in discrimination against women?</li></ul></li><li>• If you have a big class, consider posting two of each question around the classroom so students can easily see the paper.</li><li>• Review: Chalk Talk protocol (Appendix 1).</li></ul>



**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	<ul style="list-style-type: none"><li>• 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)</li><li>• Markers (one per student)</li><li>• “Equal Rights for Women”: Lesson 5 Close Reading Note-catcher (one per student)</li><li>• “Equal Rights for Women”: Lesson 5 Close Reading Guide (for Teacher Reference)</li><li>• Reading Closely: Guiding Questions document (from Lesson 2)</li><li>• Lesson 5 homework: Vocabulary in “Equal Rights for Women” (one per student)</li></ul>





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

Opening	Meeting Students' Needs
<b>A. Engaging the Reader: Share Homework Summaries (3 minutes)</b> <ul style="list-style-type: none"><li>As students enter the classroom, ask them to meet with their Buffalo Discussion Appointment and share their summaries from their homework.</li></ul>	
<b>B. Review Learning Targets (2 minutes)</b> <ul style="list-style-type: none"><li>Read the first learning target aloud:<ul style="list-style-type: none"><li>"I can analyze Shirley Chisholm's perspective in 'Equal Rights for Women.'"</li></ul></li><li>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.</li><li>Read the second learning target aloud:<ul style="list-style-type: none"><li>"I can analyze how Shirley Chisholm acknowledges and responds to conflicting viewpoints."</li></ul></li><li>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.</li><li>Explain that today, the class will be rereading "Equal Rights for Women" and analyzing the different perspectives in it.</li></ul>	



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

Work Time	Meeting Students' Needs
<p><b>A. Chalk Talk: Questioning Texts, Perspective (18 minutes)</b></p> <ul style="list-style-type: none"><li>– Be sure the chart paper with Chalk Talk questions are posted around the room.</li><li>– Distribute the “<b>Equal Rights for Women</b>” <b>Lesson 5 Close Reading Note-catcher</b> to students.</li><li>* Use the “<b>Equal Rights for Women</b>”: <b>Lesson 5 Close Reading Guide</b> (for Teacher Reference in supporting materials) to guide students through a Chalk Talk on text-dependent questions related to “Equal Rights for Women.”</li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>
<p><b>B. Close Reading: Analyzing Conflicting Viewpoints (17 minutes)</b></p> <ul style="list-style-type: none"><li>• Continue to use the “Equal Rights for Women”: Lesson 5 Close Reading Guide to guide students through the analysis of perspective in the text.</li></ul>	



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

Closing and Assessment	Meeting Students' Needs
<p><b>A. Revisit Learning Targets and Reflect on Close Reading (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Reread the learning targets aloud or ask several student volunteers to do so:<ul style="list-style-type: none"><li>* "I can analyze Shirley Chisholm's perspective in 'Equal Rights for Women.'"</li><li>* "I can analyze how Shirley Chisholm acknowledges and responds to conflicting viewpoints."</li></ul></li><li>• 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).</li><li>• Tell them that now they have a chance to reflect on what they have done over the past four lessons.</li><li>• 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.</li><li>• 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.</li><li>• Watch for students to place stars by the following:<ul style="list-style-type: none"><li>* Who is the author?</li><li>* What is the title?</li><li>* What type of text is it?</li><li>* Why has the author structured the sentences and paragraphs this way?</li><li>* What key words or phrases do I notice as I read?</li><li>* What words or phrases are critical for my understanding of the text?</li><li>* What is the author thinking and saying about the topic or theme?</li><li>* Who is the intended audience of the text?</li><li>* What is the author's personal role in the topic or themes?</li></ul></li><li>• 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.</li></ul>	



**Analyzing the Author's Perspective:**  
“Equal Rights for Women” by Shirley Chisholm

Closing and Assessment (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>Probe with students about which of these questions felt particularly helpful as they dug into analyzing Chisholm's speech, and why.</li></ul>	
Homework	Meeting Students' Needs
<p>A. Take your copy of “Equal Rights for Women” home with you and complete vocabulary in “Equal Rights for Women.”</p> <p><i>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.</i></p>	



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# 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?	



**“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?	

**“Equal Rights for Women”**  
Close Reading Guide  
(For Teacher Reference)

Time: 35 minutes total

<b>Work Time Part A: Chalk Talk (18 minutes)</b>	<b>Teacher Guide</b>
(Students Participate in Chalk Talk)	<p>Explain that students will engage in a Chalk Talk.</p> <p>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.</p> <p>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.</p> <p>Distribute markers and invite students to get started. □</p> <p>As students are writing, circulate. Feel free to guide the students by writing questions on the chart paper for students to consider, especially:</p> <ul style="list-style-type: none"><li>* How do you know?</li><li>* Why does it matter?</li></ul>





**“Equal Rights for Women”**

Close Reading Guide  
(For Teacher Reference)

Time: 35 minutes total

Work Time Part A: Chalk Talk (18 minutes)	Teacher Guide
<ol style="list-style-type: none"><li>1. What is Shirley Chisholm thinking and saying about discrimination against women? □</li><li>2. Who is the intended audience of the speech? □</li><li>3. What is Shirley Chisholm’s personal role in discrimination against women?</li></ol>	<p>Ask students to sit down, still with their Buffalo Discussion Appointment partner.</p> <p>Distribute the <b>“Equal Rights for Women”: Lesson 5 Close Reading Note-catcher</b>.</p> <p>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.</p> <p>Lead a debrief with the class. Continue to push students by asking: “How do you know?” and “Why does it matter?”</p> <p>Listen for students to say things like:</p> <ol style="list-style-type: none"><li>a. “Chisholm’s perspective on discrimination against women is that it is common and people aren’t aware of it yet.”</li><li>b. “Chisholm believes an Equal Rights Amendment will help people recognize that women aren’t treated equally and start to change that.”</li><li>c. “The intended audience is Congress because they are the ones who would need to pass the Equal Rights Amendment.”</li><li>d. “Chisholm’s personal role is that she has faced discrimination as a woman.”</li></ol>

**“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
<p>4. Reread the speech. Where does Chisholm acknowledge other viewpoints?</p>	<p>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.</p> <p>As students are working, circulate and check for understanding. Make sure students are referring often to their texts.</p> <p>Refocus the class and cold call on pairs to share their answers. Encourage students to revise their notes as others share. □</p> <p><i>Answer: Chisholm acknowledges two other viewpoints:</i></p> <ul style="list-style-type: none"> <li>A. <i>“One is that women are already protected under the law and do not need legislation.” (Paragraph 13)</i></li> <li>B. <i>“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)</i></li> </ul>

**“Equal Rights for Women”**  
Close Reading Guide  
(For Teacher Reference)

Time: 35 minutes total

<b>Work Time Part B: Text-Dependent Questions (17 minutes)</b>	<b>Teacher Guide</b>
<p>5. How does Chisholm respond to these other viewpoints?</p>	<p>Repeat the three bulleted steps in number 4. □</p> <p><i>Answer Key: Chisholm’s response is:</i></p> <p>A. <i>“Existing laws are not adequate to secure equal rights for women.” She lists examples in Paragraphs 13 and 14:</i></p> <ul style="list-style-type: none"> <li>i. Women have lower-paying jobs.</li> <li>ii. Women are not in upper-level jobs.</li> <li>iii. Women do not have the opportunities men do.</li> <li>iv. Women who do not conform are stigmatized.</li> </ul> <p>B. <i>“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></p> <ul style="list-style-type: none"> <li>i. Women don’t need special protection.</li> <li>ii. The United States needs laws to protect all workers, not just women.</li> </ul>
<p>6. Why does Chisholm identify other viewpoints?</p>	<p>Repeat the three bulleted steps in number 4. □</p> <p><i>Answer: By acknowledging the other viewpoints, Chisholm strengthens her claim because she uses evidence to show why those who disagree with her are wrong.</i></p>



**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						



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**

- 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?"

**Ongoing Assessment**

- Summary Writing graphic organizer



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

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Vocabulary in "Equal Rights for Women" (5 minutes)</p> <p>B. Review Learning Targets (3 minutes)</p> <p>2. Work Time</p> <p>A. Introduce "Ain't I a Woman?" (7 minutes)</p> <p>B. World Café: Analyzing "Ain't I a Woman?" (25 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Preparing for Summary Writing (5 minutes)</p> <p>4. Homework</p> <p>A. Write a summary paragraph of "Ain't I a Woman?"</p>	<ul style="list-style-type: none"><li>• 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 <a href="http://www.odelleducation.com/resources">www.odelleducation.com/resources</a>.</li><li>• 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.</li><li>• 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.</li><li>• 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.</li><li>• 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.</li><li>• 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.</li><li>• Review: World Café protocol.</li></ul>



**World Cafe:**  
Analyzing Sojourner Truth’s “Ain’t I a Woman?”

Lesson Vocabulary	Materials
racket, out of kilter, bear the lash, obliged to you	<ul style="list-style-type: none"><li>• “Ain’t I a Woman?” by Sojourner Truth (one copy per student)</li><li>• “Ain’t I a Woman?” Note-catcher (one per student)</li><li>• “Ain’t I a Woman?” Note-catcher (for Teacher Reference)</li></ul>

Opening	Meeting Students’ Needs
<b>A. Engaging the Reader: Vocabulary in “Equal Rights for Women” (5 minutes)</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Collect the homework.</li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>
<b>B. Review Learning Targets (3 minutes)</b> <ul style="list-style-type: none"><li>• 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.</li></ul>	





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

Work Time	Meeting Students' Needs
<p><b>A. Introduce "Ain't I a Woman?" (7 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• Give the students 5 minutes to work with a partner to write the gist next to each paragraph.</li></ul>	<ul style="list-style-type: none"><li>• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.</li></ul>



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

Work Time (continued)	Meeting Students' Needs
<p><b>B. World Café (25 minutes)</b></p> <ul style="list-style-type: none"><li>Remind students that in the past few lessons they learned how to do the following:<ul style="list-style-type: none"><li>Find the central idea and supporting details in a text</li><li>Analyze paragraph structure</li><li>Analyze author's perspective</li></ul></li><li>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."</li><li>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.</li><li>Explain the protocol:<ol style="list-style-type: none"><li>Students are in groups of four.</li><li>Each group selects a leader. The leader's job is to facilitate the discussion and keep their group focused.</li><li>The teacher says the focus question for this round.</li><li>Students take 2 minutes of silence to independently review the text, think about the question, and take notes in their Note-catcher.</li><li>The group discusses the question for Round 1 and adds to their notes for 4 minutes.</li><li>The leader stays put; the rest of the group rotates to the next table.</li><li>The leader shares the major points of his/her group's discussion with the new group members.</li><li>Each table selects a new leader.</li><li>Repeat the process until students have had the chance to discuss each question.</li></ol></li><li>Arrange students in groups of four. <b>Distribute the "Ain't I a Woman" Note-catcher.</b> Tell students to ignore the bottom right-hand box for now; they will come back to this in the closing of the lesson.</li></ul>	



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

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Ask students to point to Round 1 on the Note-catcher. Read the question aloud:             <ul style="list-style-type: none"> <li>* "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?"</li> </ul> </li> <li>• Invite students to get started by taking 2 minutes to reread the speech and take notes on the question for Round 1.</li> <li>• From here, facilitate according to the protocol. Be sure to read each question aloud before students begin a new round.</li> <li>• Circulate and check for understanding as groups meet and discuss each question. Provide support to all groups as necessary. See <b>"Ain't I a Woman?" Note-catcher (for Teacher Reference)</b> for sample notes.</li> <li>• 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).</li> <li>• Reread the first posted learning target:             <ul style="list-style-type: none"> <li>* "I can analyze the development of a central idea in 'Ain't I a Woman?'"</li> </ul> </li> <li>• 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).</li> <li>• Repeat with the second learning target:             <ul style="list-style-type: none"> <li>* "I can analyze the structure of a paragraph, including the role of particular sentences, in 'Ain't I a Woman?'"</li> </ul> </li> <li>• 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.</li> <li>• Repeat with the third learning target:             <ul style="list-style-type: none"> <li>* "I can analyze Sojourner Truth's perspective in 'Ain't I a Woman?'"</li> </ul> </li> </ul> <p>Cold call on one or two students to share what Truth's perspective is and what other viewpoints she acknowledged.</p>	



World Cafe

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

Closing and Assessment	Meeting Students' Needs
<p><b>A. Preparing for Summary Writing (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• Ask students to get started with the Summary Preparation box.</li><li>• 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.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Finish summary preparation and write a summary paragraph of "Ain't I a Woman?"</li></ul>	



EXPEDITIONARY  
LEARNING

# 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**. P1

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?

5 That man over there says that women need to be helped into carriages, and lifted P2

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 -

10 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?

Then they talk about this thing in the head; what's this they call it? [member of P3

audience whispers, "intellect"] That's it, honey. What's that got to do with women's

<b>racket</b>	<b>out of kilter</b>	<b>bear the lash</b>
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, P4  
'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.

20 If the first woman God ever made was strong enough to turn the world upside down P5  
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.

**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.

<b>obliged to you</b>		
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?





**Ain't I a Woman Note-catcher**

**Homework: Write an objective summary of “Ain’t I a Woman?”**



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

<b>Round 1: Finding the central idea and supporting details</b> According to Truth, what is the “fix” that white men are in? What details does Truth use to support that idea?	<b>Round 2: Analyzing text structure</b> What objection to women having rights is Truth addressing here? How does each sentence in the paragraph contribute to Truth’s response to that?
<i>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.</i>	<i>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.</i>
<b>Round 3: Analyzing perspective and opposing claim</b> What stand is Sojourner Truth taking in this speech?	<b>Summary Preparation</b> What is the controlling idea?
<i>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.</i>	



**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?
<p><i>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.</i></p> <p><i>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.</i></p>	What is your clincher?



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**

- 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."

**Ongoing Assessment**

- Mid-Unit 1 Assessment



**Mid-Unit Assessment:**

Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Agenda	Teaching Notes
<p><b>1. Opening</b></p> <p>A. Engaging the Reader: Sharing Homework Summaries (3 minutes)</p> <p><b>2. Work Time</b></p> <p>A. Mid-Unit 1 Assessment (40 minutes)</p> <p><b>3. Closing and Assessment</b></p> <p>A. Preview Homework (2 minutes)</p> <p><b>4. Homework</b></p> <p>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.</p>	<ul style="list-style-type: none"> <li>• If students finish the assessment early, consider having other independent activities they can work on.</li> <li>• After this lesson, students turn their attention to reading <i>To Kill a Mockingbird</i>. Consider giving them a pep talk after the assessment to get them excited about reading it.</li> </ul>

Lesson Vocabulary	Materials
<p>indignation, unbridled, ills, despoiling, communion, sustenance, material, exploits</p>	<ul style="list-style-type: none"> <li>• Mid-Unit 1 Assessment: Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society" (one per student)</li> <li>• Mid-Unit 1 Assessment: Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society" (for Teacher Reference)</li> <li>• 2 point Rubric-Writing from Sources/Short Response (for Teacher Reference)</li> </ul>



**Mid-Unit Assessment:**

Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Sharing Homework Summaries (3 minutes)</b></p> <ul style="list-style-type: none"> <li>Ask students to turn to a partner and share their summaries of "Ain't I a Woman?" from homework.</li> </ul>	
Work Time	Meeting Students' Needs
<p><b>A. Mid-Unit Assessment (40 minutes)</b></p> <ul style="list-style-type: none"> <li>Arrange student seating to allow for an assessment-conducive arrangement where students independently think, read, and write.</li> <li>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.</li> <li>Distribute the Mid-Unit 1 Assessment: Analyzing Excerpts of Lyndon Johnson's Speech "The Great Society". Read aloud through the directions.</li> <li>Address any clarifying questions.</li> <li>Invite students to begin. Circulate to observe but not support; this is students' opportunity to independently apply the skills they have been learning.</li> <li>Collect the assessment.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary.</li> </ul>



**Mid-Unit Assessment:**

Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

Closing and Assessment	Meeting Students' Needs
<b>A. Preview Homework (2 minutes)</b> <ul style="list-style-type: none"><li>Preview the QuickWrite task and address any clarifying questions.</li></ul>	
Homework	Meeting Students' Needs
<p>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.</p> <p><i>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.</i></p>	





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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	<ul style="list-style-type: none"><li>• Your imagination and your initiative and your indignation<sup>1</sup> 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<sup>2</sup> 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.</li><li>• 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.</li><li>• 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.</li></ul>	



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

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

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

	Excerpts from Speech	Gist
Part 2	<ul style="list-style-type: none"><li>Aristotle<sup>3</sup> 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<sup>4</sup> is long: There is the decay of the centers and the despoiling<sup>5</sup> 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<sup>6</sup> with nature. The loss of these values breeds loneliness and boredom and indifference.</li><li>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.</li></ul>	

<sup>1</sup> indignation: anger about something that is unfair

<sup>2</sup> unbridled: unrestrained

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



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

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

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

	Excerpts from Speech	Gist
Part 3	<ul style="list-style-type: none"><li>• 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.</li><li>• A few years ago we were greatly concerned about the "Ugly American." Today we must act to prevent an ugly America.</li><li>• 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<sup>7</sup> be wasted.</li></ul>	



**Mid-Unit 1 Assessment:**

Analyzing Excerpts from Lyndon Johnson’s Speech “The Great Society”

.....

**Name:**

.....

**Date:**

.....

	Excerpts from Speech	Gist
<b>Part 4</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>	

<sup>3</sup> Aristotle: a famous philosopher

<sup>4</sup> ills: an evil or misfortune

<sup>5</sup> despoiling: ruining

<sup>6</sup> communion: a relationship with deep understanding

<sup>7</sup> sustenance: nourishment

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



**Mid-Unit 1 Assessment:**

Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"

.....

**Name:**

.....

**Date:**

.....

	Excerpts from Speech	Gist
Part 5	<ul style="list-style-type: none"><li>• 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.</li><li>• 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....</li><li>• 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?</li><li>• Will you join in the battle to give every citizen an escape from the crushing weight of poverty?</li><li>• Will you join in the battle to build the Great Society, to prove that our material<sup>8</sup> progress is only the foundation on which we will build a richer life of mind and spirit?</li></ul>	





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

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

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

	Excerpts from Speech	Gist
Part 5 (continued)	<ul style="list-style-type: none"><li>• 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.</li><li>• 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 exploits<sup>9</sup> of his genius to the full enrichment of his life.</li><li>• Thank you. Goodbye.</li></ul>	

<sup>8</sup> material: related to physical things

<sup>9</sup> exploits: heroic acts

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



**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		



**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.

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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?

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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
<b>Part 1</b>	<ul style="list-style-type: none"> <li>Your imagination and your initiative and your indignation<sup>1</sup> 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<sup>2</sup> 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.</li> <li>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.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li><i>As our society progresses, we can keep our values or forget about them because we're so focused on growing.</i></li> <li><i>We need to build toward a Great Society where no one is poor or discriminated against and everyone has what he or she needs.</i></li> <li><i>There are three places to focus the effort: cities, countrysides, and classrooms</i></li> </ul>



**Mid-Unit 1 Assessment:**

Analyzing Excerpts from Lyndon Johnson’s Speech “The Great Society”  
(for Teacher Reference)

	Excerpts from Speech	Gist
Part 2	<ul style="list-style-type: none"> <li>Aristotle<sup>3</sup> 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<sup>4</sup> is long: There is the decay of the centers and the despoiling<sup>5</sup> 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<sup>6</sup> with nature. The loss of these values breeds loneliness and boredom and indifference.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li><i>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.</i></li> <li><i>We need to make the cities better places to live, especially because new ideas and new experiments are happening in cities.</i></li> </ul>

<sup>1</sup> indignation: anger about something that is unfair

<sup>2</sup> unbridled: unrestrained

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



**Mid-Unit 1 Assessment:**  
Analyzing Excerpts from Lyndon Johnson’s Speech “The Great Society”  
(for Teacher Reference)

	Excerpts from Speech	Gist
Part 3	<ul style="list-style-type: none"> <li>• 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.</li> <li>• A few years ago we were greatly concerned about the “Ugly American.” Today we must act to prevent an ugly America.</li> <li>• 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<sup>7</sup> be wasted.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>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.</i></li> <li>• <i>We need to keep American beautiful.</i></li> <li>• <i>We won’t be able to replace the natural beauty once it’s lost.</i></li> </ul>



**Mid-Unit 1 Assessment:**  
Analyzing Excerpts from Lyndon Johnson’s Speech “The Great Society”  
(for Teacher Reference)

	Excerpts from Speech	Gist
<b>Part 4</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Americans need to make sure that all children go to school and complete high school.</i></li> <li>• <i>We need to make college more affordable.</i></li> </ul>

<sup>3</sup> Aristotle: a famous philosopher

<sup>4</sup> ills: an evil or misfortune

<sup>5</sup> despoiling: ruining

<sup>6</sup> communion: a relationship with deep understanding

<sup>7</sup> sustenance: nourishment

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





**Mid-Unit 1 Assessment:**

Analyzing Excerpts from Lyndon Johnson's Speech "The Great Society"  
(for Teacher Reference)

	Excerpts from Speech	Gist
Part 5	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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....</li> <li>• 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?</li> <li>• Will you join in the battle to give every citizen an escape from the crushing weight of poverty?</li> <li>• Will you join in the battle to build the Great Society, to prove that our material<sup>8</sup> progress is only the foundation on which we will build a richer life of mind and spirit?</li> </ul>	<ul style="list-style-type: none"> <li>• <i>The government is working to make cities, the countryside, and education better and will keep looking for solutions.</i></li> <li>• <i>The audience's age group is going to need to help.</i></li> <li>• <i>Johnson wants the audience to join in the fight against discrimination, poverty, and the focus only on building wealth, not building a better life.</i></li> <li>• <i>Some people say it's impossible, but Johnson doesn't agree.</i></li> <li>• <i>The audience can make the world better.</i></li> </ul>



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

	Excerpts from Speech	Gist
Part 5	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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....</li> <li>• 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?</li> <li>• Will you join in the battle to give every citizen an escape from the crushing weight of poverty?</li> <li>• Will you join in the battle to build the Great Society, to prove that our material<sup>8</sup> progress is only the foundation on which we will build a richer life of mind and spirit?</li> </ul>	<ul style="list-style-type: none"> <li>• <i>The government is working to make cities, the countryside, and education better and will keep looking for solutions.</i></li> <li>• <i>The audience's age group is going to need to help.</i></li> <li>• <i>Johnson wants the audience to join in the fight against discrimination, poverty, and the focus only on building wealth, not building a better life.</i></li> <li>• <i>Some people say it's impossible, but Johnson doesn't agree.</i></li> <li>• <i>The audience can make the world better.</i></li> </ul>

<sup>8</sup> material: related to physical things

<sup>9</sup> exploits: heroic acts

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

**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.**

**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	<b>Cities need improvement.</b>	<b>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.</b>
Part 3	<b>Americans need to do more to protect the environment.</b>	<b>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.</b>
Part 4	<b>All Americans deserve education.</b>	<b>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.</b>
Part 5	<b>It is the responsibility of everyone, including the younger generation, to work to build the Great Society.</b>	<b>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.</b>

**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 America 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.”**

**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.**



**2-Point Rubric:**

Writing from Sources/Short Response  
(for Teacher Reference)

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

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



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**

- 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*.

**Ongoing Assessment**

- Structured Notes graphic organizer



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

Agenda	Teaching Notes
<p><b>1. Opening</b></p> <p>A. Engaging the Reader: Homework Discussion (5 minutes)</p> <p>B. Review Learning Targets (2 minutes)</p> <p><b>2. Work Time</b></p> <p>A. Launching the Novel: Story Impressions (5 minutes)</p> <p>B. Reading <i>To Kill a Mockingbird</i>: Read-aloud and Modeling Structured Notes with First Half of Chapter 1 (28 minutes)</p> <p><b>3. Closing and Assessment</b></p> <p>A. Preview Homework (5 minutes)</p> <p><b>4. Homework</b></p> <p>A. Complete a first read of the second part of Chapter 1. Take notes on the Structured Notes graphic organizer.</p>	<ul style="list-style-type: none"> <li>• This lesson launches students’ study of <i>To Kill a Mockingbird</i>. 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.</li> <li>• <i>To Kill a Mockingbird</i> 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.</li> <li>• 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 <i>Inside Out &amp; Back Again</i>). But because the demands of <i>To Kill a Mockingbird</i> 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• For students who struggle, consider preparing a completely separate packet with all of the “Supported Structured Notes” for the entire novel.</li> </ul>



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

Agenda	Teaching Notes
	<ul style="list-style-type: none"><li>Review: Think-Write-Pair-Share. (See Appendix 1)</li></ul>

Lesson Vocabulary	Materials
allusion; assuaged (3), “the disturbance” (4), ambled (6), vague optimism (6)	<ul style="list-style-type: none"><li>Discussion Appointments (from Lesson 3)</li><li>Story Impressions Note-catcher (one per student)</li><li><i>To Kill a Mockingbird</i> (book; one per student)</li><li><i>To Kill a Mockingbird</i> Structured Notes Graphic Organizer, Chapter 1, Part A (one per student; in class)</li><li><i>To Kill a Mockingbird</i> Structured Notes Graphic Organizer, Chapter 1, Part B (one per student)</li><li><i>To Kill a Mockingbird</i> Supported Structured Notes Graphic Organizer, Chapter 1, Part B (optional for students needing more support)</li></ul>



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

Opening	Meeting Students' Needs
<p><b>A. Engaging the reader: Homework Discussion (5 minutes)</b></p> <ul style="list-style-type: none"><li>As students enter, ask them to meet with their New York City Discussion Appointment and share their QuickWrite from their homework:<ul style="list-style-type: none"><li>* “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.”</li></ul></li></ul>	
<p><b>B. Review Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>Draw students’ attention to the posted learning targets. Read the first two learning targets aloud:<ul style="list-style-type: none"><li>* “I can use the strongest evidence from <i>To Kill a Mockingbird</i> in my analysis of Chapter 1.”</li><li>* “I can participate in discussions about the text with a partner, small group, and the whole class.”</li></ul></li><li>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.</li><li>Read aloud the last learning target:<ul style="list-style-type: none"><li>* “I can analyze the impact of allusions to world events in <i>To Kill a Mockingbird</i>.”</li></ul></li><li>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.</li></ul>	



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

Work Time	Meeting Students' Needs
<p><b>A. Launching the Novel: Story Impressions (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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?</li><li>• 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.</li><li>• As time permits, cold call a few students to share their wonders with the class.</li></ul>	



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

Work Time (continued)	Meeting Students' Needs
<p><b>B. Reading <i>To Kill a Mockingbird</i>: Read-aloud and Modeling Structured Notes with First Half of □ Chapter 1 (28 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that for this module, they will read <i>To Kill a Mockingbird</i> by Harper Lee. Do not tell them much about the novel at this point.</li> <li>• Distribute students' texts: <i>To Kill a Mockingbird</i>. Ask students to turn to Chapter 1 and follow along in their text while you read aloud.</li> <li>• 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.)</li> <li>• 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: □ <ul style="list-style-type: none"> <li>* "Have you ever heard of the phrase 'the only thing we have to fear is fear itself'?"</li> </ul> </li> <li>• 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: □ <ul style="list-style-type: none"> <li>* "Based on this allusion to FDR's speech, what can we figure out about the novel?"</li> </ul> </li> <li>• Invite students to turn and talk.</li> <li>• 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: □ <ul style="list-style-type: none"> <li>* "Why in his speech would FDR be talking about fear?"</li> </ul> </li> <li>• Invite students to turn and talk.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• Pairing students for comprehension discussions during the reading will provide a supportive structure for reading and understanding a complex text.</li> <li>• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.</li> <li>• 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.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Distribute the <i>To Kill a Mockingbird</i> 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.</li> <li>• Invite students to engage in a Think-Write-Pair-Share of the first part of the in-class structured notes: <input type="checkbox"/> <ul style="list-style-type: none"> <li>* “What’s the gist of what you read?”</li> </ul> </li> <li>• Circulate and be sure students are capturing what was read.</li> <li>• 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.”</li> <li>• Next, invite students to read the focus question in the second part of the structured notes: <input type="checkbox"/> <ul style="list-style-type: none"> <li>* “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.”</li> </ul> </li> <li>• 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.</li> <li>• 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.</li> <li>• 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).”</li> <li>• Ask students: <input type="checkbox"/> <ul style="list-style-type: none"> <li>* “What do you notice about my answer?”</li> </ul> </li> <li>• 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.</li> <li>• Finally, invite students to review the vocabulary words from the reading they did in class. These are listed on the last part of the</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p>structured notes.</p> <ul style="list-style-type: none"><li>• 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.”</li><li>• 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.</li><li>• Congratulate students on reading such a complex today.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>





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

Closing and Assessment	Meeting Students' Needs
<p><b>A. Review Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the Homework: <b><i>To Kill a Mockingbird</i> Structured Notes, Chapter 1, Part B</b> or <b>Homework: To Kill a Mockingbird Supported Structured Notes, Chapter 1, Part B</b> and briefly preview the homework.</li><li>• 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..</li></ul>	
Homework	Meeting Students' Needs
<p>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.”</p>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



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.



**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)		



**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.



**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)		



**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.





**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	



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)	
<p>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</p> <p>I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)</p> <p>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)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can support my inferences about Chapter 1 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text.</li><li>• I can participate in discussions about the text with a partner, small group, and the whole class.</li><li>• I can analyze how what other characters say about Atticus reveals his character.</li><li>• I can analyze how Atticus' words and actions reveal his character.</li></ul>	<ul style="list-style-type: none"><li>• Structured notes for Chapter 1 (from homework)</li></ul>



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

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Structured Notes (12 minutes)</p> <p>B. Review Learning Targets: Homework Discussion (3 minutes)</p> <p>2. Work Time</p> <p>A. Character Analysis: Introducing the Atticus Note-catcher (25 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief Learning Targets and Preview Homework (5 minutes)</p> <p>4. Homework</p> <p>A. Complete a first read of Chapter 2. Take notes on the Structured Notes graphic organizer.</p>	<ul style="list-style-type: none"><li>• This lesson provides additional scaffolding for students as they learn how to take notes using the structured notes format.</li><li>• 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.</li><li>• Students already have rich experience analyzing character based on their study of Ha in Inside Out &amp; 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).</li></ul>



Lesson Vocabulary	Materials
inference, satisfactory (6), routine contentment (9), malevolent phantom (10), stealthy (10), alien (11)	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 1, Part B (students' homework from Lesson 8)</li><li>• Atticus Note-catcher (one per student)</li><li>• Document camera</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 2 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapter 2 (optional for students needing more support)</li></ul>



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

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Structured Notes (12 minutes)</b></p> <ul style="list-style-type: none"> <li>• Be sure students have their novel, <i>To Kill a Mockingbird</i>. 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 <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 1, Part B (from homework) with their partner and add or change what they have.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• Providing the opportunity to read, think, and write in pairs supports students as they work with a complex text.</li> </ul>
<p><b>B. Review Learning Targets: Homework Discussion (3 minutes)</b></p> <ul style="list-style-type: none"> <li>• Read the first two learning targets aloud:             <ul style="list-style-type: none"> <li>* “I can support my inferences about Chapter 1 of <i>To Kill a Mockingbird</i> with the strongest evidence from the □ text.” □</li> <li>* “I can participate in discussions about the text with a partner, small group, and the whole class.”</li> </ul> </li> <li>• Share with students that they will continue to work in pairs to collect the strongest evidence in the novel.</li> <li>• Read the last two learning targets aloud:             <ul style="list-style-type: none"> <li>* “I can analyze how what other characters say about Atticus reveals his character.”</li> <li>* “I can analyze how Atticus’ words and actions reveal his character.”</li> </ul> </li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>



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

Work Time	Meeting Students' Needs
<p><b>A. Character Analysis: Introducing the Atticus Note-catcher (25 minutes)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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:</li> <li>• "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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Circulate and support student pairs as needed.</li> <li>• If time permits, invite student pairs to share with the class the details and inferences they made. Explain to students that they will</li> </ul>	<ul style="list-style-type: none"> <li>• Modeling for students provides an example of the thinking and writing you are expecting of them.</li> </ul>



**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
<b>A. Debrief Learning Targets and Preview Homework (5 minutes)</b> <ul style="list-style-type: none"> <li>• Invite students to respond with a Fist to Five on how well they did with understanding Atticus based on evidence from the text.</li> <li>• Probe, inviting students to share something that struck them as important to notice about Atticus so far.</li> <li>• Distribute the <b>Homework: <i>To Kill a Mockingbird</i> Structured Notes, Chapter 2</b> or <b>Homework: <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapter 2</b> and briefly preview the homework.</li> </ul>	
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.	<ul style="list-style-type: none"> <li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li> </ul>





EXPEDITIONARY  
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# 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?



*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		



*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?



*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		



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	



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
<ul style="list-style-type: none"><li>• I can analyze the narrative structure of Chapter 2 of <i>To Kill a Mockingbird</i>.</li><li>• I can objectively summarize Chapter 2 of <i>To Kill a Mockingbird</i>.</li></ul>	<ul style="list-style-type: none"><li>• Narrative structure</li><li>• Revised Summary Writing handout</li></ul>





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

Agenda	Teaching Notes
<p><b>1. Opening</b></p> <p>A. Engaging the Reader and Review Learning Targets: Vocabulary (5 minutes)</p> <p><b>2. Work Time</b></p> <p>A. Analyzing Narrative Structure (20 minutes)</p> <p>B. Analyzing How Structure Contributes to Meaning (15 minutes)</p> <p><b>3. Closing and Assessment</b></p> <p>A. Debrief Learning Targets and Preview Homework (5 minutes)</p> <p><b>4. Homework</b></p> <p>A. Summarize Chapter 2 based on the Narrative Structure graphic organizer.</p>	<ul style="list-style-type: none"> <li>Summary writing of <i>To Kill a Mockingbird</i> 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.</li> <li>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.</li> <li>The analysis of the structure of Chapter 2 is heavily guided. In later lessons, students will do this sort of analysis more independently.</li> <li>In subsequent lessons, students also will use the Narrative Structure graphic organizer to compare and contrast text structures.</li> <li>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.</li> <li>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.</li> <li>In advance: Cut up word strips.</li> <li>Review: Chapter 2 of <i>To Kill a Mockingbird</i>; Narrative Structure graphic organizer) for Teacher Reference)</li> <li>Post: Learning targets.</li> </ul>



**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)	<ul style="list-style-type: none"><li>• Word strips for word sort (teacher-prepared; see Supporting Materials)</li><li>• Narrative Structure graphic organizer (one per student and one to display)</li><li>• Narrative Structure graphic organizer, Chapter 2 (for Teacher Reference)</li><li>• Document camera</li><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Narrative Structure Note-catcher (one per student and one to display)</li><li>• Narrative Structure Note-catcher (for Teacher Reference)</li><li>• Summary Writing homework (one per student)</li></ul>



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

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Review Learning Targets: Vocabulary (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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:</li><li>• <u>Positive:</u><ul style="list-style-type: none"><li>* satisfactory</li><li>* routine contentment</li><li>* meditating</li><li>* sojourn</li><li>* ambled</li><li>* assuaged</li></ul></li><li>• <u>Negative:</u><ul style="list-style-type: none"><li>* malevolent phantom</li><li>* stealthy</li><li>* alien</li><li>* illicitly</li><li>* vexations</li></ul></li></ul>	<ul style="list-style-type: none"><li>• Reviewing academic vocabulary words benefits all students developing academic language.</li></ul>



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

Work Time	Meeting Students' Needs
<p><b>A. Analyzing Narrative Structure (20 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.”</li><li>• 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.</li><li>• In longer narratives, such as <i>To Kill a Mockingbird</i>, 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.</li><li>• Invite students to read along silently as you read aloud from the beginning of Chapter 2 on on page 15 of <i>To Kill a Mockingbird</i> 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.</li><li>• 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)</li><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• Activating students’ prior knowledge helps students master new skills.</li><li>• Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.</li><li>• 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.</li></ul>



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

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Repeat this process with several more excerpts:<ul style="list-style-type: none"><li>* 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.</li><li>* 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.”</li><li>* 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.</li><li>* 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 <i>To Kill a Mockingbird</i> will have many more of these smaller arcs in it.</li><li>* 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.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary.</li></ul>



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

Work Time (continued)	Meeting Students' Needs
<p><b>B. Analyzing How Structure Contributes to Meaning (15 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• Point to the questions in the left-hand column. Read the first question aloud:<ul style="list-style-type: none"><li>* 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?</li></ul></li><li>• 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.</li><li>• 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.</li><li>• Read the second question aloud:<ul style="list-style-type: none"><li>* How is the text structured? What is the job of each structural element of the text?</li></ul></li><li>• 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.</li><li>• Again invite students to work with their partner to answer the question.</li><li>• 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.</li></ul>	



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

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read the third question aloud:<ul style="list-style-type: none"><li>* 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”?</li></ul></li><li>• 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.</li><li>• 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.”</li><li>• 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.</li></ul>	



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

Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief Learning Targets and Preview Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Read the first learning target aloud:<ul style="list-style-type: none"><li>* “I can analyze the narrative structure of Chapter 2 of <i>To Kill a Mockingbird</i>.”</li></ul></li><li>• 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.</li><li>• Repeat with the second learning target:<ul style="list-style-type: none"><li>* “I can objectively summarize Chapter 2 of <i>To Kill a Mockingbird</i>.”</li></ul></li><li>• Notice which students give a thumbs-down and consider supporting them more in following lessons.</li><li>• 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.</li></ul>	
Homework	Meeting Students' Needs
<p>A. Summarize Chapter 2 based on the Narrative Structure graphic organizer.</p> <p><i>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.</i></p>	





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

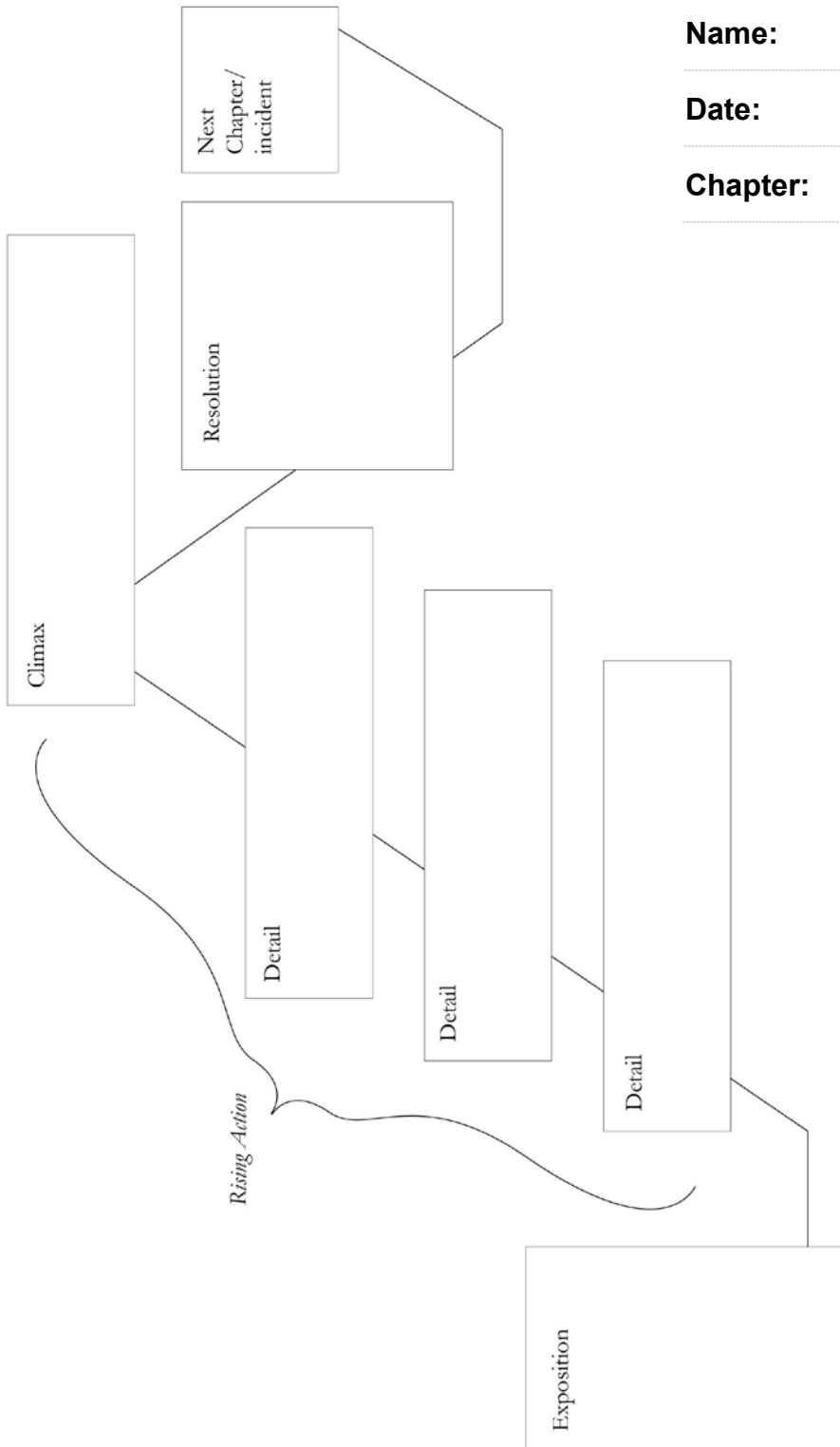


## Narrative Structure Graphic Organizer

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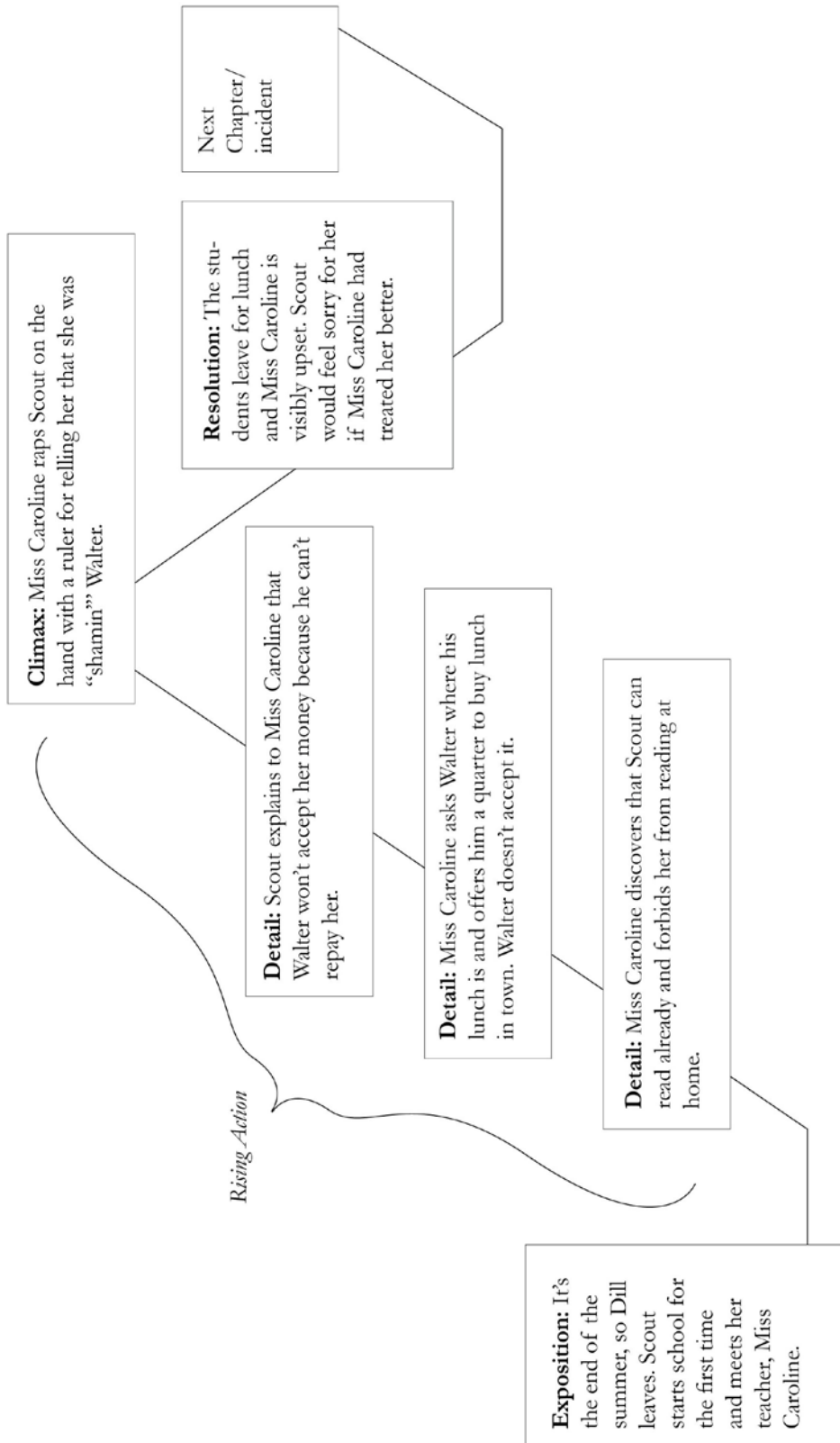
Date: \_\_\_\_\_

Chapter: \_\_\_\_\_





Narrative Structure Graphic Organizer





Narrative Structure Note-catcher

Name:

Date:

Questions	Notes
<p>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."</p> <p>1. Analyze the meaning of the chapter: What happened in the chapter to make Scout say this?</p>	
<p>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.)</p>	<p>The job of the exposition in this chapter is ...</p> <p>The job of the rising action in this chapter is ...</p> <p>The job of the climax in this chapter is ...</p> <p>The job of the resolution in this chapter is ...</p>
<p>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"?</p>	



Narrative Structure Note-catcher  
(for Teacher Reference)

Questions	Notes
<p>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."</p> <p>1. Analyze the meaning of the chapter: What happened in the chapter to make Scout say this?</p>	<p><b>Scout didn't feel bad for Miss Caroline because she was disrespectful to her:</b></p> <p><b>Miss Caroline told Scout that she couldn't read at home with Atticus anymore.</b></p> <p><b>Miss Caroline misinterpreted Scout trying to help her understand Walter.</b></p> <p><b>Miss Caroline hit Scout's hand with a ruler.</b></p>
<p>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.)</p>	<p>The job of the exposition in this chapter is ... <b>... to let the reader know that Scout is starting school and to introduce Miss Caroline.</b></p> <p>The job of the rising action in this chapter is ... <b>... to develop a conflict between Scout and Miss Caroline.</b></p> <p>The job of the climax in this chapter is ... <b>... to bring the conflict between Scout and Miss Caroline to its most intense point.</b></p> <p>The job of the resolution in this chapter is ... <b>... to resolve the conflict between Scout and Miss Caroline and to show that Miss Caroline's actions affect the way Scout feels about her.</b></p>



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”?	<b>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.</b>



Date:

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





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**

- 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.

**Ongoing Assessment**

- 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



**Close Reading:**

Focusing on Taking a Stand (Chapter 2 cont.)

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader: Guided Practice with Vocabulary Square (10 minutes)</p> <p>2. Work Time</p> <p>A. Review Learning Targets and Rereading: Scout Taking a Stand for Walter (25 minutes)</p> <p>B. Identifying Theme: Taking a Stand Anchor Chart (5 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket and Preview Homework (5 minutes)</p> <p>4. Homework</p> <p>A. Complete a first read of Chapter 3. Take notes using the Structured Notes graphic organizer.</p>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Throughout students' study of <i>To Kill a Mockingbird</i>, they begin each lesson with a vocabulary entry task based on the vocabulary from the structured notes homework.</li> <li>• 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."</li> <li>• For more information on roots or etymology, visit sites such as <a href="http://www.myvocabulary.com/dir-root-root_master#J">http://www.myvocabulary.com/dir-root-root_master#J</a>, or the Online Etymology Dictionary.</li> <li>• 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.</li> <li>• 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.</li> <li>• In advance: Preview the Close Reading Guide (for Teacher Reference), which gives guidance on how to facilitate Work Time Part A.</li> <li>• Decide which Discussion Appointment to use today.</li> <li>• Post: Learning targets.</li> </ul>



**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)	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer Chapter 2 (from Lesson 9)</li><li>• Summary Writing handout (from Lesson 10)</li><li>• Vocabulary Square Note-catcher (one per student)</li><li>• Document camera or overhead projector</li><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Chapter 2 Text-Dependent Questions (one per student)</li><li>• Taking a Stand anchor chart (new; teacher-created; see Work Time B; see model in supporting materials)</li><li>• Rereading <i>To Kill a Mockingbird</i> pages 19-22 Close Reading Guide (for Teacher Reference)</li><li>• Exit Ticket: <i>To Kill a Mockingbird</i> Chapter 2 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 3 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapter 3 (optional for students needing more support)</li></ul>



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

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Guided Practice with Vocabulary Square (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Have learning targets posted for students to read.</li><li>• Students should sit with their selected Discussion Appointment partner. Be sure that students have their structured notes on Chapter 2 of <i>To Kill A Mockingbird</i> as well as their Summary Writing of Chapter 2..</li><li>• 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.</li><li>• Direct students' attention to the posted learning targets. Focus students on the first target. Read aloud as they follow along:<ul style="list-style-type: none"><li>* "I can deepen my understanding of key words in <i>To Kill a Mockingbird</i> by using a vocabulary square."</li></ul></li><li>• 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."</li><li>• 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.</li><li>• Write the word <i>sentimentality</i> (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."</li><li>• 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 <i>sentimentality</i>?"</li></ul>	



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

Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• 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.)</li> <li>• 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.</li> <li>• Ask students to do the following: □ * “Look at the word. What might be the root and suffix? Underline each part of the word.”</li> <li>• Invite students to turn and talk with a partner about the word parts.</li> <li>• 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.”</li> <li>• 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.”</li> <li>• 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.</li> <li>• Invite students to turn and talk with their partner about the meaning of the word “sentimentality.”</li> <li>• 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.</li> <li>• 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.</li> <li>• Ask: <ul style="list-style-type: none"> <li>* “What are some synonyms for ‘sentimentality’?”</li> </ul> </li> <li>• Cold call on students, who might offer words such as “sappy” or “melodramatic.”</li> </ul>	



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

Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>Ask: <ul style="list-style-type: none"> <li>* “We’ve already discussed some variations of this word. Who can give me one?”</li> </ul> </li> <li>Cold call on a student to share “sentiment” and “sentimental.”</li> <li>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.</li> <li>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.</li> <li>Collect the summaries, but let students keep their structured notes. They will need them in subsequent lessons.</li> </ul>	

Work Time	Meeting Students' Needs
<p><b>A. Review Learning Targets and Rereading: Scout Taking a Stand for Walter (25 minutes)</b></p> <ul style="list-style-type: none"> <li>Direct students’ attention to the remaining learning target: □ * “I can identify the strongest evidence in <i>To Kill a Mockingbird</i> to demonstrate why characters take a stand.”</li> <li>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.</li> <li>Distribute the <b>Chapter 2 (pages 19–22) Text-Dependent Questions Note-catcher</b>.</li> <li>Tell students that they are now going to take time to reread a key scene from Chapter 2.</li> <li>See <b>Rereading To Kill a Mockingbird, pages 19–22 Close Reading Guide (for Teacher Reference)</b> to guide this part of work time.</li> </ul>	



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

Work Time (continued)	Meeting Students' Needs
<p><b>B. Identifying Theme: Taking a Stand Anchor Chart (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 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 <input type="checkbox"/> a stand.”</li><li>• Orient students to the chart. Read the first column, “Character,” aloud and then write “Scout” in the box <input type="checkbox"/> beneath it.</li><li>• Read the second column:<ul style="list-style-type: none"><li>* “Stand and Page #”</li></ul></li><li>• Cold call on a student to explain the stand Scout takes: Scout stands up for Walter when the teacher offers <input type="checkbox"/> him money.</li><li>• Read the third column:<ul style="list-style-type: none"><li>* “Analysis: Why does the character do that? What does this critical incident reveal about his/her character?”</li></ul></li><li>• 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.</li><li>• 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.</li><li>• The class will be adding to the anchor chart throughout the reading of the novel to develop an understanding of the characters and theme.</li></ul>	





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

Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket and Preview Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Provide each student with an <b>exit ticket</b> and invite them to answer the two multiple-choice questions.</li><li>• Distribute the <b>Homework: <i>To Kill a Mockingbird</i> Structured Notes, Chapter 3</b> or <b>Homework: <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapter 3</b> and briefly preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<p>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.</p> <p><i>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.</i></p> <p><i>The next lesson also begins the first of several text to film comparisons. Be sure to have the DVD of the film version of <i>To Kill a Mockingbird</i> for Lesson 12.</i></p>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



EXPEDITIONARY  
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# 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



**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?	



**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.	



**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
<p>Set purpose for reading:</p> <p>* Why does Scout stand up for Walter?</p>	<p>(4 minutes)</p> <ul style="list-style-type: none"> <li>• Ask students to review their structured notes from Chapter 2.</li> <li>• Have students pair-share their summary and response to the focus question: Why does Scout stand up for Walter?</li> </ul> <p><i>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.</i></p> <ul style="list-style-type: none"> <li>• Cold call a student to share with the class.</li> <li>• Ask students to cite specific evidence from the text (including the page number) as they provide their responses.</li> </ul>
<p>Preview vocabulary</p> <p>The following word is important. Review the definition before you start reading.</p> <p>□entailment (21)</p>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<p>Teacher read-aloud</p>	<p>(5 minutes)</p> <ul style="list-style-type: none"> <li>• 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).</li> </ul>

**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
<p>1. Based on the text, what does the word “delegation” mean? Why might Lee describe the group of students as a “delegation”?</p>	<p>(5 minutes)</p> <ul style="list-style-type: none"> <li>• Direct students to reread on their own from the bottom of page 19, “Go on and tell her, Scout,” to “familiarity breeds understanding.”</li> <li>• Then ask them to answer the questions in the first two rows on the Note-catcher. Circulate to monitor students’ note taking.</li> <li>• When everyone is done, have students share with a partner.</li> <li>• Using equity sticks, call on a student to share his or her response with the class.</li> </ul> <p><i>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. □</i></p>
<p>2. Why is Scout the person who is chosen to explain things to Miss Caroline?</p>	<ul style="list-style-type: none"> <li>• Use equity sticks to call on a student to share his or her response. □</li> </ul> <p><i>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. □</i></p> <ul style="list-style-type: none"> <li>• Ask students to cite specific evidence from the text (including the page number) as they provide their responses.</li> </ul>

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?	<p>(5 minutes)</p> <ul style="list-style-type: none"> <li>• Ask students to think about the structure of this scene.</li> <li>• Scaffolding: Why does Harper Lee interrupt the action in the classroom with Mr. Cunningham's legal situation?</li> <li>• 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.</li> <li>• Use equity sticks to call on students to share their responses with the class.</li> </ul> <p><i>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).</i></p>
4. Why does Miss Caroline say, "You're starting off on the wrong foot in every way, my dear"?	<p>(2 minutes)</p> <ul style="list-style-type: none"> <li>• 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. □</li> </ul> <p><i>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.</i></p>





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) <ul style="list-style-type: none"><li>• Ask students to respond to the last question on their Note-catcher. Then have them share with a neighbor.</li></ul> <p><input type="checkbox"/> <i>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."</i></p>



**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.



**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



*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.



*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)		



*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.



*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 of contempt	
compromise (31)	Settling differences by making concessions	
concessions (31)	Giving up something in order to compromise	



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

- 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.

Ongoing Assessment

- Structured notes, Chapter 3 (from homework)
- Vocabulary square
- Golden Rule Note-catcher
- Text to Film Comparison Note-catcher



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

Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Engaging the Reader and Review Learning Targets: Vocabulary Square (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Gallery Walk: Golden Rule in World Religions (15 minutes)</li> <li>B. Text to Film Comparison: Walking around in Another Person's Skin (20 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Debrief Learning Targets and Preview Homework (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Complete a first read of Chapter 4. Take notes using the Structured Notes graphic organizer.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• In advance: Review the Gallery Walk protocol (Appendix 1). Prepare the quotes for the Gallery Walk around the room.</li> <li>• 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.</li> <li>• Students also view a short segment of the film version of <i>To Kill a Mockingbird</i>. 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.</li> <li>• 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: <a href="http://www.frankwbaker.com/camerashots.htm">http://www.frankwbaker.com/camerashots.htm</a></li> <li>• In advance: Decide which Discussion Appointment to use today.</li> <li>• Preview: <i>To Kill a Mockingbird</i> film clip, 39:00–41:55.</li> </ul>



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)	<ul style="list-style-type: none"><li>• Vocabulary square (one per student)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 3 (from Lesson 11)</li><li>• “Golden Rule” quotes written on chart paper for use in Gallery Walk (new; teacher-created; see quotes in supporting materials)</li><li>• “Golden Rule” Note-catcher (one per student and one for display)</li><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Timer</li><li>• Document camera</li><li>• DVD of <i>To Kill a Mockingbird</i> film (segment where Atticus and Scout discuss walking around in another’s skin, 39:00-41:55)</li><li>• Technology to view scenes from the film</li><li>• Text to Film Comparison Note-catcher, <i>To Kill a Mockingbird</i> Part 1 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 4 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes Graphic Organizer, Chapter 4 (optional for students needing more support)</li></ul>



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

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Review Learning Target: Vocabulary Square (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Have learning targets posted for students to read.</li> <li>• 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.</li> <li>• Direct students' attention to the learning targets. Read the first two aloud:             <ul style="list-style-type: none"> <li>* "I can deepen my understanding of key words in <i>To Kill a Mockingbird</i> by using a vocabulary square."</li> <li>* "I can support my inferences about Chapter 3 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text."</li> </ul> </li> <li>• 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:             <ul style="list-style-type: none"> <li>* "I can evaluate the similarities and differences between the novel and the film version of <i>To Kill a Mockingbird</i>."</li> </ul> </li> <li>• 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.</li> <li>• Focus on the last target:             <ul style="list-style-type: none"> <li>* "I can analyze how the author draws on the theme of the Golden Rule in Chapter 3."</li> </ul> </li> <li>• Explain that they will revisit this target throughout the novel, as this is another important theme.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.</li> <li>• 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.</li> </ul>



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

Work Time	Meeting Students' Needs
<p><b>A. Gallery Walk: Golden Rule in World Religions (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Display and distribute the <b>Golden Rule Note-catcher</b> and explain the process for the Gallery Walk protocol:</li> <li>• Tell students that in a moment, they will get to examine several <b>quotes for the Gallery Walk</b> that are posted throughout the room (or along the hallway outside the classroom).</li> <li>• 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.</li> <li>• Tell students they will have just 30–40 seconds at each quote.</li> <li>• 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.”)</li> <li>• Ask them to begin. Use a timer set to 5 minutes to keep students focused on the gallery.</li> <li>• As students complete this activity, circulate to observe and support as needed.</li> <li>• 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.</li> <li>• Ask students: <ul style="list-style-type: none"> <li>* “What do all of these quotes have in common?”</li> </ul> </li> <li>• 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.</li> <li>• Ask: <ul style="list-style-type: none"> <li>* “What were some of the differences?”</li> </ul> </li> <li>• 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).</li> <li>• Direct students to the next task on the Note-catcher, which is putting the idea of the Golden Rule into their own words.</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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?"</li> </ul>	
<p><b>B. Text to Film Comparison: Walking around in Another Person's Skin (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Be sure students have their novel, <i>To Kill a Mockingbird</i>. 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.</li> <li>• 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.</li> <li>• Distribute and display the Text to Film Comparison Note-catcher <i>To Kill a Mockingbird</i> Part 1 using the document camera. Remind students that the third learning target was about comparing and contrasting the text with the film.</li> <li>• 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: <ul style="list-style-type: none"> <li>* "What is the same? How does the film version stay faithful to the novel?"</li> </ul> </li> <li>• Ask students to think and then talk with a partner:</li> </ul>	<ul style="list-style-type: none"> <li>• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. 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.</li> </ul>



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

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>* “What do you think stay faithful means?”</li> <li>• 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.</li> <li>• Focus students on the third column and cold call on a student volunteer to read the questions in that column aloud:             <ul style="list-style-type: none"> <li>* “What is different? How does the film version depart from the novel?”</li> </ul> </li> <li>• Ask:             <ul style="list-style-type: none"> <li>* “What do you think depart means?”</li> </ul> </li> <li>• Call on a student volunteer to explain that to depart means to change or go away from.</li> <li>• Read the question in the last column:             <ul style="list-style-type: none"> <li>* “Evaluation: Do the choices of the director or actors effectively convey the central message of the text? Why or why not?”</li> </ul> </li> <li>• 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.</li> <li>• Show the DVD of To Kill a Mockingbird (beginning at 39:00 and ending at 41:55).</li> <li>• Have students jot down their answers in the first two columns. Invite them to turn and talk with their Discussion Appointment partner.</li> <li>• 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.</li> <li>• 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</li> </ul>	



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

Work Time (continued)	Meeting Students' Needs
<p>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."</p> <ul style="list-style-type: none"> <li>• 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: <ul style="list-style-type: none"> <li>* "Do the choices effectively convey the central message of the text? Why or why not?"</li> </ul> </li> <li>• Explain that in this scene, the director makes use of close-ups—where the camera is focused on the actors' faces. Ask: <ul style="list-style-type: none"> <li>* Why might a director want to use a close-up? What do you think it shows the viewer?"</li> <li>* 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.</li> <li>* Ask students to pay special attention to those close ups as they watch the scene again.</li> <li>* 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.</li> </ul> </li> <li>• Circulate around the room and probe with individuals or pairs to be sure they are actually evaluating. Probing questions might include: <ul style="list-style-type: none"> <li>* "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)</li> <li>* "Does the scene provide necessary information for the viewer?"</li> <li>* "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)</li> <li>* "Is it necessary information or do we still understand what is going on?"</li> <li>* "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)</li> </ul> </li> </ul>	





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

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>* 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).</li><li>* 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.</li></ul>	



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

Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief Learning Targets and Preview Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Cold call on students to read each learning target and ask students to self-assess using Fist to Five.</li><li>• Distribute the <b>Homework: <i>To Kill a Mockingbird</i> Structured Notes, Chapter 4</b> or <b>Homework: <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapter 4</b> and briefly preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<p>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.</p> <p><i>Note: Be sure to test the TED Talk clip needed for Lesson 13,</i> □<a href="http://www.ted.com/talks/karen_armstrong_let_s_revive_the_golden_rule.html">http://www.ted.com/talks/karen_armstrong_let_s_revive_the_golden_rule.html</a></p>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



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

**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)

**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”



**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).			



*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.





*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?		



*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.



*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?		



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**

- 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*.

**Ongoing Assessment**

- Structured notes, Chapter 4 (from homework)
- Chapter 4 summary
- Golden Rule Note-catcher
- Networking Sessions Note-catcher



**Making Inferences:**

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

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader and Review Learning Targets: Summarizing (10 minutes)</p> <p>2. Work Time</p> <p>A. Listening to a TED Talk: The Golden Rule (15 minutes)</p> <p>B. Understanding the Radleys' Melancholy Little Drama: Networking Sessions (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Reflecting on Atticus's Character (5 minutes)</p> <p>4. Homework</p> <p>A. Complete a first read of Chapter 5. Take notes using the Structured Notes graphic organizer.</p>	<ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• 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.</li><li>• 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.</li><li>• In advance: Preview the first two minutes of Karen Armstrong's TED Talk, <a href="http://www.ted.com/talks/karen_armstrong_let_s_revive_the_golden_rule.html">http://www.ted.com/talks/karen_armstrong_let_s_revive_the_golden_rule.html</a>.</li><li>• 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 <a href="http://www.safeshare.tv">www.safeshare.tv</a>, for actually viewing these links in the classroom.</li><li>• Preview the Chapter 4 Close Reading Guide (for Teacher Reference; see supporting materials). Use this to guide Work Time Part B.</li><li>• Decide which Discussion Ap</li></ul>



**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)	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> Structured Notes, Chapter 4 (from Lesson 12)</li><li>• Narrative Structure Note-catcher, Chapter 4 (one per student)</li><li>• “Golden Rule” in Karen Armstrong’s TED Talk Note-Catcher (one per student)</li><li>• Discussion Appointments (from Lesson 3)</li><li>• Technology to show TED Talk clip</li><li>• Document camera or overhead projector</li><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Networking Sessions Note-catcher, Chapter 4 (one per student and one for display).</li><li>• Chapter 4 of <i>To Kill a Mockingbird</i> Close Reading Guide (for Teacher Reference)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes, Chapter 5 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapter 5 (optional for students needing more support)</li></ul>



**Making Inferences:**

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

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Review Learning Targets: Summarizing (10 minutes)</b></p> <ul style="list-style-type: none"><li>• 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 <b>Narrative Structure Note-catcher</b>.</li><li>• 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.</li><li>• Once students are done, ask them to compose a well-written summary paragraph on their own.</li><li>• Collect the summaries to read, provide feedback, and plan for further instruction.</li><li>• 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:<ul style="list-style-type: none"><li>* “I can support my inferences about Chapter 4 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text.”</li><li>* “I can summarize Chapter 4 of <i>To Kill a Mockingbird</i>.”</li><li>* “I can analyze how the author draws on the theme of the Golden Rule in Chapter 4.”</li><li>* “I can use context clues to determine the meaning of phrases in Chapter 4 of <i>To Kill a Mockingbird</i>.”</li></ul></li></ul>	<ul style="list-style-type: none"><li>• 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.</li><li>• 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.”</li></ul>





## Making Inferences:

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

Work Time	Meeting Students' Needs
<p><b>A. Listening to a TED Talk: The Golden Rule (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Distribute and display the <b>Golden Rule Note-catcher (for Karen Armstrong TED Talk)</b>. 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.</li> <li>Using appropriate technology, watch the first 2 minutes of Karen Armstrong's TED Talk on the Golden Rule.</li> <li>Ask students to turn and talk with their partner to answer the first question: <ul style="list-style-type: none"> <li>* "What does Karen Armstrong say is central to all of the world's religions?"</li> </ul> </li> <li>Cold call on students to share their thinking. Armstrong says that <i>compassion</i> 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: <ul style="list-style-type: none"> <li>* "What do you think compassion is?"</li> </ul> </li> <li>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?"</li> <li>Once students have defined compassion, write a consensus definition in the Note-catcher. Then direct their attention to the next question. Ask: <ul style="list-style-type: none"> <li>* "According to Armstrong, how are compassion and the Golden Rule related?"</li> </ul> </li> <li>Invite students to turn and talk with their neighbor and jot down their answer.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary.</li> </ul>



## Making Inferences:

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

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>Read the third question: <ul style="list-style-type: none"> <li>* “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).”</li> </ul> </li> <li>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.</li> <li>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 ...”</li> <li>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: <ul style="list-style-type: none"> <li>* “Based on how Armstrong uses the word, what do you think transcend means?”</li> </ul> </li> <li>Invite students to turn and talk with their partner.</li> <li>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.</li> <li>Direct students’ attention to the final question. Ask: <ul style="list-style-type: none"> <li>* “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?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary.</li> </ul>



## Making Inferences:

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

Work Time ( continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>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.</li> <li>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.”</li> </ul>	
<p><b>B. Understanding the Radleys’ Melancholy Little Drama: Networking Sessions (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Be sure students have their novel, <i>To Kill a Mockingbird</i>. 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.</li> <li>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.</li> <li>Give directions:</li> <li>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.</li> <li>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.</li> <li>Repeat Steps 1 and 2 for the remaining prompts.</li> <li>As students work, use Chapter 4 Close Reading Guide (teacher reference) (see supporting materials) to support students.</li> <li>Once students have completed all three prompts, cold call on students to share their thinking. characters and theme.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say, “Check back in the third paragraph on page 7.”</li> </ul>



**Making Inferences:**

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

Closing and Assessment	Meeting Students' Needs
<p><b>A. Reflecting on Atticus's Character (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to get out their Atticus Note-catcher, structured notes on Chapters 2–4, and copies of <i>To Kill a Mockingbird</i>. Invite them to work with their elbow partner and add to their Atticus Note-catchers from those chapters.</li><li>• Distribute the <b>Homework: <i>To Kill a Mockingbird</i> Structured Notes, Chapter 5</b> or <b>Homework: <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapter 5</b> and briefly preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<p>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?</p>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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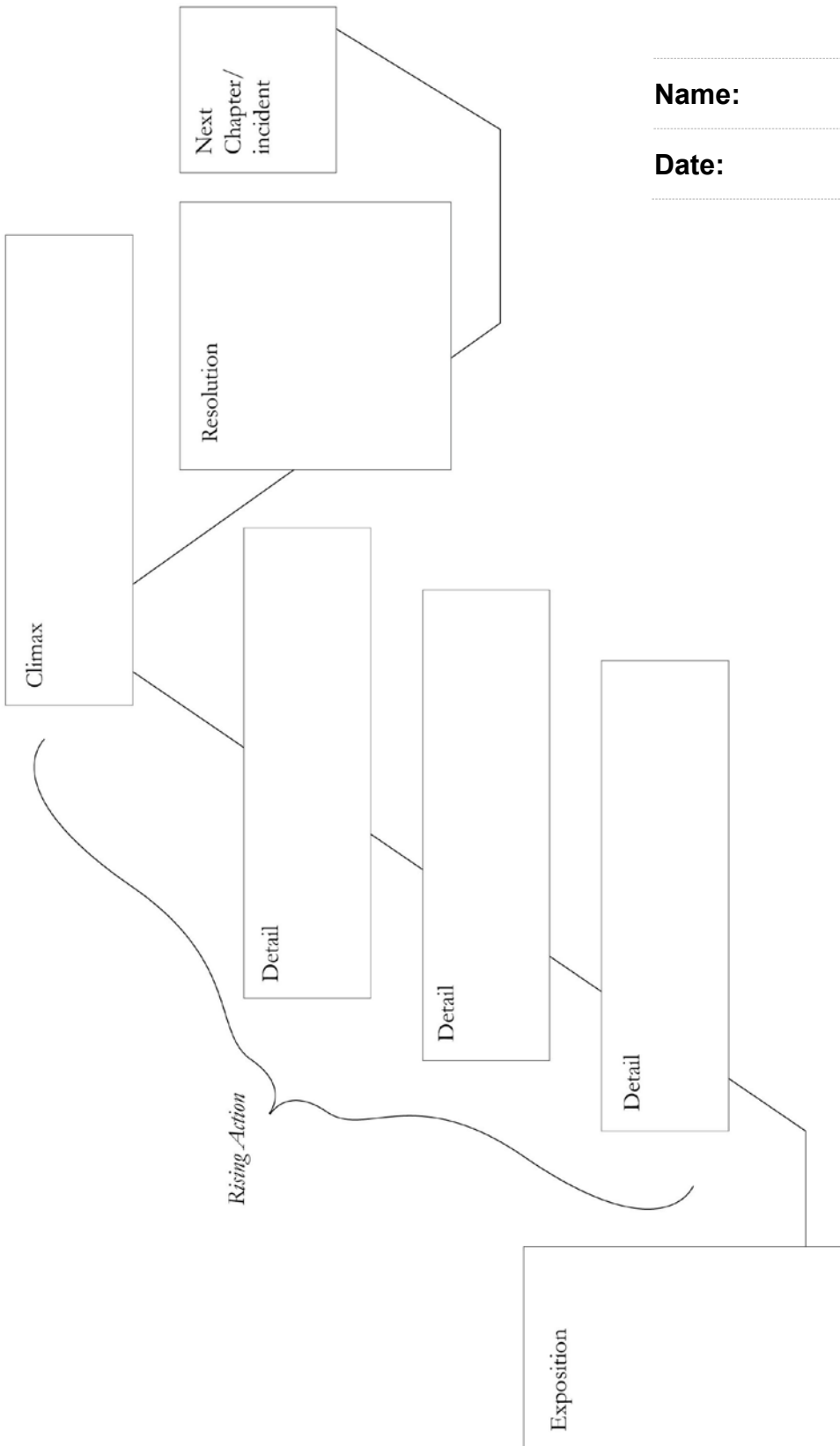
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Narrative Structure Chapter 4

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

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





“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?



**“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?





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



*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)?	<p>After students have been given a minute to think and find evidence in the text, circulate and monitor conversations.</p> <p><i>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.</i></p> <p>Probing or scaffolding for Question 1:</p> <ul style="list-style-type: none"><li>• “What does ‘melancholy’ mean?”</li><li>• “What is a drama?”</li><li>• “How does the Radleys’ history get turned into a ‘drama’?”</li></ul>
2. What do the children actually “know” about the Radleys?	<p>After students have been given a minute to think and find evidence in the text, circulate and monitor conversations.</p> <p><i>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.</i></p> <p>Probing or scaffolding for question 2:</p> <ul style="list-style-type: none"><li>• “Who have they gotten their information from?”</li><li>• “Have they ever met Boo or talked to Nathan Radley?”</li><li>• “Why are people so interested in the Radleys?”</li></ul>



***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.	<p>After students have been given a minute to think and find evidence in the text, circulate and monitor conversations.</p> <p><i>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.</i></p> <p>Probing or scaffolding for Question 3:</p> <ul style="list-style-type: none"><li>• “What does it mean to have compassion?”</li><li>• “What is the evidence that the children are feeling sympathy and wish to make things better for the Radleys?”</li></ul>



*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?



*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)		



*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?



*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	



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**

- 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*.

**Ongoing Assessment**

- QuickWrite



**Inferring About Character:**  
Atticus (Chapter 5)

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader and Reviewing Learning Targets: Vocabulary (5 minutes)</p> <p>2. Work Time</p> <p>A. Read-aloud: Miss Maudie’s View on Atticus and the Radleys (5 minutes)</p> <p>B. Chalk Talk: Text-Dependent Questions about Chapter 5 (23 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Exit Ticket: “Stop Tormenting the Man” (10 minutes)</p> <p>B. Debriefing Learning Targets and Previewing Homework (2 minutes)</p> <p>4. Homework</p> <p>A. Complete a first read of Chapters 6 and 7. Take notes using the Structured Notes graphic organizer.</p>	<ul style="list-style-type: none"><li>• In this lesson, students do a close read of Chapter 5 to practice analyzing figurative language, as well as making inferences about the text.</li><li>• For the opening, students engage in Quiz-Quiz-Trade. They were introduced to it first in Module 2, Unit 1, Lesson 4.</li><li>• 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.</li><li>• 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.</li><li>• Review: Quiz-Quiz-Trade protocol,</li><li>• Chalk Talk protocol (see Appendix 1).</li><li>• Post: Learning targets.</li></ul>



Inferring About Character:  
Atticus (Chapter 5)

Lesson Vocabulary	Materials
benign, tacit (42) cordiality, benevolence, morbid (43) edification (49)	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Vocabulary strips (teacher-prepared; see Supporting Materials)</li><li>• Vocabulary Handout: Chapter 5 (one per student)</li><li>• Text-dependent questions for Chalk Talk chart (teacher reference; one chart per group with all four questions on it; see Supporting Materials for example)</li><li>• Markers (one per student)</li><li>• Chapter 5 of <i>To Kill a Mockingbird</i> Close Reading Guide (for Teacher Reference)</li><li>• Chapter 5 of <i>To Kill a Mockingbird</i> Text-dependent Questions (one per student)</li><li>• QuickWrite: “Stop Tormenting the Man!” (one per student)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 6 &amp; 7 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 6 &amp; 7 (optional for students needing more support)</li></ul>



Inferring About Character:  
Atticus (Chapter 5)

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Reviewing Learning Targets: Vocabulary (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• Let students know that they will be doing Quiz-Quiz-Trade. Briefly review the directions:</li><li>• You will find a partner and show him or her the vocabulary word on your strip of paper.</li><li>• Your partner will try to determine the meaning of the word.</li><li>• Then the process repeats for the other partner.</li><li>• After both students have tried to determine the meaning of the words, find out the correct definitions, then trade papers and find new partners.</li><li>• 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.</li><li>• Once students have partnered up twice, they return to their seats.</li><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li></ul>



**Inferring About Character:**  
Atticus (Chapter 5)

Work Time	Meeting Students' Needs
<p><b>A. Read-aloud: Miss Maudie's View on Atticus and the Radleys (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Ask students to get out their text <i>To Kill a Mockingbird</i>, turn to page 43, and read along silently while you read aloud.             <ul style="list-style-type: none"> <li>* 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.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. 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.</li> </ul>
<p><b>B. Chalk Talk: Text-Dependent Questions about Chapter 5 (23 minutes)</b></p> <ul style="list-style-type: none"> <li>Distribute the <b>Text-dependent questions for Chalk Talk charts</b>. Tell students that they will participate in a silent discussion (called a Chalk Talk) about the excerpt of the text they have just read.</li> <li>Set expectations and describe the basic process of the Chalk Talk:             <ul style="list-style-type: none"> <li>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.</li> <li>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).</li> <li>Students write their thinking and responses to each of the questions on the chart paper.</li> <li>When signaled, they move on to answering the next question to make sure all four questions are answered.</li> </ul> </li> <li>As students do this 10-minute Chalk Talk, use the <b>Chapter 5 of <i>To Kill a Mockingbird</i> Close Reading Guide</b> (for Teacher Reference only) for suggestions about specific ways to support them with probing questions.</li> </ul>	<ul style="list-style-type: none"> <li>Use of protocols (like Chalk Talk) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge.</li> </ul>



Inferring About Character:  
Atticus (Chapter 5)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• After about 10 minutes, ask students to return to their seats. Distribute the <b>Chapter 5 of <i>To Kill a Mockingbird</i> Text-dependent Questions</b>. 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.</li><li>• 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.</li></ul>	



Inferring About Character:  
Atticus (Chapter 5)

Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket: “Stop Tormenting the Man” (10 minutes)</b></p> <ul style="list-style-type: none"><li>Distribute the <b>QuickWrite: “Stop Tormenting the Man!”</b> and ask students to work independently on a QuickWrite to address the prompt:<ul style="list-style-type: none"><li>* “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?”</li></ul></li><li>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.</li></ul>	<ul style="list-style-type: none"><li>Using exit tickets allows a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs before the next lesson.</li></ul>
<p><b>B. Debriefing Learning Targets and Previewing Homework (2 minutes)</b></p> <ul style="list-style-type: none"><li>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.</li><li>Distribute the <b>Homework: <i>To Kill a Mockingbird</i> Structured Notes, Chapters 6 &amp; 7</b> or <b>Homework: <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapters 6 &amp; 7</b> and briefly preview the homework.</li></ul>	<p>Consider providing supported structured notes for students who struggle.</p>
Homework	Meeting Students' Needs
<p>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.</p>	<ul style="list-style-type: none"><li>Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



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



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.



**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?

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?	<p>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.</p> <p><i>Look for students to write:</i>  <i>Miss Maudie thinks that Scout is too focused on the Radleys. In her opinion, it’s a gloomy subject.</i></p> <p>Probing and scaffolding for Question 1:</p> <ul style="list-style-type: none"> <li>• “What does ‘morbid’ mean?”</li> <li>• “How does Miss Maudie feel about the Radleys?”</li> <li>• “What in the story makes you say that?”</li> </ul>
2. Reread the top of page 44. What does “the best defense ... was a spirited offense” mean?	<p>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.</p> <p><i>Look for students to write:</i>  <i>To keep Miss Maudie from teasing him, Uncle Jack teases her first.</i></p> <p>Probing and scaffolding for Question 2:</p> <ul style="list-style-type: none"> <li>• What does spirited mean?</li> <li>• What is Miss Maudie’s and Uncle Jack’s relationship like?</li> <li>• What does the line ‘he said he was trying to get Miss Maudie’s goat?’ mean?</li> <li>• What in the story makes you say that?</li> </ul>

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?	<p>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.</p> <p><i>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.</i></p> <p>Probing and scaffolding for question 1:</p> <ul style="list-style-type: none"> <li>• “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?’”</li> <li>• “What does Miss Maudie say about the Baptists?”</li> <li>• “Reread the paragraph that begins with ‘Miss Maudie laughed.’”</li> <li>• “What in the story makes you say that?”</li> </ul>
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?	<p>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.</p> <p><i>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.</i></p> <p>Probing and scaffolding for question 4</p> <ul style="list-style-type: none"> <li>• “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 ...?’”</li> <li>• “What is the Golden Rule?”</li> <li>• “What other examples of the Golden Rule have you seen in the book?”</li> <li>• “What in the story makes you say that?”</li> </ul>



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?	



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?	



**Name:**

**Date:**

“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?

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





*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.



*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)		



*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.



*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	



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**

- 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.

**Ongoing Assessment**

- Close Reading “Those Winter Sundays” Note-catcher
- Comparing and Contrasting Text Structures Note-catcher



**Comparing Text Structures:**

*To Kill a Mockingbird* and “Those Winter Sundays” (Chapters 6 & 7)

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Engaging the Reader and Reviewing Learning Targets: Narrative Structure Chapter 6 (8 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Close Read of “Those Winter Sundays” (25 minutes)</li><li>Comparing and Contrasting Text Structures (10 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Debrief Learning Targets and Preview Homework (2 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Complete a first read of Chapter 8. Take notes using the Structured Notes graphic organizer.</li></ol></li></ol>	<ul style="list-style-type: none"><li>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.</li><li>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.</li><li>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.</li></ul>



**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)	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Narrative Structure Chapter 6 graphic organizer (one per student)</li><li>• “Those Winter Sundays” by Robert Hayden (one per student)</li><li>• Close Reading “Those Winter Sundays” Note-catcher (one per student and one for teacher modeling)</li><li>• Document camera</li><li>• Close Reading “Those Winter Sundays” Note-catcher (for Teacher Reference)</li><li>• Comparing and Contrasting Text Structures Note-catcher (one per student and one for modeling)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes Graphic Organizer, Chapter 8 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes Graphic Organizer, Chapter 8 (optional for students needing more support)</li></ul>





**Comparing Text Structures:**

*To Kill a Mockingbird* and “Those Winter Sundays” (Chapters 6 & 7)

Opening	Meeting Students’ Needs
<p><b>A. Engaging the Reader and Reviewing Learning Targets: Narrative Structure Chapter 6 (8 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to get out their Structured Notes and copies of <i>To Kill a Mockingbird</i>. 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.</li><li>• When students have finished, read the learning target aloud:<ul style="list-style-type: none"><li>* “I can compare and contrast the structure of Chapter 6 of <i>To Kill a Mockingbird</i> and “Those Winter Sundays.”</li></ul></li><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li></ul>



## Comparing Text Structures:

*To Kill a Mockingbird* and “Those Winter Sundays” (Chapters 6 & 7)

Work Time	Meeting Students’ Needs
<p><b>A. Close Reading of “Those Winter Sundays” (25 minutes)</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>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.</li> <li>Ask: <ul style="list-style-type: none"> <li>* “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.</li> </ul> </li> <li>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.”</li> <li>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.</li> <li>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.</li> <li>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.</li> <li>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.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students. 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.</li> <li>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..</li> </ul>



**Comparing Text Structures:**

*To Kill a Mockingbird* and “Those Winter Sundays” (Chapters 6 & 7)

Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Cold call students to share their inferences and add to the displayed Note-catcher. Clarify and ask students to revise their work as necessary.</li><li>• Invite students to continue to work with their partner on Questions 5 and 6. As they work, circulate and support where needed.</li><li>• 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.</li><li>• 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.</li></ul>	



Comparing Text Structures:

*To Kill a Mockingbird* and “Those Winter Sundays” (Chapters 6 & 7)

Work Time (continued)	Meeting Students’ Needs
<p><b>B. Comparing and Contrasting Text Structures (10 minutes)</b></p> <ul style="list-style-type: none"><li>• 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 <i>To Kill a Mockingbird</i>—uses text structure to help communicate something about the Golden Rule.</li><li>• 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:<ul style="list-style-type: none"><li>* First, look to the Close Reading Note-catcher for how “Those Winter Sundays” relates to the Golden Rule. Fill that in.</li><li>* 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.</li><li>* 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.”</li></ul></li><li>• 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.</li><li>• Tell students to work with their partner to use their Narrative Structure Chapter 6 graphic organizer to help them fill in the column on <i>To Kill a Mockingbird</i> Chapter 6.</li></ul>	



Comparing Text Structures:

*To Kill a Mockingbird* and “Those Winter Sundays” (Chapters 6 & 7)

Closing and Assessment	Meeting Students’ Needs
<p><b>A. Debrief Learning Targets and Preview Homework (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Reread the learning target:<ul style="list-style-type: none"><li>* I can compare and contrast the structure of Chapter 6 of <i>To Kill a Mockingbird</i> and “Those Winter Sundays.”</li></ul></li><li>• Ask students to use Fist to Five to rate how confident they are that they have mastered that learning target.</li><li>• Distribute the <b>Homework: <i>To Kill a Mockingbird</i> Structured Notes, Chapter 8</b> or <b>Homework: <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapter 8</b> and briefly preview the homework..</li></ul>	
Homework	Meeting Students’ Needs
<p>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.</p> <p><i>Note: Consider collecting the Comparing and Contrasting Text Structures Note-catcher to review, so that misconceptions can be addressed in the next lesson.</i></p>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



EXPEDITIONARY  
LEARNING

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

## Supporting Materials

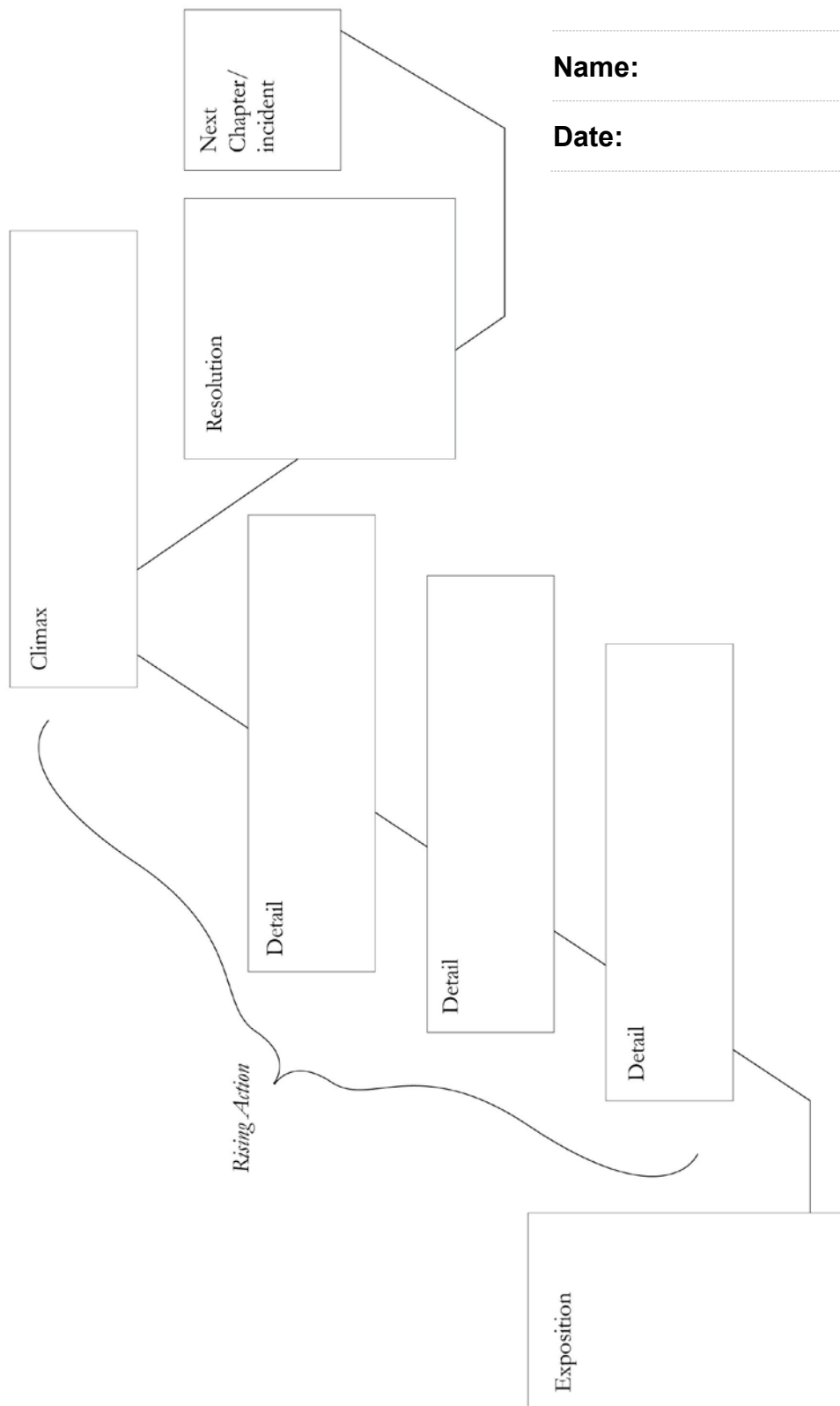


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Narrative Structure Chapter 6 Graphic Organizer



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

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



**“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? –

“Those Winter Sundays”. Copyright © 1966 by Robert Hayden, from COLLECTED POEMS OF ROBERT HAYDEN by Robert Hayden, edited by Frederick Graysher.  
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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)		



**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



**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?



**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,



**Close Reading:**  
“Those Winter Sundays”

In the last two lines of the third stanza,




**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**




**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)		<b>to cover a fire with ashes or fresh fuel</b>
chronic (line 9)		<b>of long duration; continuing</b>
indifferently (line 10)		<b>with no feeling for or against</b>
austere (line 14)		<b>severe or strict</b>
offices (line 14)		<b>duties</b>



**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





**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?
<b>He gets up early, even on Sundays, to build the fire. He calls everyone down when the rooms are warm.</b>	<b>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.</b>
Evidence about the narrator: What does he do in the poem?	Elaborate/analyze/infer: What does this show about what the narrator cares about?
<b>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.</b>	<b>The narrator doesn’t appreciate what his father does for the family.</b>



**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.**

**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



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?		



*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.



*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)		



*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.



*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	





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)	
<p>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)</p> <p>I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)</p> <p>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)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can analyze how the structure of “Incident” helps create meaning.</li><li>• I can infer how Scout’s perspective about Boo Radley changes from Chapter 1 to Chapter 8 based on events in these chapters.</li></ul>	<ul style="list-style-type: none"><li>• Analyzing Scout’s Perspective about Boo Radley Note-catcher</li></ul>



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

Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader and Reviewing Learning Targets: Reading “Incident” (5 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing Text Structure in “Incident” (15 minutes)</p> <p>B. Close Reading Jigsaw: Scout’s Perspective about Boo Radley (22 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debriefing Learning Targets and Previewing Homework (3 minutes)</p> <p>4. Homework</p> <p>A. Complete a first read of Chapter 9. Take notes using the Structured Notes graphic organizer.</p>	<ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• 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.</li><li>• In advance: Decide which Discussion Appointment to use today.</li><li>• Review: Jigsaw protocol (see Appendix 1).</li><li>• Post: Learning targets.</li></ul>



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)	<ul style="list-style-type: none"><li>• “Incident” by Countee Cullen (one per student)</li><li>• “Incident” Structure Note-catcher (one per student and one for teacher modeling)</li><li>• “Incident” Structure Note-catcher (for Teacher Reference)</li><li>• Document camera</li><li>• Analyzing Scout’s Perspective about Boo Radley Note-catcher (one per student)</li><li>• Analyzing Scout’s Perspective about Boo Radley Note-catcher (for Teacher Reference)</li><li>• Jigsaw excerpts (one per pair of students)</li><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes, Chapter 9 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapter 9 (optional for students needing more support.</li></ul>



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

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Reviewing Learning Targets: Reading “Incident” (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute “Incident” and ask students to read it silently twice and jot the gist of each stanza.</li><li>• Cold call a student to read the learning targets.</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li></ul>
Work Time	Meeting Students' Needs
<p><b>A. Analyzing Text Structure in “Incident” (15 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• 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.</li><li>• 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 <i>To Kill a Mockingbird</i>.</li></ul>	<ul style="list-style-type: none"><li>• Rereading and reading out loud are important strategies for students to access and comprehend poetry.</li></ul>



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

Work Time (continued)	Meeting Students' Needs
<p><b>B. Close Reading Jigsaw: Scout's Perspective about Boo Radley (22 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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 <i>To Kill a Mockingbird</i>.</li><li>• 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)).</li><li>• 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.</li><li>• Circulate as groups work, again checking to make sure students' inferences make sense given the excerpts. Clarify any confusion.</li><li>• After 10 minutes, refocus the groups whole class. Cold call students to share their inferences (again in order from Chapter 1 to Chapter 8).</li></ul>	<ul style="list-style-type: none"><li>• Rereading and reading out loud are important strategies for students to access and comprehend poetry.</li></ul>



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

Closing and Assessment	Meeting Students' Needs
<p><b>A. Debriefing Learning Targets and Previewing Homework (3 minutes)</b></p> <ul style="list-style-type: none"><li>• 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 <i>To Kill a Mockingbird</i>.</li><li>• Distribute the <b><i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 9</b>. 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.”</li><li>• Distribute the <b>Homework: <i>To Kill a Mockingbird</i> Structured Notes, Chapter 9</b> or <b>Homework: <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapter 9</b> and briefly preview the homework.</li></ul>	<ul style="list-style-type: none"><li>• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.</li></ul>
Homework	Meeting Students' Needs
<p>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.</p>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



EXPEDITIONARY  
LEARNING

# 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.

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?



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,


**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**


**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?
<b>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.</b>	<b>Cullen’s description shows that this trip is very exciting, and the young boy, the narrator, is happy to be there.</b>
Evidence from stanza 2	Elaborate/analyze/infer: What does this show about the narrator?
<b>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.</b>	<b>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.</b>



Structure Note-catcher:

“Incident” (Answers, for Teacher Reference)

Evidence from stanza 3	Elaborate/analyze/infer: What does this show about the narrator?
<b>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.</b>	<b>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.</b>



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.



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





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

.....  
**Name:**

.....  
**Date:**

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



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).



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).



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).

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).



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’d a seen him” (72).



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.



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)		





*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.



*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	



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)	
<p>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)</p> <p>I can compare and contrast the structure of multiple texts. (RL.8.5)</p> <p>I can analyze how different structures impact meaning and style of a text. (RL.8.5)</p> <p>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)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can compare and contrast the structure of Chapter 8 of <i>To Kill a Mockingbird</i> and “Incident.”</li><li>• I can analyze how the structures of Chapter 8 of <i>To Kill a Mockingbird</i> and “Incident” affect meaning.</li><li>• I can evaluate the similarities and differences between the novel and the film version of <i>To Kill a Mockingbird</i>.</li></ul>	<ul style="list-style-type: none"><li>• Comparing and Contrasting Text Structures Note-catcher</li><li>• Text to Film Comparison Note-catcher</li><li>• Written Conversation Note-catcher</li></ul>



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

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Engaging the Reader and Reviewing Learning Targets (5 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Comparing and Contrasting Text Structures (15 minutes)</li><li>Text to Film Comparison: Atticus Explains Defending Tom (10 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Written Conversation (10 minutes)</li><li>Adding to Taking a Stand Anchor Chart (5 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Complete a first read of Chapter 10. Take notes using the Structured Notes graphic organizer.</li></ol></li></ol>	<ul style="list-style-type: none"><li>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.</li><li>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.</li><li>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.</li><li>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.</li><li>In advance: Decide which Discussion Appointment to use today.</li><li>Review: Written Conversation protocol (see Appendix 1).</li><li>Post: Learning targets.?</li></ul>



**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)	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• <b>Narrative Structure, Chapter 8 Graphic Organizer</b> (one per student)</li><li>• Comparing and Contrasting Text Structures (one per student and one for teacher modeling)</li><li>• Text to Film Comparison Note-catcher (one per student and one for display)</li><li>• Document camera</li><li>• <i>To Kill a Mockingbird</i> DVD (beginning at 51:36 and ending at 54:10)</li><li>• Written Conversation Note-catcher (one per student and one for display)</li><li>• Taking a Stand anchor chart (from Lesson 11)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 10 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapter 10 (optional for students needing more support)</li></ul>



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

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Reviewing Learning Targets: Vocabulary (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 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 <i>To Kill a Mockingbird</i>.</li><li>• 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.</li><li>• 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."</li><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. They also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li><li>• Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.</li></ul>



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

Work Time	Meeting Students' Needs
<p><b>A. Comparing and Contrasting Text Structure (15 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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 <i>To Kill a Mockingbird</i>. Then, they will compare and contrast a scene from the film version of <i>To Kill a Mockingbird</i> with part of Chapter 9.</li><li>• 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.</li><li>• 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 <i>To Kill a Mockingbird</i>) uses text structure to help communicate something about the Golden Rule.</li><li>• Ask pairs to work together to complete the Note-catcher, just as they did in Lesson 14 with Chapter 6.</li><li>• 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.</li></ul>	





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

Work Time (continued)	Meeting Students' Needs
<p><b>B. Text to Film Comparison: Atticus Explains Defending Tom (10 minutes)</b></p> <ul style="list-style-type: none"><li>• 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”).</li><li>• Distribute and display the Text to Film Comparison Note-catcher.</li><li>• 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:<ul style="list-style-type: none"><li>* “What is the same? How does the film version stay faithful to the novel?”</li></ul></li><li>• Remind students that in Lesson 11, the class defined faithful. It means “to stay the same; to stick to the original.”</li><li>• Cold call a student to read the questions in the third column:<ul style="list-style-type: none"><li>* “What is different? How does the film version depart from the novel?”</li></ul></li><li>• Remind students that in Lesson 11, the class defined depart. It means “to change or go away from.”</li><li>• Read the question in the last column:<ul style="list-style-type: none"><li>* “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.”</li></ul></li><li>• 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.</li><li>• Show the DVD of <i>To Kill a Mockingbird</i> beginning at 51:36 and ending at 54:10.</li><li>• 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.</li></ul>	



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

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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 <i>To Kill a Mockingbird</i>. Then, they will compare and contrast a scene from the film version of <i>To Kill a Mockingbird</i> with part of Chapter 9. <ul style="list-style-type: none"> <li>* “Do the choices effectively convey the central message of the text? Why or why not?”</li> </ul> </li> <li>• 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.</li> <li>• 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.</li> <li>• Watch the clip again, paying attention to how the choices of the director or actors impact the scene or the viewer.</li> <li>• Circulate around the room and probe with individuals or pairs to be sure they are actually evaluating. Probing questions might include: <ul style="list-style-type: none"> <li>* “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.)</li> <li>* “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.)</li> <li>* “What does the medium shot that shows Scout and Atticus on the porch show us? (Reinforces Scout and Atticus’s relationship)</li> </ul> </li> </ul>	



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

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• 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).</li><li>• Answers will vary, but student explanations must be logical and based on the film and text.</li><li>• 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.</li></ul>	



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

Closing and Assessment	Meeting Students' Needs
<p><b>A. Written Conversation (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Distribute and display the <b>Written Conversation Note-catcher</b>. 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.</li> <li>Display the prompt for the written conversation: <ul style="list-style-type: none"> <li>* “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?”</li> </ul> </li> </ul>	
<p><b>B. Adding to Taking a Stand Anchor Chart (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Ask students to turn and talk to their partner to find any instances of a character taking a stand in Chapter 9.</li> <li>Cold call pairs to share their ideas. Add them to the Taking a Stand anchor chart.</li> <li>Distribute the <b>Homework: <i>To Kill a Mockingbird</i> Structured Notes, Chapter 10</b> or <b>Homework: <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapter 10</b> and briefly preview the homework.</li> </ul>	
Homework	Meeting Students' Needs
<p>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.</p>	<ul style="list-style-type: none"> <li>Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li> </ul>



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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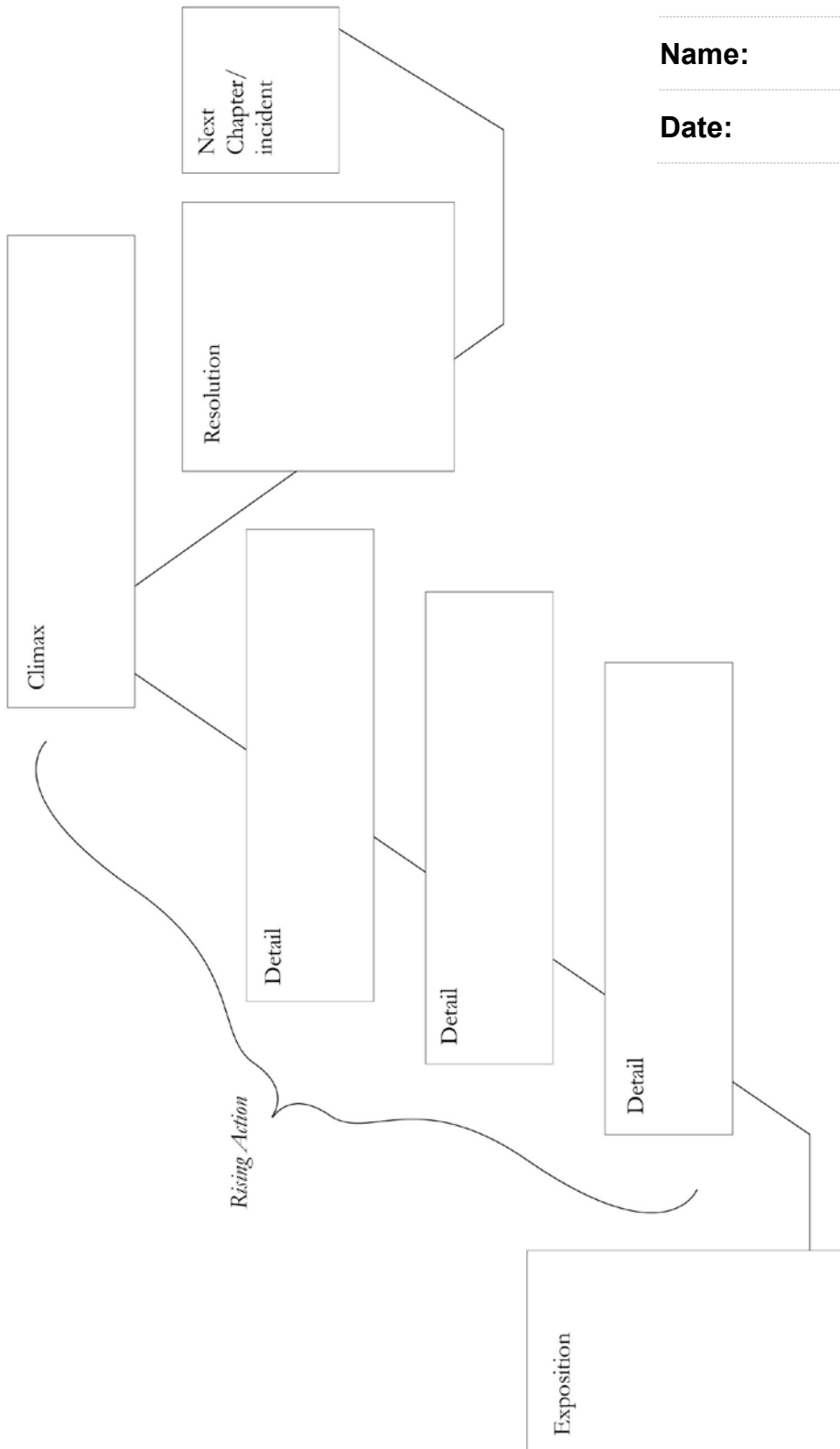
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Narrative Structure Chapter 8 Graphic Organizer

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

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





Comparing and Contrasting Text Structures:

.....  
**Name:**

.....  
**Date:**

	<b>“Incident”</b>	<b>Chapter 8</b>
How does this text relate to the Golden Rule?		
How is this text structured?		
How does the structure help to create the meaning?		



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.”			





Text to Film Comparison Note-catcher:

<p><b>Chapter 9 text</b></p>	<p><b>What's the same?</b> How does the film version stay faithful to the novel?</p>	<p><b>What's different?</b> How does the film version depart from the novel?</p>	<p><b>Evaluation:</b> Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?</p>
<p>Paragraphs 11–15 “If you shouldn’t be defendin’ him ...” to “Why?”</p>			
<p>Paragraph 16 “Because I could never ...”</p>			
<p>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</p>			



**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



*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.



*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)		



*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 deadeast 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.



*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	



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

- 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.

Ongoing Assessment

- Exit ticket





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

Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Engaging the Reader and Reviewing Learning Targets (8 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. World Café Preparation (10 minutes)</li> <li>B. World Café (20 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Exit Ticket: Selected Response on the Golden Rule in Chapter 10 (5 minutes)</li> <li>B. Debriefing Learning Targets and Previewing Homework (2 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Complete a first read of Chapter 11. Take notes using the Structured Notes graphic organizer.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Consider posting the World Café protocol where students can see it during the lesson.</li> <li>• In advance: Decide which Discussion Appointment to use today.</li> <li>• Review: World Café Protocol (see Appendix 1).</li> <li>• Post: Learning targets.</li> </ul>



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

Lesson Vocabulary	Materials
feeble, inconspicuous, attributes (89), peril (91), vaguely articulate (97)	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Atticus Note-catcher (from Lesson 9)</li><li>• Structured Notes graphic organizers for Chapters 7–10 (from previous lessons)</li><li>• Chapter 10 Note-catcher (one per student)</li><li>• Chapter 10 Note-catcher (for Teacher Reference)</li><li>• Exit ticket (one per student)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes Graphic Organizer, Chapter 11 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes Graphic Organizer, Chapter 11 (optional for students needing more support)</li></ul>



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

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Review Learning Targets (8 minutes)</b></p> <ul style="list-style-type: none"><li>• 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 <i>To Kill a Mockingbird</i>.</li><li>• Invite them to work with their partner and add to their Atticus Note-catchers from those chapters.</li><li>• Cold call a student to read the learning targets.</li></ul>	



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

Work Time	Meeting Students' Needs
<p><b>A. World Café Preparation (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Distribute the Chapter 10 Note-catcher. Let them know that they are going to do some preparation for the World Café first.</li> <li>• 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?”</li> <li>• 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.</li> <li>• 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.”</li> <li>• 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.</li> <li>• 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.”</li> <li>• 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.</li> <li>• 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: <ul style="list-style-type: none"> <li>* “What do you learn about Atticus in this chapter?”</li> <li>* “Based on that, how does this chapter relate to Atticus taking a stand for Tom Robinson?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>



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

Work Time (continued)	Meeting Students' Needs
<p><b>B. World Café (20 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• Remind the class of the protocol:<ol style="list-style-type: none"><li>1. Students are in groups of four.</li><li>2. Each group selects a leader. The leader's job is to facilitate the discussion and keep the group focused.</li><li>3. The teacher says the focus question for this round.</li><li>4. The group discusses the question for Round One and adds to their notes for 3 or 4 minutes.</li><li>5. The leader stays put; the rest of the group rotates to the next table.</li><li>6. The leader shares the major points of his or her group's discussion with the new group members.</li><li>7. Each table selects a new leader.</li><li>8. Repeat the process until students have had the chance to discuss each question.</li></ol></li><li>• 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.</li><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>



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

Closing and Assessment	Meeting Students' Needs
<b>A. Exit Ticket (5 minutes)</b> <ul style="list-style-type: none"><li>• Distribute the exit ticket and let students know they need to work on it independently.</li><li>• Collect students' exit tickets to informally assess..</li></ul>	<ul style="list-style-type: none"><li>• Using exit tickets allows a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs before the next lesson.</li></ul>
<b>B. Debrief Learning Targets and Preview Homework (2 minutes)</b> <ul style="list-style-type: none"><li>• 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.</li><li>• Distribute the <b>Homework: <i>To Kill a Mockingbird</i> Structured Notes, Chapter 11</b> or <b>Homework: To Kill a Mockingbird Supported Structured Notes, Chapter 11</b> and briefly preview the homework.</li></ul>	<ul style="list-style-type: none"><li>• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.</li></ul>
Homework	Meeting Students' Needs
<p>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.</p> <p><i>Note: Review exit tickets and prepare to address any confusion in following lessons.</i></p>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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Chapter 10 Note-catcher:

Name:

Date:

Round 1	Round 2
What does <i>feeble</i> 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?





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 talents”?	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?



Chapter 10 Note-catcher:  
(for Teacher Reference)

Round 1	Round 2
What does <i>feeble</i> mean?	What does “it’s a sin to kill a mockingbird” mean?
<b>Feeble means “weak” or “ill.”</b>	<b>It means not to hurt innocent people, especially easy targets.</b>
Why do Scout and Jem think that Atticus is feeble?	How do you think it relates to the title?
<b>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.</b>	<b>This relates to the title because the title is a metaphor for Atticus defending Tom Robinson.</b>  <b>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.</b>



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?
<b>Miss Maudie means that people who are confident and know themselves don’t need to brag about what they can do.</b>	<b>Atticus is intellectual and humble. He knows how to shoot guns well. Jem says that Atticus is a gentleman.</b>
	How does this chapter relate to Atticus taking a stand for Tom Robinson?
	<b>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.</b>

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.



*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)		



*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.



*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	





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**

- 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.

**Ongoing Assessment**

- End of Unit 1 Assessment



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

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Review Learning Targets (2 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. End of Unit 1 Assessment (40 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief and Preview Homework (3 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>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.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• During today's assessment, students independently analyze how the author uses allusions, perspective, and text structure to convey meaning in a piece of literature.</li><li>• Post: Learning targets.</li></ul>

Lesson Vocabulary	Materials
Do not preview vocabulary for today's assessment.	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• End of Unit 1 Assessment: Analyzing Author's Craft in <i>To Kill a Mockingbird</i>: Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language (one per student)</li><li>• End of Unit 1 Assessment: Analyzing Author's Craft in <i>To Kill a Mockingbird</i>: Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language (Answers for Teacher Reference)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes Graphic Organizer, Chapters 12 &amp; 13 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes Graphic Organizer, Chapters 12 &amp; 13 (optional for students needing more support)</li><li>• 2 Point Rubric: Writing from Sources/Short Response (for Teacher Reference)</li></ul>



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

Opening	Meeting Students' Needs
<p><b>A. Review Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Read aloud the targets:<ul style="list-style-type: none"><li>* "I can analyze how the author uses the allusion to the Golden Rule in a new way."</li><li>* "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."</li><li>* "I can analyze how the author draws on the theme of the Golden Rule in the novel."</li></ul></li><li>• 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.</li></ul>	
Work Time	Meeting Students' Needs
<p><b>A. End of Unit 1 Assessment (40 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• Distribute the <b>End of Unit 1 Assessment: Analyzing Author's Craft in <i>To Kill a Mockingbird</i>: Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language</b>. Orient students to the various parts of the assessment and clarify if needed.</li><li>• Invite students to begin. Circulate to observe but not support; this is their opportunity to independently apply the skills they have been learning.</li><li>• If students finish early, encourage them to begin reading the Chapter 12 summary and Chapter 13 in the novel.</li><li>• Collect the end of unit assessment.</li></ul>	<ul style="list-style-type: none"><li>• On-demand assessments give the teacher valuable information about skills that students have mastered and those that still need to be developed.</li><li>• ELLs and other students may benefit from extended time, a bilingual glossary or dictionary, and a separate testing location.</li></ul>



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

Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief and Preview Homework (2 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• Distribute the <i>To Kill a Mockingbird</i> Structured Notes Graphic Organizer, Chapters 12 &amp; 13.</li></ul>	
Homework	Meeting Students' Needs
<p>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.</p>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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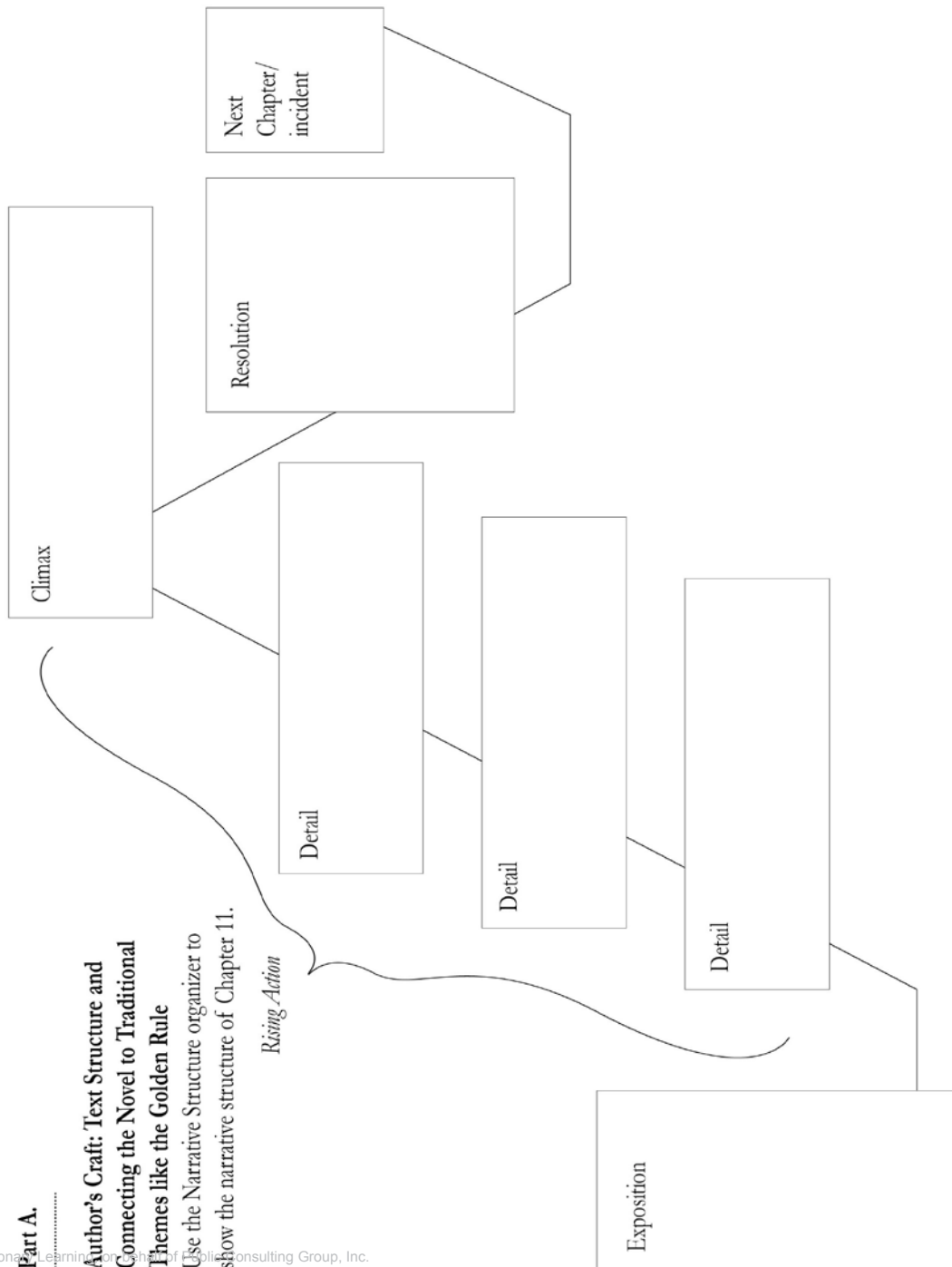
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**End of Unit Assessment: Analyzing Author's Craft in *To Kill a Mockingbird*:**  
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

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

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





**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?
<p>“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.”</p> <p>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).</p>	





**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



**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



**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?

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



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

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,

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By the last stanza of the poem,

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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

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

	<b>"Solitude"</b>	<b>Chapter 11</b>
How does this text relate to the Golden Rule?		
How is this text structured?		
How does the structure affect the meaning?		

**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.



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

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).





**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?

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

4. Justify your answer using evidence from the text.

[illegible]



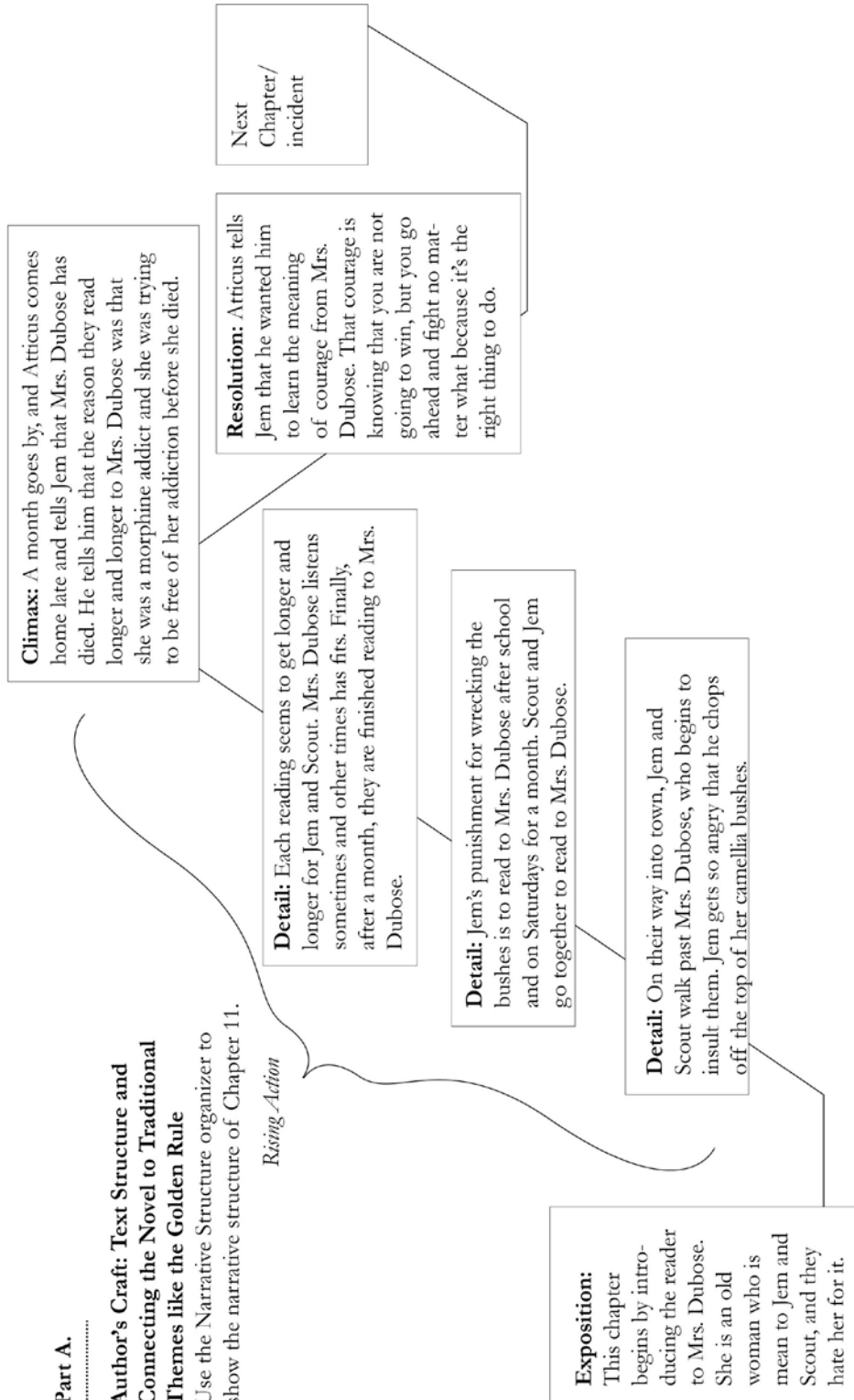
**End of Unit Assessment: Analyzing Author's Craft in *To Kill a Mockingbird*:**  
Allusion, Text Structure, Connections to Traditional Themes, and Figurative Language

**Part C. Author's Craft: Figurative Language**

6. What is the figurative meaning of the underlined phrase? “The day after Jem’s twelfth birthday his money was burning up his pockets, 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.



**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)





**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?
<p>“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.”</p> <p>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).</p>	<p><b>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.</b></p> <p><b>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.</b></p>



**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



**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



**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?
<p><b>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.</b></p> <p><b>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.</b></p>	<p><b>The narrator realizes that happiness and joy attract the company of others, but sadness seems to push people away.</b></p>
Evidence from Stanza 2	Elaborate/analyze/infer: What does this show about the narrator?
<p><b>In the second stanza, the author writes about how rejoicing and being glad brings friends to you, but grieving and sadness push people away.</b></p>	<p><b>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.</b></p>



**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.**





**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)

	<b>"Solitude"</b>	<b>Chapter 11</b>
How does this text relate to the Golden Rule?	<b>The poem relates to the Golden Rule by explaining that generosity to others will bring happiness and a good life to you.</b>	<b>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.</b>
How is this text structured?	<b>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.</b>	<b>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.</b>



**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)

	<b>“Solitude”</b>	<b>Chapter 11</b>
How does the structure affect the meaning?	<b>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.</b>	<b>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.</b>



**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.



**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)

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.**



**2 Point Rubric:**  
Writing From Sources/Short Response

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



**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 his money was burning up his pockets, 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.



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.



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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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.



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	



EXPEDITIONARY  
LEARNING

# Grade 8: Module 2A: Unit 2: Overview



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### Unit 2: Case Study: Atticus Takes a Stand

In this unit, students begin to read Part 2 of the novel *To Kill a Mockingbird*, and they finish it before the unit's end. As they read, students will continue to reflect on the reading by answering focus questions that attend to the theme of taking a stand, while also studying other important aspects of the novel involving character analysis and perspective. In order to track their thinking as they read the rest of the novel, students will continue to add to their Atticus Note-catchers from Unit 1 as well as the Taking a Stand anchor chart. For the mid-unit assessment, students will summarize a key scene in the novel, view the

film excerpt of that scene, then compare and contrast the film version and the novel to determine how the film version remains the same or veers from the original text. Students will also consider the choices made by the actors and the director in their text-to-film analysis. After the mid-unit assessment, students continue to read the novel and begin to prepare for the argument essay by examining a model essay and writing rubric. For their end of unit assessment, students write an argument essay in which they argue whether it makes sense for Atticus, based on his character, to take a stand to defend Tom Robinson.

#### Guiding Questions And Big Ideas

- Is it worth taking a stand for yourself? For others?
- Does it make sense for Atticus to take a stand?
- What do we know that Scout doesn't?
- How do film and text differ in impact on the audience?



Mid-Unit 2 Assessment	<p><b>Text to Film and Perspective Comparison of To Kill a Mockingbird</b></p> <p>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 from Chapter 18 in To Kill a Mockingbird, then view the courtroom scene in the film version of the novel and 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 the characters’ (RL.8.6), thinking specifically about what the reader knows that Scout doesn’t know.</p>
End of Unit 2 Assessment	<p><b>Argument Essay: Taking a Stand</b></p> <p>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 argumentative writing, students will be required to argue their claim and acknowledge and distinguish their claim from alternate or argument claims..</p>



### Content Connections

- Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework: Unifying Themes (pages 6–7).□
- Theme 1: Individual Development and Cultural Identity:
  - \* The role of social, political, and cultural interactions supports the development of identity.
  - \* Personal identity is a function of an individual’s culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.
- Theme 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

### Central Texts

1. Harper Lee, *To Kill a Mockingbird* (New York: Warner Books, 1982), ISBN: 978-0-446-31486-2.
2. *To Kill a Mockingbird*, film directed by Robert Mulligan (and starring Gregory Peck), 1962.



This unit is approximately 3 weeks or 16 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 1</b>	Making Inferences: Analyzing How Words and Actions Reveal Character in <i>To Kill a Mockingbird</i> (Chapters 11–13)	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>I can support my inferences about Chapters 11 through 13 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text.</li> <li>I can analyze what other characters' dialogue about Atticus reveals about his character.</li> <li>I can analyze how Atticus's words and actions reveal his character.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes from Chapters 11–13 (from previous two lessons' homework)</li> <li>Three Threes in a Row Note-catcher</li> <li>Atticus Note-catcher</li> </ul>	<ul style="list-style-type: none"> <li>Three Threes in a Row protocol</li> <li>Taking a Stand</li> </ul>
<b>Lesson 2</b>	Text to Film Comparison: Taking a Stand at the Jailhouse (Chapters 14–15)	<ul style="list-style-type: none"> <li>I can analyze how difference in points of view between characters and audience create effects in writing. (RL.8.6)</li> <li>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)</li> <li>I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze how the reader's perspective is different from Scout's in Chapter 15 and creates an effect for the reader.</li> <li>I can evaluate the similarities and differences between the novel and the film version of <i>To Kill a Mockingbird</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapters 14 and 15 (from homework)</li> <li>Analyzing Scout's and the Reader's Perspective Note-catcher</li> <li>Text to Film Comparison Note-catcher)</li> </ul>	<ul style="list-style-type: none"> <li>Taking a Stand</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 3</b>	Analyzing Themes: The Golden Rule and Taking a Stand (Chapters 16-17)	<ul style="list-style-type: none"> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze how the themes of the Golden Rule and taking a stand are developed in <i>To Kill a Mockingbird</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapters 16 and 17 (from homework)</li> <li>Analyzing Themes Note-catcher</li> <li>Exit ticket</li> </ul>	<ul style="list-style-type: none"> <li>Chalk Talk protocol</li> </ul>
<b>Lesson 4</b>	Mid-Unit 2 Assessment: Text to Film and Perspective Comparison of <i>To Kill a Mockingbird</i> (Chapters 18 and one scene from Chapter 19)	<ul style="list-style-type: none"> <li>I can objectively summarize literary text. (RL.8.2)</li> <li>I can analyze how difference in points of view between characters and audience create effects in writing. (RL.8.6)</li> <li>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)</li> <li>I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)</li> </ul>	<ul style="list-style-type: none"> <li>I can objectively summarize Chapter 18 in <i>To Kill a Mockingbird</i>.</li> <li>I can analyze how the reader's perspective is different from Scout's in a key scene in Chapter 19 and how this affects the reader.</li> <li>I can compare the similarities and differences between a key scene in the novel and how that scene is portrayed in the film.</li> <li>I can evaluate the choices the director or actors made in the film.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapter 18 (from homework)</li> <li>Mid-Unit 2 Assessment</li> </ul>	





Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 5</b>	Close Reading: Fishbowl Comparing Atticus and Mr. Gilmer (Chapters 17–19)	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>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)</li> <li>I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)</li> <li>I can express my own ideas clearly during discussions. (SL.8.1)</li> <li>I can build on other's ideas during discussions. (SL.8.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can use the strongest evidence from the text in my close reading of a scene in <i>To Kill a Mockingbird</i>.</li> <li>I can analyze how Atticus's questions reveal aspects of his character.</li> <li>I can analyze the impact word choice has on meaning and tone as Atticus and Mr. Gilmer cross-examine witnesses.</li> <li>I can share my ideas and build on other's ideas during Fishbowl.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapter 19 (from homework)</li> <li>Vocabulary Squares</li> <li>Atticus Cross- Examination Note-catcher</li> <li>Mr. Gilmer Cross- Examination Note-catcher`</li> </ul>	<ul style="list-style-type: none"> <li>Fishbowl protocol</li> </ul>
<b>Lesson 6</b>	Analyzing Word Choice: Atticus's Closing Speech (Chapters 20-21)	<ul style="list-style-type: none"> <li>I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.8.4)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>I can understand the literal and figurative meaning of Atticus's language in his closing speech.</li> <li>I can understand the irony in Atticus's word choice in his closing speech.</li> </ul> <p>I can analyze how Atticus's closing speech relates to the themes of taking a stand and the Golden Rule.</p>	<ul style="list-style-type: none"> <li>Structured notes for Chapters 20 and 21 (from homework)</li> <li>Atticus's Closing Speech Note-catcher</li> </ul>	<ul style="list-style-type: none"> <li>Taking a Stand</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 7</b>	Making Inferences: Analyzing Atticus (Chapters 22-23)	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>I can support my inferences about Chapters 22 and 23 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text.</li> <li>I can analyze what other characters' dialogue about Atticus reveals about his character.</li> <li>I can analyze how Atticus's words and actions reveal his character.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapters 22 and 23 (from homework)</li> <li>Vocabulary Squares</li> <li>Written Conversation Note-catcher</li> <li>Chapter 23 Text-Dependent Questions Note-catcher</li> </ul>	<ul style="list-style-type: none"> <li>Written Conversation protocol</li> </ul>
<b>Lesson 8</b>	Four Corners: Taking a Stand in <i>To Kill a Mockingbird</i> (Chapters 24-26, plus synthesis of scenes in previous chapters)	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>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)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze how taking a stand is developed in <i>To Kill a Mockingbird</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapters 24-26 (from homework)</li> <li>Four Corners</li> <li>Exit ticket</li> </ul>	<ul style="list-style-type: none"> <li>Four Corners protocol</li> <li>Key Quotes</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 9</b>	Analyzing the Model Essay: Studying Argument (Chapter 27, plus synthesis of scenes in previous chapters)	<ul style="list-style-type: none"> <li>I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)</li> <li>I can identify the argument and specific claims in a text. (RI.8.8)</li> <li>I can analyze how an author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)</li> </ul>	<ul style="list-style-type: none"> <li>I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence.</li> <li>I can analyze the argument in a model essay.</li> <li>I can analyze how the author of the model essay acknowledges and responds to a counterclaim.</li> </ul>	<ul style="list-style-type: none"> <li>Chapter 27 structured notes (from homework)</li> <li>Supporting Evidence-Based Claims graphic organizer</li> <li>Exit ticket</li> </ul>	
<b>Lesson 10</b>	Writing an Argument Essay: Evaluating the Model and Crafting a Claim (Chapter 28, including synthesis of scenes in previous chapters)	<ul style="list-style-type: none"> <li>I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can craft the claim of my argument essay based on the strongest evidence.</li> <li>I can choose relevant and compelling reasons to support the claim I am making in my argument essay.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapter 28 (from homework)</li> <li>Exit ticket</li> </ul>	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 11</b>	Writing and Argument Essay: Peer Critique with Rubric (Chapters 29-31, including synthesis of scenes in previous chapters)	<ul style="list-style-type: none"> <li>I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li> <li>With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5)</li> <li>I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.8.9)</li> <li>I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)</li> </ul>	<ul style="list-style-type: none"> <li>I can critique my partner's use of evidence using criteria from the <i>To Kill a Mockingbird</i> argument rubric.</li> <li>I can revise my work by incorporating helpful feedback from my partner.</li> <li>I can write an organized argument essay about <i>To Kill a Mockingbird</i>.</li> <li>Add bullet: I can use correct punctuation in my Quote Sandwich.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapters 29, 30, and 31 (from homework)</li> <li>Quote Sandwich for Peer Critique</li> <li>Exit ticket</li> </ul>	<ul style="list-style-type: none"> <li>Peer critique protocol</li> <li>Praise-Question-Suggest protocol</li> </ul>
<b>Lesson 12</b>	Writing an Argument Essay: Planning the Essay	<ul style="list-style-type: none"> <li>I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li> </ul>	<ul style="list-style-type: none"> <li>I can select reasons and support them with evidence to support my claim about <i>To Kill a Mockingbird</i>.</li> <li>I can explain how the details develop the reasons that support my claim.</li> <li>I can acknowledge and respond to a counterclaim.</li> </ul>	<ul style="list-style-type: none"> <li>Exit ticket</li> </ul>	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 13</b>	End of Unit 2 Assessment, Part 1: Drafting the Argument Essay	<ul style="list-style-type: none"> <li>I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li> <li>I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.8.9)</li> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>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)</li> <li>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)</li> </ul>	<ul style="list-style-type: none"> <li>I can write an organized argument essay about <i>To Kill a Mockingbird</i>.</li> <li>In my essay, I can support my claim with reasons, details, and quotes from the novel.</li> <li>In my essay, I can explain how the details develop the reasons that support my claim.</li> <li>In my essay, I can acknowledge and respond to a counterclaim.</li> </ul>	<ul style="list-style-type: none"> <li>Essay draft</li> </ul>	
<b>Lesson 14</b>	Launching the Reader's Theater Groups and Allocating Key Quotes and Scenes	<ul style="list-style-type: none"> <li>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)</li> <li>I can effectively engage in discussions with diverse partners about 8th grade topics, texts, and issues. (SL.8.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can describe what reader's theater is and list criteria of reader's theater.</li> <li>I can work effectively with a group to create group norms to make group discussion and collaborative work productive and enjoyable.</li> <li>I can work effectively with a group to allocate a scene to each person.</li> </ul>	<ul style="list-style-type: none"> <li>Exit Ticket: My Key Quote and Scene</li> </ul>	<ul style="list-style-type: none"> <li>Key Quotes</li> <li>Reader's Theater Criteria</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 15</b>	Writing the First Draft of the Reader's Theater Script	<ul style="list-style-type: none"> <li>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</li> <li>I can create poetry, stories and other literary forms. (W.8.11b)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze a model reader's theater script to generate criteria of an effective reader's theater script.</li> <li>I can write a first draft of my reader's theater script.</li> </ul>	<ul style="list-style-type: none"> <li>Draft reader's theater script</li> </ul>	<ul style="list-style-type: none"> <li>Key Quotes</li> </ul>
<b>Lesson 16</b>	End of Unit 2 Assessment, Part 2: Revise Essay Drafts	<ul style="list-style-type: none"> <li>With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5)</li> <li>I can use correct grammar and usage when writing or speaking. (L.8.1)</li> <li>I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)</li> </ul>	<ul style="list-style-type: none"> <li>I can use feedback from others to revise and improve my essay.</li> <li>I can use correct grammar and punctuation in my essay.</li> </ul>	<ul style="list-style-type: none"> <li>Revised Essay</li> </ul>	<ul style="list-style-type: none"> <li>End of Unit 2 Assessment, Part One: Drafting the Argument Essay</li> </ul>



### 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:

- 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.



The calendar below shows what is due on each day.

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

Due at Lesson	Read the pages below:	Gathering Textual Evidence: Focus Question
1	<ul style="list-style-type: none"> <li>Summary of Chapter 12 provided on the Structured Notes</li> <li>Chapter 13 from the novel</li> </ul>	Take notes using the Structured Notes graphic organizer. Answer the focus question: In Chapter 13, Atticus says to Jem and Scout, “Don’t you worry about anything, it’s not a time to worry.” What did he mean by this? Use the strongest evidence from the novel in your answer.
2	<ul style="list-style-type: none"> <li>Summary of Chapter 14 provided on the Structured Notes</li> <li>Chapter 15 of the novel.</li> </ul>	Take notes using the Structured Notes graphic organizer. Answer the focus question: “In Chapter 15, who takes a stand? Why? Use the strongest evidence from the novel in your answer.”
3	<ul style="list-style-type: none"> <li>Chapter 16 summary provided on the Structured Notes and pages 162–166 (beginning with “The Maycomb County courthouse was faintly reminiscent of Arlington in some respects”) from the novel.</li> <li>Chapter 17 of the novel.</li> </ul>	Take notes using the Structured Notes graphic organizer and answer the focus question: “On page 163, Scout learns that her father was appointed to defend Tom Robinson. She observes, ‘The court appointed Atticus to defend him. Atticus aimed to defend him. That’s what they didn’t like about it. It was confusing.’ What does the reader understand about why the townspeople are upset that Scout doesn’t? Use the strongest evidence from the novel in your answer.”
4	Chapter 18 of the novel.	Take notes using the Structured Notes graphic organizer and answer the focus question: “Why do you think Atticus speaks so formally to Mayella during her testimony? What is your impression of Atticus based on Lee’s descriptions during Mayella’s testimony? Use the strongest evidence from the novel to explain your answer.”
5	Chapter 19 of the novel.	Take notes using the Structured Notes graphic organizer and answer the focus question: “What is the difference between Atticus’s cross-examination of Mayella in Chapter 18 and Mr. Gilmer’s cross-examination of Tom in Chapter 19? Why do you think the author wants us to see both of these cross-examinations? Use the strongest evidence to explain your answer.”
6	Chapters 20 and 21 of the novel.	Take notes using the Structured Notes graphic organizer and answer the focus question: “Mr. Raymond says, ‘Miss Jean Louise, you don’t know your pa’s not a run-of-the-mill man, it’ll take a few years for that to sink in—you haven’t seen enough of the world yet. You haven’t seen this town, but all you gotta do is step back inside the courthouse’ (201). What does Mr. Raymond mean? Explain using the strongest evidence from the novel to support your answer.”





The calendar below shows what is due on each day.

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

Due at Lesson	Read the pages below:	Gathering Textual Evidence: Focus Question
7	Chapters 22 and 23 of the novel.	Take notes using the Structured Notes graphic organizer and answer the focus question: “Miss Maudie says, ‘There are some men in this world who were born to do our unpleasant jobs for us. Your father’s one of them’ (215). What does she mean? What evidence from the novel supports this statement?”
8	Chapters 24–26 of the novel.	Take notes using the Structured Notes graphic organizer and answer the focus question: “What are two things the reader learns about Atticus’s character in these chapters? Use the strongest evidence from the novel to support your answer.”
9	Chapter 27 of the novel.	Take notes using the Structured Notes graphic organizer and answer the focus question: “Reread Atticus’s explanation of Bob Ewell’s actions on page 251, beginning with ‘I think I understand ...’ and ending with ‘Atticus chuckled.’ What does Atticus’s explanation reveal about his character? Use the strongest evidence from the novel to support your answer.”
10	Chapter 28 of the novel.	Take notes using the Structured Notes graphic organizer and answer the focus question: “How does Harper Lee build suspense in this chapter? Use the strongest details from the novel to support your answer.”
11	Chapters 29, 30, and 31 to finish the novel.	Take notes using the Structured Notes graphic organizer and answer the focus question: “What does Scout mean when she says, ‘Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough.’? Use the strongest details from the novel to support your answer.”



EXPEDITIONARY  
LEARNING

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

## **Making Character Inferences:** Analyzing How Words and Actions Reveal Character in *To Kill a Mockingbird*



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**Making Inferences:**

Analyzing How Words and Actions Reveal Character in *To Kill a Mockingbird*

**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 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**

- I can support my inferences about Chapters 11 through 13 of *To Kill a Mockingbird* with the strongest evidence from the text.
- I can analyze what other characters' dialogue about Atticus reveals about his character.
- I can analyze how Atticus's words and actions reveal his character.

**Ongoing Assessment**

- Structured notes from Chapters 11–13 (from previous two lessons' homework)
- Three Threes in a Row Note-catcher
- Atticus Note-catcher



**Making Inferences:**

Analyzing How Words and Actions Reveal Character in *To Kill a Mockingbird*

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Engaging the Reader and Reviewing Learning Targets: Vocabulary (10 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Close Reading: Three Threes in a Row (20 minutes)</li><li>Character Analysis: Atticus Note-catcher (10 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Debrief and Preview Homework: Add to Taking a Stand Anchor Chart (5 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>First read of the Chapter 14 summary provided by the teacher and Chapter 15 of the novel with structured notes.</li></ol></li></ol>	<ul style="list-style-type: none"><li>In this lesson, students will work with vocabulary words, mostly adjectives, from all the previous chapters in the novel in an activity called I Have/Who Has. This activity enables students to practice listening skills and work with a full set of 25 words while being responsible for only one or two words to participate in the activity.</li><li>Students will also answer text-dependent questions about Chapters 11 and 13 using Three Threes in a Row, introduced in Module 1, Unit 1, Lesson 10. This activity allows students to work in groups to answer a row of questions before being the “experts” for their classmates during the circulation time.</li><li>Students read only a summary of Chapter 14 and won’t work with the content during this lesson.</li><li>For a sample completed version of the Taking a Stand anchor chart, see the supporting materials in Unit 2, Lesson 8.</li><li>For a sample completed version of the Atticus Note-catcher, see the supporting materials in Unit 2, Lesson 10.</li><li>In advance: Copy and cut I Have/Who Has strips; choose groups for Three Threes in a Row; choose Discussion Appointments.</li><li>Post: Learning targets; Taking a Stand anchor chart.</li><li>Review: Three Threes in a Row (Module 1, Unit 1, Lesson 10).</li><li>As noted in Unit 1, Lesson 8, students who struggle may benefit from having a completely separate packet with all of the “Supported Structured Notes” for the entire novel. If you have not already prepared such a packet for the Unit 2 homework, consider doing so in advance of Unit 2, Lesson 1.</li></ul>



**Making Inferences:**

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Lesson Vocabulary	Materials
Vocabulary from Chapters 1–13 (provided on “I have, who has?” strips), including new words: confined (99), livid (100), commence (106), undulate (107), beholden (111)	<ul style="list-style-type: none"><li>• I Have/Who Has strips (teacher-created; see Teaching Note above and Supporting Materials)</li><li>• I Have/Who Has strips (includes lesson # of words) (for Teacher Reference)</li><li>• Structured Notes graphic organizers for Chapters 1-13 (from Unit 1)</li><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Three Threes in a Row Note-catcher (one per student)</li><li>• Three Threes in a Row Note-catcher (for Teacher Reference; one to display)</li><li>• Document camera</li><li>• Atticus Note-catcher (begun in Unit 1, Lesson 9)</li><li>• Taking a Stand anchor chart (begun in Unit 1, Lesson 11)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 14 and 15 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapters 14 and 15 (optional; for students needing additional support)</li></ul>



**Making Inferences:**  
Analyzing How Words and Actions Reveal Character in *To Kill a Mockingbird*

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Reviewing Learning Targets: Vocabulary (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to get out their Structured Notes for Chapters 1–13. While students are doing this, distribute the I Have/Who Has strips. It is important that all the strips are handed out, as each one relies on the strip before and after. Some students may have two strips. The teacher may also choose to participate.</li><li>• Ask students to make sure they know the definition of their “I have” word by checking the vocabulary definitions in their structured notes. They should put their notes away after checking their word.</li><li>• Let students know that they will participate in I Have/Who Has. Briefly review the directions:</li><li>• The first person to go reads the “Who has _____?” on his or her strip.</li><li>• Students listen carefully to the definition, and the student with the vocabulary word reads, “I have _____.” That student then reads his or her “Who has _____?”</li><li>• I Have/Who Has continues until it returns to the first person who read.</li><li>• Explain that each strip is connected to a strip before and after. It isn’t important to start at the “beginning,” as the game will eventually return to the first person if done properly.</li><li>• Clarify directions as needed, then begin by choosing a student to read his or her “Who has _____?” first. Be sure to keep a master copy of the strips to quickly provide help to students if they get stuck or to correct them if an incorrect answer is given.</li><li>• After an initial practice round, the class should do the activity one or more times as time permits. Consider timing each round and having a friendly competition to see which class can complete the activity quickest. Another variation is to have students swap strips after each round so they are exposed to more words; however, this tends to make each round longer.</li><li>• Collect the strips. Direct student attention to the posted learning targets.</li><li>• Read the first learning target aloud:<ul style="list-style-type: none"><li>* “I can support my inferences about Chapters 11 through 13 of <i>To Kill a Mockingbird</i> with the strongest evidence from the text.”</li></ul></li></ul>	<ul style="list-style-type: none"><li>• Provide ELLs and struggling students with the definition to the word on their strip. Teachers can also use their judgment as they hand out the strips by providing struggling students with more familiar words.</li></ul>



**Making Inferences:**  
Analyzing How Words and Actions Reveal Character in *To Kill a Mockingbird*

Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Share with students that they will continue to work in pairs to collect the strongest evidence in the novel.</li><li>• Read the last two learning targets aloud:<ul style="list-style-type: none"><li>* “I can analyze what other characters’ dialogue about Atticus reveals about his character. I can analyze how Atticus’s words and actions reveal his character.”</li></ul></li><li>• Explain to students that some of the strongest evidence in today’s lesson will have to do with collecting details and evidence that helps them understand Atticus’s character.</li></ul>	



**Making Inferences:**  
Analyzing How Words and Actions Reveal Character in *To Kill a Mockingbird*

Work Time	Meeting Students' Needs
<p><b>A. Close Reading: Three Threes in a Row (20 minutes)</b></p> <p><i>Note: This is not a pass-the-paper activity. Students each write on their own Note-catcher. They must listen, process, and summarize.</i></p> <ul style="list-style-type: none"><li>Distribute the <b>Three Threes in a Row Note-catcher</b> and have students get out their copies of <i>To Kill a Mockingbird</i>. Assign each group one row (three questions) of the Note-catcher. (Depending on class size, more than one group may have the same set of three questions.)</li><li>Give directions:</li></ul> <p><u>Part 1:</u></p> <ol style="list-style-type: none"><li>Your group answers just the three questions on your row.</li><li>Take 10 minutes as a group to read your three questions, reread the text, and jot your answers.</li></ol> <p><u>Part 2:</u></p> <ol style="list-style-type: none"><li>Then you will walk around the room to talk with students from other groups. Bring your notes and text with you.</li><li>Ask each person to explain one and only one answer.</li><li>Listen to the explanation and then summarize that answer in your own box.</li><li>Record the name of the student who shared the information on the line in the question box.</li><li>Repeat, moving on to another student for an answer to another question. (Ask a different person for each answer so you interact with six other students total.)</li></ol> <ul style="list-style-type: none"><li>Have students begin Part 1 in their small groups. Circulate to listen in and support as needed. Probe, pushing students to dig back into the text to find answers to each question.</li><li>After 10 minutes, focus students whole group. Begin Part 2 and give them about 7 minutes to circulate.</li><li>Then ask students to return to their seats and refocus whole group.</li></ul>	<ul style="list-style-type: none"><li>Use of activities like Three Threes in a Row 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.</li><li>Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.</li></ul>





**Making Inferences:**

Analyzing How Words and Actions Reveal Character in *To Kill a Mockingbird*

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>Display the <b>Three Threes in a Row note-catcher (for teacher reference)</b> on the <b>document camera</b> for students to check their answers. Students will be able to use the Three Threes in a Row note-catcher for the character analysis in Part B.</li></ul>	
<p><b>B. Character Analysis: Atticus Note-catcher (10 minutes)</b></p> <ul style="list-style-type: none"><li>Invite students to sit with one of their Discussion Appointments. Direct them to take out their <b>Atticus Note-catcher</b>. Explain that the previous activity should have given them some ideas for new evidence to add to their Note-catcher. Remind them that they are searching for evidence of what Atticus says and does, plus what others say about him, and are interpreting that evidence.</li><li>Tell students that they will work with their partner to review Chapters 11 and 13 to locate more evidence that helps them understand Atticus's character. Encourage them to use information from the Three Threes in a Row activity to get started.</li><li>Listen for students to use the quotes from the Note-catcher as evidence and provide explanations, such as: "Atticus lives the Golden Rule" and "Atticus believes taking a stand for what you believe in takes courage." Direct students' attention to the middle column of the Three Threes in a Row Note-catcher as you probe for connecting Atticus's character to the Golden Rule.</li><li>Circulate and support student pairs as needed. Provide about 5 minutes for them to search for and compile evidence, and if time, invite pairs to share with the class the details they found and inferences they made. Explain that they will continue to use this Note-catcher throughout Unit 2, so they should hold on to it.</li><li>At the end of this activity, collect students' <b>Three Threes in a Row Note-catcher</b> to monitor progress and inform instruction.</li></ul>	<ul style="list-style-type: none"><li>Note-catchers provide scaffolding that is especially critical as students collect evidence to use later in the module.</li></ul>



**Making Inferences:**

Analyzing How Words and Actions Reveal Character in *To Kill a Mockingbird*

Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief and Preview Homework: Add to Taking a Stand Anchor Chart (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to turn and talk to their partner to find any instances of a character taking a stand in Chapters 11 or 13. Listen for students to identify Mrs. Dubose as having taken a stand. Students might also point out that Jem takes a stand in Chapter 11 by destroying Mrs. Dubose's camellias. This would be a good opportunity to differentiate between taking a stand for a worthwhile cause and taking a stand that hurts others. Some students may point out that Atticus takes a stand against Aunt Alexandra's obsession with good breeding and social position at the end of Chapter 13. This is very subtle but speaks to Atticus's belief that one's character is more important than heritage.</li><li>• Cold call pairs to share their ideas. Add them to the <b>Taking a Stand anchor chart</b>.</li><li>• Distribute the <b><i>To Kill a Mockingbird</i> Structured Notes graphic organizer</b>, Chapters 14 and 15. Preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<p>A. Complete a first read of the Chapter 14 summary provided by the teacher and read Chapter 15 of the novel. Take notes using the Structured Notes graphic organizer. Answer the focus question:</p> <ul style="list-style-type: none"><li>* "In Chapter 15, who takes a stand? Why? Use the strongest evidence from the novel in your answer."</li></ul>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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I Have/Who Has Strips:

I have malevolent phantom. Who has unpredictable?
I have erratic. Who has scornful?
I have contemptuous. Who has a good sign?
I have auspicious. Who has moral?
I have ethical. Who has dismal or bleak?
I have dreary. Who has harmless?
I have benign. Who has unhealthy or gloomy thoughts?
I have morbid. Who has showing ill will?
I have malignant. Who has unruly?
I have obstreperous. Who has watchful or on guard?
I have wary. Who has weak?
I have feeble. Who has hard to bear?
I have burdensome. Who has inborn?



I Have/Who Has Strips:

I have innate. Who has innocent or naïve?
I have ingenuous. Who has not understandable?
I have unfathomable. Who has indebted?
I have beholden. Who has angry?
I have livid. Who has not readily noticeable?
I have inconspicuous. Who has imprisoned?
I have confined. Who has sneaky?
I have stealthy. Who has strange?
I have alien. Who has begin or start?
I have commence. Who has barely coherent?
I have vaguely articulate. Who has move in a wavelike motion?
I have undulate. Who has wicked ghost?



I Have/Who Has Strips:

L. 9 I have malevolent phantom. Who has unpredictable?
L. 11 I have erratic. Who has scornful? L.
L. 11 I have contemptuous. Who has a good sign?
L. 12 I have auspicious. Who has moral?
L. 12 I have ethical. Who has dismal or bleak?
L. 12 I have dreary. Who has harmless?
L. 13 I have benign. Who has unhealthy or gloomy thoughts?
L. 13 I have morbid. Who has showing ill will?
L. 14 I have malignant. Who has unruly?
L. 16 I have obstreperous. Who has watchful or on guard?
L. 16 I have wary. Who has weak?
L. 17 I have feeble. Who has hard to bear?
L.14 I have burdensome. Who has inborn?



I Have/Who Has Strips:

L. 16 I have innate. Who has innocent or naïve?
L. 16 I have ingenuous. Who has not understandable?
L. 15 I have unfathomable. Who has indebted?
L. 18 I have beholden. Who has angry?
L. 18 I have livid. Who has not readily noticeable?
L. 17 I have inconspicuous. Who has imprisoned?
L. 18 I have confined. Who has sneaky?
L. 9 I have stealthy. Who has strange?
L. 9 I have alien. Who has begin or start?
L. 18 I have commence. Who has barely coherent?
L. 17 I have vaguely articulate. Who has move in a wavelike motion?
L. 18 I have undulate. Who has wicked ghost?



Three Threes in a Row Note-catcher:

Who takes a stand in Chapter 11? Explain.	On page 105, Atticus says, “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.” What does this quote reveal about Atticus’s character? How does this relate to the Golden Rule?	On page 128, Atticus says, “The summer’s going to be a hot one.” Explain what this means.
Why does Atticus refer to Mrs. Dubose as “the bravest person I ever knew”?	On page 112, Atticus says, “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.” What does this quote reveal about Atticus’s character? How does this relate to the Golden Rule?	Scout recalls about Aunt Alexandra, “She never let a chance escape her to point out the shortcomings of other tribal groups to the greater glory of our own” (129). Explain what this means.
Why does Aunt Alexandra think the finches are special?	On page 108, Atticus says, “I do my best to love everybody... I’m hard put, sometimes.” What does this quote reveal about Atticus’s character? How does this relate to the Golden Rule?	On page 127, Lee writes, “Aunt Alexandra’s visits from the Landing were rare, and she traveled in state.” Explain what this means.





Three Threes in a Row Note-catcher:  
(for Teacher Reference)

<p>Who takes a stand in Chapter 11? Explain.</p> <p>In Chapter 11, Mrs. Dubose took a stand to free herself from her morphine addiction.</p> <p>(Students may mention that Jem took a stand against Mrs. Dubose's insults by chopping off the heads of the camellia bushes. In this case, remind students that taking a stand involves helping oneself or others.</p>	<p>On page 105, Atticus says, "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." What does this quote reveal about Atticus's character? How does this relate to the Golden Rule?</p> <p>This quote reveals that Atticus cares more about his own values and beliefs than what other people think about him. In a democracy, the majority rules, but a person's conscience isn't accountable to anyone but that person. This relates to the Golden Rule because Atticus tries to treat everyone else in a way that stays true to his own beliefs and values.</p>	<p>On page 128, Atticus says, "The summer's going to be a hot one." Explain what this means.</p> <p>Atticus means more than the summer is going to be hot temperature-wise; he means that the summer is going to be uneasy, tense, sensitive, and possibly violent because of the court case.</p>
<p>Why does Atticus refer to Mrs. Dubose as "the bravest person I ever knew"?</p> <p>Atticus refers to Mrs. Dubose as the "bravest person I ever knew" because "she died beholden to no one."</p> <p>Mrs. Dubose was dying, but she wanted to die free and clear. Atticus says she had courage.</p>	<p>On page 112, Atticus says, "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." What does this quote reveal about Atticus's character? How does this relate to the Golden Rule?</p> <p>This shows that Atticus defines courage as perseverance, persistence, and being true to yourself and your beliefs. He does not define courage by power and might. Atticus recognizes that courage is an inner quality rather than something that can be displayed by an outer show of strength. This relates to the Golden Rule because Atticus's belief about courage shows that respect for yourself and others may be hard sometimes, but it is the right thing to do.</p>	<p>Scout recalls about Aunt Alexandra, "She never let a chance escape her to point out the shortcomings of other tribal groups to the greater glory of our own" (129). Explain what this means.</p> <p>Aunt Alexandra is quick to point out the faults of others so that it makes the Finches seem better than everyone else.</p>



Three Threes in a Row Note-catcher:  
(for Teacher Reference)

<p>Why does Aunt Alexandra think the finches are special? Aunt Alexandra thinks the Finches are special because they had a long history of living on one piece of land. They had deep roots in the area. Atticus said she believed the Finches were of “genteel breeding.”</p>	<p>On page 108, Atticus says, “I do my best to love everybody... I’m hard put, sometimes.” What does this quote reveal about Atticus’s character? How does this relate to the Golden Rule?</p> <p>This shows that Atticus might find it hard to love some people, but he does his best to love everyone. This also means that he does his best to treat others respectfully, which is what the Golden Rule is all about.</p>	<p>On page 127, Lee writes, “Aunt Alexandra’s visits from the Landing were rare, and she traveled in state.” Explain what this means.</p> <p>Aunt Alexandra didn’t come to visit often, but when she did she came with lots and lots of nice things.</p>
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*To Kill a Mockingbird* Structured Notes:  
Chapter 14 and 15

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

.....  
**Date:** .....

**Chapter 14 Summary**

As life continues with Aunty in the house, one night Scout goes to bed and steps on something soft and warm and round, which she thins is a snake. After calling Jem in for a thorough investigation under her bed, they find Dill under there, dirty and starving and still his same old self. Scout finds out the reason Dill ran off was because his parents just aren't interested in him, and he spends most of his days alone. He spends the night with them, uncertain what the next day will bring.

**What is the gist of what you read in Chapter 15?**

**Focus Question: In Chapter 15, who takes a stand? Why? Use the strongest evidence from the novel.**



*To Kill a Mockingbird* Structured Notes:  
Chapter 14 and 15

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
antagonize (137)		
infallible (140)		
ominous (146)		
acquiescence (154)		
impassive (154)		



*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 14 and 15

Chapter 14 Summary

As life continues with Aunty in the house, one night Scout goes to bed and steps on something soft and warm and round, which she thins is a snake. After calling Jem in for a thorough investigation under her bed, they find Dill under there, dirty and starving and still his same old self. Scout finds out the reason Dill ran off was because his parents just aren't interested in him, and he spends most of his days alone. He spends the night with them, uncertain what the next day will bring.

Chapter 15 Summary

It Is decided a week later that Dill will stay in Maycomb with his Aunt Rachel, who happens to be the Finches' neighbor. This news makes both Scout and Jem very happy. One night they are all relaxing in the living room when Mr. Heck Tate, the sheriff, comes knocking at the door with a group of men, warning Atticus that the local group of no accounts might try to come at Tom Robinson this weekend. He is being held in the Maycomb jail.

The next night, Atticus mysteriously leaves the house, and on a hunch Jem, Scout, and Dill go looking for him in town. They finally find him reading a book on the porch of the jailhouse. Once Jem is satisfied that Atticus is OK, they turn to go, but suddenly a line of cars pull up and a group of men get out and surround the porch. Things get serious when Scout, Jem and Dill rush in to the crowd to Atticus;s defense, and although he tells them to go home, they don't' budge. Scout realizes that these men are strangers, and they are here to get Tom Robinson.

Scout finally sees that she does know one man in the crowd, Mr. Cunningham, Walter's father, and as she tried to make conversation with him the entire group falls silent, listening to her talk about Walter and Mr. Cunningham's entailment, which Atticus is helping him out with. Although she doesn't realize it, she makes them all see that they are acting barbaric, and finally it's Mr. Cunningham who calls off the mob and makes everyone go home.



*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 14 and 15

**Focus Question:** In Chapter 15, who takes a stand? Why? Use the strongest evidence from the novel.



*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 14 and 15

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
antagonize (137)	To bother	
infallible (140)	Incapable of error	
ominous (146)	Menacing or threatening	
acquiescence (154)	Agreement without protest	
impassive (154)	Without emotion	



EXPEDITIONARY  
LEARNING

## **Grade 8: Module 2A: Unit 2: Lesson 2**

### **Text to Film Comparison: Taking a Stand at the Jailhouse (Chapters 14-15)**



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**Text to Film Comparison:**  
Taking a Stand at the Jailhouse (Chapters 14-15)

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

- I can analyze how difference 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)  
I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)

**Supporting Learning Targets**

- I can analyze how the reader's perspective is different from Scout's in Chapter 15 and creates an effect for the reader.
- I can evaluate the similarities and differences between the novel and the film version of *To Kill a Mockingbird*.

**Ongoing Assessment**

- Structured notes for Chapters 14 and 15 (from homework)
- Analyzing Scout's and the Reader's Perspective Note-catcher
- Text to Film Comparison Note-catcher



**Text to Film Comparison:**  
Taking a Stand at the Jailhouse (Chapters 14-15)

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Engaging the Reader and Reviewing Learning Targets: Taking a Stand in Chapter 15 (5 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Analyzing Perspective: Scout and the Reader in Chapter 15 (15 minutes)</li><li>Text to Film Comparison: Taking a Stand at the Jailhouse (20 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Debrief and Preview Homework: Add to Atticus Note-catcher (5 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Complete a first read of the Chapter 16 summary and pages 162–166 (beginning with “The Maycomb County courthouse was faintly reminiscent of Arlington in some respects”). Read Chapter 17 with structured notes.</li></ol></li></ol>	<ul style="list-style-type: none"><li>In Unit 1, students analyzed Scout’s changing perspective about Boo. In this lesson, they will analyze the perspectives of a character—Scout—and the reader and the effect this creates for the reader.</li><li>This lesson also features the last text to film comparison before the mid-unit assessment. Use information from the first two text to film comparisons to focus any instruction or reteaching needed.</li><li>For a sample completed version of the Atticus Note-catcher, see the supporting materials in Unit 2, Lesson 10.</li><li>Post: Taking a Stand anchor chart; learning targets.</li><li>Review: To Kill a Mockingbird DVD (beginning at 1:02:15 and ending at 1:07:00).</li></ul>



**Text to Film Comparison:**  
Taking a Stand at the Jailhouse (Chapters 14-15)

Lesson Vocabulary	Materials
perspective; antagonize (137), infallible (140), ominous (146), acquiescence, impassive (154)	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Taking a Stand anchor chart (begun in Unit 1, Lesson 11)</li><li>• Analyzing Scout's and the Reader's Perspectives Note-catcher (one per student and one for display)</li><li>• Document camera</li><li>• Text to Film Comparison: Taking a Stand at the Jailhouse Note-catcher (one per student and one for display)</li><li>• DVD of <i>To Kill a Mockingbird</i> film (beginning at 1:02:15 and ending at 1:07:00)</li><li>• Atticus Note-catcher (begun in Unit 1, Lesson 9)</li><li>• Equipment needed to watch film scene</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 16 and 17 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapters 16 and 17 (optional; for students needing additional support)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Reviewing Learning Targets: Taking a Stand in Chapter 15 (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 14 and 15 (from homework) and their copies of <i>To Kill a Mockingbird</i>. Invite students to share their answers to the focus question:<ul style="list-style-type: none"><li>* “In Chapter 15, who takes a stand? Why? Use the strongest evidence from the novel in your answer.”</li></ul></li><li>• Cold call pairs to share their ideas. Add to the Taking a Stand anchor chart.</li><li>• Cold call a student to read the learning targets. Ask students to briefly turn and talk with a partner about when they have worked on similar targets before.</li></ul>	



Text to Film Comparison:  
Taking a Stand at the Jailhouse (Chapters 14-15)

Work Time	Meeting Students' Needs
<p><b>A. Analyzing Perspective: Scout and the Reader in Chapter 15 (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to turn to page 150 in Chapter 15. Invite them to read along silently in their heads as you read aloud, beginning with “The Maycomb jail was the most venerable and hideous of the county’s buildings,” through the end of the chapter.</li> <li>• Distribute <b>Analyzing Scout’s and the Reader’s Perspectives Note-catcher</b> and display a copy on the document camera.</li> <li>• Cold call a student to provide a definition for the term perspective. Explain that because this novel is told from Scout’s point of view as a child, sometimes the reader understands things that Scout does not. Harper Lee uses this disconnect between the character’s perspective and the reader’s to create effects. Explain that the class will look at the first example from this scene together, and then students will have an opportunity to work with their partners.</li> <li>• Cold call a student to read the first excerpt. Ask: <ul style="list-style-type: none"> <li>* “What does Scout think is happening?”</li> </ul> </li> <li>• Invite students to turn and talk with their partner. Cold call pairs to share their thinking. Listen for students to provide answers such as: “Scout thinks that her father is going to show people how they are wrong or have underestimated him” or “Scout does not realize her father is in danger.” If necessary, probe by asking students about Scout’s explanation the first time she hears her father ask that question, “Do you really think so?”, in Chapter 15. Model completing the Note-catcher with a strong student explanation.</li> <li>• Ask: <ul style="list-style-type: none"> <li>* “What does the reader understand is happening?”</li> </ul> </li> <li>• Invite students to turn and talk with their partner. Cold call pairs to share their thinking. Listen for them to explain that the reader understands that Atticus is in a dangerous situation—far more dangerous than a checker game.</li> <li>• If necessary, probe by asking: <ul style="list-style-type: none"> <li>* “What does the reader understand about why the men are outside the jailhouse that Scout doesn’t seem to?”</li> </ul> </li> <li>• Model completing the Note-catcher with a strong student explanation.</li> <li>• Invite students to complete the Note-catcher with their partner, including the last multiple-choice question. Circulate as students are working and ask probing questions as necessary. When students are done, cold call pairs to share their thinking about each part of the scene. Then ask students to hold up one finger if they chose A, two fingers if they chose B, three fingers if they chose C, and four fingers if they chose D for the multiple choice. Cold call a student who answered correctly to explain his or her thinking about the effect created for the reader.</li> </ul>	<ul style="list-style-type: none"> <li>• Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.</li> </ul>



**Text to Film Comparison:**  
Taking a Stand at the Jailhouse (Chapters 14-15)

Work Time (continued)	Meeting Students' Needs
<p><b>B. Text to Film Comparison: Taking a Stand at the Jailhouse (20 minutes)</b></p> <ul style="list-style-type: none"> <li>Distribute and display the <b>Text to Film Comparison: Taking a Stand at the Jailhouse Note-catcher</b>.</li> <li>Remind students that the second learning target was about comparing and contrasting the text with the film. Remind them that they have already worked with this Note-catcher. Students will watch the film version of the scene they just read, looking for how the film stays faithful and departs from the text. Remind them that they should also pay attention to choices the director or actors make and how they affect the scene or the viewer. These can include camera angles, lighting, body language, tone, etc.</li> <li>Show <b>the DVD of <i>To Kill a Mockingbird</i></b> film beginning at 1:02:15 and ending at 1:07:00.</li> <li>When the clip ends, have students jot down their answers in the first two columns of the Note-catcher. Invite them to turn and talk with their Discussion Appointment partner. Then cold call students to share details.</li> <li>On the displayed Note-catcher, model adding these notes to the Note-catcher in the Same column. Details include: “It takes place at night,” “The men get out of their cars in twos and threes,” “Atticus looks scared when the kids show up,” “Jem and Scout get into a scuffle with the men,” “Scout recognizes Mr. Cunningham,” “Scout talks about Walter,” etc.</li> <li>Call on students for details to add to the Different column on the teacher model. Details include: “The men do not have guns in the text”; “Atticus is wearing a hat in the novel”; “The viewer can see the men’s faces—we know Walter Cunningham is there”; “Atticus does not pose his question, ‘Do you really think so?’”; “Jem actually says, ‘No, sir’ the second time Atticus tells him to go home”; when Scout says, ‘Hey’ to Mr. Cunningham, he puts his head down”; and “The viewer really sees Mr. Cunningham from Scout’s perspective.”</li> <li>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 onscreen, including changing things dramatically on occasion.</li> <li>After identifying what is the same and different, students now will evaluate the choices made by the director or actors and the impact those choices have on the viewer or the scene. Ask: <ul style="list-style-type: none"> <li>* “Do the choices effectively convey the central message of the text? Why or why not?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning..</li> </ul>



**Text to Film Comparison:**  
Taking a Stand at the Jailhouse (Chapters 14-15)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Ask the class to pay particular attention to the types of shots or camera angles in this scene. The director makes use of the “medium shot,” in which an actor’s whole body is seen. He also makes use of close-ups, which have already been discussed as representing “intimacy” or “closeness.” In this scene, the camera angles are often “pan up,” with the camera looking up, or “pan down,” with the camera looking down.</li><li>• Watch the clip again, paying attention to how the scene conveys the central message of the text. 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). Ask students to respond to the evaluative question on their Note-catcher. Then have them share with their partner.</li><li>• Circulate around the room and probe for evaluation:<ul style="list-style-type: none"><li>* “Why is the camera often panning up, particularly on Atticus?” (The angle represents the children’s view.)</li><li>* “Why does the camera pan down on the mob?” (The angle represents Atticus’s view of the scene and his authority.)</li><li>* “How is a medium shot different from a close-up? What might it represent?” (personal relationships or connections, particularly when the children are standing with their father)</li></ul></li><li>• Cold call students to garner a number of different answers about the effectiveness of the changes.</li><li>• Direct students to the short response. Ask them to pick one choice of the director or actor(s) and explain whether it effectively conveys the central message of the text. Answers will vary, but they must be logical and based on the film and text.</li></ul>	<ul style="list-style-type: none"><li>• Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.</li></ul>



Text to Film Comparison:  
Taking a Stand at the Jailhouse (Chapters 14-15)

Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief and Preview Homework: Add to Atticus Note-catcher (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students to get out their <b>Atticus Note-catcher</b> and work with a partner to add information from Chapter 15. Circulate and provide support to pairs as needed. Listen for students to identify that Atticus takes a stand for Tom Robinson by sitting outside the jail, but he doesn't even have a weapon to protect himself or Tom. This reveals that he believes he can talk to people to make them see reason, rather than relying on a weapon to make people do what he wants them to do. He is also incredibly polite to men who could potentially harm him—always a gentleman. Atticus also puts Jem and Scout in danger by not telling them what he is doing at the jailhouse or what he fears.</li><li>• Cold call pairs to share their ideas.</li><li>• Distribute the <b><i>To Kill a Mockingbird</i> Structured Notes, Chapters 16 and 17</b> or <b><i>To Kill a Mockingbird</i> Supported Structured Notes, Chapters 16 and 17</b>. Preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<p>A. Complete a first read of the Chapter 16 summary and pages 162–166 (beginning with “The Maycomb County courthouse was faintly reminiscent of Arlington in some respects”). Read Chapter 17 with structured notes. Answer the focus question:</p> <p>* “On page 163, Scout learns that her father was appointed to defend Tom Robinson. She observes, ‘The court appointed Atticus to defend him. Atticus aimed to defend him. That’s what they didn’t like about it. It was confusing.’ What does the reader understand about why the townspeople are upset that Scout doesn’t? Use the strongest evidence from the novel in your answer.”</p>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>





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

## Supporting Materials



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Analyzing Scout's and the Reader's Perspectives Note-catcher:

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

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

Excerpt	Scout's Perspective What does Scout think is happening?	Reader's Perspective? What does the reader understand is happening?
<p>“Do you really think so?”</p> <p>This was the second time I heard Atticus ask that question in two days, and it meant somebody's man would get jumped. This was too good to miss. I broke away from Jem and ran as fast as I could to Atticus” (152).</p>		
<p>“I sought once more for a familiar face, and at the center of the semicircle I found one.</p> <p>‘Hey, Mr. Cunningham.’</p> <p>The man did not hear me, it seemed.</p> <p>‘Hey, Mr. Cunningham. How's your entailment gettin' along?’ (153)”</p>		



Analyzing Scout's and the Reader's Perspectives Note-catcher:

Excerpt	Scout's Perspective What does Scout think is happening?	Reader's Perspective? What does the reader understand is happening?
“Entailments are bad,’ I was advising him, when I slowly awoke to the fact that I was addressing the entire aggregation. The men were all looking at me, some had their mouths half-open. Atticus had stopped poking at Jem: they were standing together beside Dill. Their attention amounted to fascination. Atticus’s mouth, even, was half-open, an attitude he had once described as uncouth. Our eyes met and he shut it” (154).		

Analyzing Scout's and the Reader's Perspectives Note-catcher:

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

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

Excerpt	Scout's Perspective What does Scout think is happening?	Reader's Perspective? What does the reader understand is happening?
<p>"I looked around and up at Mr. Cunningham, whose face was equally impassive. Then he did a peculiar thing. He squatted down and took me by both shoulders.</p> <p>'I'll tell him you said hey, little lady,' he said.</p> <p>Then he straightened up and waved a big paw. 'Let's clear out,' he called. 'Let's get going, boys'" (154).</p>		

What effect does Scout's misunderstanding create for the reader?

- It increases the tension in a suspenseful scene.
- It causes the reader to doubt the intentions of the group of men who have arrived at the jailhouse.
- It relieves the tension in an otherwise serious scene.
- It creates a feeling of confusion around Atticus playing checkers at night in front of the jailhouse.

**Text to Film Comparison:**  
Taking a Stand at the Jailhouse

**Name:**

**Date:**

Chapter 15 text 151–155	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 actors effectively convey the central message of the text? Why or why not?
Page 151- 152			
Page 153- 154			
Page 155			
Pick one choice of the director or actors in this scene. Does it effectively convey the central message of the text? Why or why not?			



*To Kill a Mockingbird* Structured Notes:

Chapter 16 & 17

Name:

Date:

Chapter 16 Summary (155-162)

The next morning, Saturday, the whole county begins to file into town to watch Tom Robinson's trial. Jem and Scout run a constant commentary for Dill, explaining the backgrounds and tendencies of everyone that passes. After lunch they head into town themselves to watch the trial.

What is the gist of the end of Chapter 16 and of Chapter 17?

Focus Question: On page 163, Scout learns that her father was appointed to defend Tom Robinson. She observes, "The court appointed Atticus to defend him. Atticus aimed to defend him. That's what they didn't like about it. It was confusing." What does the reader understand about why the townspeople are upset that Scout doesn't? Use the strongest evidence from the novel in your answer.



*To Kill a Mockingbird* Structured Notes:  
Chapter 16 & 17

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
Formidable (159)		
Amiably (169)		
Acrimonious (171)		
Benignly (172)		
Genially (175)		



*To Kill a Mockingbird* Supported Structured Notes:

Chapter 16 & 17

Chapter 16 Summary

The next morning, Saturday, the whole county begins to file into town to watch Tom Robinson's trial. Jem and Scout run a constant commentary for Dill, explaining the backgrounds and tendencies of everyone that passes. After lunch they head into town themselves to watch the trial. Due to the immense crowd, there's no room downstairs, but Reverend Sykes, the black preacher from Calpurnia's church, gives them seats in the colored section upstairs. When they get up there and sit down, they see the first witness is Mr. Heck Tate.

Chapter 17 Summary

As Atticus begins to question the sheriff, who was the one who saw Mayella immediately after she was raped, he begins to find holes in his testimony that prove there is no way Tom Robinson could have beaten and raped the girl, although at this time the jury and crowd don't really know where he's going with his questioning. All that is apparent is that Mayella's right eye was blackened and that all around her throat was bruised, as if two strong hands had tried to strangle her.

The next witness to take the stand is Mayella's father, Bob Ewell, who is poor, uneducated, and downright mean-spirited. As Atticus begins to question him, it becomes apparent to Jem where he's going. He suddenly sees that there is no doubt that it was Bob Ewell who beat up Mayella, then pointed the finger at Tom. Scout still doesn't see it; however, and thinks Jem is counting his chickens before they're hatched. As she looks at the back of Tom Robinson, who is big and strong, she thinks he easily could have hurt Mayella.

Focus Question: On page 163, Scout learns that her father was appointed to defend Tom Robinson. She observes, "The court appointed Atticus to defend him. Atticus aimed to defend him. That's what they didn't like about it. It was confusing." What does the reader understand about why the townspeople are upset that Scout doesn't? Use the strongest evidence from the novel in your answer.





*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 16 & 17

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
formidable (159)	arousing fear	
amiably (169)	agreeably	
acrimonious (171)	bitter and sharp in tone	
benignly (172)	kindly	
genially (175)	nicely	



EXPEDITIONARY  
LEARNING

# **Grade 8: Module 2A: Unit 2: Lesson 3**

## **Analyzing Themes: The Golden Rule and Taking a Stand (Chapters 16-17)**



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**Analyzing Themes:**  
The Golden Rule and Taking a Stand (Chapters 16-17)

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 the characters, setting, and plot). (RL.8.2)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> <li>I can analyze how the themes of the Golden Rule and taking a stand are developed in <i>To Kill a Mockingbird</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Structured notes for Chapters 16 and 17 (from homework)</li> <li>Analyzing Themes Note-catcher</li> <li>Exit ticket</li> </ul>

Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>Opening               <ol style="list-style-type: none"> <li>Engaging the Reader: Connecting Vocabulary to Atticus's Character (4 minutes)</li> <li>Review Learning Target (1 minute)</li> </ol> </li> <li>Work Time               <ol style="list-style-type: none"> <li>Analyzing Theme: The Golden Rule (20 minutes)</li> <li>Analyzing Theme: Taking a Stand (19 minutes)</li> </ol> </li> <li>Closing and Assessment               <ol style="list-style-type: none"> <li>Preview Homework (1 minute)</li> </ol> </li> <li>Homework:               <ol style="list-style-type: none"> <li>Complete a first read of Chapter 18 with structured notes.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>In this lesson, students will read a portion of Chapter 16 that they did not read for homework. The scene involves Atticus's conversation with Jem and Scout about the angry mob outside the jail the night before. Students will discuss a key quote from the reading and relate it to the Golden Rule.</li> <li>Students will then view and discuss the Little Rock Nine photograph that they viewed in Unit 1, Lesson 1 in relation to the angry mob scene. This part of the lesson develops the students' continuing understanding of the module's theme of taking a stand by providing an opportunity for students to discuss the difference in taking an informed stand and taking an ignorant stand. This comparison also examines taking a stand as driven by the Golden Rule, as opposed to a stand driven by prejudice.</li> <li>In advance: Decide on Discussion Appointment partners.</li> <li>Post: Learning target.</li> </ul>



**Analyzing Themes:**  
The Golden Rule and Taking a Stand (Chapters 16-17)

Lesson Vocabulary	Materials
formidable (159), amiably (169), acrimonious (171), benignly (172), genially (175)	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Analyzing Themes Note-catcher (one per student)</li><li>• Analyzing Themes Note-catcher (for Teacher Reference)</li><li>• Document camera</li><li>• Little Rock Nine photograph, which may be found on the National Park Service's Little Rock Central High School National Historic Site page, at <a href="http://www.nps.gov/nr/travel/civilrights/ar1.htm">http://www.nps.gov/nr/travel/civilrights/ar1.htm</a> (one for display)</li><li>• Exit ticket (one per student)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 18 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapter 18 (optional; for students needing additional support)</li></ul>



**Analyzing Themes:**  
The Golden Rule and Taking a Stand (Chapters 16-17)

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Connecting Vocabulary to Atticus's Character (4 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students to take out their structured notes homework and find their new Discussion Appointment partner to compare the definitions they each came up with for the vocabulary words. Next, have the students discuss which vocabulary words from the homework they would use to describe Atticus's character and why. Cold call several pairs to share their thinking.</li></ul>	<ul style="list-style-type: none"><li>• Use of Discussion Partners 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.</li></ul>
<p><b>B. Review Learning Target (1 minute)</b></p> <ul style="list-style-type: none"><li>• Read aloud the learning target and share with students that today they will study two more examples from the novel that relate to the themes of the Golden Rule and taking a stand.</li></ul>	



Analyzing Themes:  
The Golden Rule and Taking a Stand (Chapters 16-17)

Work Time	Meeting Students' Needs
<p><b>A. Analyzing Perspective: Scout and the Reader in Chapter 15 (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Remind students that for homework they read only part of Chapter 16. Today they are going to study an earlier part of the chapter. Invite them to turn to page 157 in their copies of <i>To Kill a Mockingbird</i>. Begin with: “I thought Mr. Cunningham was a friend of ours.” Have students read along silently in their heads as you read aloud to the top of page 158, ending with: “I don’t want either of you bearing a grudge about this thing no matter what happens.”</li><li>• Invite students to turn and talk to their partner to share the gist of this excerpt. Cold call student pairs to share their understanding of the gist.</li><li>• Distribute the <b>Analyzing Themes Note-catcher</b> and read aloud the directions. Explain to students that they are going to complete only Part A of the Note-catcher now. Give them about 8 minutes to complete the questions in Part A, circulating and supporting as necessary. See the <b>Analyzing Themes Note-catcher (for Teacher Reference)</b> for help as you support students.</li><li>• Next, invite students to temporarily find a different discussion partner to share the answers to the questions in Part A. Explain that they should take turns sharing answers and that they may add or revise their answers during this time.</li><li>• Invite students to return to their original discussion partner and debrief any additions or revisions they may have made based on their sharing with a different partner.</li></ul>	<ul style="list-style-type: none"><li>• Some students may benefit from having access to “hint cards”: small slips of paper or index cards that they turn over for hints about how/where to find the answers to text-dependent questions. For example, a hint card might say: “Check back in the third paragraph on page 157.”</li><li>• Consider partnering ELLs 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.</li></ul>



Analyzing Themes:  
The Golden Rule and Taking a Stand (Chapters 16-17)

Work Time (continued)	Meeting Students' Needs
<p><b>B. Analyzing Theme: Taking a Stand (19 minutes)</b></p> <ul style="list-style-type: none"> <li>Use a document camera (or other available technology) to display the <b>Little Rock Nine photograph</b>. Remind students that they first saw this photograph in Unit 1, Lesson 1, when they looked at other photographs in which people took a stand. Ask:             <ul style="list-style-type: none"> <li>* “What made this photograph different from the other ones we looked at?”</li> </ul> </li> <li>Cold call several students to answer. Ideally they will remember that this was an example of taking a stand in a hurtful way. Ask:             <ul style="list-style-type: none"> <li>* “Can you draw any connections between this photograph and the angry mob scene you envisioned when you read that part of the novel?”</li> </ul> </li> <li>Invite students to turn and talk to their partner; cold call several pairs to answer.</li> <li>Draw students’ attention to Part B of the Analyzing Themes Note-catcher and have them complete this second part with their partner. Remind them to use the strongest details from the text to answer the questions. Circulate and support students, using the Analyzing Themes Note-catcher (for Teacher Reference) as a guide.</li> <li>Next, invite students to find a third discussion partner to share responses to Part B of the Note-catcher. Remind them to take turns sharing and that they should add or revise their answers based on their conversation.</li> <li>Debrief with students by asking:             <ul style="list-style-type: none"> <li>* “Both Atticus and Mr. Cunningham took a stand. When is taking a stand a positive action?”</li> </ul> </li> <li>Cold call students to answer. Be sure students understand that when taking a stand is driven by the Golden Rule, it’s positive. Ask:             <ul style="list-style-type: none"> <li>* When is taking a stand a negative action?”</li> </ul> </li> <li>Be sure students understand that it is negative when it is driven by self-interest.</li> <li>Distribute the exit ticket and have students respond independently. Collect the exit tickets to formatively assess their understanding of the analyzing themes in the novel.</li> </ul>	<ul style="list-style-type: none"> <li>Using exit tickets allows you to quickly check for understanding of the learning target so that instruction can be adjusted or tailored to students’ needs before the next lesson.</li> </ul>



Analyzing Themes:  
The Golden Rule and Taking a Stand (Chapters 16-17)

Closing and Assessment	Meeting Students' Needs
<p><b>A. Preview Homework (1 minute)</b></p> <ul style="list-style-type: none"><li>Distribute the <b><i>To Kill a Mockingbird</i> Structured Notes, Chapter 18</b> or <b><i>To Kill a Mockingbird</i> Supported Structured Notes, Chapter 18</b>. Preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<p>A. Complete a first read of Chapter 18 with structured notes. Answer the focus question:</p> <ul style="list-style-type: none"><li>* “Why do you think Atticus speaks so formally to Mayella during her testimony? What is your impression of Atticus based on Lee’s descriptions during Mayella’s testimony? Use the strongest evidence from the novel to explain your answer.” □</li></ul> <p><i>Note: The next lesson is the Mid-Unit 2 Assessment. This assessment involves showing a portion of the film for a text to film comparison. Be sure to have the necessary technology ready to show the film selection.</i></p>	<ul style="list-style-type: none"><li>Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>





EXPEDITIONARY  
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# Grade 8: Module 2A: Unit 2: Lesson 3

## Supporting Materials



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Analyzing Themes Note-catcher:

**Directions:** With your Discussion Appointment partner, choose the strongest evidence from the novel to answer the following questions.

**Part A. The Golden Rule**

1. What did Atticus mean when he said, “You children last night made Walter Cunningham stand in my shoes for a minute. That was enough” (157)?

2. What did Walter Cunningham understand about Atticus when he “stood in his shoes”?

3. How does this quote relate to what Atticus said earlier in the novel: “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)?

4. How do these two quotes relate to the Golden Rule?



Analyzing Themes Note-catcher:

Part B. Taking a Stand		
	Atticus	Mr. Cunningham
1. What was each character taking a stand about?		
2. How did each character take a stand?		
3. How did Mr. Cunningham's stand change after he "stood" in Atticus's shoes?		



Analyzing Themes Note-catcher:  
(for Teacher Reference)

**Directions:** With your Discussion Appointment partner, choose the strongest evidence from the novel to answer the following questions.

**Part A. The Golden Rule**

1. What did Atticus mean when he said, “You children last night made Walter Cunningham stand in my shoes for a minute. That was enough” (157)?	<b>Atticus is telling Jem and Scout that they made Walter Cunningham see things from Atticus’s perspective. Seeing things from where Atticus stands was enough prevent what the mob had intended to do.</b>
2. What did Walter Cunningham understand about Atticus when he “stood in his shoes”?	<b>Walter Cunningham understood that Atticus was a man just like him. They were both fathers with children in the same class at school. Atticus became a real person to him, not just an idea about race and equality.</b>
3. How does this quote relate to what Atticus said earlier in the novel: “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)?	<b>This quote relates to what Atticus said on page 30 because Walter was starting to understand Atticus as he considered things from Atticus’s point of view.</b>
4. How do these two quotes relate to the Golden Rule?	<b>Both quotes relate to the Golden Rule because they are about considering where other people are coming from in order to respect others and do right by people.</b>



Analyzing Themes Note-catcher:  
(for Teacher Reference)

Part B. Taking a Stand		
	Atticus	Mr. Cunningham
1. What was each character taking a stand about?	<b>Atticus was taking a stand to protect Tom from the angry mob. He was taking a stand based on his values to respect all people.</b>	<b>Mr. Cunningham was taking a stand to hurt Tom. He was led by his prejudice and hatred against black people.</b>
2. How did each character take a stand?	<b>Atticus took a stand by positioning himself outside the jail and putting himself between Tom and any danger that might come along. When the angry mob came, Atticus stood up to them by being composed, convinced, and committed to doing what he believed was right.</b>	<b>Mr. Cunningham took a stand by joining an angry group of men and marching down to the jailhouse to hurt Tom. He stood up in emotion, anger, and impulse.</b>
3. How did Mr. Cunningham's stand change after he "stood" in Atticus's shoes?  <b>After Walter Cunningham stood in Atticus's shoes, he backed down. He calmed down and thought about where he was, what he was doing, and what he was about to do to Tom. He realized there's more to what's going on than an idea. He came to see Atticus, though maybe not Tom, as a real person with a family. Walter Cunningham changed his stand by walking away from a situation that could have brought violence and pain to Atticus and his family.</b>		



Exit Ticket

**Directions:** With your Discussion Appointment partner, choose the strongest evidence from the novel to answer the following questions.

**How was each theme demonstrated in today's lesson? Use the strongest details from the novel to support your answer. You may use the Analyzing Themes Note-catcher.**

**The Golden Rule**

**Taking a stand**

**What is the connection between the two themes of the Golden Rule and taking a stand?**



*To Kill a Mockingbird* Structured Notes:  
Chapter 18

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

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

What is the gist of what you read?

Focus Question: Why do you think Atticus speaks so formally to Mayella during her testimony? What is your impression of Atticus based on Lee's descriptions during Mayella's testimony? Use the strongest evidence from the novel to explain your answer.



*To Kill a Mockingbird* Structured Notes:  
Chapter 18

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
mollified (180)		
arid (185)		
wrathfully (185)		





*To Kill a Mockingbird* Supported Structured Notes:

Chapter 18

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

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

Chapter 18 Summary

Mayella is the next to take the stand, and as Atticus questions her, he begins to poke holes in her testimony as well. Finally he asks Tom Robinson to stand up so Mayella can identify him, and everyone sees that his left arm is fully 12 inches shorter than his right and is therefore crippled and unusable. Scout finally sees that there is no way he could have choked Mayella and blacked her right eye. It's a physical impossibility. Atticus then begins to ask her if it was really her father who beat her up, but she refuses to say, and she refuses to say another word after she accuses Tom Robinson one more time.

**Focus Question:** Why do you think Atticus speaks so formally to Mayella during her testimony? What is your impression of Atticus based on Lee's descriptions during Mayella's testimony? Use the strongest evidence from the novel to explain your answer.



*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 18

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
mollified (180)	calmed, soothed	
arid (185)	dry	
wrathfully (185)	angrily	



EXPEDITIONARY  
LEARNING

## **Grade 8: Module 2A: Unit 2: Lesson 4**

### **Mid Unit 2 Assessment: Text to Film and Perspective Comparison of to Kill a Mockingbird (Chapter 18 and One Scene from Chapter 19)**



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**Mid-Unit 2 Assessment:**

Text to Film and Perspective Comparison of *To Kill a Mockingbird* (Chapter 18 and one Scene from Chapter 19)

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

I can objectively summarize literary text. (RL.8.2)

I can analyze how difference 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)

I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)

**Supporting Learning Targets**

- I can objectively summarize Chapter 18 in *To Kill a Mockingbird*.
- I can analyze how the reader's perspective is different from Scout's in a key scene in Chapter 19 and how this affects the reader.
- I can compare the similarities and differences between a key scene in the novel and how that scene is portrayed in the film.
- I can evaluate the choices the director or actors made in the film.

**Ongoing Assessment**

- Structured notes for Chapter 18 (from homework)
- Mid-Unit 2 Assessment



**Mid-Unit 2 Assessment:**

Text to Film and Perspective Comparison of *To Kill a Mockingbird* (Chapter 18 and one Scene from Chapter 19)

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Engaging the Reader (3 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Mid-Unit 2 Assessment (40 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Preview Homework (2 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Complete a first read of Chapter 19 with structured notes.</li></ol></li></ol>	<ul style="list-style-type: none"><li>This assessment provides an opportunity for students to independently complete a text to film comparison. Consider giving students 15 minutes for Parts A and B of the assessment. Then begin Part C (text to film) of the assessment as a whole group. Watch the scene twice. Students may return to Parts A and B after completing Part C, if necessary.</li><li>Since this assessment addresses students' ability to analyze the novel, students may have access to the novel during the assessment.</li><li>For this assessment, show only the following portion of the courtroom scene in the film: 1:18:36 to 1:21:14.</li><li>Consider having other independent activities students can work on if they finish the assessment early.</li><li>After this lesson, students turn their attention to reading <i>To Kill a Mockingbird</i>. Consider giving them a pep talk after the assessment to get them excited for reading it.</li><li>Post: Learning targets.</li></ul>



Mid-Unit 2 Assessment:

Text to Film and Perspective Comparison of *To Kill a Mockingbird* (Chapter 18 and one Scene from Chapter 19)

Lesson Vocabulary	Materials
Do not preview vocabulary in this lesson.	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Mid-Unit 2 Assessment: Text to Film and Perspective Comparison of <i>To Kill a Mockingbird</i> (one per student)</li><li>• Mid-Unit 2 Assessment: Text to Film and Perspective Comparison of <i>To Kill a Mockingbird</i> (Answers for Teacher Reference)</li><li>• 2-Point Short Response Rubric (for Teacher Reference)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 19 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapter 19 (optional; for students needing additional support)</li></ul>

Opening	Meeting Students' Needs
<p><b>A. Review Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Read aloud the first learning target and share with students that today they will use what they know about summary writing to write a summary of Chapter 18.</li><li>• Read aloud the second learning target and tell students that they will also be able to show what they know about perspective.</li><li>• Finally, read aloud the last two learning targets and tell students that this assessment will have them view another portion of the film and complete a comparison. They will have 15 minutes to begin the assessment, then you will ask them to view the scene together to complete that portion of the assessment. Tell them that they may then return to any unanswered questions from the first portion of the assessment.</li></ul>	



**Mid-Unit 2 Assessment:**

Text to Film and Perspective Comparison of To Kill a Mockingbird (Chapter 18 and one Scene from Chapter 19)

Work Time	Meeting Students' Needs
<p><b>A. Mid-Unit 2 Assessment (40 minutes)</b></p> <ul style="list-style-type: none"><li>• Be sure students have their novels, <i>To Kill a Mockingbird</i>. Arrange student seating to allow for an assessment-conducive arrangement in which students independently think, read, and write.</li><li>• Remind students that they have been comparing scenes from the novel with how these scenes are depicted in the film. Remind them that they should also pay attention to choices the director or actors make and how they affect the scene or the viewer. The impact can be positive, negative, or neutral. They have also been summarizing chapters and examining how their point of view compares to Scout's. Share with students that this assessment will give them an opportunity to apply these skills independently and show what they know.</li><li>• Distribute the Mid-Unit 2 Assessment: Text to Film and Perspective Comparison of <i>To Kill a Mockingbird</i>. Read aloud through the directions. Address any clarifying questions.</li><li>• Invite students to begin. Circulate to observe but not support; this is students' opportunity to independently apply the skills they have been learning.</li><li>• Collect the assessment.</li><li>• If students finish early, encourage them to complete independent activities you have set up beforehand.</li></ul>	<ul style="list-style-type: none"><li>• For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary.</li></ul>



Mid-Unit 2 Assessment:

Text to Film and Perspective Comparison of To Kill a Mockingbird (Chapter 18 and one Scene from Chapter 19)

Closing and Assessment	Meeting Students' Needs
<p><b>A. Preview Homework (2 minutes)</b> Ask students to turn and talk:</p> <ul style="list-style-type: none"><li>• Distribute the <i>To Kill a Mockingbird Structured Notes graphic organizer, Chapter 19</i>. Preview the homework..</li></ul>	
Homework	Meeting Students' Needs
<p>A. Complete a first read of Chapter 19 with structured notes. Answer the focus question:</p> <ul style="list-style-type: none"><li>* “What is the difference between Atticus’s cross-examination of Mayella in Chapter 18 and Mr. Gilmer’s cross-examination of Tom in Chapter 19? Why do you think the author wants us to see both of these cross-examinations? Use the strongest evidence to explain your answer.” □</li></ul>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>





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

## Supporting Materials



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**Mid-Unit 2 Assessment:**  
Text to Film and Perspective Comparison of *To Kill a Mockingbird*

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

**Date:**  
.....

**Part A. Summarizing Narrative Text**

In the space below, write a summary of Chapter 18 that follows the narrative structure. Be sure to include the exposition, rising action, climax, falling action, and resolution.

**Part B. Analyzing Point of View**

- 2a. On page 188, Lee writes, “Somehow, Atticus had hit her hard in a way that was not clear to me, but it gave him no pleasure to do so.” What does the phrase “hit her hard” mean in this context? Support your answer with two details from the text.

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**Mid-Unit 2 Assessment:**

Text to Film and Perspective Comparison of *To Kill a Mockingbird*

- 2b. Thinking about the quote in the question above, what does the reader understand about Atticus's questions that Scout does not?
- a. Atticus's questions hurt Mayella's feelings.
  - b. Atticus's questions proved Tom was guilty.
  - c. Atticus's questions proved Mayella's testimony was unreliable.
  - d. Atticus's questions proved that Bob Ewell committed the crime.
- 2c. What effect does Scout's description of Atticus's questions create for the reader?
- a. Doubt that Mayella was attacked by Tom Robinson.
  - b. Sadness that Mayella doesn't have any friends.
  - c. Joy that Atticus is winning.
  - d. Surprise that Scout remains in the courtroom.



**Mid-Unit 2 Assessment:**

Text to Film and Perspective Comparison of *To Kill a Mockingbird*

**Part C. Text to Film Comparison**

After viewing the courtroom scene from the film, analyze the extent to which the film stays faithful to the text.

Chapter 18 Reread from “We’ve had a good visit, Miss Mayella, and now I guess we’d better get to the case” (184) to “It most certainly is” (187).	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?



**Mid-Unit 2 Assessment:**

Text to Film and Perspective Comparison of *To Kill a Mockingbird*

Pick one choice of the director or actors in this scene. Does it effectively convey the central message of the text? Why or why not?

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Mid-Unit 2 Assessment:

Text to Film and Perspective Comparison of *To Kill a Mockingbird*  
(Answers, for Teacher Reference)

**Part A. Summarizing Narrative Text**

In the space below, write a summary of Chapter 18 that follows the narrative structure. Be sure to include the exposition, rising action, climax, falling action, and resolution.

**In Chapter 18 of *To Kill a Mockingbird*, Mayella Ewell takes the stand. Mr. Gilmer’s examination, or questioning, of Mayella really serves as the exposition. This is the first time the reader has been introduced to her as a character, and as she tells her version of events to the prosecutor, she comes across as very sympathetic, as if she is scared of Atticus. The rising action of this chapter comes as Atticus begins his cross-examination. Atticus is courteous as he asks her about her home life and friends. Mayella becomes agitated because she is not used to being treated so politely. The climax of the scene occurs when it becomes clear that Tom Robinson could not have beaten her and taken advantage of her because his arm is crippled. Atticus gives Mayella the opportunity to tell the truth as part of the falling action, but Mayella refuses, accusing the jury of being cowards and glaring at Atticus. The chapter resolves with the judge asking Atticus to call his one witness.**

**Part B. Analyzing Point of View**

- 2a. On page 188, Lee writes, “Somehow, Atticus had hit her hard in a way that was not clear to me, but it gave him no pleasure to do so.” What does the phrase “hit her hard” mean in this context? Support your answer with two details from the text.

**Atticus attacked Mayella’s credibility. After Atticus asked, “Do you want to tell us what happened?” Mayella goes on a rant against the jury and refuses to answer any more questions. Scout points out that she cried and “her shoulders shook with angry sobs” (188). Mayella is not sad or hurt to be reliving terrible events. She is angry. Atticus’s questioning—as polite as it was—was an attack on her character and reputation, which is what Lee means by he “hit her hard.”**



- 2b. Thinking about the quote in the question above, what does the reader understand about Atticus's questions that Scout does not?
- a. Atticus's questions hurt Mayella's feelings.
  - b. Atticus's questions proved Tom was guilty.
  - c. Atticus's questions proved Mayella's testimony was unreliable.**
  - d. Atticus's questions proved that Bob Ewell committed the crime.
- 2c. What effect does Scout's description of Atticus's questions create for the reader?
- a. Doubt that Mayella was attacked by Tom Robinson.**
  - b. Sadness that Mayella doesn't have any friends.
  - c. Joy that Atticus is winning.
  - d. Surprise that Scout remains in the courtroom.



**Mid-Unit 2 Assessment:**

Text to Film and Perspective Comparison of *To Kill a Mockingbird*  
(Answers, for Teacher Reference)

**Part C. Text to Film Comparison**

After viewing the courtroom scene from the film, analyze the extent to which the film stays faithful to the text.

<b>Chapter 18</b> <b>Reread from</b> <b>“We’ve had a</b> <b>good visit, Miss</b> <b>Mayella, and now</b> <b>I guess we’d</b> <b>better get to the</b> <b>case” (184) to “It</b> <b>most certainly is”</b> <b>(187).</b>	<b>What’s the</b> <b>same?</b> <b>How does the</b> <b>film version</b> <b>stay faithful to</b> <b>the novel?</b>	<b>What’s different?</b> <b>How does the film</b> <b>version depart from</b> <b>the novel?</b>	<b>Evaluation:</b> Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?
	<b>Mayella</b> <b>hesitates as she</b> <b>gives some</b> <b>answers.</b>	<b>Atticus does NOT say,</b> <b>“We’ve had a good</b> <b>visit ...”</b> <b>It cut out a lot of the</b> <b>questioning about</b> <b>Mayella inviting Tom</b> <b>to come inside the</b> <b>fence.</b> <b>Mayella is</b> <b>argumentative at</b> <b>different points.</b> <b>The jury or court</b> <b>murmurs when</b> <b>Mayella says, “He hit</b> <b>me.”</b>	<b>Mayella looks away</b> <b>when Atticus says to</b> <b>Tom, “Let Mayella have</b> <b>a good long look at ya.”</b> <b>This seems to indicate</b> <b>that she is embarrassed</b> <b>and makes the viewer</b> <b>wonder if she is lying.</b>





**Mid-Unit 2 Assessment:**

Text to Film and Perspective Comparison of *To Kill a Mockingbird*  
(Answers, for Teacher Reference)

<b>Chapter 18</b> <b>Reread from</b> <b>“We’ve had a</b> <b>good visit, Miss</b> <b>Mayella, and now</b> <b>I guess we’d</b> <b>better get to the</b> <b>case” (184) to “It</b> <b>most certainly is”</b> <b>(187).</b>	<b>What’s the</b> <b>same?</b> <b>How does the</b> <b>film version</b> <b>stay faithful to</b> <b>the novel?</b>	<b>What’s different?</b> <b>How does the film</b> <b>version depart from</b> <b>the novel?</b>	<b>Evaluation:</b> Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?
	<b>Tom rises to his</b> <b>feet.</b> <b>Tom is crippled.</b>	<b>Atticus throws the</b> <b>glass to Tom to</b> <b>provide an</b> <b>opportunity to explain</b> <b>that he is crippled,</b> <b>rather than Jem</b> <b>pointing out his</b> <b>disability and</b> <b>Reverend Sykes</b> <b>explaining.</b>  <b>Mayella looks</b> <b>horrified when she</b> <b>realizes Tom is</b> <b>crippled.</b>	<b>The camera pans up to</b> <b>the children and</b> <b>Reverend Sykes in the</b> <b>gallery after Tom’s</b> <b>disability is revealed,</b> <b>but they don’t talk—Jem</b> <b>only looks a little</b> <b>excited. This keeps the</b> <b>action in the courtroom</b> <b>with the testimony,</b> <b>rather than</b> <b>interrupting with Jem</b> <b>and Reverend Sykes</b> <b>talking.</b>



**Mid-Unit 2 Assessment:**

Text to Film and Perspective Comparison of *To Kill a Mockingbird*  
(Answers, for Teacher Reference)

<b>Chapter 18</b> <b>Reread from</b> <b>“We’ve had a</b> <b>good visit, Miss</b> <b>Mayella, and now</b> <b>I guess we’d</b> <b>better get to the</b> <b>case” (184) to “It</b> <b>most certainly is”</b> <b>(187).</b>	<b>What’s the</b> <b>same?</b> <b>How does the</b> <b>film version</b> <b>stay faithful to</b> <b>the novel?</b>	<b>What’s different?</b> <b>How does the film</b> <b>version depart from</b> <b>the novel?</b>	<b>Evaluation:</b> Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?
		<b>Atticus does not</b> <b>repeat what Mayella</b> <b>had said Tom did (as</b> <b>on page 186).</b>	<b>The director uses a</b> <b>medium shot to show</b> <b>Atticus standing next to</b> <b>Tom as he asks Mayella,</b> <b>“Is this the man who</b> <b>raped you?” The camera</b> <b>is then close-up on</b> <b>Mayella’s face as she</b> <b>says, “It most certainly</b> <b>is.” However, she looks</b> <b>down, does not look at</b> <b>Tom.</b>



**Mid-Unit 2 Assessment:**

Text to Film and Perspective Comparison of *To Kill a Mockingbird*  
(Answers, for Teacher Reference)

Pick one choice of the director or actors in this scene. Does it effectively convey the central message of the text? Why or why not?

**Atticus stands next to Tom as he asks Mayella, “Is this the man who raped you?” This medium shot helps establish their relationship—Atticus is defending Tom. Next, there is a close-up on Mayella’s face as she says, “It most certainly is.” However, she looks down; she does not look at Tom. This makes her seem embarrassed or even guilty about what she is accusing Tom of doing to her. This makes the viewer doubt her testimony because she looks guilty as she accuses Tom.**



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

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



*To Kill a Mockingbird* Structured Notes:

Chapter 19

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

**Date:**  
.....

What is the gist of what you read?

Focus Question: What is the difference between Atticus's cross-examination of Mayella in Chapter 18 and Mr. Gilmer's cross-examination of Tom in Chapter 19? Why do you think the author wants us to see both of these cross-examinations? Use the strongest evidence to explain your answer.



*To Kill a Mockingbird* Structured Notes:  
Chapter 19

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
volition (192)		
subtlety (195)		
expunge (196)		
candid (198)		
impudent (198)		



*To Kill a Mockingbird* Supported Structured Notes:

Chapter 19

Chapter 19 Summary

The next and last witness is Tom Robinson himself. Tom tells the jury that he went into Mayella's yard lots of times to help her with little chores, and that she was always asking for his help. She once offered to pay him, but Tom declined the offer. Since then, Tom willingly executed Mayella's chores free of charge. When he begins talking about the night of the rape, he tells everyone that Mayella invited him in to do a chore and then started coming on to him, trying to kiss him, and it was her father who saw what she was trying to do through the window. Tom tried to resist Mayella without hurting her, and as soon as he could get away, he took off running. He is soft-spoken and polite. But he makes the mistake of telling Mr. Gilmore that the reason he helped Mayella is because he felt sorry for her. And in those times, a black man feeling sorry for a white woman or even saying it may as well be a crime.

During the cross-examination by Mr. Gilmore, Dill begins crying uncontrollably, so Scout takes him outside for some fresh air. Dill cannot get over how cruel Mr. Gilmore (the prosecutor) is to Tom Robinson, and another man is outside the courthouse and knows exactly why Dill is so upset.

**Focus Question:** What is the difference between Atticus's cross-examination of Mayella in Chapter 18 and Mr. Gilmer's cross-examination of Tom in Chapter 19? Why do you think the author wants us to see both of these cross-examinations? Use the strongest evidence to explain your answer.



*To Kill a Mockingbird* Supported Structured Notes:

Chapter 19

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
volition (192)	will, choice	
subtlety (195)	delicacy	
expunge (196)	remove, purge	
candid (198)	open, straightforward	
impudent (198)	rude, disrespectful	





EXPEDITIONARY  
LEARNING

## **Grade 8: Module 2A: Unit 2: Lesson 5**

**Close Reading: Fishbowl Comparing Atticus and Mr. Gilmer (Chapters 17-19)**



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**Close Reading:**

Fishbowl Comparing Atticus and Mr. Gilmer (Chapters 17-19)

**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 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 impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)  
I can express my own ideas clearly during discussions. (SL.8.1)  
I can build on other's ideas during discussions. (SL.8.1)

**Supporting Learning Targets**

- I can use the strongest evidence from the text in my close reading of a scene in *To Kill a Mockingbird*.
- I can analyze how Atticus's questions reveal aspects of his character.
- I can analyze the impact word choice has on meaning and tone as Atticus and Mr. Gilmer cross-examine witnesses.
- I can share my ideas and build on other's ideas during Fishbowl.

**Ongoing Assessment**

- Structured notes for Chapter 19 (from homework)
- Vocabulary Squares
- Atticus Cross- Examination Note-catcher
- Mr. Gilmer Cross- Examination Note-catcher`



**Close Reading:**

Fishbowl Comparing Atticus and Mr. Gilmer (Chapters 17-19)

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Engaging the Reader: Vocabulary Squares (4 minutes)</li><li>B. Review Learning Targets (1 minute)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Character Study: Atticus and Mr. Gilmer (10 minutes)</li><li>B. Fishbowl: Cross-Examination of Witnesses in Chapters 18 and 19 (28 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Preview Homework (2 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Read Chapters 20 and 21 with structured notes.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• In this lesson, students will closely read to better understand Atticus as a character by comparing his and Mr. Gilmer's approaches to cross-examination of witnesses.</li><li>• Students will be introduced and participate in a new protocol: Fishbowl. Fishbowl is a peer-learning strategy in which some participants are in an outer circle and one or more are in the center. In all Fishbowl activities, both those in the inner and those in the outer circles have roles to fulfill. For this lesson, those in the center will discuss text-dependent questions. Those in the outer circle will act as observers and take notes on the conversation the inner circle is having. Fishbowls can be used to assess comprehension, to assess group work, to encourage constructive peer assessment, to discuss issues in the classroom, or to model specific techniques such as literature circles or Socratic Seminars.</li><li>• In advance: Determine Discussion Appointment partners; prepare Vocabulary Squares for the Opening. Write the vocabulary words from the lesson (from Chapters 18 and 19) in the space provided above the square. Make two sets of each word.</li><li>• Review: Vocabulary Squares (see Appendix or Unit 1, Lesson 11) and the Fishbowl protocol (Appendix).</li><li>• Post: Learning targets.</li></ul>



**Close Reading:**

Fishbowl Comparing Atticus and Mr. Gilmer (Chapters 17-19)

Lesson Vocabulary	Materials
mollified (180), arid, wrathfully (185), volition (192), subtlety (195), expunge (196), candid, impudent (198)	<ul style="list-style-type: none"><li>• Vocabulary Square (one for each pair)</li><li>• Atticus Cross-Examination Note-catcher (one for each student in half of the class)</li><li>• Mr. Gilmer Cross-Examination Note-catcher (one for each student in the other half of the class)</li><li>• Atticus Note-catcher (begun in Unit 1, Lesson 9)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 20 and 21 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapters 20 and 21 (optional; for students needing additional support)</li></ul>



**Close Reading:**

Fishbowl Comparing Atticus and Mr. Gilmer (Chapters 17-19)

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Vocabulary Squares (4 minutes)</b></p> <ul style="list-style-type: none"><li>Tell students to find their new Discussion Appointment partner and distribute one Vocabulary Square to each pair. All the lesson's vocabulary words will be distributed throughout the class (some groups will have duplicates). Invites students to work with their partner to complete their Vocabulary Square and encourage them to use what they have written in their structured notes from Lesson 4 homework. Collect the squares and post the exemplar student squares around the room.</li></ul>	<ul style="list-style-type: none"><li>Use of Discussion Partners 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.</li></ul>
<p><b>B. Review Learning Targets (1 minute)</b></p> <ul style="list-style-type: none"><li>Read aloud the four learning targets. Share with students that they will study the scene in which Atticus questions Mayella and Mr. Gilmer questions Tom. They will examine the strongest details in the chapter to help them better understand Atticus as a character.</li></ul>	



**Close Reading:**

Fishbowl Comparing Atticus and Mr. Gilmer (Chapters 17-19)

Work Time	Meeting Students' Needs
<p><b>A. Character Study: Atticus and Mr. Gilmer (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Students will continue to work in pairs for the first part of the lesson. Remind them that they first began to see the different approaches of Atticus and Mr. Gilmer in Chapter 17 during the testimonies of Heck Tate and Mr. Ewell. Invite students to skim Chapter 17 and discuss with their partner their first impressions of each attorney's style in the courtroom. Cold call several pairs to share out their first impressions.</li> <li>Distribute the <b>Atticus Cross-Examination Note-catcher</b> to half of the pairs and the Mr. Gilmer Cross-Examination Note-catcher to the other half. Orient students to the layout and questions on the Note-catchers. Explain that they will work with their partner to answer the text-dependent questions. They will have the opportunity to discuss their responses to the questions with the other students who are studying the same character in a new protocol called a Fishbowl, which will be explained when they are ready to discuss their answers. Give students the next 8 minutes to work with their partners to answer the questions on the Note-catcher.</li> </ul>	<ul style="list-style-type: none"> <li>Pairing students of mixed abilities for regular discussion and close-reading exercises provides a collaborative and supportive structure for reading complex texts.</li> <li>For students who struggle with reading grade-level text, consider chunking the text for them on separate sheets of paper. This makes the reading of complex texts more manageable and allows them to focus on one small section at a time.</li> </ul>
<p><b>B. Fishbowl: Cross-Examination of Witnesses in Chapters 18 and 19 (28 minutes)</b></p> <ul style="list-style-type: none"> <li>Arrange chairs in the classroom in two concentric circles. Explain that the pairs who studied Atticus are going to sit in the inside circle first and the students who studied Mr. Gilmer will sit in the outside circle. The groups will switch halfway through. The group in the inner circle interacts by taking turns sharing out their answers. Those in the outer circle are silent but will complete the last column in their Mr. Gilmer Cross- Examination Note-catcher as the inside group is sharing. Tell students that they are all expected to contribute to the conversation when they are in the inside circle.</li> <li>Provide 8 minutes for each circle to share their questions and responses.</li> <li>Once both groups have participated, debrief using the Debrief Fishbowl questions at the bottom of each Note-catcher:             <ul style="list-style-type: none"> <li>* "What is the difference between Atticus and Mr. Gilmer?"</li> <li>* "How do the differences help you understand Atticus's character?"</li> <li>* "What connections can you draw to the Golden Rule?"</li> </ul> </li> <li>Have students Think-Pair-Share and add to their Atticus Note-catcher based on what they have learned about Atticus in this</li> </ul>	<ul style="list-style-type: none"> <li>You may inform those who will be on the inside ahead of time to prepare quiet or reticent students, so they can be prepared for the activity.</li> <li>The teacher may have students take turns for discussion, consider other discussion protocols, or select a discussion facilitator.</li> </ul>



**Close Reading:**

Fishbowl Comparing Atticus and Mr. Gilmer (Chapters 17-19)

Work Time (continued)	
lesson.	

Closing and Assessment	Meeting Students' Needs
<p><b>A. Preview Homework (2 minutes)</b></p> <ul style="list-style-type: none"> <li>Distribute the <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 20 and 21. Preview the homework.</li> </ul>	
Homework	Meeting Students' Needs
<p>A. Complete a first read of Chapters 20 and 21 with structured notes. Answer the focus question:</p> <ul style="list-style-type: none"> <li>* “Mr. Raymond says, ‘Miss Jean Louise, you don’t know your pa’s not a run-of-the-mill man, it’ll take a few years for that to sink in—you haven’t seen enough of the world yet. You haven’t seen this town, but all you gotta do is step back inside the courthouse’ (201). What does Mr. Raymond mean? Explain using the strongest evidence from the novel to support your answer.”</li> </ul>	<ul style="list-style-type: none"> <li>Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li> </ul>



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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Vocabulary Square

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



Atticus Cross-Examination Note-catcher

Chapter 18 questions	Answer supported with strongest evidence from the novel	How does Mr. Gilmer compare? (to be completed in outside circle)
What words or phrases does Atticus use to address Mayella when he speaks to her?		
Considering the words and phrases you wrote above, how would you best describe how Atticus treated Mayella?		
Debrief Fishbowl: What is the difference between Atticus and Mr. Gilmer? How do the differences help you understand Atticus's character? What connections can you draw to the Golden Rule?		



Atticus Cross-Examination Note-catcher

Chapter 18 questions	Answer supported with strongest evidence from the novel	How does Atticus compare? (to be completed in outside circle)
What words or phrases does Mr. Gilmer use to address Tom when he speaks to him?		
Considering the words and phrases you wrote above, how would you best describe how Mr. Gilmer treated Tom?		
Debrief Fishbowl: What is the difference between Atticus and Mr. Gilmer? How do the differences help you understand Atticus's character? What connections can you draw to the Golden Rule?		



*To Kill a Mockingbird* Structured Notes:  
Chapter 20 and 21

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

**Date:**  
.....

What is the gist of what you read?

Focus Question: Mr. Raymond says, “Miss Jean Louise, you don’t know your pa’s not a run-of-the-mill man, it’ll take a few years for that to sink in—you haven’t seen enough of the world yet. You haven’t seen this town, but all you gotta do is step back inside the courthouse” (201). What does Mr. Raymond mean? Explain using the strongest evidence from the novel to support your answer..



*To Kill a Mockingbird* Structured Notes:  
Chapter 20 and 21

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
detachment (202)		
subsequent (203)		
unmitigated (204)		
temerity (204)		
integrity (205)		
acquit (207)		
indignant (207)		



*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 20 and 21

Chapter 20 Summary

The man is Mr. Dolphus Raymond, a local character who is ostracized because he married a black woman. To tone down the talk about him around the town, he pretends to be a drunk, but it is really Coca-Cola that is in the paper sack he carries around. He tells Dill that people can be very cruel sometimes and that it makes him sick too. Scout knows she shouldn't be out talking to this sinful man, but she finds him nice and fascinating. When they get back inside the courthouse, they find Atticus in the middle of his closing statement, and Jem is convinced they're going to win the case since Tom Robinson could not have physically done what Mayella is accusing him of.

Chapter 21 Summary

When they go home that evening for dinner, they can hardly wait to go back to the courthouse because they don't want to miss the verdict. They wolf down their supper and race back. The jury stays out a long time, till almost midnight, deciding on a verdict, and Scout falls asleep waiting to hear. In total, the jurors were out deciding almost nine hours. Finally they come back with a verdict: guilty.

Focus Question: Mr. Raymond says, "Miss Jean Louise, you don't know your pa's not a run-of-the-mill man, it'll take a few years for that to sink in—you haven't seen enough of the world yet. You haven't seen this town, but all you gotta do is step back inside the courthouse" (201). What does Mr. Raymond mean? Explain using the strongest evidence from the novel to support your answer..



*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 20 and 21

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
detachment (202)	disinterest	
subsequent (203)	later, next	
unmitigated (204)	absolute, complete	
temerity (204)	nerve, audacity	
integrity (205)	honor, honesty, reliability	
acquit (207)	release, free	
indignant (207)	outraged, angry	



EXPEDITIONARY  
LEARNING

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

## **Analyzing Word Choice: Atticus's Closing Speech** (Chapters 20-21)



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**Analyzing Word Choice:**  
Atticus's Closing Speech (Chapters 20-12)

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

I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.8.4)

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)

**Supporting Learning Targets**

- I can understand the literal and figurative meaning of Atticus's language in his closing speech.
- I can understand the irony in Atticus's word choice in his closing speech.
- I can analyze how Atticus's closing speech relates to the themes of taking a stand and the Golden Rule.

**Ongoing Assessment**

- Structured notes for Chapters 20 and 21 (from homework)
- Atticus's Closing Speech Note-catcher



**Analyzing Word Choice:**  
Atticus's Closing Speech (Chapters 20-12)

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Engaging the Reader: Focus Question from Homework (5 minutes)</li><li>B. Review Learning Targets (3 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Analyzing Word Choice: Atticus's Closing Speech (20 minutes)</li><li>B. Analyzing Theme: Taking a Stand (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief Learning Targets and Briefly Preview Homework (2 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Complete a first read of Chapters 22 and 23 with structured notes.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• In this lesson, students will analyze a key line from Atticus's closing speech by studying the literal and figurative meanings of what Atticus says to the jury. Students will also analyze the line to understand the irony of what Atticus says. By doing this, students will synthesize and refer to the racial prejudice and tension that this trial represents. This is a crucial aspect of the novel that comes to the forefront in Part 2.</li><li>• Students will also relate Chapters 20 and 21 to taking a stand as they continue to study this theme across various scenes, individuals, and groups of people in the novel.</li><li>• In this lesson, students will work with their Discussion Appointment partner to analyze the key quote. As pairs complete each question on the Note-catcher, one at a time, they will debrief with the whole class. Use the Atticus's Closing Speech Note-catcher (for Teacher Reference) to guide and support student thinking. For the purposes of the whole group sharing, designate each student in a Discussion Appointment partnership as either A or B to provide the opportunity for total participation.</li><li>• For a sample completed version of the Atticus Note-catcher, see the supporting materials in Unit 1, Lesson 10.</li><li>• In advance: Determine Discussion Appointment partners for the lesson.</li><li>• Post: Learning targets.</li></ul>



**Analyzing Word Choice:**  
Atticus's Closing Speech (Chapters 20-12)

Lesson Vocabulary	Materials
irony, literally, figuratively; detachment (202), subsequent (203), unmitigated, temerity (204), integrity (205), acquit, indignant (207)	<ul style="list-style-type: none"><li>• Atticus Note-catcher (begun in Unit 1, Lesson 9)</li><li>• Document camera</li><li>• Irony example (one for display)</li><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• Atticus's Closing Speech Note-catcher (one per student)</li><li>• Atticus's Closing Speech Note-catcher (for Teacher Reference)</li><li>• Taking a Stand anchor chart (begun in Unit 1, Lesson 11)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 22 and 23 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notesgraphic organizer, Chapters 22 and 23 (optional; for students needing additional support)</li></ul>



Analyzing Word Choice:  
Atticus's Closing Speech (Chapters 20-12)

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Focus Question from Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to pair up with their new Discussion Appointment partner and share their responses to the focus question from homework. Cold call students to share out what Mr. Raymond means when he says Atticus is not a “run-of-the-mill man.” Invite students to add this information to their <b>Atticus Note-catcher</b>.</li></ul>	<ul style="list-style-type: none"><li>• Use of Discussion Partners 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.</li></ul>
<p><b>B. Review Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Read aloud the first two learning targets and share with students that they will analyze a specific line from Atticus's closing speech that has both literal and figurative meanings. Invite students to turn and talk to their partner about what these two words mean. Cold call pairs and be sure students understand that the word literally means “actually and without exaggeration.” Figuratively means the opposite; it is language that is used symbolically or is an exaggeration. Students will also analyze the irony of this specific line. Share that, in this case, irony means something that is true but is also the opposite of what is actually said. It's the use of words that express something different from and often opposite to their literal meaning.</li><li>• Using a <b>document camera</b>, display the <b>Irony example</b>. Share with students the real-life example of the saying, “Easy as 1-2-3!” when it is said after four hours of putting a bike together. Be sure the class understands how this saying has both literal and figurative meanings. It also can be ironic, which means that it can be taken exactly how it is said or it can mean the opposite.</li><li>• Read aloud the third learning target and share with students that they will also analyze Atticus's closing speech to find the connection to the theme of taking a stand.</li></ul>	



Analyzing Word Choice:  
Atticus's Closing Speech (Chapters 20-12)

Work Time	Meeting Students' Needs
<p><b>A. Analyzing Word Choice: Atticus's Closing Speech (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to take out their copies of <i>To Kill a Mockingbird</i>. Distribute the Atticus's Closing Speech Note-catcher and orient them to the two parts. Read the line from the beginning of the speech: "This case is as simple as black and white" (202). Explain that in this one line, Atticus captures the simplicity and the complexity of the trial. Share that students will work with their partners to complete the Note-catcher using the strongest evidence and details from Chapter 21. Remind them that there are two important words in the questions that they should be sure they understand: literally and figuratively. Clarify if necessary.</li> <li>• Share with students that they will use the Think-Write-Pair-Share protocol as they work through the Note-catcher as a class. For each pair of students, identify one as A and the other as B for the purposes of the whole group share-out of the Note-catcher.</li> <li>• Give directions for the partner work:</li> <li>• After you hear the question read aloud, take 1 minute to think about your answer, locating evidence in the novel to support your thinking.</li> <li>• Write down your thinking and page numbers on your Note-catcher.</li> <li>• Pair up with your discussion partner to share your thinking and writing. Be sure to add to your Note-catcher during this time.</li> <li>• As pairs work, circulate and use Atticus's Closing Speech Note-catcher (for Teacher Reference) to support and guide their understanding.</li> <li>• After students have worked on the first question, direct their attention to the whole group. Cold call several A students in the class to share the thinking they and their partners did with the first question. Be sure students understand what is provided on the Atticus's Closing Speech Note-catcher (for Teacher Reference) for Question 1.</li> <li>• Repeat the Think-Write-Pair-Share sequence with Question 2. Cold call B students during the whole-group sharing.</li> <li>• As students begin Question 3, refer them to the definition of irony provided on the Note-catcher. Explain that Atticus's statement holds both the true and opposite meanings at the same time. Read aloud Question 3 and invite pairs to engage in the Think-Write-Pair-Share sequence described above, cold calling A students to share out during whole group for Question 3.</li> </ul> <p>* Repeat the Think-Write-Pair-Share sequence with Question 4 and have B students share out.</p>	<ul style="list-style-type: none"> <li>• Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.</li> <li>• Use of protocols like Think-Write-Pair-Share and designating A and B partners 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.</li> </ul>



Analyzing Word Choice:  
Atticus's Closing Speech (Chapters 20-12)

Work Time (continued)	Meeting Students' Needs
<p><b>B. Analyzing Theme: Taking a Stand (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Draw students' attention to Part B of the Atticus's Closing Speech Note-catcher and share with them that in Chapters 21 and 22, the theme of taking a stand comes up in a couple of ways. Read aloud the first question:<ul style="list-style-type: none"><li>* "Atticus calls on the jury to uphold the integrity of the justice system. In what ways did Atticus's speech relate to taking a stand? Use the strongest evidence from the text to support your answer."</li></ul></li><li>• Draw students' attention to the word integrity and have them circle the word on their Note-catcher. Invite them to share their understanding of the word integrity and be sure they understand that it means "honor, honesty, and reliability."</li><li>• Invite students to continue using the Think-Write-Pair-Share protocol for the two questions in Part B. Probe and guide them using the information on the Teacher Reference Note-catcher. Be sure they understand the key ideas for each question.</li></ul>	<ul style="list-style-type: none"><li>• During this work time, you may want to pull a small group of students to support in finding evidence from the novel. Some students will need more guided practice before they are ready for independent work.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief Learning Targets and Briefly Preview Homework (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Read aloud the first two learning targets and cold call two students to share their learning from today's lesson that is related to these two targets. Repeat the process with the third learning target.</li><li>• As time permits, invite students to share their insights whole group. Chart their thinking on the Taking a Stand anchor chart.</li><li>• Distribute the <b><i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 22 and 23</b>. Preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<p>A. Complete a first read of Chapters 22 and 23 with structured notes. Answer the focus question:</p> <ul style="list-style-type: none"><li>* “Miss Maudie says, ‘There are some men in this world who were born to do our unpleasant jobs for us. Your father’s one of them’ (215). What does she mean? What evidence from the novel supports this statement?”□</li></ul> <p><i>Note: Consider collecting Atticus’s Closing Speech Note-catchers to formatively assess students’ learning</i></p>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



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

## Supporting Materials



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Irony Example

After spending hours putting a bike together, Dad said, “Easy as 1, 2, 3.”

Literal and Figurative Meanings

1. How was putting the bike together literally as easy as 1-2-3?

**The dad could have said this literally because there may have actually been three steps.**

2. How was putting the bike together figuratively as easy as 1-2-3?

**He could have also meant this figuratively because counting to three is easy, so this simile is a way of saying “easy.”**

Describe the irony of Atticus’s statement.

Irony: words that express something different from and often opposite to their literal meaning.

3. What do Dad’s words mean without irony?

**Without irony, Dad’s words mean that it was an easy job with three steps.**

4. Dad is speaking with irony here. What do his words really mean?

**Dad’s words really mean that it was not an easy job at all, since it took him four hours to do just three steps.**

Atticus's Closing Speech Note-catcher

**Part A. Word Choice: Analyzing Meaning and Irony**

<p>"This case is as simple as black and white."</p>	
<p>Literal and Figurative Meanings</p>	
<p>1 How is this case literally about black and white?</p>	<p>2 How is this case black and white, figuratively speaking?</p>
<p>Describe the irony of Atticus's statement. Irony: words that express something different from and often opposite to their literal meaning.</p>	
<p>3. What do Atticus's words mean without irony?</p>	<p>4. Atticus is speaking with irony here. What do his words really mean?</p>



Atticus's Closing Speech Note-catcher

**Part B. Taking a Stand in the Courtroom**

After Atticus's speech to the court in Chapter 21, how do both the jury and the black community take a stand? How is this tied to the Golden Rule? Explain.

Atticus's Closing Speech Note-catcher  
(for Teacher Reference)

Part A. Word Choice: Analyzing Meaning and Irony

“This case is as simple as black and white.”	
Literal and Figurative Meanings	
<p>1 How is this case literally about black and white?</p> <p><b>This case is about a black person and a white person: Tom and Mayella. It's also very simple. There is nothing involved but race.</b></p>	<p>2 How is this case black and white, figuratively speaking?</p> <p><b>This case is black and white, figuratively speaking, in that it is clear-cut. It is not a confusing or difficult case to understand. The facts are clear, and it is obvious what the verdict should be: not guilty.</b></p>
<p>Describe the irony of Atticus's statement. Irony: words that express something different from and often opposite to their literal meaning.</p>	
<p>3. What do Atticus's words mean without irony?</p> <p><b>Atticus means exactly what he says, because this case is both about black and white people and the facts are clear and obvious.</b></p>	<p>4. Atticus is speaking with irony here. What do his words really mean?</p> <p><b>Atticus means the opposite of what he says, because there is nothing simple about racial prejudice and crossing racial lines. The issues of the case are not simple at all; they are complex issues in the Jim Crow South. Mayella did something that was taboo in the South, yet it was something that was a natural human behavior. Tom Robinson did something taboo, as well: He felt sorry for a white woman, even though this was also a natural human behavior. The situation is complex, so when Atticus says it's as simple as black and white, it is ironic because while the facts are simple, the context is not.</b></p>



**Atticus's Closing Speech Note-catcher**  
(for Teacher Reference)

**Part B. Taking a Stand in the Courtroom**

After Atticus's speech to the court in Chapter 21, how do both the jury and the black community take a stand? How is this tied to the Golden Rule? Explain.

**When the jury gives a guilty verdict, they take a stand for the status quo. The jury decides on a verdict that is based in self-interest, not the Golden Rule.**

**However, the black residents in the courthouse all stood up as Atticus passed by them. They did this out of respect for what Atticus did to respect Tom. They literally took a stand for Atticus, but they figuratively took a stand in support of what Atticus stood for: respect for all people, the integrity of the justice system, and the Golden Rule.**



*To Kill a Mockingbird* Structured Notes:  
Chapter 22 & 23

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

.....  
**Date:**  
.....

What is the gist of what you read?

Focus Question: Miss Maudie says, “There are some men in this world who were born to do our unpleasant jobs for us. Your father’s one of them” (215). What does she mean? What evidence from the novel supports this statement?



*To Kill a Mockingbird* Structured Notes:  
Chapter 22 & 23

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
cynical (214)		
fatalistic (215)		
ruefully (215)		
wryly (218)		
furtive (218)		
commutes (219)		
vehement (221)		



*To Kill a Mockingbird* Supported Structured Notes:

Chapter 22 & 23

Chapter 22 Summary

Jem starts to cry and cannot believe the jury would convict Tom when it was so obvious he hadn't raped Mayella. He and Scout are both in shock. The next morning, the Finches are surprised by the amount of food that was left on the back porch from black people in the community, mostly from Calpurnia's neighborhood, to tell Atticus "thank you" for defending Tom Robinson, in spite of the verdict. The children have a conversation with Miss Maudie, who tells them that it wasn't just Atticus trying to help Tom Robinson. The judge was trying, Mr. Heck Tate was trying, there were lots of people behind the scenes trying. They might have lost the case, she says, but only Atticus could have kept a jury out so long deciding. In her mind, it's a baby step toward equality.

Chapter 23 Summary

The next drama of the day is that Bob Ewell spits in the face of Atticus and says he'll get him back for embarrassing him so badly in court. Atticus passes it off as an empty threat and does his best to assuage the fears of Jem and Scout, who are very worried for him. Atticus has not lost hope for Tom Robinson, either. There's still the appeal, which he's confident they have a good chance of winning. As Jem and Scout discuss the lives and ways of Maycomb County folks after the trial, they begin to realize something disturbing about human nature, and the ways people can come up with to just be mean-spirited. Jem begins to understand that the reason Boo Radley never comes out of his house is not because he can't, but because he doesn't want to.





*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 22 & 23

Focus Question: Miss Maudie says, “There are some men in this world who were born to do our unpleasant jobs for us. Your father’s one of them” (215). What does she mean? What evidence from the novel supports this statement?



*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 22 & 23

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
cynical (214)	skeptical, suspicious	
fatalistic (215)	believing that outcomes to events are determined in advance by fate	
ruefully (215)	with a feeling of sorrow or regret	
wryly (218)	mockingly	
furtive (218)	secret	
commutes (219)	alters, changes	
vehement (221)	passionately, intensely	



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# **Grade 8: Module 2A: Unit 2: Lesson 7**

## **Making Inferences: Analyzing Atticus (Chapters 22-23)**



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**Making Inferences:**  
Analyzing Atticus (Chapters 22-23)

**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 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**

- I can support my inferences about Chapters 22 and 23 of *To Kill a Mockingbird* with the strongest evidence from the text.
- I can analyze what other characters' dialogue about Atticus reveals about his character.
- I can analyze how Atticus's words and actions reveal his character.

**Ongoing Assessment**

- Structured notes for Chapters 22 and 23 (from homework)
- Vocabulary Squares
- Written Conversation Note-catcher
- Chapter 23 Text-Dependent Questions Note-catcher



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Engaging the Reader and Reviewing Learning Targets: Vocabulary Square (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Coming to Terms with the Outcome of the Trial: Written Conversation (15 minutes)</li><li>B. Close Reading: Atticus Explains Things (20 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Debrief Learning Targets and Preview Homework: Atticus Note-catcher (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Complete a first read of Chapters 24–26 with structured notes.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• In this lesson, students will use the Written Conversation protocol to synthesize the various reactions of characters to the verdict.</li><li>• They will also continue to analyze Atticus’s character through carefully chosen examples of his dialogue as he tries to help his children understand the trial and their town. Text-dependent questions will help students better understand Atticus’s character.</li><li>• A sample version of the Atticus Note-catcher is in Unit 2, Lesson 10.</li><li>• In advance: Decide which Discussion Appointment to use today.</li><li>• Review: Written Conversation protocol (see Appendix 1).</li><li>• Post: Learning targets.</li></ul>



**Making Inferences:**  
Analyzing Atticus (Chapters 22-23)

Lesson Vocabulary	Materials
cynical (214), fatalistic, ruefully (215), wryly, furtive (218), commutes (219), vehement (221)	<ul style="list-style-type: none"> <li>Vocabulary Square (one per student)</li> <li>Written Conversation: Chapters 22 and 23 Note-catcher (one per student and one for display)</li> <li>Document camera</li> <li>Chapter 23 Text-Dependent Questions Note-catcher (one per student)</li> <li>Close Reading Guide: Rereading <i>To Kill a Mockingbird</i> Pages 217–223 (for Teacher Reference)</li> <li><i>To Kill a Mockingbird</i> (book; one per student)</li> <li>Atticus Note-catcher (begun in Unit 1, Lesson 9)</li> <li><i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 24-26 (one per student)</li> <li><i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapters 24-26 (optional; for students needing additional support)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Reviewing Learning Targets: Vocabulary Square (5 minutes)</b></p> <ul style="list-style-type: none"> <li>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 them to work with their partner to choose a word they defined from the homework and complete the vocabulary square like the one modeled in Lesson 6. Pairs may work together, but they should each complete their own square.</li> <li>Circulate and monitor students as they work. Collect the Vocabulary Squares as a formative assessment. Consider displaying student examples of each word from the chapter.</li> <li>Direct students' attention to the posted learning targets and cold call someone to read them aloud.</li> </ul>	



**Making Inferences:**  
Analyzing Atticus (Chapters 22-23)

Work Time	Meeting Students' Needs
<p><b>A. Coming to Terms with the Outcome of the Trial: Written Conversation (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the Written Conversation Note-catcher and display a copy on the document camera. Explain that in a written conversation, students will write simultaneous notes to their partner about the reading selection, swapping them every 2 or 3 minutes for a total of two exchanges back and forth, keeping quiet along the way. They are to write for the whole time allotted for each note, putting 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. However, these notes do need to be focused and text-based.</li><li>• Display the prompt for the written conversation:<ul style="list-style-type: none"><li>* “Characters have very different reactions in the aftermath of the verdict. How do different characters react? Choose Jem, the black community, Miss Maudie, Bob Ewell, or Dill to write about. What do these reactions reveal about that character or group?”</li></ul></li><li>• As students are writing, circulate and monitor. Look for them to identify various reactions: Jem is disenchanted; the black community brings food as a thank you even though Atticus didn’t win; Miss Maudie explains that Atticus has to do the right thing for the whole town; Bob Ewell threatens Atticus and spits on him; Dill decides he is going to be a clown when he’s grown because all you can do is laugh at folks. Probe with questions such as these:<ul style="list-style-type: none"><li>* “What does this reaction reveal about that character?”</li><li>* “What character trait does that reaction show?”</li><li>* “What do Miss Maudie’s words reveal about her and about Atticus?”</li><li>* “What does Atticus’s reaction to the generosity of the black community reveal about him?”</li></ul></li><li>• Once the exchanges are done, cold call pairs to share an important observation or idea from their written conversation. Encourage other students to build off of those ideas in a classroom discussion.</li></ul>	<ul style="list-style-type: none"><li>• For students who struggle, consider providing sentence or paragraph frames to begin the written conversation so students can write about what they read.</li></ul>



**Making Inferences:**  
Analyzing Atticus (Chapters 22-23)

Work Time (continued)	Meeting Students' Needs
<p><b>B. Close Reading: Atticus Explains Things (20 minutes)</b></p> <ul style="list-style-type: none"> <li>Distribute the <b>Chapter 23 Text-Dependent Questions Note-catcher</b> and invite students to take out their copies of <i>To Kill a Mockingbird</i>. Tell them that they are now going to take time to reread a key scene from Chapter 23 (pages 217–223).</li> <li>See <b>Close Reading Guide: Rereading <i>To Kill a Mockingbird</i> Pages 217–223</b> (for Teacher Reference; in supporting materials) to guide this part of Work Time.</li> </ul>	<ul style="list-style-type: none"> <li>To support students' thinking, consider providing a teacher think-aloud about how you came to the conclusions about the close reading questions.</li> </ul>
Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief Learning Targets and Preview Homework (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Direct students to take out their <b>Atticus Note-catcher</b>. They should Think-Write-Pair-Share with their Discussion Appointment partner additional examples to add to the Note-catcher.</li> <li>Distribute the <b><i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 24-26</b>. Preview the homework.</li> </ul>	
Homework	Meeting Students' Needs
<p>A. Read and complete the Structured Notes Chapters 24–26. Answer the focus question:</p> <ul style="list-style-type: none"> <li>* What are two things the reader learns about Atticus's character in these chapters? Use the strongest evidence from the novel to support your answer."</li> </ul> <p><i>Note: Create anchor charts with "key quotes" for Lesson 8.</i></p>	<ul style="list-style-type: none"> <li>Provide struggling students with the supported structured notes for additional scaffolding as they read the novel</li> </ul>





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

## 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

**Written Conversation:**  
Chapters 22 and 23

Characters have very different reactions in the aftermath of the verdict. How do different characters react? Choose Jem, the black community, Miss Maudie, Bob Ewell, or Dill to write about. What do these reactions reveal about that character or group?

I Say	My Partner Responds	I Build	My Partner Concludes



Chapter 23 Text Dependent Questions:

Name:

Date:

Text-Dependent Questions	Response using the strongest evidence from the text
1. What does Atticus’s reaction to Bob Ewell’s threats and name-calling reveal about his character?	
2. Atticus says, “Jem, see if you can stand in Bob Ewell’s shoes a minute. I destroyed his last shred of credibility at that trial, if he had any to begin with. The man had to have some kind of comeback, his kind always does. So, if spitting in my face and threatening me saved Mayella Ewell one extra beating, that’s something I’ll gladly take. He had to take it out on somebody and I’d rather it be me than that houseful of children. You understand?” (218). How does his explanation relate to the Golden Rule?	



Chapter 23 Text Dependent Questions:

Name:

Date:

Text-Dependent Questions	Response using the strongest evidence from the text
<p>3. “Atticus tells Jem, ‘As you grow older, you’ll see white men cheat black men every day of your life, but let me tell you something and don’t you forget it—whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash.’</p> <p>Atticus was speaking so quietly his last word crashed on our ears. I looked up, and his face was vehement. “There’s nothing more sickening to me than a low-grade white man who’ll take advantage of a Negro’s ignorance. Don’t fool yourselves—it’s all adding up and one of these days we’re going to pay the bill for it. I hope it’s not in you children’s time” (221).</p> <p>What do you think Atticus means when he says “it’s all adding up”?</p>	



Chapter 23 Text Dependent Questions:

Name:

Date:

Text-Dependent Questions	Response using the strongest evidence from the text
<p>4. ‘Tom’s jury sho’ made up its mind in a hurry,’ Jem muttered.</p> <p>Atticus’s fingers went to his watchpocket. ‘No it didn’t,’ he said, more to himself than to us. ‘That was the one thing that made me think, well, this may be the shadow of a beginning. That jury took a few hours. An inevitable verdict, maybe, but usually it takes ’em just a few minutes’ (222).</p> <p>Why is Atticus so vehement?</p> <p>What does Atticus mean by “shadow of a beginning”? Beginning of what? Explain.</p>	



Chapter 23 Text Dependent Questions:

Text-Dependent Questions	Response using the strongest evidence from the text
<p>5. ‘Tom’s jury sho’ made up its mind in a hurry,’ Jem muttered.</p> <p>Atticus’s fingers went to his watchpocket. ‘No it didn’t,’ he said, more to himself than to us. ‘That was the one thing that made me think, well, this may be the shadow of a beginning. That jury took a few hours. An inevitable verdict, maybe, but usually it takes ’em just a few minutes” (222).</p> <p>Why is Atticus so vehement?</p> <p>What does Atticus mean by “shadow of a beginning”? Beginning of what? Explain.</p>	



**Close Reading Guide:**

Rereading To Kill a Mockingbird Pages 217- 223  
(for Teacher Reference)

Total time: 20 minutes  
Atticus Explains Things

Questions/Directions or Students	Teaching Notes
Students follow along in the novel during teacher read-aloud.	Read from the beginning of Chapter 23 to page 223, ending with: “He was the only uncertainty on the whole list.” This should be a slow, fluent read-aloud with no pausing to provide explanation.

**Gathering Evidence from the Text: Text Dependent Questions**

Text-Dependent Questions	Response using the strongest evidence from the text
1. What does Atticus’s reaction to Bob Ewell’s threats and name-calling reveal about his character?	<ul style="list-style-type: none"> <li>• After reading the excerpt from the chapter aloud, ask:</li> <li>• “What does Atticus’s reaction to Bob Ewell’s threats and name-calling reveal about his character?”</li> <li>• Invite students to Think-Pair-Share before jotting down their answers on their Note-catcher. Circulate and monitor, offering support as needed.</li> </ul> <p><i>Listen for: “Atticus is patient and forgiving. He believes ignoring Bob Ewell—walking away—is the best way to deal with the threats. He believes Bob Ewell needed to get his threats out of his system to ‘save face’”.</i></p> <ul style="list-style-type: none"> <li>• Probing or scaffolding for Question 1: <ul style="list-style-type: none"> <li>* * “Why does Atticus ignore Bob Ewell’s entire outburst?”</li> <li>* * “What does it show about Atticus that he can put his hands in his pockets and stroll away after being spit on and called names?”</li> <li>* “Why does he ignore the children’s request that he carry a gun?”</li> </ul> </li> <li>• Cold call pairs to share their thinking.</li> </ul>





**Close Reading Guide:**

Rereading *To Kill a Mockingbird* Pages 217- 223  
(for Teacher Reference)

Text-Dependent Questions	Response using the strongest evidence from the text
<p>2. Atticus says, “Jem, see if you can stand in Bob Ewell’s shoes a minute. I destroyed his last shred of credibility at that trial, if he had any to begin with. The man had to have some kind of comeback, his kind always does. So, if spitting in my face and threatening me saved Mayella Ewell one extra beating, that’s something I’ll gladly take. He had to take it out on somebody and I’d rather it be me than that houseful of children. You understand?” (218). How does his explanation relate to the Golden Rule?</p>	<ul style="list-style-type: none"><li>• Direct students’ attention to Question 2. Invite them to Think-Pair-Share before jotting down their answers on their Note-catcher. Circulate and monitor, offering support as needed.</li></ul> <p><i>Listen for: “Atticus is explaining how he feels compassion for Bob Ewell’s family—even Mayella—despite being threatened, called names, and spit on. Atticus is understanding about the shame Bob Ewell feels after the trial and Bob’s need to have some sort of comeback.”</i></p> <ul style="list-style-type: none"><li>• Probing or scaffolding for Question 2:<ul style="list-style-type: none"><li>* “Think about the first time Atticus mentions walking around in someone else’s skin—what is he trying to teach his children?”</li><li>* “How does this reflect treating others the way you wish to be treated?”</li></ul></li><li>• Cold call pairs to share their thinking.</li></ul>



**Close Reading Guide:**

Rereading *To Kill a Mockingbird* Pages 217- 223

(for Teacher Reference)

Text-Dependent Questions	Response using the strongest evidence from the text
<p>3. “Atticus tells Jem, ‘As you grow older, you’ll see white men cheat black men every day of your life, but let me tell you something and don’t you forget it—whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash.’</p> <p>Atticus was speaking so quietly his last word crashed on our ears. I looked up, and his face was vehement. ‘There’s nothing more sickening to me than a low-grade white man who’ll take advantage of a Negro’s ignorance. Don’t fool yourselves—it’s all adding up and one of these days we’re going to pay the bill for it. I hope it’s not in you children’s time’” (221).</p> <p>What do you think Atticus means when he says “it’s all adding up”?</p>	<ul style="list-style-type: none"> <li>• Direct students’ attention to Question 3. Invite them to Think-Pair-Share before jotting down their answers on their Note-catcher. Circulate and monitor, offering support as needed.</li> </ul> <p><i>Listen for: “This is a deeply held belief for Atticus and relates back to the Golden Rule. He truly believes there is nothing worse than for white people, who are in positions of power at this time, to take advantage of blacks.”</i></p> <ul style="list-style-type: none"> <li>• “Atticus believes that what is ‘adding up’ is resentment against the way black people are being treated in Maycomb and throughout the South.”</li> <li>• Probing or scaffolding for Question 3:             <ul style="list-style-type: none"> <li>* “What does vehement mean?”</li> <li>* “Atticus never raises his voice; why do his words ‘crash’ on the children’s ears?”</li> <li>* “How is what Atticus says, once again, related to the Golden Rule?”</li> <li>* “What is Atticus talking about right before he says ‘it’s all adding up’? How could that be connected to something that everyone is ‘going to pay the bill for’?”</li> </ul> </li> <li>• Cold call pairs to share their thinking.</li> </ul>



**Close Reading Guide:**

Rereading *To Kill a Mockingbird* Pages 217- 223  
(for Teacher Reference)

Text-Dependent Questions	Response using the strongest evidence from the text
<p>4. “Tom’s jury sho’ made up its mind in a hurry,’ Jem muttered.</p> <p>Atticus’s fingers went to his watchpocket. ‘No it didn’t,’ he said, more to himself than to us. ‘That was the one thing that made me think, well, this may be the shadow of a beginning. That jury took a few hours. An inevitable verdict, maybe, but usually it takes ’em just a few minutes’ (222)</p> <p>Why is Atticus so vehement?</p> <p>What does Atticus mean by “shadow of a beginning”? Beginning of what? Explain.</p>	<ul style="list-style-type: none"> <li>• Direct students’ attention to Question 4. Invite them to Think-Pair-Share before jotting down their answers on their Note-catcher. Circulate and monitor, offering support as needed.</li> </ul> <p><i>Listen for: “Atticus sees the fact that the jury took so long to deliver an ‘inevitable’ verdict as a hope that race relations might improve at some point in the future.”</i></p> <ul style="list-style-type: none"> <li>• Probing or scaffolding for Question 4:             <ul style="list-style-type: none"> <li>* “How does this relate to what he was saying about whites taking advantage of black people?”</li> <li>* “Think about what Miss Maudie said in Chapter 22. ‘He’s the only man in these parts who can keep a jury out so long in a case like that’ (216). How are the two statements connected?”</li> <li>* “Why is it just a ‘shadow’ of a beginning, rather than a beginning?”</li> </ul> </li> <li>• Cold call pairs to share their thinking.</li> </ul>



**Close Reading Guide:**

Rereading *To Kill a Mockingbird* Pages 217- 223  
(for Teacher Reference)

Text-Dependent Questions	Response using the strongest evidence from the text
<p>5. When discussing choosing a Cunningham for the jury, Atticus says, “When you analyze it, there was little risk. There’s no difference between one man who’s going to convict and another man who’s going to convict, is there? There’s a faint difference between a man who’s going to convict and a man who’s a little disturbed in his mind, isn’t there?” (223).</p> <p>What does he mean that there was little risk? What does this illustrate about Atticus’s belief in his fellow human beings?</p>	<ul style="list-style-type: none"><li>• Direct students’ attention to Question 5. Invite them to Think-Pair-Share before jotting down their answers on their Note-catcher. Circulate and monitor, offering support as needed.</li></ul> <p><i>Listen for: “Atticus knew that the verdict was inevitable, so there really was no risk in choosing anyone—any man sitting on that jury would find Tom guilty. However, Atticus believes that those men who came to the jailhouse intent on harming Tom Robinson were changed by their experiences that night. They had stood in Atticus’s shoes—and Tom Robinson’s—and might give him half a chance.”</i></p> <ul style="list-style-type: none"><li>• Probing or scaffolding for Question 5:<ul style="list-style-type: none"><li>* “If the verdict was ‘inevitable,’ what would be the risk in putting a Cunningham on the jury?”</li><li>* “Why does Atticus believe this Mr. Cunningham is ‘a little disturbed in his mind’ about Tom Robinson?”</li></ul></li><li>• Cold call pairs to share their thinking.</li></ul>



*To Kill a Mockingbird* Structured Notes:

Chapter 24-26

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

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

Chapter 24 (227-234) Summary

As September inches closer, Scout is introduced to formal tea time, hosted by Aunt Alexandra, who is on a relentless campaign to teach her to be a lady. As Scout navigates through the social hour, she's lost on how ladies can look so pretty and delicate, and yet trap each other with conversation, revealing an aggressiveness you can't really see except when they talk to each other. She decides she feels much more at home in her father's world.

What's the gist of 234-237?

What's the gist of Chapters 25 and 26?

Focus Question: What are two things the reader learns about Atticus's character in these chapters? Use the strongest evidence from the novel to support your answer.



*To Kill a Mockingbird* Structured Notes:  
Chapter 24-26

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
scowling (238)		
remorse (242)		
recluse (242)		
spurious (244)		
persecute (247)		



*To Kill a Mockingbird* Supported Structured Notes:

Chapter 24-26

Chapter 24 Summary

As September inches closer, Scout is introduced to formal tea time, hosted by Aunt Alexandra, who is on a relentless campaign to teach her to be a lady. As Scout navigates through the social hour, she's lost on how ladies can look so pretty and delicate, and yet trap each other with conversation, revealing an aggressiveness you can't really see except when they talk to each other. She decides she feels much more at home in her father's world. When Atticus comes home early from work and interrupts tea, Scout knows something's up. She follows him into the kitchen and learns that Tom Robinson is dead. He made a break for it at the prison and was shot by the guards. Atticus enlists the help of Calpurnia to go and tell Tom's wife, Helen. Scout, Miss Maudie, and Aunt Alexandra pull themselves together and rejoin the ladies at tea.

Chapter 25 Summary

Jem and Dill were able to witness the sad affair of Atticus having to tell Helen that Tom is dead, as his car passed them as they were walking back from swimming at Barkers Eddy. Atticus was very gentle about it, but Helen fainted away. The town of Maycomb was interested in Tom's death for about two days, and then moved on to other things. Jem tells Scout that he heard from the grapevine that Mr. Ewell had threatened them again, saying that there was one down and two to go. Jem believes that he's all talk and warns Scout not to breathe a word to Atticus, and not to worry.

Chapter 26 Summary

As school starts, Jem begins high school (seventh grade) and Scout rarely sees him until dark. She's in third grade now, and although the Radley place ceases to terrify her, she still thinks about Boo and regrets ever tormenting him the way they used to.

One day in class, they start talking about Adolf Hitler, and Scout discovers that her teacher, Miss Gates, hates Hitler and feels strongly that his persecution of Jews is wrong. Scout is confused about this, however, because during the summer at the trial she heard Miss Gates distinctly saying ugly things about Tom Robinson, and how this should teach them all a lesson. When she asks Jem about it, why Miss Gates can hate Hitler and yet feel Tom Robinson's verdict is justified because he's black, Jem gets very upset and yells at her not to ever talk about that trial to him again. When she goes to Atticus for comfort, he tells her that Jem is just trying to come to terms with something in his head, and when he does he'll start being himself again.



*To Kill a Mockingbird* Supported Structured Notes:

Chapter 24-26

Focus Question: What are two things the reader learns about Atticus's character in these chapters?  
Use the strongest evidence from the novel to support your answer.





*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 24-26

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

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

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
scowling (238)	Wrinkling the brows to show anger or disapproval	
remorse (242)	Bitter regret	
recluse (242)	A person who withdraws from the world to be alone	
spurious (244)	Doubtful or not valid	
persecute (247)	To oppress, especially because of race, gender, religion, etc.	



EXPEDITIONARY  
LEARNING

## **Grade 8: Module 2A: Unit 2: Lesson 8**

### **Four Corners: Taking a Stand in *To Kill a Mockingbird* (Chapters 24-26 Plus Synthesis of Scenes in Previous Chapters)**



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**Four Corners:**

Taking a Stand in *To Kill a Mockingbird* (Chapters 24-26, Plus Synthesis of Scenes in Previous Chapters)

**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 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)

**Supporting Learning Targets**

- I can analyze how taking a stand is developed in *To Kill a Mockingbird*.

**Ongoing Assessment**

- Structured notes for Chapters 24-26 (from homework)
- Four Corners
- Exit ticket

**Agenda**

**1. Opening**

A. Engaging the Reader and Previewing Learning Targets: Focus Question from Homework (5 minutes)

**2. Work Time**

A. Integrity: Frayer Model (10 minutes)

B. Analyzing Taking a Stand: Four Corners (25 minutes)

**3. Closing and Assessment**

A. Exit Ticket and Preview Homework (5 minutes)

**4. Homework**

A. Complete a first read of Chapter 27. Take notes with the Structured Notes graphic organizer.

**Teaching Notes**

- In this lesson, the class will complete a Frayer model for the word integrity, a key idea in the novel. Understanding integrity is integral to understanding Atticus's character. It is also deeply connected to taking a stand and the Golden Rule.
- Students will also engage with the key quotes for the performance assessment in a Four Corners activity in which they use the quotes as a lens to understand why characters in the novel take a stand. This will help them connect taking a stand to the quotes that they have already examined that illustrate integrity, caring for those who are weak or innocent, standing up for what you believe in even if you are unlikely to succeed, and seeing things from another person's perspective.
- In advance: Create key quote anchor charts.
- In advance: Prepare the Taking a Stand sentence strips (use the completed Taking a Stand anchor chart to create examples—multiple students having the same example would be ideal).
- Review: Four Corners strategy (Appendix).
- Post: Learning targets.



**Four Corners:**

Taking a Stand in *To Kill a Mockingbird* (Chapters 24-26, Plus Synthesis of Scenes in Previous Chapters)

Lesson Vocabulary	Materials
integrity	<ul style="list-style-type: none"> <li>• Atticus Note-catcher (begun in Unit 1, Lesson 9)</li> <li>• Document camera</li> <li>• Integrity: Frayer Model (one per student and one for display)</li> <li>• Key Quotes handout (one per student and one for display)</li> <li>• Key Quotes anchor charts (new; teacher-created)</li> <li>• Taking a Stand sentence strips (one per student)</li> <li>• Taking a Stand Anchor Chart (Model for Teacher Reference)</li> <li>• Four Corners Possible Responses (for Teacher Reference)</li> <li>• Tape (one per anchor chart)</li> <li>• <i>To Kill a Mockingbird</i> (book; one per student)</li> <li>• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 27 (one per student)</li> <li>• <i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapter 27 (optional; for students needing additional support)</li> <li>• Exit Ticket (one per student)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader and Previewing Learning Targets: Focus Question from Homework (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to find a new discussion partner and share their responses to the focus question from homework. Cold call students to share. Invite them to add this information to their <b>Atticus Note-catcher</b>.</li> <li>• Cold call a student to read the learning targets.</li> </ul>	



**Four Corners:**

Taking a Stand in *To Kill a Mockingbird* (Chapters 24-26, Plus Synthesis of Scenes in Previous Chapters)

Work Time	Meeting Students' Needs
<p><b>A. Integrity: Frayer Model (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute the Integrity: Frayer Model handout to students and display using a document camera. Orient students to each of the four boxes and explain that they will be learning about integrity and will use this Frayer Model organizer to help them.</li> <li>• Draw students' attention to the Examples box in the lower left corner of the chart. Ask:             <ul style="list-style-type: none"> <li>* "What are some examples of showing integrity in the novel or in life?"</li> </ul> </li> <li>• Examples of integrity from life or society might include huge public actions, like Martin Luther King Jr., or much smaller actions, like returning a found wallet to its owner. Integrity appeals to ethical principles that look to a common good, not just what is good for you. Integrity often requires thinking deeply about one's actions and how they affect others. Explain that in the novel, Atticus needing to defend Tom Robinson so he could live with himself is a strong example of integrity.</li> <li>• Invite students to turn and talk with their partner to come up with another example from the novel and from real life. Listen for students to mention that Mrs. Dubose felt she had to die beholden to nobody and overcame her addiction to painkillers, Mr. Underwood writing the editorial comparing Tom's death to the "senseless slaughter of songbirds," etc. Real-life examples could include standing up to a bully on someone else's behalf or informing a server that he or she has left something off your bill at a restaurant.</li> <li>• Next, draw students' attention to the Definition box in the upper left corner and invite them to turn and talk about what integrity means. Remind them that this was a vocabulary word from Chapter 20, Atticus's closing statements. Cold call several pairs to share out a definition and write something like: "Integrity means sticking to a moral or ethical code."</li> <li>• Next, draw students' attention to the box labeled Characteristics/Explanation in the upper right corner of the handout. Ask:             <ul style="list-style-type: none"> <li>* "What characteristics, or qualities, does a person have who has integrity?"</li> </ul> </li> <li>• Invite students to turn and talk with their partner and listen for them to say characteristics like: courage, conviction, strong beliefs, and doing what you believe is right. Integrity is "walking the talk"—living and acting the way you believe is right. Probe by asking students what sort of characteristics the people, both real and fictional, display in the Examples box. Cold call several pairs to share.</li> <li>• If students mention Mr. Dolphous Raymond, point out that he compromises to live his life, but he does not go back on his ethical principles, so he is still living with integrity.</li> </ul>	



**Four Corners:**

Taking a Stand in *To Kill a Mockingbird* (Chapters 24-26, Plus Synthesis of Scenes in Previous Chapters)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Finally, draw students' attention to the box labeled Non-Examples in the lower right corner. Ask: * "What are non-examples of integrity?"</li><li>• 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. Listen for them to talk about non-examples like: following the crowd or giving in to peer pressure; not following your moral or ethical principles; the teacher's hypocrisy about Hitler and her acceptance of racism in Maycomb; Bob Ewell. Probe by asking:<ul style="list-style-type: none"><li>* "How are the deeply held beliefs of the mob outside the jailhouse, or Bob Ewell, or Hitler different from 'integrity'? Are these examples of people working for the common good?"</li></ul></li><li>• Cold call pairs and record the non-examples.</li><li>• Explain that the idea of integrity will be important in upcoming lessons. It is closely related to the ideas of taking a stand and the Golden Rule.</li></ul>	



**Four Corners:**

Taking a Stand in *To Kill a Mockingbird* (Chapters 24-26, Plus Synthesis of Scenes in Previous Chapters)

Work Time (continued)	Meeting Students' Needs
<p><b>B. Analyzing Taking a Stand: Four Corners (25 minutes)</b></p> <ul style="list-style-type: none"><li>• Post the Key Quotes anchor charts in four corners of the room. Distribute and display the Key Quotes handout.</li><li>• Cold call students to read each key quote. Explain that today they will revisit the various stands they've read about in the novel and try to categorize them under one of the four quotes. Each quote represents a different reason someone might take a stand. For example, Quote A could be seen as not hurting the innocent, or even protecting the innocent. Make sure students annotate their handout with these gist statements.</li><li>• Ask them to turn and talk with a neighbor about how we might summarize Quote B. Listen for them to mention that Quote B is about seeing things from other people's perspective. Cold call partners to share their thinking and remind them to annotate their handout with these gist statements.</li><li>• Ask students to turn and talk with a neighbor about how we might summarize Quote C. Listen for them to mention that Quote C is about doing what is right even though you know you can't succeed. Cold call partners to share their thinking and remind students to record the gist statement on their handouts.</li><li>• Ask students to turn and talk with a neighbor about how we might summarize Quote D. Listen for them to mention that Quote D is about maintaining integrity so you can live with yourself. Cold call partners to share their thinking and have students record the gist statement on their handouts.</li><li>• Provide each student with a Taking a Stand sentence strip featuring a stand taken by a character from the Taking a Stand anchor chart. There will be two or more students with the same stand. Explain that they should take a few moments to read the stand, think about why the character took the stand, and then review the quotes on the Key Quotes handout to determine which quote best represents why the character might have taken a stand.</li><li>• Students should write a brief explanation under the quote to explain their thinking. They may find that more than one reason could apply to their stand, but they should choose the one they think is a good reason with strong critical thinking.</li><li>• Direct students' attention the Key Quotes anchor charts in the four corners of the room. Give the following directions:<ol style="list-style-type: none"><li>1. Proceed to the anchor chart you think represents a good reason the character took the stand that you are holding.</li><li>2. Share sentence strips with your group and explain why your scene belongs on this chart.</li><li>3. Group share with whole class.</li></ol></li></ul>	



**Four Corners:**

Taking a Stand in *To Kill a Mockingbird* (Chapters 24-26, Plus Synthesis of Scenes in Previous Chapters)

Work Time (continued)	Meeting Students' Needs
<p>4. Carousel review of other charts.</p> <ul style="list-style-type: none"><li>• Remind students to move safely and quietly. Circulate and monitor conversations, listening for explanations that are logical. Listen for students identifying the various stands as examples of integrity, standing up for others who are weak or innocent, standing up even though you know you can't win, or taking a stand because you see someone else's perspective.</li><li>• After sharing their stands and explanations and listening to others in the group share theirs, some students may feel that their stand belongs with another quote. After 5 minutes, invite students to move to a different quote if they have changed their minds based on their discussions. Give students a few more minutes to finish up their conversations about their examples. Then direct them to post their stands on their anchor chart using tape.</li><li>• Once all students have posted their stands, ask:<ul style="list-style-type: none"><li>* "What examples did you choose to put on your anchor chart?"</li></ul></li><li>• Cold call a student from each group to share the groups' thinking.</li><li>• Then invite groups to rotate to each anchor chart to review where others posted their examples. This should be a silent activity. When they return to their original anchor charts, invite students to briefly turn and talk about any surprises, new ideas, or confirmations.</li><li>• Ask:<ul style="list-style-type: none"><li>* "Were there any surprises after listening to the other groups' thinking and seeing their charts?"</li></ul></li><li>• Cold call students to share their surprises. They may have been surprised to note that another student with the same stand may have chosen a different quote.</li><li>• Ask:<ul style="list-style-type: none"><li>* "What learning or thinking was confirmed after listening to groups and seeing their charts?"</li></ul></li><li>• Cold call students to share what was confirmed for them. Taking a stand is complicated and deeply connected to integrity.</li></ul>	





**Four Corners:**

Taking a Stand in *To Kill a Mockingbird* (Chapters 24-26, Plus Synthesis of Scenes in Previous Chapters)

Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket and Preview Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Hand out the exit ticket and invite students to answer the question. Collect the tickets.</li><li>• Distribute the <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 27. Preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<p>A. Complete a first read of Chapter 27 with structured notes. Answer the focus question:</p> <ul style="list-style-type: none"><li>* Reread Atticus's explanation of Bob Ewell's actions on page 251, beginning with 'I think I understand ...' and ending with 'Atticus chuckled.' What does Atticus's explanation reveal about his character? Use the strongest evidence from the novel to support your answer."</li></ul>	<ul style="list-style-type: none"><li>• Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li></ul>



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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**Integrity:**  
Frayer Model

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

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

<b>Definition</b>	<b>Characteristics/Explanation</b>
<b>Examples</b>	<b>Non-Examples</b>

**Integrity**



Key Quotes

Name:

Date:

**Directions:** Read the example of a character taking a stand on the sentence strip. Choose one of the four quotes that best demonstrates the category of the stand you’ve been given. Write a brief explanation for why you think the example fits under that quote.

- 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).

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- 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).

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Key Quotes

- 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).

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- 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).

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**Four Corners Possible Responses**  
(for Teacher Reference)

**Directions:** Read the example of a character taking a stand on the sentence strip. Choose one of the four quotes that best demonstrates the category of the stand you've been given. Write a brief explanation for why you think the example fits under that quote.

- 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).

**Scout stands up for Walter**

**Atticus defends Tom Robinson**

**Mr. Underwood writes editorial**

**Atticus stands by his decision to defend Tom to Heck Tate**

**Atticus spends the night outside the jailhouse**

**Mr. Underwood stays at the newspaper office to protect Atticus outside the jailhouse**

**Atticus's closing argument □ Mr. Underwood's editorial**

- 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).

**Atticus spends the night outside the jailhouse**

**Mr. Raymond lives how he believes**

**Atticus's closing argument**

- 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).

**Atticus defends Tom Robinson**

**Mrs. Dubose battles addiction**

**Atticus stands by his decision to defend Tom to Heck Tate**

**Tom Robinson goes to court**



**Four Corners Possible Responses**  
(for Teacher Reference)

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).

**Atticus defends Tom Robinson**

**Calpurnia brings the children to church**

**Atticus insists Cal can stay as long as she wishes with the Finch family**

**Atticus stands by his decision to defend Tom to Heck Tate**

**Tom Robinson goes to court**

**Atticus’s closing argument**

**Mr. Underwood’s editorial**

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

*Note: This represent many of the stands in the novel that students may have identified during class discussions but should not be considered exhaustive. Students may have identified other examples to add to class anchor charts.*

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 (Chapter 2, pages 19–22)	Scout cares about others but doesn't think before she acts.
Atticus	defends Tom Robinson (Chapter 9, pages 75 and 76)	Atticus feels that he has to do what's right to be able to hold his head up or even have any authority over his children. He also is willing to stand up against the odds—he knows he's "licked" before he even begins.
Mrs. Dubose	takes a stand against her drug addiction (Chapter 11, page 112)	Mrs. Dubose wants to die on her terms—free of the drugs that not only eased her pain, but also made her lose touch with the world. She is brave to suffer when she doesn't have to.
Calpurnia	takes a stand by bringing the children to church (Chapter 12, page 119)	Calpurnia is proud of the Finch family and what Atticus is doing for Tom. She doesn't necessarily see the color lines as rigidly as others—it doesn't even seem to occur to her that others might be offended by her bringing white children to a black church.
Atticus	insists Calpurnia will stay with the Finches as long as she wants to, even though Aunt Alexandra thinks she should go (Chapter 14, page 137)	Atticus recognizes that he relies on Calpurnia and considers her an integral part of the family, even though at the time many white employers might not have looked upon the housekeeper the same way.





**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)
Atticus	stands by his decision to defend Tom to Heck Tate and the other men (Chapter 15, page 146)	Atticus insists that the truth about what occurred at the Ewell house will be heard in court. This further illustrates his integrity.
Atticus	spends the night outside the jailhouse to protect Tom Robinson (Chapter 15, pages 150–154)	Despite the danger of a mob of men coming to lynch Tom, Atticus sits outside the jailhouse with nothing but a lamp. He faces danger calmly, intent on using reason to sway unreasonable men.



**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)
Mr. Underwood	stays at the newspaper office with his shotgun to defend Tom against any lynch mobs (Chapter 15, page 155)	Despite being racist, Mr. Underwood feels the need to protect Atticus as he does what is right.
Tom Robinson	doesn't plead guilty and testifies in court against a white woman (Chapter 19)	Tom Robinson's testimony reveals that he is a moral, sympathetic man who feels sorry for the condition Mayella lives in. He embodies the Golden Rule by doing for others.
Mr. Dolphous Raymond	lives with a black woman and has mixed-race children in a time when that would not be acceptable (Chapter 20, pages 200 and 201)	Dolphous Raymond compromises with the expectations of the town by pretending to be an alcoholic so he can live the life he would like to with his children.
Atticus	stands up for Tom Robinson with his closing argument, urging the jury to do their duty (Chapter 20, pages 202–206)	Atticus's closing argument represents his firm belief that the court system should be colorblind. He feels that Tom Robinson should have a fair trial, even though, based on the accusation of a white woman, that is nearly impossible. This shows Atticus to be an idealist.
Mr. Underwood	writes an editorial condemning the town and comparing Tom's death to killing innocent songbirds (Chapter 25, page 241)	This is a major shift in Mr. Underwood's character, as it seemed before that he was protecting Atticus. Now he is taking a public stand in support of a black man who was wrongly accused.



Date:

How is taking a stand related to integrity? Explain.

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



*To Kill a Mockingbird* Structured Notes:  
Chapter 27

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

**Date:**  
.....

What is the gist of what you read?

Focus Question: Reread Atticus's explanation of Bob Ewell's actions on page 251, beginning with "I think I understand ..." and ending with "Atticus chuckled." What does Atticus's explanation reveal about his character? Use the strongest evidence from the novel to support your answer.



*To Kill a Mockingbird* Structured Notes:  
Chapter 27

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
industry (248)		
notoriety (248)		
obscure (248)		
eccentricities (250)		



*To Kill a Mockingbird* Supported Structured Notes:

Chapter 27

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

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

Chapter 27 Summary

As October crawls forward, a few things happen in town. The judge finds a nighttime crawler in his yard but doesn't see who it is. Helen Robinson, Tom's wife, starts working for Mr. Link Deas, Tom's old employer, who offers her a job because he feels so badly about what happened to Tom. She has to go a mile out of her way to avoid the Ewell place, because each time she passes they antagonize her. When Mr. Deas finds out about it, he goes over to the Ewell place and threatens Mr. Ewell to leave Helen alone. The next day, Mr. Ewell follows Helen all the way to work and Mr. Deas has to chew him out again. To Aunt Alexandra, it bodes trouble.

As Halloween approaches, Scout learns that she will be required to participate in the school pageant, an agricultural-themed production in which she'll be playing the part of "Pork". Her costume is a large ham hock fashioned out of brown cloth and chicken wire. Everyone else is too worn out to come to the pageant, so Scout and Jem go alone.

Focus Question: Reread Atticus's explanation of Bob Ewell's actions on page 251, beginning with "I think I understand ..." and ending with "Atticus chuckled." What does Atticus's explanation reveal about his character? Use the strongest evidence from the novel to support your answer.



*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 27

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
industry (248)	dedication to work, diligence	
notoriety (248)	widely and unfavorably well-known	
obscure (248)	faintly perceptible, unclear	
eccentricities (250)	odd behaviors	



EXPEDITIONARY  
LEARNING

# **Grade 8: Module 2A: Unit 2: Lesson 9**

## **Analyzing the Model Essay: Studying Argument** (Chapter 27 Plus Synthesis of Scenes in Previous Chapters)



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**Analyzing the Model Essay:**  
Studying Argument (Chapter 27, Plus Synthesis of Scenes in Previous Chapters)

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

I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)  
I can identify the argument and specific claims in a text. (RI.8.8)  
I can analyze how an author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)

**Supporting Learning Targets**

- I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)
- I can identify the argument and specific claims in a text. (RI.8.8)
- I can analyze how an author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)

**Ongoing Assessment**

- Chapter 27 structured notes (from homework)
- Supporting Evidence-Based Claims graphic organizer
- Exit ticket



**Analyzing the Model Essay:**  
Studying Argument (Chapter 27, Plus Synthesis of Scenes in Previous Chapters)

Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Engaging the Writer and Reviewing Learning Targets (10 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Reading and Analyzing the Model Essay (30 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Exit Ticket (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Complete a first read of Chapter 28 with structured notes.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• In this lesson, students begin the writing process for the End of Unit 2 Assessment, an argument essay on <i>To Kill a Mockingbird</i>. In the design of this lesson and the lessons that follow, the following criteria were used to define argument writing:               <ul style="list-style-type: none"> <li>* The goal of argument writing is for the reader to acknowledge the validity of the claim (not necessarily be persuaded by it).</li> <li>* Appropriate evidence is used and analyzed logically to support the claim. This evidence is usually organized into reasons.</li> <li>* The author considers the reasons and evidence for the reasons before articulating the claim.</li> <li>* The author acknowledges and responds to a counterclaim in his or her writing.</li> </ul> </li> <li>• Lessons 9–11 focus on the thinking that students need to do before crafting their own argument essay. It is important to take this time because argument thinking and writing is hard—in a sense, the writer is trying to work with a complicated question that often has many aspects to consider. First, writers know the issue well, then carefully consider all the relevant ideas before coming up with a good claim. Once they’ve come up with that claim, they acknowledge other ways of thinking about it so that the reader can grasp the full depth of the good thinking the writer is doing.</li> <li>• The argument essay in this module focuses on crafting a clear, logical argument. This is a writing skill that will be developed further in Module 4 when students will be asked to take this skill one step further as they study argument writing in greater depth.</li> <li>• The model essay is about the decision that Mrs. Dubose makes to overcome her morphine addiction before she dies. The model essay is intentionally written about the same text (<i>To Kill a Mockingbird</i>) that students also will write about, so that students are familiar with the context. However, the model essay does not use exactly the same examples and information that the student essay will use.</li> <li>• Students will need the model essay in subsequent lessons, so ask them to keep their copy.</li> <li>• The writing process for the argument essay is similar to that of Module 1. The rubric for this assignment is based closely on the NY State Grades 6–8 Expository Writing Evaluation Rubric. Because students are already familiar with</li> </ul>



**Analyzing the Model Essay:**  
Studying Argument (Chapter 27, Plus Synthesis of Scenes in Previous Chapters)

Agenda	Teaching Notes (continued)
	<p>that rubric, the rubric analysis built into these lessons will not be as in-depth as it was in Module 1.</p> <ul style="list-style-type: none"><li>• Remember, writing is really about thinking. To be successful with a writing assignment, students need to know the content well and understand the structure in which they will work. Students have been developing a clear understanding of content; today is the day they build their understanding of what an argument essay is.</li><li>• The Supporting Evidence-based Claims graphic organizer is adapted based on work from Odell Education resource. There is space on the Supporting Evidence-Based Claims graphic organizer for three pieces of evidence per paragraph, but there are only two pieces of evidence per paragraph in the model essay. This is intentionally done in order to allow flexibility in the writing of the essays. It also shows students that the quantity of evidence is not the only thing to consider when supporting an argument—it is more important to have the best possible evidence.</li><li>• This lesson opens with a short discussion of Chapter 27. Although this isn't a reading lesson, this entry task will encourage students to continue with the reading homework.</li><li>• In advance: Decide which Discussion Appointment to use today.</li><li>• Post: Learning targets.</li></ul>



**Analyzing the Model Essay:**  
Studying Argument (Chapter 27, Plus Synthesis of Scenes in Previous Chapters)

Lesson Vocabulary	Materials
argument, coherent, relevant evidence, counterclaim, conflicting viewpoint; analyze, logical; industry, notoriety, obscure (248), eccentricities (250)	<ul style="list-style-type: none"><li>• <i>To Kill a Mockingbird</i> Model Essay (one per student and one to display)</li><li>• Supporting Evidence-Based Claims graphic organizer (one per student and one for display)</li><li>• Supporting Evidence-Based Claims graphic organizer (for Teacher Reference)</li><li>• Document camera</li><li>• Exit ticket (one per student)</li><li>• <i>To Kill a Mockingbird</i> Structured Notes Graphic Organizer, Chapter 28 (one per student)</li><li>• <i>To Kill a Mockingbird</i> Supported Structured Notes Graphic Organizer, Chapter 28 (optional; for students needing additional support)</li></ul>



**Analyzing the Model Essay:**  
Studying Argument (Chapter 27, Plus Synthesis of Scenes in Previous Chapters)

Opening	Meeting Students' Needs
<p><b>A. Engaging the Writer and Reviewing Learning Targets (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Students should sit with their selected Discussion Appointment partner. Be sure that they have their structured notes from their homework and invite students to share with their partner their response to the focus question on the homework:             <ul style="list-style-type: none"> <li>Reread Atticus's explanation of Bob Ewell's actions on page 250, beginning with "I think I understand ..." and ending with "Atticus chuckled." What does Atticus's explanation reveal about his character?</li> </ul> </li> <li>As students discuss, circulate and listen for students to use evidence from the novel to support their ideas.</li> <li>Direct students' attention to the posted learning targets. Cold call on a student to read the learning targets:             <ul style="list-style-type: none"> <li>I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence.</li> <li>I can analyze the argument in a model essay.</li> <li>I can analyze how the author of the model essay acknowledges and responds to conflicting viewpoints.</li> </ul> </li> <li>Ask students to identify one word that they think is really important in the learning targets. When they are ready with a word, ask them to give you a thumbs-up. When most students are ready, cold call on individuals and ask them to share their word. Underline the word in the learning target and write what it means next to it. Listen for students to suggest:             <ul style="list-style-type: none"> <li>coherent: when something such as a piece of writing is easy to understand because its parts are connected in a clear and reasonable way</li> <li>relevant evidence: quotes or details from the text that direct relate to the claim the author is making</li> <li>counterclaim: a different interpretation of the text; an opposite claim—also called a conflicting viewpoint</li> <li>argument: when students suggest this, explain that the lesson will be focused on helping them understand what "argument" means in writing.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> </ul>



## Analyzing the Model Essay: Studying Argument (Chapter 27, Plus Synthesis of Scenes in Previous Chapters)

Work Time	Meeting Students' Needs
<p><b>A. Reading and Analyzing the Model Essay (30 minutes)</b></p> <ul style="list-style-type: none"> <li>• Have students remain with their selected Discussion Appointment partner. Pass out the To Kill a Mockingbird Model Essay. Point out the prompt at the top of the essay: “When Mrs. Dubose dies, Atticus says, ‘It’s when you know you’re licked before you begin but you begin anyway and you see it through no matter what.’ (112) Does it make sense for Mrs. Dubose to take a stand for herself? Give evidence from the text to support your thinking, and be sure to take into account what people who disagree might say.” Ask students to turn to their partner and explain what the essay will be about. Cold call on pairs to share their ideas. Listen for students to say: “The essay needs to be about how whether or not Mrs. Dubose’s choice to get over her drug addiction makes sense with who she is.”</li> <li>• Invite students to read along silently while you read the model essay aloud.</li> <li>• Ask students to turn to their partner and talk about the gist of the essay.</li> <li>• Explain that this is an argument essay, like the ones that they will be expected to write. Ask students to turn and talk to their partner about what kinds of careful thinking do you think the author did before writing this essay? Listen for students to say: “The author needed to think a lot about Mrs. Dubose’s character,” “The author had to look for the best evidence to decide on a claim,” and “The author needed to figure out what reasons would go in the body paragraphs.”</li> <li>• Let students know that writing an argument essay requires a lot of thinking before any essay writing happens. The thinking they do before they begin writing is a very important part of the process. Just as a good car mechanic would never try to fix a car’s engine without a deep understanding of engines and all the factors that could be involved, so an argument writer would never try to write an argument essay off the top of her head. They have to consider the all evidence first, then make a claim based on the best evidence.</li> <li>• Explain to students that in writing, there is a difference between argument and opinion. In speaking, we often say that we had an argument because we had a difference of opinion, but when we refer to writing, the meaning of the two words is different. Writing an opinion piece means that it’s something a person believes, whether or not they have evidence to prove it. However, in a written argument, the author will make a claim, support it with reasons, and develop her reasons with evidence. The author will also acknowledge and respond to another valid point of view. In this lesson, students will use this essay to help them understand how to make a claim and support it in an argument essay.</li> <li>• Ask students to reread the model essay, underlining the claim that the author makes, the reasons that support the claim, and</li> </ul>	<ul style="list-style-type: none"> <li>• Providing models of expected work supports all learners but especially supports challenged learners.</li> <li>• It may be appropriate for the teacher to guide the identification of the claim and reasons in the model essay. If so, display the model essay using the document camera and lead students through that process.</li> <li>• Taking the time to explicitly teach students the expectations of a particular writing form gives all students more opportunity to be successful, but it is particularly supportive of ELL students and others who need additional support.</li> </ul>



## Analyzing the Model Essay: Studying Argument (Chapter 27, Plus Synthesis of Scenes in Previous Chapters)

Work Time (continued)	Meeting Students' Needs
<p>the acknowledgment of the counterclaim.</p> <ul style="list-style-type: none"> <li>After about 5 minutes, refocus the class. Cold call on pairs to share the claim of the model essay and the reasons to support it. Listen for students to say:             <ul style="list-style-type: none"> <li>Claim: “Because of her high expectations for herself and her courage, it makes sense for Mrs. Dubose to take that stand.”</li> <li>Reason 1: “The first reason it makes sense for Mrs. Dubose to take a stand is that she has high expectations for people, including herself.”</li> <li>Reason 2: “The second reason it makes sense for Mrs. Dubose to take a stand is her courage.”</li> <li>Counterclaim: “Some might say that it does not make sense for Mrs. Dubose to take this stand.”</li> </ul> </li> <li>Clarify as necessary.</li> <li>Tell students that now that they have identified the major pieces of the argument in the model essay, they will analyze the argument more closely. Distribute and display Supporting Evidence-Based Claims graphic organizer using the document camera. Point out on the graphic organizer that there are places to record the claim and reasons that the students identified in the model essay. Model adding the claim, reasons, and counterclaim to the displayed graphic organizer and invite students to do the same. See Supporting Evidence-Based Claims graphic organizer (for Teacher Reference) as an example.</li> <li>When students have written in the claim, reasons, and counterclaim, turn their attention to the boxes under “Reason 1.” Explain that they are going to look at how the author uses evidence to support the first reason. Continue to use the displayed graphic organizer and do a think-aloud about the use of evidence in the first body paragraph of the essay: “First, I’m going to look for evidence in the first body paragraph. I found a quote, and I know that a quote is evidence, so I’m going to add it to the first evidence box on my graphic organizer. Now, I’m going to reread the sentences around the quote to see if I can figure out how that quote supports the reason. I can see that after the quote, the author explains what the quote shows, so I will write that in the box underneath the evidence I just added. This means that the author is analyzing the evidence. Since her analysis makes sense with the text, the analysis is also logical.” Repeat with the second piece of evidence.</li> <li>Invite students to work with their Discussion Appointment partner to complete their graphic organizers. Circulate as students work and push them to notice the kinds of phrases the author uses to explain how the evidence supports the reasons, such as “this shows” or “this demonstrates.”</li> </ul>	<ul style="list-style-type: none"> <li>Depending on the needs of your students, it may be appropriate for the teacher to continue to model the analysis of evidence in the model essay. If so, display the model essay using the document camera and lead students through that process.</li> </ul>



Analyzing the Model Essay:  
Studying Argument (Chapter 27, Plus Synthesis of Scenes in Previous Chapters)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• When students have completed the graphic organizer for the second body paragraph, refocus them whole class. Cold call on pairs to share their work. Clarify as necessary and encourage students to revise their graphic organizers based on the class responses.</li><li>• Point to the section on “Counterclaim” on the displayed graphic organizer. Since this is a different kind of body paragraph, do another think-aloud to help students begin the analysis. As you read the paragraph aloud, only add to the “evidence” and “response to counterclaim” box. Also, point out where the author uses the phrase “It is true ...” as an introduction to the reason for the counterclaim. Let students know that this is one way to introduce a conflicting viewpoint in an essay. Encourage students to write on their own graphic organizers as you add to the displayed copy. Then, ask students to find how the evidence supports the counterclaim, as well as how the author shows that her claim is stronger than the counterclaim. Explain to students that in order to answer “Why is your claim stronger than the counterclaim?” they will need to make an inference based on what the author says in the essay. Encourage them to do their best to answer it, but let them know that the class will have an opportunity to talk about it.</li><li>• Once students have finished, cold call on pairs and add to the displayed graphic organizer. Encourage students to revise their own graphic organizers based on the class understanding. Make sure to spend time talking about the response to “Why is your claim stronger than the counterclaim?” Listen for students to say: “The counterclaim isn’t as strong as the claim because the author shows how the pain that Mrs. Dubose felt demonstrated her courage,” and “The author used the counterclaim to strengthen her own claim by connecting it to a reason she gave in the second body paragraph.” Ensure that students see that they can make this inference because the author writes, “However, that reinforces the idea that Mrs. Dubose is, in fact, a brave woman. If she tolerates pain in order to die how she wants to, it means that she is courageous.”</li><li>• Refer students back to the prompt for the model essay and reread it. Ask students to turn and talk about what the author of the model essay needed to do in order to address that prompt. Listen for them to say:<ul style="list-style-type: none"><li>* “She needed to make a claim that was about Mrs. Dubose taking a stand.”</li><li>* “She used two reasons to support her claim.”</li><li>* “She acknowledged and responded to a counterclaim.”</li><li>* “She used evidence from the text and explained how it supported her reason.”</li></ul></li></ul>	





Analyzing the Model Essay:  
Studying Argument (Chapter 27, Plus Synthesis of Scenes in Previous Chapters)

Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket: Explain the Meaning of the Prompt: What Must You Do in This Essay? (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that they get to synthesize their understanding of what an argument essay is by explaining what they will need to do in their own argument essay.</li><li>• Distribute the exit ticket. Ask students to read the essay prompt and explain the meaning of the prompt: What must they do in this essay?</li><li>• Distribute the <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 28. Preview the homework.</li></ul>	
Homework	Meeting Students' Needs
<p>A. Complete a first read of Chapter 28 with structured notes. Answer the focus question: How does Harper Lee build suspense in this chapter? Use the strongest details from the novel to support your answer. □</p> <p><i>Note: Review exit tickets to ensure that students understand what they will need to do in order to write an argument essay. Address any misconceptions in the next lesson.</i></p>	<ul style="list-style-type: none"><li>• Provide struggling students with the supported structured notes for additional scaffolding as they read the novel</li></ul>



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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*To Kill a Mockingbird* Model Essay

*Essay Prompt: When Mrs. Dubose dies, Atticus says, “It’s when you know you’re licked before you begin but you begin anyway and you see it through no matter what.” (112) Does it make sense for Mrs. Dubose to take a stand for herself? Give evidence from the text to support your thinking, and be sure to take into account what people who disagree might say.*

Mrs. Henry Lafayette Dubose is a grumpy old woman who lives down the street from the Finches in Harper Lee’s *To Kill a Mockingbird*. She spends her days in bed, but sometimes sits on her porch in her wheelchair and yells at Jem and Scout as they walk by. Despite her rough exterior, Mrs. Dubose takes a stand for herself, determined to overcome a morphine addiction before she dies. Because of her high expectations for herself and her courage, it makes sense for Mrs. Dubose to take that stand.

The first reason it makes sense for Mrs. Dubose to take a stand is that she has high expectations for people, including herself. When Jem and Scout walk by her house, Mrs. Dubose would not let any small transgression go by without commenting on it. For instance, Scout says “If I said as sunnily as I could, ‘Hey, Mrs. Dubose,’ I would receive for an answer, ‘Don’t you say hey to me you ugly girl! You say good afternoon, Mrs. Dubose!’” (99) This shows that Mrs. Dubose holds high expectations of others, even if they make a small mistake. Just as she had high expectations for Scout and Jem’s behavior, she had high expectations of herself. After her death, Atticus reports that, “She said she was going to leave this world beholden to nothing and nobody.” (111) This shows that Mrs. Dubose meant to hold herself to the kind of expectations that she holds others to, even if it was going to be very difficult for her.

The second reason it makes sense for Mrs. Dubose to take a stand is her courage. As Atticus says to Jem, Mrs. Dubose was in a lot of pain. “Most of time you were reading to her, I doubt if she heard a word you said. Her whole mind and body were concentrated on that alarm clock.” (111) This shows that Mrs. Dubose needed to find a way to keep her mind off the pain. The fact that she was successful shows how brave she was. Atticus says to Jem: “I wanted you to see something about her—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.... She was the bravest person I ever knew.” (112) This demonstrates that Mrs. Dubose has lots of courage, even though she seems so hateful. Mrs. Dubose shows courage by taking a stand for herself.



*To Kill a Mockingbird* Model Essay

Some might say that it does not make sense for Mrs. Dubose to take this stand. It is true that her decision to overcome her addiction increases her pain. As Atticus says about her morphine addiction, “She’d have spent the rest of her life on it and died without so much agony, but she was too contrary ...” (111) This shows that it was agony to get herself off morphine. However, that reinforces the idea that Mrs. Dubose is, in fact, a brave woman. If she tolerates pain in order to die how she wants to, it means that she is courageous. Therefore, it does make sense for Mrs. Dubose to take that stand.

It is clear that Mrs. Dubose’s decision to take a stand for herself makes sense. She holds herself to the same high expectations that she holds others to. Mrs. Dubose is also very brave and faces pain and suffering to take her stand. Mrs. Dubose shows how important it is to stand up for yourself, even “... when you know you’re licked before you begin but you begin anyway and you see it through no matter what.” (112)



Supporting Evidence-Based Claims:

Body Paragraph 1		
Reason 1:		
Evidence	Evidence	Evidence
How does this evidence support this reason?	How does this evidence support this reason?	How does this evidence support this reason?

Body Paragraph 2		
Reason 1:		
Evidence	Evidence	Evidence
How does this evidence support this reason?	How does this evidence support this reason?	How does this evidence support this reason?

Adapted from Odell Education



Supporting Evidence-Based Claims:

Body Paragraph 3		
Reason 1:		
Reason for counterclaim:		
Evidence	Evidence	Evidence
How does this evidence support this reason?	How does this evidence support this reason?	Why is your claim stronger than this counterclaim?



Supporting Evidence-Based Claims Graphic Organizer:  
(For Teacher Reference)

Body Paragraph 1		
Reason 1: <b>Because of her high expectations for herself and her courage, it makes sense for Mrs. Dubose to take that stand.</b>		
Evidence <b>“If I said as sunnily as I could, ‘Hey, Mrs. Dubose,’ I would receive for an answer, ‘Don’t you say hey to me you ugly girl! You say good afternoon, Mrs. Dubose!’” (99)</b>	Evidence <b>“She said she was going to leave this world beholden to nothing and nobody.” (111)</b>	Evidence
How does this evidence support this reason?  <b>This shows that Mrs. Dubose holds high expectations of others, even if they make a small mistake.</b>	How does this evidence support this reason?  <b>This shows that Mrs. Dubose meant to hold herself to the kind of expectations that she holds others to, even if it was going to be very difficult for her.</b>	How does this evidence support this reason?



Supporting Evidence-Based Claims Graphic Organizer:  
(For Teacher Reference)

Body Paragraph 2		
Reason 1: <b>The second reason is makes sense for Mrs. Dubose to take a stand is her courage.</b>		
Evidence <b>“Most of time you were reading to her, I doubt if she heard a word you said. Her whole mind and body were concentrated on that alarm clock.” (111)</b>	Evidence <b>“I wanted you to see something about her—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.... She was the bravest person I ever knew.” (112)</b>	Evidence
How does this evidence support this reason?  <b>This shows that Mrs. Dubose needed to find a way to keep her mind off the pain.</b>	How does this evidence support this reason?  <b>This demonstrates that Mrs. Dubose has lots of courage, even though she seems so hateful.</b>	How does this evidence support this reason?

Adapted from Odell Education





Supporting Evidence-Based Claims Graphic Organizer:  
(For Teacher Reference)

Body Paragraph 3		
Reason 1: <b>Some might say that it does not make sense for Mrs. Dubose to take this stand.</b> Reason for counterclaim: <b>It causes Mrs. Dubose a lot of pain to overcome her addiction.</b>		
Evidence <b>“She’d have spent the rest of her life on it and died without so much agony, but she was too contrary ...” (111)</b>	Evidence	Evidence <b>However, that reinforces the idea that Mrs. Dubose is, in fact, a brave woman. If she tolerates pain in order to die how she wants to, it means that she is courageous.</b>
How does this evidence support this reason?  <b>This shows that it was agony to get herself off morphine.</b>	How does this evidence support this reason?	Why is your claim stronger than this counterclaim?  <b>My claim is stronger because the fact that Mrs. Dubose had to face pain to overcome her addiction only proves how brave she was.</b>

Exit Ticket

.....  
**Name:**

.....  
**Date:**

**Directions:** Read the essay 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? 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.

1. What will you need to do before you begin writing in order to address the prompt well in your essay?

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**To Kill a Mockingbird Structured Notes:**  
Chapter 28

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

**Date:**  
.....

What is the gist of what you read?

Focus Question: How does Harper Lee build suspense in this chapter? Use the strongest details from the novel to support your answer.



To Kill a Mockingbird Structured Notes:  
Chapter 28

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
irascible (255)		
gait (255)		
pinioned (262)		
staccato (263)		
untrammelled (266)		



*To Kill a Mockingbird* Supported Structured Notes:

Chapter 28

Chapter 28 Summary

It's a really dark night, but Scout has fun playing the various games the school put on before the pageant. The entire county is there to watch the show, and Scout invariably falls asleep waiting for her part in the play and makes her entrance much too late. She's mortified, but it makes everyone laugh. Because she's so embarrassed about her performance she asks Jem to wait until most of the people have left the school before they begin walking home.

As they start their journey back home in the pitch-black dark, Jem begins to hear someone following them. At first they think it's their friend, Cecil, trying to scare them, but they begin to realize that it's not. Before they know what's hit them they're attacked by whomever is following them. Scout is crushed under her costume, and then Jem screams. Scout can't see a thing, and then things grow quiet and she realizes there are now four people under the tree.

Scout stumbles out into the road, calling for Jem, and then sees a man walking unsteadily, carrying Jem in front of him toward their house. When she gets inside Atticus quickly calls the doctor and the Sheriff, and none of them know how badly Jem is hurt until Dr. Reynolds gets there and informs them that he's got a broken arm. Heck Tate gets there next and tells them all that Bob Ewell is lying under the tree where they were attacked, dead with a kitchen knife stuck in his ribs.

**Focus Question:** How does Harper Lee build suspense in this chapter? Use the strongest details from the novel to support your answer.



*To Kill a Mockingbird* Supported Structured Notes:  
Chapter 28

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
irascible (255)	grumpy, irritable	
gait (255)	manner of walking	
pinioned (262)	trapped, restrained	
staccato (263)	short and clipped notes	
untrammeled (266)	unrestrained	



EXPEDITIONARY  
LEARNING

## **Grade 8: Module 2A: Unit 2: Lesson 10**

### **Writing an Argument Essay: Evaluating the Model and Crafting a Claim (Chapter 28, Including Synthesis of Scenes in Previous Chapters)**



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**Writing an Argument Essay:**

Evaluating the Model and Crafting a Claim (Chapter 28, Including Synthesis of Scenes in Previous Chapters)

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

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 cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)

**Supporting Learning Targets**

- I can craft the claim of my argument essay based on the strongest evidence.
- I can choose relevant and compelling reasons to support the claim I am making in my argument essay.

**Ongoing Assessment**

- Structured notes for Chapter 28 (from homework)
- Exit ticket





## Writing an Argument Essay:

### Evaluating the Model and Crafting a Claim (Chapter 28, Including Synthesis of Scenes in Previous Chapters)

Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Engaging the Writer and Reviewing Learning Targets: Focus Question from Homework (5 minutes)</li> </ol> </li> <li>2. Work Time (35 minutes)               <ol style="list-style-type: none"> <li>A. Coding the Atticus Note-catcher (15 minutes)</li> <li>B. Building an Evidence-Based Argument (20 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Exit Ticket (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Complete a first read of Chapters 29, 30, and 31 with structured notes</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• This lesson continues to prepare students to write End of Unit 2 Assessment. Today, students use their Atticus Note-catchers and their understanding of Atticus as a character to weigh the evidence and craft the claim for their argument essay.</li> <li>• The prompt for the argument essay is set up to guide students toward the same position: It does make sense for Atticus to defend Tom Robinson. An answer to the contrary may show a lack of comprehension of Atticus as a character or of how best to use evidence. The goal of this essay is to teach students the basic skills involved in writing an argument essay. Students will have another opportunity to craft an argument in Module 4, and will be able to choose among several valid claims to support.</li> <li>• This lesson is a decision point for the students. By the end of the lesson, each student will write the claim in her essay and the underlying reasons. To help students decide which claim to argue, they will text code the Atticus Note-catchers and weigh the evidence that they have gathered as they read <i>To Kill a Mockingbird</i>.</li> <li>• This lesson opens with a short discussion of Chapter 28. Although this isn't a reading lesson, this entry task will encourage students to continue with the reading homework.</li> <li>• In advance: Decide which Discussion Appointment to use today.</li> <li>• Review: Finish reviewing the exit tickets that students completed in Lesson 9. Be prepared to work with students who do not yet understand what it means to write an argument essay</li> <li>• Post: Learning targets.</li> </ul>



## Writing an Argument Essay:

### Evaluating the Model and Crafting a Claim (Chapter 28, Including Synthesis of Scenes in Previous Chapters)

Lesson Vocabulary	Materials
claim, argument, relevant, compelling reasons; irascible (255), gait (255), pinioned (262), staccato (263), untrammelled (266)	<ul style="list-style-type: none"> <li>• End of Unit 2 Assessment Prompt: To Kill a Mockingbird Argument Essay (one per student and one to display)</li> <li>• Atticus Note-catcher (for Teacher Reference; one to display)</li> <li>• Document camera</li> <li>• Supporting Evidence-Based Claims graphic organizer (one per student)</li> <li>• Colored pencils (enough for four different colors per student)</li> <li>• Exit ticket (one per student)</li> <li>• <i>To Kill a Mockingbird</i> Structured Notes Graphic Organizer, Chapters 29, 30, and 31 (one per student)</li> <li>• <i>To Kill a Mockingbird</i> Supported Structured Notes Graphic Organizer, Chapters 29, 30, and 31 (optional; for students needing additional support)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. Engaging the Writer and Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Students should sit with their selected Discussion Appointment partner. Be sure that they have their structured notes from their homework and invite students to work with their partner to share their response to the focus question on the homework:             <ul style="list-style-type: none"> <li>* How does Harper Lee build suspense in this chapter?</li> </ul> </li> <li>• As students discuss, circulate and listen for students to use evidence from the novel to support their ideas.</li> <li>• Direct students' attention to the posted learning targets. Cold call on a student to read the learning targets.</li> </ul>	<ul style="list-style-type: none"> <li>• Based on the exit ticket from Lesson 9, if any students did not understand how to write an argument essay, consider pulling a small group during this time.</li> </ul>



## Writing an Argument Essay:

### Evaluating the Model and Crafting a Claim (Chapter 28, Including Synthesis of Scenes in Previous Chapters)

Work Time	Meeting Students' Needs
<p><b>A. Coding the Atticus Note-catcher (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Distribute and display the End of Unit 2 Assessment Prompt: <i>To Kill a Mockingbird</i> Argument Essay using the document camera. Read the prompt aloud while students read along silently. Ask students to recall what they need to do in order to write an argument essay. Cold call on students and listen for:             <ul style="list-style-type: none"> <li>* “I need to make a claim about Atticus taking a stand for Tom Robinson.”</li> <li>* “I need to use reasons to support my claim.”</li> <li>* “I need to acknowledge and respond to a counterclaim.”</li> <li>* “I need to use evidence from the text and explain how it supports my reason.”</li> </ul> </li> <li>Clarify as needed. Remind students that the prompt asks them to make an argument based on what makes sense for Atticus’s character.</li> <li>Ask students to get out their Atticus Note-catchers and display Atticus Note-catcher (for Teacher Reference) using the document camera. Explain that they have been gathering the evidence for their argument essays as they have read the novel. Now, they get to sift through the evidence to see which argument they should make: “Yes, it makes sense for Atticus to defend Tom Robinson” or “No, it does not make sense for Atticus to defend Tom Robinson.” They are going to code the evidence to see which position has stronger support. Ask students to put a “Y” next to evidence that supports the position “Yes, it makes sense for Atticus to defend Tom Robinson” and an “N” next to evidence that supports the position “No, it does not make sense for Atticus to defend Tom Robinson.” Model using the first few pieces of evidence on the displayed Note-catcher.</li> <li>Invite students to work with their partner to code their Note-catchers.</li> <li>When students have finished, ask students to talk with their partner about which position the evidence more strongly supports. After about a minute, cold call on pairs to share their responses. Listen for: “Most of the evidence and the strongest evidence supports the position ‘Yes, it makes sense for Atticus to defend Tom Robinson.’”</li> </ul>	<ul style="list-style-type: none"> <li>In order to support visual learners, consider creating a poster titled “What Makes a Strong Argument Essay” and record criteria for argument writing on it.</li> </ul>



## Writing an Argument Essay:

### Evaluating the Model and Crafting a Claim (Chapter 28, Including Synthesis of Scenes in Previous Chapters)

Work Time (continued)	Meeting Students' Needs
<p><b>B. Building an Evidence-Based Argument (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute and display the Supporting Evidence-Based Claims graphic organizer. Explain to students that they used this graphic organizer in the previous lesson to analyze the argument in the model essay. Today, they will use it to help construct their own arguments about Atticus.</li> <li>• Let students know that they have already decided which position to support because they looked critically at the evidence. Invite students to write their claim in the “Claim” box on their graphic organizer.</li> <li>• Now, they need to chunk the evidence into reasons, just as they saw in the model essay. The reasons to support the claim “It makes sense for Mrs. Dubose to take a stand” are that she has high expectations of herself and she is very courageous. Those are two character traits of hers. Let the students know that it is now their turn to chunk their evidence into reasons, based on Atticus’s character traits and beliefs.</li> <li>• Model a reason using the Atticus Note-catcher. Point to the first piece of evidence. Read what it reveals about Atticus’s character: “Atticus has the best interests of others at heart. He tries to do the right thing no matter what.” Say that this is a character trait of Atticus. Write that as Reason 1 on the displayed Support Evidence-Based Claims organizer and write the evidence in the first evidence box under that reason. Do a think-aloud to answer: “How does this evidence support my reason?” Explain that it shows that Atticus will continue to do what is right, even if the people he is doing it for disagree with him.</li> <li>• Distribute four different colored pencils to each student. Ask students to work with their partner to select one colored pencil and use that pencil to circle two other pieces of evidence that most strongly supports the reason “Atticus has the best interests of others at heart, no matter what.”</li> <li>• Cold call on pairs to share out. Add the strongest evidence to the displayed graphic organizer.</li> <li>• Explain to students that they will continue this process now as they select a new colored pencil, circle a reason on their Atticus Note-catcher, then circle the evidence that supports that reason in the same color. They should use their Atticus Note-catchers to decide on two reasons why it makes sense for Atticus to defend Tom Robinson, as well as identify one counterclaim. A different colored pencil will be used for each of the reasons and the counterclaim.</li> <li>• Remind students that they need to have two reasons that strongly support their claim, as well as a counterclaim. Prompt students to work with their partner to identify pieces of evidence that have something in common—they focus on particular aspects of Atticus’s character.</li> <li>• Once they have done that, ask students to record their reasons and evidence on the Supporting Evidence-Based Claims graphic</li> </ul>	<ul style="list-style-type: none"> <li>• Graphic organizers 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 supports, you may want to provide a partially filled-in graphic organizer.</li> </ul>



## Writing an Argument Essay:

### Evaluating the Model and Crafting a Claim (Chapter 28, Including Synthesis of Scenes in Previous Chapters)

Work Time (continued)	Meeting Students' Needs
organizer and complete the rest of it.	

Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket (5 minutes)</b></p> <ul style="list-style-type: none"> <li>What is your claim about Atticus's decision to defend Tom Robinson? What reasons will you use to support your claim? What counterclaim will you include in your essay?</li> <li>Distribute the <b><i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapter 29, 30, and 31</b>. Preview the homework.</li> </ul>	
Homework	Meeting Students' Needs
<p>A. Complete a first read with <b>To Kill a Mockingbird Structured Notes Graphic Organizer, Chapters 29, 30 and 31 or To Kill a Mockingbird Supported Structured Notes Graphic Organizer, Chapters 29, 30 and 31</b>. Answer the focus question: What does Scout mean when she says, "Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough."? Use the strongest details from the novel to support your answer.</p> <p><i>Note: Review exit tickets to ensure that students' claims, reasons, and counterclaims are strong and logical. Address any misconceptions in the next lesson.</i></p>	<ul style="list-style-type: none"> <li>Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.</li> </ul>



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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**Atticus Note-catcher:**  
(for Teacher Reference)

Atticus's words and actions	What do others say about Atticus	Page Number	What does this reveal about Atticus's character?
"Atticus, the town lawyer, tries to do what is best for his clients, even if they don't listen to him."		Page 4	Atticus has the best interests 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."		Page 4	Atticus is generous—he helped pay for his brother to go to school.
"First of all ... if you can learn a simple trick, Scout, you'll get along a lot better with all kinds of folks. 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"		Page 30	Atticus believes you need to try to understand other people by seeing things from their point of view.
"If you'll concede the necessity of going to school, we'll go on reading every night just as we always have. Is it a bargain?"		Page 31	Atticus is an understanding father.
	"Atticus Finch is the same in the house as he is on the public streets." (Miss Maudie)	Page 46	Atticus always acts the same way whether other people can see him or not.
Atticus tells Jem, Dill, and Scout to stop tormenting Boo Radley. He asks them how they would feel if he barged into their rooms without knocking. Atticus also told them not to make fun of anyone.		Page 49	Atticus expects his children to be respectful of people.





**Atticus Note-catcher:**  
(for Teacher Reference)

Atticus's words and actions	What do others say about Atticus	Page Number	What does this reveal about Atticus's character?
	"I saw Atticus carrying Miss Maudie's heavy oak rocking chair, and thought it sensible of him to save what she values most." (Scout)	Page 69	Atticus is "sensible" and also thoughtful.
"Simply because we're licked a hundred years before we started is no reason for us not to try to win."		Page 76	Atticus believes in doing what's right, no matter what.
"Jack! When a child asks you something, answer him. But don't make a production of it. Children are children, but they can spot an evasion quicker than adults, and evasion simply muddles 'em."		Page 87	Atticus believes that everyone deserves honesty, even children.
"I hope and pray I can get Jem and Scout through it without bitterness, and most of all, without catching Maycomb's usual disease. Why otherwise reasonable people go stark raving mad when anything involving a Negro comes up, is something I don't pretend to understand."		Page 88	This shows that Atticus doesn't believe people should be treated differently because of their race.
	"He did not do the things our schoolmates' fathers did: he never went hunting, he did not play poker or fish or drink or smoke. He sat in the livingroom and read." (Scout)	Page 89	Atticus is different from other people in Maycomb; he spends his time doing different things.
"Shoot all the bluejays you want, if you can hit 'em, but remember it's a sin To Kill a Mockingbird."		Page 90	Atticus doesn't want his children targeting innocent things.



**Atticus Note-catcher:**  
(for Teacher Reference)

Atticus's words and actions	What do others say about Atticus	Page Number	What does this reveal about Atticus's character?
	<p>"If your father's anything, he's civilized at heart.... I think maybe he put his gun down when he realized that God had given him an unfair advantage over most living things. I guess he decided he wouldn't shoot until he had to, and he had to today." (Miss Maudie)</p>	Page 98	Atticus is civilized, so he stopped shooting things just because he could. This also shows that he is humble—his children didn't know that he was such a good shot.
"The one thing that doesn't abide by majority rule is a person's conscience."		Page 105	Atticus will do what he thinks is right, even if other people disagree with him.
"I wanted you to see something about her—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're licked before you begin but you begin anyway and you see it through no matter what. You rarely win, but sometimes you do."		Page 112	Atticus believes that courage is doing what you think is right, even if you think you'll fail.
Atticus tells Jem and Scout that, since they are Finches, they need to behave a certain way. He says that Aunt Alexandra wanted them to understand who their family is. It upset Scout and Jem and Atticus told them to forget what he said.		Page 133- 134	Atticus doesn't always know exactly what to do. He listened to his sister, then changed his mind.



**Atticus Note-catcher:**  
(for Teacher Reference)

Atticus's words and actions	What do others say about Atticus	Page Number	What does this reveal about Atticus's character?
Atticus goes to the jailhouse when Tom Robinson is moved there to protect him. When the group of men shows up, Atticus stands his ground. He is afraid though (his hands were shaking a little). When Scout, Jem, and Dill show up, Atticus tells them to go home. They don't. Scout talks to Walter Cunningham and the group of men leaves. The whole thing clearly upset Atticus.		Page 150-155	Atticus stands up for what he thinks is right, even if he is afraid. He cares about his children a lot and wants to protect them, even if that means he is still in danger.  Atticus cares so much about doing what is right that he is willing to take the risk and put his family in danger.
	"Yeah, but Atticus aims to defend him. That's what I don't like about it." (one of the old men always at the courthouse)	Page 163	Atticus plans to defend Tom Robinson as well as he can, even though many people in Maycomb believe that he shouldn't because of Tom's race.
	"Mr. Finch is always courteous to everybody." (Judge Taylor)	Page 182	Atticus is always polite to people.
	"Miss Jean Louise, stand up. Your father's passin'." (Reverend Skyes)	Page 211	Atticus has earned the respect of the African-American community of Maycomb by defending Tom Robinson so well.
	"I simply want to tell you that there are some men in this world who were born to do our unpleasant jobs for us. Your father's one of them." (Miss Maudie)	Page 215	Miss Maudie is saying that Atticus does the jobs, like defending Tom Robinson, that other people don't want to do. He is selfless.



**Atticus Note-catcher:**  
(for Teacher Reference)

Atticus's words and actions	What do others say about Atticus	Page Number	What does this reveal about Atticus's character?
"Jem, see if you can stand in Mr. Ewell's shoes for a minute. I destroyed his last shred of credibility at that trial, if he had any to begin with.... So if spitting in my face and threatening me saved Mayella Ewell one extra beating, that's something I'll gladly take."		Page 218	Atticus would rather Bob Ewell be mean to him than Mayella.
	"Whether Maycomb knows it or not, we're paying the highest tribute we can pay a man. We trust him to do right. It's that simple." (Miss Maudie)	Page 236	Miss Maudie means that the people of Maycomb trust Atticus because he stands up for what is right.
Atticus says he understands why Bob Ewell has a grudge against the town (especially Judge Taylor, Helen Robinson, and Atticus), but that he would settle down.		Page 250	This shows that Atticus is trying to see things from Bob Ewell's perspective and believes that Ewell is just upset.
"He was out of his mind." (about Bob Ewell)		Page 269	Atticus is trying to give Bob Ewell the benefit of the doubt, even after he attacked Jem and Scout. He believes in the good in people.
Atticus thinks Jem stabbed Bob Ewell and insists that Jem bear the responsibility of his actions.		Page 272-275	Atticus believes that it's important to take responsibility, even if it might get a person in trouble.



Supporting Evidence-Based Claims:

Body Paragraph 1		
Reason 1:		
Evidence	Evidence	Evidence
How does this evidence support this reason?	How does this evidence support this reason?	How does this evidence support this reason?

Body Paragraph 2		
Reason 1:		
Evidence	Evidence	Evidence
How does this evidence support this reason?	How does this evidence support this reason?	How does this evidence support this reason?

Adapted from Odell Education



Supporting Evidence-Based Claims:

Body Paragraph 3		
<p>Reason 1:</p> <p>Reason for counterclaim:</p>		
Evidence	Evidence	Evidence
How does this evidence support this reason?	How does this evidence support this reason?	Why is your claim stronger than this counterclaim?

Adapted from Odell Education



Exit Ticket

.....  
**Name:**

.....  
**Date:**

1. What is your claim about Atticus's decision to defend Tom Robinson?

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2. What reasons will you use to support your claim?

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3. What counterclaim will you include in your essay?

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

Chapter 29, 30 and 31

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

.....  
**Date:**  
.....

What is the gist of what you read?

Focus Question: What does Scout mean when she says, “Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough.”? Use the strongest details from the novel to support your answer.





*To Kill a Mockingbird* Structured Notes:  
Chapter 29, 30 and 31

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
reprimand (270)		
blandly (271)		
eluded (273)		
connived (273)		



*To Kill a Mockingbird* Supported Structured Notes:

Chapter 29, 30 and 31

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

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

### Chapter 29 Summary

Scout tells them all what happened leading up to the attack. The man that carried Jem into the house is still in the room with them, but he's so silent and in the shadows that they pretty much forget he's there. Heck Tate tells them that Scout's costume probably saved her life, as there is a slash mark through the chicken wire where Bob Ewell tried to stab her. When she gets to the end of her story she realizes that the man who saved their lives, the man who carried Jem home, is Boo Radley.

### Chapter 30 Summary

As Dr. Reynolds starts to set Jem's arm they all head to the front porch, where Boo will be more comfortable in the shadows. Scout leads him out and sits beside him in the deepest shadow.

Atticus and Heck Tate get into a battle of wills over who really killed Bob Ewell. Atticus believes Jem did it, and refuses to have the affair "hushed up" so it's hanging over Jem's head and the county has ample material for gossip. Heck Tate contends that Bob Ewell fell on his knife, and flat out refuses to tell anyone that Boo Radley killed him (which is what really happened). His reason is because he knows all the ladies of Maycomb county would be by Boo's house bringing him cakes to thank him, and he knows Boo doesn't want to be dragged into the limelight. Finally, Atticus agrees to the story, and thanks Boo for saving his children.

### Chapter 31 Summary

Scout leads Boo back into the house one last time so he can say goodbye to Jem, who is still sleeping, and then she walks him home. After he goes inside she stands on his front porch and realizes that she can see the entire neighborhood. She understands that all through the years Boo has watched them grow up, playing games and living their lives. She begins to understand that maybe she and Jem did give something to Boo after all. She gives him a hug and heads back home.



***To Kill a Mockingbird* Supported Structured Notes:**

Chapter 29, 30 and 31

**Focus Question:** What does Scout mean when she says, “Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough.”? Use the strongest details from the novel to support your answer.



*To Kill a Mockingbird* Supported Structured Notes:

Chapter 29, 30 and 31

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

.....  
**Date:** .....

**Vocabulary**

Word	Definition	Context clues: How did you figure out this word?
reprimand (270)	scold	
blandly (271)	mildly, plainly	
eluded (273)	escaped, avoided	
connived (273)	plotted, planned	



EXPEDITIONARY  
LEARNING

## **Grade 8: Module 2A: Unit 2: Lesson 11**

### **Writing and Argument Essay: Peer Critique with Rubric (Chapters 29-31, Including Synthesis of Scenes in Previous Chapters)**



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**Writing and Argument Essay:**

Peer Critique With Rubric (Chapters 29-31, Including Synthesis of Scenes in Previous Chapters)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1)</p> <p>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</p> <p>With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5)</p> <p>I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.8.9)</p> <p>I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can critique my partner's use of evidence using criteria from the <i>To Kill a Mockingbird</i> argument rubric.</li><li>• I can revise my work by incorporating helpful feedback from my partner.</li><li>• I can write an organized argument essay about <i>To Kill a Mockingbird</i>.</li><li>• Add bullet: I can use correct punctuation in my Quote Sandwich.</li></ul>	<ul style="list-style-type: none"><li>• Structured notes for Chapters 29, 30, and 31 (from homework)</li><li>• Quote Sandwich for Peer Critique</li><li>• Exit ticket</li></ul>



**Writing and Argument Essay:**

Peer Critique With Rubric (Chapters 29-31, Including Synthesis of Scenes in Previous Chapters)

Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Engaging the Writer and Review Learning Targets: Focus Questions from Homework (5 minutes)</li> </ol> </li> <li>2. Work Time (35 minutes)               <ol style="list-style-type: none"> <li>A. Incorporating Evidence in an Argument Essay (20 minutes)</li> <li>B. Peer Critique Protocol (15 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Preview Homework (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Work on Essay Planner</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• In this lesson, the idea of a “quote sandwich” is introduced. This is a way to help students understand that when they use evidence in an argument essay, they should always:               <ul style="list-style-type: none"> <li>* Introduce the quote with context so the reader is not confused about what is happening in the novel.</li> <li>* Include the quote.</li> <li>* Analyze the quote. This is where students show their thinking about how the quote develops the reasons and claim. This part is often where students struggle the most. To support them, there is language included in the Quote Sandwich guide, such as “this shows.” Since students are learning this skill, the language used is meant to be easy for students to imitate. When they have mastered the analysis (the thinking in the writing), then they can begin to use more sophisticated transitions (the craft in the writing).</li> </ul> </li> <li>• This lesson includes peer critique. Critiques simulate the experiences students will have in the workplace and thus help build a culture of achievement, collaboration, and open-mindedness in your classroom. Students engaged in a different peer critique structure in Module 1 when the provided Stars and Steps for the “Inside Out” poems.</li> <li>• This peer critique protocol is similar to the Praise-Question-Suggest protocol (see Appendix 1). That is done intentionally to build student capacity.</li> <li>• In advance: Consider creating a peer critique packet for each student that includes the Quote Sandwich guide, Quote Sandwich for Peer Critique, Peer Critique Expectations and Directions, and Peer Critique recording form in order to make distributing papers more efficient.</li> <li>• Students are introduced to the Essay Planner at the end of this lesson. Each space for planning the body paragraphs features room for three quote sandwiches, which reflects the space provided on the Supporting Evidence-Based Claims graphic organizer. You may wish to remind students that they may have two quote sandwiches instead of three in their body paragraphs since they should select the strongest evidence to support their reason.</li> <li>• Post: Learning targets.</li> </ul>



**Writing and Argument Essay:**

Peer Critique With Rubric (Chapters 29-31, Including Synthesis of Scenes in Previous Chapters)

Lesson Vocabulary	Materials
ellipsis, critique, incorporate feedback	<ul style="list-style-type: none"> <li>• <i>To Kill a Mockingbird</i> Argument rubric (one per student and one to display)</li> <li>• Document camera</li> <li>• Quote Sandwich guide (one per student)</li> <li>• Quote Sandwich for Peer Critique (one per student)</li> <li>• Peer Critique Expectations and Directions (on chart paper or on white board)</li> <li>• Peer Critique recording form (one per student)</li> <li>• <i>To Kill a Mockingbird</i> Essay planner (one per student)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. Engaging the Writer and Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Students should sit with their selected Discussion Appointment partner. Be sure that they have their structured notes from their homework and invite students to work with their partner to share their response to the focus question on the homework:             <ul style="list-style-type: none"> <li>* What does Scout mean when she says, "Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough."?</li> </ul> </li> <li>• Direct students' attention to the posted learning targets. Cold call on a student to read the learning targets.</li> </ul>	<ul style="list-style-type: none"> <li>• Based on the exit ticket from Lesson 9, if any students did not understand how to write an argument essay, consider pulling a small group during this time.</li> </ul>





## Writing and Argument Essay:

### Peer Critique With Rubric (Chapters 29-31, Including Synthesis of Scenes in Previous Chapters)

Work Time	Meeting Students'
<p><b>A. Analyzing Evidence in an Argument Essay (20 minutes)</b></p> <ul style="list-style-type: none"> <li>Distribute and display To Kill a Mockingbird Argument rubric using the document camera. Tell students that it is based on the same rubric that was used to assess their essays in Module 1. Ask them to notice things that might be different from what they did in Module 1.</li> <li>Cold call on students to share their ideas. Listen for: “The first row is focused on claim and reasons,” “The word argument comes up a lot in the first two rows,” “You have to explain how evidence supports your argument,” “You have to acknowledge and respond to a counterclaim,” and “The argument needs to be logical.”</li> <li>Point out that the Coherence, Style, and Organization Row and the Control of Conventions Row are exactly the same.</li> <li>Be sure students have their novel, To Kill a Mockingbird. Distribute and display the Quote Sandwich guide on the document camera. Read it aloud and invite students to follow along silently. Point out that they did some analysis of the evidence in the model essay in the previous lesson, so this builds from that. Explain that all three parts of the quote sandwich are very important in order for the reader to understand the evidence and how it develops the reasons and the claim in the essay.</li> <li>Ask students to get out their copies of the To Kill a Mockingbird model essay, reread the body paragraphs, and circle at least one other example of a quote sandwich. Invite them to turn and talk to a partner about what they circled and how it supports the reason in the body paragraph. Cold call on one or two pairs to share with the class. Listen for: “I found another quote sandwich in the first body paragraph. It shows how Mrs. Dubose held herself to high expectations,” or “In the second body paragraph, the author uses a quote sandwich to show how brave Mrs. Dubose was to try to get over her drug addiction.” Point out to students that using quote sandwiches helps the author logically develop her claim and reasons so that the thinking is clear to the reader.</li> <li>Draw students attention to the first quote in the counterclaim paragraph, “She’d have spent the rest of her life on it and died without so much agony, but she was too contrary...” (111). Ask students if anyone knows what the three dots at the end of the quote are called, and why they are there at the end of the quote. Be sure students know these dots are called an ellipsis, which is used when omitting part of a quote. Invite students to locate another example of where an ellipsis is used in the concluding paragraph. Share with students that they may find it helpful to use the ellipsis when they quote from the novel.</li> <li>Distribute and display the Quote Sandwich for Peer Critique.</li> <li>Tell students that they will practice crafting a quote sandwich, then they will engage in a peer critique protocol today to get feedback on their quote sandwich.</li> <li>Ask students to get out their Supporting Evidence-Based Claims graphic organizer that they worked on in the previous lesson. Prompt</li> </ul>	



**Writing and Argument Essay:**

Peer Critique With Rubric (Chapters 29-31, Including Synthesis of Scenes in Previous Chapters)

Work Time (continued)	Meeting Students' Needs
<p>them to choose one reason to focus on, then one piece of evidence that supports the reason. Ask them to craft a quote sandwich.</p> <p><b>B. Peer Critique Protocol (15 minutes)</b></p> <ul style="list-style-type: none"> <li>When students have crafted their quote sandwiches, ask them to work with their seat partner for the peer critique protocol.</li> <li>Remind students that peer critique reflects what people often do in their lives outside of school. In their work, people get feedback to improve. Also, giving feedback can often provide new ideas for one's own work.</li> <li>Invite students to look at the Peer Critique Expectations and Directions. Review the expectations. Let students know that these four points are crucial for success:</li> </ul> <p><u>Be kind:</u> Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.</p> <p><u>Be specific:</u> Focus on particular strengths and weaknesses, rather than making general comments such as "It's good" or "I like it." Provide insight into why it is good or what, specifically, you like about it.</p> <p><u>Be helpful:</u> The goal is to contribute positively to the individual, not simply to be heard. Be sure your comments contribute to improving your partner's essay plan.</p> <p><u>Participate:</u> Peer critique is a process to support each other, and your feedback is valued!</p> <ul style="list-style-type: none"> <li>Explain the steps for the peer critique. Emphasize that this is focused on their quote sandwich.</li> <li>Ask students to give you a thumbs-up if they understand the directions or a thumbs-down if they aren't sure. Call on a student with a thumbs-up to explain again. Listen for the student to paraphrase the posted expectations and directions. If there is any confusion, clarify for the class.</li> <li>Pass out the Peer Critique recording form. Tell students that they will focus their feedback using criteria from the <i>To Kill a Mockingbird</i> Argument rubric that focuses on claim, reasons, and evidence. Review the criteria and remind students that, for this feedback to be helpful, they should focus only on this specific area and should give lots of feedback. Pointing out misspelled words or incorrect punctuation will not be helpful at this point in the writing process.</li> <li>As students are giving each other feedback, circulate around the room. Make sure they are focused on the criteria of the rubric focused on claim, reasons, and evidence. Consider using this time to address questions or support students who need it.</li> </ul>	<ul style="list-style-type: none"> <li>Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying the meaning of the learning target.</li> <li>Consider pairing students who need extra support together. Then, during peer critique time, spend time working with those pairs.</li> <li>If students need more support forming their claims and reasons based on the exit ticket from Lesson 10, pull a small group during this time</li> </ul>



**Writing and Argument Essay:**

Peer Critique With Rubric (Chapters 29-31, Including Synthesis of Scenes in Previous Chapters)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Refocus the whole group. Acknowledge any students who demonstrated positive traits, such as accepting feedback openly, asking good questions, or giving thoughtful feedback in a kind manner.</li> <li>• Invite students to revise their quote sandwich by incorporating feedback. Point out that feedback may not always be helpful. It is up to the author to decide what feedback will help improve his/her work. Take this opportunity to informally look over students' work to make sure they are using the feedback well and focusing on annotating the boxes where they need to make changes.</li> </ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Preview Homework (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute the <b><i>To Kill a Mockingbird</i> essay planner</b>. Point out that there is space for students to plan the five paragraphs of their essay: the introduction, the body paragraphs, and the conclusion. For homework tonight, explain that student should take home the Quote Sandwich guide and create the quote sandwiches for Body Paragraphs 1 and 2.</li> </ul>	
Homework	Meeting Students' Needs
<p>A. Plan Body Paragraphs 1 and 2 in the essay planner.</p> <p><i>Note: Before the next lesson, make sure students have access to their Grade 6–8 Expository Writing Evaluation rubric from Module 1. If the completed rubric is not accessible, provide a blank version of the rubric used in Module 1.</i></p>	



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

## Supporting Materials



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To Kill A Mockingbird Argument Rubric

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



To Kill A Mockingbird Argument Rubric

Criteria	CCLS	4	3	2	1	0
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support argument	W.9 R.1–9	<ul style="list-style-type: none"> <li>—develops the argument (claim and reasons) with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s)</li> <li>—sustains the use of varied, relevant evidence</li> <li>—skillfully and logically explains how evidence supports the claim and reasons</li> </ul>	<ul style="list-style-type: none"> <li>—develops the argument (claim and reasons) with relevant facts, definitions, details, quotations, or other information and examples from the text(s)</li> <li>—sustains the use of relevant evidence, with some lack of variety</li> <li>—logically explains how evidence supports the claim and reasons</li> </ul>	<ul style="list-style-type: none"> <li>—partially develops the argument (claim and reasons) of the essay with the use of some textual evidence, some of which may be irrelevant</li> <li>—uses relevant evidence inconsistently</li> <li>—sometimes logically explains how evidence supports the claim and reasons</li> </ul>	<ul style="list-style-type: none"> <li>—demonstrates an attempt to use evidence, but only develops ideas with minimal, occasional evidence which is generally invalid or irrelevant</li> <li>—attempts to explain how evidence supports the claim and reasons</li> </ul>	<ul style="list-style-type: none"> <li>—provides no evidence or provides evidence that is completely irrelevant</li> <li>—does not explain how evidence supports the claim and reasons</li> </ul>



To Kill A Mockingbird Argument Rubric

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



## To Kill A Mockingbird Argument Rubric

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





## Quote Sandwich Guide

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

*When Jem and Scout walk by her house, Mrs. Dubose would not let any small transgression go by without commenting on it. For instance, Scout says “If I said as sunnily as I could, ‘Hey, Mrs. Dubose,’ I would receive for an answer, ‘Don’t you say hey to me you ugly girl! You say good afternoon, Mrs. Dubose!’” (99) This shows that Mrs. Dubose holds high expectations of others, even if they make a small mistake.*

### Introduce the quote.

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

Example: *When Jem and Scout walk by her house, Mrs. Dubose would not let any small transgression go by without commenting on it.*

Sample sentence starters for introducing a quote:

In chapter \_\_\_\_\_, \_\_\_\_\_.

When Scout is \_\_\_\_\_, she \_\_\_\_\_.

After \_\_\_\_\_, Atticus \_\_\_\_\_.

### Include the quote.

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

Example: *For instance, Scout says “If I said as sunnily as I could, ‘Hey, Mrs. Dubose,’ I would receive for an answer, ‘Don’t you say hey to me you ugly girl! You say good afternoon, Mrs. Dubose!’” (99)*

### Analyze the quote.

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

Example: *This shows that Mrs. Dubose holds high expectations of others, even if they make a small mistake.*

Sample sentence starters for quote analysis:

This means that \_\_\_\_\_.

This shows that \_\_\_\_\_.

This demonstrates that \_\_\_\_\_.



## Quote Sandwich for Peer Critique

.....  
**Name:**

.....  
**Date:**

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

### Reason in the body paragraph

### Quote Sandwich



### Quote Sandwich for Peer Critique

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

#### Feedback questions

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

Did I punctuate and cite the quote correctly?

Does the explanation of the quote make sense?

Do I use the best evidence to support the reason in my body paragraph?



### Peer Critique Expectations and Directions:

#### Expectations

Be kind: Treat others with dignity and respect.

Be specific: Focus on why something is good or what, particularly, needs improvement.

Be helpful: The goal is to help everyone improve their work.

Participate: Support each other. Your feedback is valued!

#### Directions for Peer Critique Partners

1. Review Claim and Evidence Criteria from Rows 1 and 2 of To Kill a Mockingbird Argument rubric.
2. Give your partner your quote sandwich and point out the feedback question you would most like suggestions about.
3. Read over your partner's quote sandwich.
4. One person shares his/her feedback using phrases like: ☐a. I really liked how you ...☐b. I wonder ...☐c. Maybe you could change ...
5. Author writes it on his/her Peer Critique recording form.
6. Author says: "Thank you for \_\_\_\_\_. My next step will be \_\_\_\_\_."
7. Switch roles and repeat.☐

#### Directions for Revising My Quote Sandwich

1. Decide where you are going to make changes based on feedback.
2. Revise your quote sandwich in the space provided.
3. Be sure to include changes when planning an essay and apply feedback to other quote sandwiches as appropriate.



Peer Critique Recording Form (Side A)

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

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

4	3	2	1	0
<ul style="list-style-type: none"> <li>claim and reasons demonstrate insightful analysis of the text(s)</li> <li>acknowledges and responds to counterclaim(s) skillfully and smoothly</li> </ul>	<ul style="list-style-type: none"> <li>claim and reasons demonstrate grade-appropriate analysis of the text(s)</li> <li>acknowledges and responds to counterclaim(s) appropriately and clearly</li> </ul>	<ul style="list-style-type: none"> <li>claim and reasons demonstrate a literal comprehension of the text(s)</li> <li>acknowledges and responds to counterclaim(s), but the thinking isn't clear</li> </ul>	<ul style="list-style-type: none"> <li>claim and reasons demonstrate little understanding of the text(s)</li> <li>does not acknowledge and/or respond to counterclaim(s)</li> </ul>	<ul style="list-style-type: none"> <li>claim and reasons demonstrate a lack of comprehension of the text(s) or task</li> </ul>
<ul style="list-style-type: none"> <li>develops the argument (claim and reasons) with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s)</li> <li>sustains the use of varied, relevant evidence</li> <li>skillfully and logically explains how evidence supports the claim and reasons</li> </ul>	<ul style="list-style-type: none"> <li>develops the argument (claim and reasons) with relevant facts, definitions, details, quotations, or other information and examples from the text(s)</li> <li>sustains the use of relevant evidence, with some lack of variety</li> <li>logically explains how evidence supports the claim and reasons</li> </ul>	<ul style="list-style-type: none"> <li>partially develops the argument (claim and reasons) of the essay with the use of some textual evidence, some of which may be irrelevant</li> <li>uses relevant evidence inconsistently</li> <li>sometimes logically explains how evidence supports the claim and reasons</li> </ul>	<ul style="list-style-type: none"> <li>demonstrates an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant</li> <li>attempts to explain how evidence supports the claim and reasons</li> </ul>	<ul style="list-style-type: none"> <li>provides no evidence or provide evidence that is completely irrelevant</li> <li>does not explain how evidence supports the claim and reasons</li> </ul>



Peer Critique Recording Form (Side B)

Name:

Date:

Focus of Critique: Quote Sandwich	
My partner thinks the best thing about my quote sandwich is ...	
My partner wondered about ...	
My partner suggested I ...	
My next step(s) ...	



To Kill a Mockingbird Essay Planner

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

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

**Focus Question:** Does it make sense for Atticus to defend Tom Robinson?

I. Introduction	
A. Hook to capture the reader's interest and attention	
B. Name the book and author	
C. Give brief background information to the reader about the book (characters, plot overview, etc.)	
D. Claim	



To Kill a Mockingbird Essay Planner

II. Body Paragraph 1	
First reason to support your claim	
A. Topic sentence	
B. Quote sandwich 1	
C. Quote sandwich 2	
D. Quote sandwich 3	
Concluding Sentence	





To Kill a Mockingbird Essay Planner

III. Body Paragraph 2	
Second reason to support your claim	
A. Topic sentence	
B. Quote sandwich 1	
C. Quote sandwich 2	
D. Quote sandwich 3	
Concluding Sentence	



To Kill a Mockingbird Essay Planner

IV. Body Paragraph 3	
Counterclaim	
A. Topic sentence	
B. Reason to support counterclaim	
C. Quote sandwich 1	
D. Quote sandwich 2	
E. Response to counterclaim	
F. Explanation of response to counterclaim	
G. Concluding Sentence	



To Kill a Mockingbird Essay Planner

V. Conclusion	
A Restate claim	
B. Summarize reasons	
C. Explain why your view is worth consideration by the reader	



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# **Grade 8: Module 2A: Unit 2: Lesson 12**

## **Writing an Argument Essay: Planning the Essay**



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Writing an Argument Essay:  
Planning The Essay

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
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)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can select reasons and support them with evidence to support my claim about <i>To Kill a Mockingbird</i>.</li><li>• I can explain how the details develop the reasons that support my claim.</li><li>• I can acknowledge and respond to a counterclaim.</li></ul>	<ul style="list-style-type: none"><li>• Exit ticket</li></ul>



Writing an Argument Essay:  
Planning The Essay

Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Entry Task: Writing Improvement Tracker (10 minutes)</li> <li>B. Reviewing Learning Targets (2 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Continuing to Plan the Essay (20 minutes)</li> <li>B. Essay Plan Talk-Through (10 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Debriefing Learning Targets (3 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Revise your To Kill a Mockingbird essay planner, due next class.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• In this lesson, students start a Writing Improvement Tracker that they will return to after writing the essay in each module for the rest of the year. The purpose of this is to develop students' awareness of their strengths and challenges, as well as ask students to strategize to address their challenges. Self-assessment and goal-setting helps students take ownership of their learning. To begin, students will review the rubric from their essay in Module 1 and complete the Writing Improvement Tracker from Module 1. If rubrics from Module 1 are not available, pass out blank New York State Expository Writing Evaluation Rubrics and ask students to recall as best they can.</li> <li>• During Work Time Part B, consider working with students who still need help understanding what an argument essay is or how to write a claim with reasons and evidence for an argument essay.</li> <li>• In advance: Make sure students have access to their essay rubrics from Module 1. If the completed rubric is not accessible, provide a blank version of the rubric used in Module 1.</li> <li>• Review exit tickets from Lesson 10 to make sure all students are starting with appropriate claims and reasons.</li> <li>• Prepare the following passage from the model essay to post, either on board, chart paper, or with the document camera:</li> <li>• When Jem and Scout walk by her house, Mrs. Dubose would not let any small transgression go by without commenting on it. For instance, Scout says, "If I said as sunnily as I could, 'Hey, Mrs. Dubose,' I would receive for an answer, 'Don't you say hey to me you ugly girl! You say good afternoon, Mrs. Dubose!'" (99) This shows that Mrs. Dubose holds high expectations of others, even if they make a small mistake.</li> <li>• In advance: Decide which Discussion Appointment to use today.</li> <li>• Review: Fist to Five strategy (Appendix.)</li> </ul>



Writing an Argument Essay:  
Planning The Essay

Lesson Vocabulary	Materials
claim, counterclaim	<ul style="list-style-type: none"> <li>• Writing Improvement Tracker (one per student)</li> <li>• Student essay rubrics from Module 1 (one per student)</li> <li>• Model To Kill a Mockingbird Essay Planner (optional; for Teacher Reference and/or for students who need additional support)</li> <li>• Document camera</li> <li>• Students' exit tickets (from Lesson 10; collected by teacher at the end of Lesson 10)</li> </ul>

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



Writing an Argument Essay:  
Planning The Essay

Work Time	Meeting Students' Needs
<p><b>A. Continuing to Plan the Essay (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to get out their copies of the model essay; project the <b>Model To Kill a Mockingbird Essay Planner</b> on the document camera. Read the introduction paragraph aloud as the students read along silently. After reading, ask students to turn and talk to an elbow partner about what the author does in the introduction. Cold call on pairs to share their ideas. Listen for: “She says the title and author of the book,” “She introduces Mrs. Dubose, the character the claim is focused on,” and “She ends the introduction with her claim.”</li><li>• Read the three body paragraphs aloud while students read along silently. After reading, ask students to talk with their elbow partner about how this third body paragraph is different from the first two body paragraphs. Cold call on pairs and listen for: “It focuses on a counterclaim,” “The author gives a reason to support the counterclaim and develops it,” and “The author responds to the thinking in the counterclaim with good thinking of his own.”</li><li>• Lastly, read the conclusion aloud while students read along silently. Ask students to talk with their partner about what the author does in the conclusion. Cold call on pairs and listen for: “The author restates her claim” and “The author summarizes her reasons.”</li><li>• Remind students that they have started to work on planning the first two body paragraphs of their essay and now they will get the chance to plan the other paragraphs.</li><li>• Ask students to get out their To Kill a Mockingbird essay planners that they worked on for homework and their Supporting Evidence-Based Claims graphic organizers. Return students’ exit tickets from Lesson 10. Tell students that they should make any revision they need to on their essay planner.</li><li>• Circulate as students are working. Push students to be clear and explicit in their plan.</li></ul>	<ul style="list-style-type: none"><li>• Graphic organizers provide the necessary scaffolding especially critical for learners with lower levels of language proficiency and/or learning.</li></ul>





Writing an Argument Essay:  
Planning The Essay

Work Time (continued)	Meeting Students' Needs
<p><b>B. Essay Plan Talk-Through (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to meet with their selected Discussion Appointment partner to talk through their essay plans with their partners. Make sure that students know not to read straight from their plans; instead, they should tell their partner what their essay will be about and how they are going to develop their claim.</li><li>• As students are working, circulate and listen. If a student is being unclear or imprecise, ask questions like: “How does that support your claim?” or “How are those ideas related?”</li><li>• After students have had the chance to share, let them know that for homework they should revise the ideas in their essay planner to make sure their argument is logical and clear.</li></ul>	<ul style="list-style-type: none"><li>• If students are ready for a challenge, push them to include four body paragraphs in their essay instead of three.</li><li>• For students who may need more support planning their essay, a <b>Model To Kill a Mockingbird Essay Planner</b> (optional) is included in the supporting materials. Consider using it with individual students or small groups during this time to guide them through the process.</li><li>• Giving students the opportunity to talk through their argument allows students to ensure that the ideas in their essay are logical and flow well. Students can also learn from each other and so strengthen their own writing.</li></ul>



Writing an Argument Essay:  
Planning The Essay

Closing and Assessment	Meeting Students' Needs
<p><b>A. Debriefing Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Read the first learning target aloud. Ask students to rate their mastery of that learning target with the Fist to Five strategy. Repeat for the other two learning targets as well:<ul style="list-style-type: none"><li>* I can select reasons and support them with evidence to support my claim about To Kill a Mockingbird.</li><li>* I can explain how the details develop the reasons that support my claim.</li><li>* I can acknowledge and respond to a counterclaim.</li></ul></li></ul>	<ul style="list-style-type: none"><li>• Checking in with learning targets helps students self-assess their own learning. This research-based strategy supports struggling learners most.</li></ul>
Homework	Meeting Students' Needs
<p>A. Revise your To Kill a Mockingbird essay planner, due next class.</p> <p><i>Note: Notice any students who rate themselves with a 2 or lower in Fist to Five on any of the learning targets; check in with them before they begin to draft their essay in the next class.</i></p> <p><i>The next lesson provides time for students to write their best independent draft of their essay. It assumes students will use computers to write the essay. Be sure to reserve laptops or the use of a computer lab, if necessary. If using computers is not possible in your classroom, consider giving students more time to handwrite their essays.</i></p>	



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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Writing Improvement Tracker

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

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

**Strategies to Improve Writing**

Revise my writing (or my planning) multiple times

Ask myself, “Does this make sense?”

Look at other models

Read the necessary texts closely

Read others’ work

Talk through my ideas with an adult

Ask questions when I have them

Use quote sandwiches

Take a break and reread with fresh eyes

Have another student write the gist of my paragraphs and make sure they match what I thought they were



Writing Improvement Tracker

**Essay from Module 1**

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

1. What did I do well in my essay?

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2. What do I need to improve?

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3. What is my goal for the next module for those areas? (Be specific. “I will do better” is too general. Name a specific skill to improve, such as “I will use stronger evidence in my writing”)

---

---

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

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Writing Improvement Tracker

**Essay from Module 2**

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

1. What did I do well in my essay?

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2. What do I need to improve?

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3. What is my goal for the next module for those areas? (Be specific. “I will do better” is too general. Name a specific skill to improve, such as “I will use stronger evidence in my writing”)

---

---

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

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Writing Improvement Tracker

**Essay from Module 3**

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

1. What did I do well in my essay?

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2. What do I need to improve?

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---

3. What is my goal for the next module for those areas? (Be specific. “I will do better” is too general. Name a specific skill to improve, such as “I will use stronger evidence in my writing”)

---

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

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Writing Improvement Tracker

**Position Paper from Module 4**

**Directions:** Look at the first two rows of Argument Writing rubric.

1. What did I do well in my essay?

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2. What in my writing improved this year?

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3. What strategy helped me the most?

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4. What improvement am I most proud of?

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*Model To Kill a Mockingbird* Essay Planner  
(optional)

**Focus Question:** Does it make sense for Atticus to defend Tom Robinson?

I. Introduction	
A. Hook to capture the reader's interest and attention	<b>Mrs. Henry Lafayette Dubose is a grumpy old woman</b>
B. Name the book and author	<b>To Kill a Mockingbird by Harper Lee</b>
C. Give brief background information to the reader about the book (characters, plot overview, etc.)	<b>Mrs. Dubose is grumpy. She spends her days in bed, but sometimes sits on her porch in her wheelchair. She yells at Jem and Scout as they walk by.</b>
D. Claim	<b>Despite her rough exterior, Mrs. Dubose takes a stand for herself, determined to overcome a morphine addiction before she dies. Because of her high expectations for herself and her courage, it makes sense for Mrs. Dubose to take that stand.</b>



*Model To Kill a Mockingbird* Essay Planner  
(optional)

II. Body Paragraph 1	
First reason to support your claim	<b>Mrs. Dubose has high expectations for herself</b>
A. Topic sentence	<b>The first reason it makes sense for Mrs. Dubose to take a stand is that she has high expectations for people, including herself.</b>
B. Quote sandwich 1	<b>When Jem and Scout walk by her house, Mrs. Dubose would not let any small transgression go by without commenting on it. For instance, Scout says “If I said as sunnily as I could, ‘Hey, Mrs. Dubose,’ I would receive for an answer, ‘Don’t you say hey to me you ugly girl! You say good afternoon, Mrs. Dubose!’” (99) This shows that Mrs. Dubose holds high expectations of others, even if they make a small mistake.</b>
C. Quote sandwich 2	<b>Just as she had high expectations for Scout and Jem’s behavior, she had high expectations of herself. After her death, Atticus reports that, “She said she was going to leave this world beholden to nothing and nobody.” (111) This shows that Mrs. Dubose meant to hold herself to the kind of expectations that she holds others to.</b>
D. Quote sandwich 3	
Concluding Sentence	<b>Mrs. Dubose meant to hold herself to the kind of expectations that she holds others to, even if it was going to be very difficult for her.</b>  <b>Note: The concluding sentence is also part of the second quote sandwich in this paragraph.</b>



*Model To Kill a Mockingbird* Essay Planner  
(optional)

III. Body Paragraph 2	
Second reason to support your claim	<b>Mrs. Dubose is courageous.</b>
A. Topic sentence	<b>The second reason it makes sense for Mrs. Dubose to take a stand is her courage.</b>
B. Quote sandwich 1	<b>As Atticus says to Jem, Mrs. Dubose was in a lot of pain. “Most of time you were reading to her, I doubt if she heard a word you said. Her whole mind and body were concentrated on that alarm clock.” (111) This shows that Mrs. Dubose needed to find a way to keep her mind off the pain. The fact that she was successful shows how brave she was.</b>
C. Quote sandwich 2	<b>Atticus says to Jem: “I wanted you to see something about her—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.... She was the bravest person I ever knew.” (112) This demonstrates that Mrs. Dubose has lots of courage, even though she seems so hateful.</b>
D. Quote sandwich 3	
Concluding Sentence	<b>Mrs. Dubose shows courage by taking a stand for herself.</b>



*Model To Kill a Mockingbird* Essay Planner  
(optional)

IV. Body Paragraph 3	
Counterclaim	<b>It does not make sense for Mrs. Dubose to take a stand for herself.</b>
A. Topic sentence	<b>Some might say that it does not make sense for Mrs. Dubose to take this stand.</b>
B. Reason to support counterclaim	<b>It is true that her decision to overcome her addiction increases her pain.</b>
C. Quote sandwich 1	<b>As Atticus says about her morphine addiction, “She’d have spent the rest of her life on it and died without so much agony, but she was too contrary ...” (111) This shows that it was agony to get herself off morphine.</b>
D. Quote sandwich 2	
E. Response to counterclaim	<b>However, that reinforces the idea that Mrs. Dubose is, in fact, a brave woman.</b>
F. Explanation of response to counterclaim	<b>If she tolerates pain in order to die how she wants to, it means that she is courageous.</b>
G. Concluding Sentence	<b>Therefore, it does make sense for Mrs. Dubose to take that stand.</b>



*Model To Kill a Mockingbird* Essay Planner  
(optional)

V. Conclusion	
A Restate claim	<b>It is clear that Mrs. Dubose’s decision to take a stand for herself makes sense.</b>
B. Summarize reasons	<b>She holds herself to the same high expectations that she holds others to. Mrs. Dubose is also very brave and faces pain and suffering to take her stand.</b>
C. Explain why your view is worth consideration by the reader	<b>Mrs. Dubose shows how important it is to stand up for yourself, even “... when you know you’re licked before you begin but you begin anyway and you see it through no matter what.” (112).</b>



EXPEDITIONARY  
LEARNING

# **Grade 8: Module 2A: Unit 2: Lesson 13**

## **End of Unit 2 Assessment, Part 1: Drafting The Argument Essay**



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End of Unit 2 Assessment, Part 1:  
Drafting the Argument Essay

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

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 select evidence from literary or informational texts to support analysis, reflection, and research. (W.8.9)  
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)

Supporting Learning Targets

- I can write an organized argument essay about *To Kill a Mockingbird*.
- In my essay, I can support my claim with reasons, details, and quotes from the novel.
- In my essay, I can explain how the details develop the reasons that support my claim.
- In my essay, I can acknowledge and respond to a counterclaim.

Ongoing Assessment

- Essay draft



End of Unit 2 Assessment, Part 1:  
Drafting the Argument Essay

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Reviewing Learning Targets (3 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Drafting the Essay (40 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Collect Essay Drafts (2 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Choose two scenes from Chapter 27 onwards in the novel that communicate each of the four key quotes. Record two scenes for each key quote.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• In this lesson, students write the draft of their essay about Atticus’s decision to defend Tom Robinson. In the previous four lessons, students have shaped their arguments, planned their essays, and critiqued one another’s work. At this point, students need time to craft their essay.</li><li>• Consider posting a list of the resources to help students write their essays. The list includes:<ul style="list-style-type: none"><li>* Atticus Note-catchers</li><li>* Essay planners</li><li>* Supporting Evidence-Based Claims graphic organizers</li><li>* Structured notes</li></ul></li><li>• This lesson is written assuming students will use computers to draft the essays in order to make later revisions easier.</li><li>• Consider the setup of your classroom if you are using laptops; since students can distract themselves on computers, think about positioning the desks so that it is easy to scan the screens throughout the lesson.</li><li>• If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of work time.</li><li>• Be sure to think about how students will submit their drafts at the end of class: printing, saving to a server, emailing, etc.</li><li>• If using computers is not possible in your classroom, consider giving students more time to handwrite their essays.</li><li>• Since students will produce this essay draft independently, it is used as an assessment for “Claim and Reasons” and “Command of Evidence” on the argument rubric. Return the essay drafts with feedback in Lesson 16. Be sure to give feedback on the “Coherence, Style, and Organization” row and the “Command of Conventions” row of the rubric so that students can make those revisions in Lesson 16.</li><li>• A sample student argument essay is included for Teacher Reference in the supporting materials of this lesson. While it is not needed during the lesson itself, it may be useful to have a sample student response for assessment purposes.</li><li>• See teaching note at the end of this lesson regarding the possibility of launching independent reading at this point in Module 2, in order to have more time to read and give feedback on students’ draft essays.</li></ul>





End of Unit 2 Assessment, Part 1:  
Drafting the Argument Essay

Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"><li>• Post: Learning targets.</li></ul>

Lesson Vocabulary	Materials
argument	<ul style="list-style-type: none"><li>• Computers</li><li>• <i>To Kill a Mockingbird</i> (book; one per student)</li><li>• <i>To Kill a Mockingbird</i> Argument rubric (from Lesson 11; for Teacher Reference; use this to assess students' draft essays)</li><li>• End of Unit 2 Assessment Prompt: <i>To Kill a Mockingbird</i> Argument Essay (from Lesson 8; included again in this lesson for Teacher Reference; one per student and one to display)</li><li>• Sample student argument essay (for Teacher Reference)</li><li>• Optional: Launching Independent Reading in Grades 6–8: Sample Plan (stand-alone document on EngageNY.org)</li></ul>



End of Unit 2 Assessment, Part 1:  
Drafting the Argument Essay

Opening	Meeting Students' Needs
<p><b>A. Engaging the Writer and Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Assign computers and invite students to get out their essay planners and their novel, <i>To Kill a Mockingbird</i>.</li><li>• Read the learning targets:<ul style="list-style-type: none"><li>* “I can write an organized argument essay about <i>To Kill a Mockingbird</i>.”</li><li>* “In my essay, I can support my claim with reasons, details, and quotes from the novel.”</li><li>* “In my essay, I can explain how the details develop the reasons that support my claim.”</li><li>* “In my essay, I can acknowledge and respond to a counterclaim.”</li></ul></li><li>• Remind students that these learning targets build on the work they have been doing in the past four lessons, as well as work they did in Module 1.</li></ul>	<ul style="list-style-type: none"><li>• Based on the exit ticket from Lesson 9, if any students did not understand how to write an argument essay, consider pulling a small group during this time.</li></ul>



End of Unit 2 Assessment, Part 1:  
Drafting the Argument Essay

Work Time	Meeting Students' Needs
<p><b>A. Drafting the Essay (40 minutes)</b></p> <ul style="list-style-type: none"><li>• Be sure students have their novels <i>To Kill a Mockingbird</i>. Display the <b>End of Unit 2 Assessment Prompt: <i>To Kill a Mockingbird</i> Argument Essay</b> (originally distributed in Lesson 8).</li><li>• Remind students of the following:<ol style="list-style-type: none"><li>1. Use the ideas and evidence in your planners to write your essay drafts.</li><li>2. You will turn in your drafts at the end of the class.</li><li>3. You will have a chance to revise for conventions after you get your first draft back.</li></ol></li><li>• Emphasize the importance of saving their work often as they are typing. Let them know in what form (email, printed, saved to server, etc.) they will turn in their draft at the end of the class.</li><li>• As students are working, circulate around the room. Since this is an assessment, students should work independently.</li><li>• Continue to circulate around the room, supporting students when needed or when their hands are raised.</li><li>• When a few minutes remain, remind students to save their work.</li></ul>	<ul style="list-style-type: none"><li>• One of the goals of the scaffolding in the previous lessons is to support all students in writing their essays, including SPED and ELL students. As much as possible, this draft should be done independently. However, if it is appropriate for some students to receive more support, there is space during Work Time.</li><li>• In order to give more support, consider:<ul style="list-style-type: none"><li>* Prompting them to look at their essay planner to remind them of their claim and/or the evidence they gathered.</li><li>* Asking questions like: “How does that evidence support your claim?” or “How are those ideas connected?”</li><li>* Reminding them of the resources they have available to help them.</li></ul></li></ul>



End of Unit 2 Assessment, Part 1:  
Drafting the Argument Essay

Closing and Assessment	Meeting Students' Needs
<p><b>A. Collect Essay Drafts (3 minutes)</b></p> <ul style="list-style-type: none"> <li>• Give students specific positive praise for behaviors or thinking you noticed during class. Emphasize ways in which they are showing stamina as writers, and specific examples of students who are having strong insights about the theme of the novel.</li> <li>• Tell students you look forward to reading their drafts. Collect student drafts and their associated planning work: Supporting Evidence-Based Claims sheets and essay planner.</li> </ul>	<ul style="list-style-type: none"> <li>• Consider allowing SPED and ELL students more time to complete their draft.</li> </ul>
Homework	Meeting Students' Needs
<p>A. Choose two scenes from Chapter 27 onwards in the novel that communicate each of the four key quotes. Record two scenes for each key quote.</p> <p><i>Note: Assess students' essay drafts for "Claim and Reasons" and "Command of Evidence" on the argument rubric. Be prepared by Lesson 16 to return the essay drafts with feedback and the rubric. For assessment purposes, focus on just the top two rows of the rubric.</i></p> <p><i>But also give feedback on the "Coherence, Organization, and Style" and "Control of Conventions" for students to revise in Lesson 16. Specifically, keep an eye out for common organization or convention mistakes in the essays. In Lesson 16, you can address one of these common errors in a mini lesson in Lesson 16 when students revise.</i></p> <p><i>Lessons 14 and 15 begin the work of Unit 3 and build toward the Readers Theater performance task (This also allows time for you to review essays and give feedback by Lesson 16.) If you need additional time to review student work before the revision lesson, consider using a day or two between Lesson 13 and Lesson 16 to launch the independent reading routine. This routine is explained more fully in a supporting document Launching Independent Reading in Grades 6–8: Sample Plan (stand-alone document on EngageNY.org). However, make sure students return to their essays relatively soon; a gap of more than a few days will make it harder for them to revise successfully.</i></p>	



EXPEDITIONARY  
LEARNING

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

## Supporting Materials



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

**Sample Student Argument Essay:**  
*(for Teacher Reference)*

Essay 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? Does it make sense for Atticus’s character 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.

In *To Kill a Mockingbird* by Harper Lee, the main character, Atticus Finch, defends Tom Robinson, a black man accused of attacking a white woman. Set in Jim Crow Alabama, Atticus is making a decision that many of the people of Maycomb don’t understand—taking a stand for a black man. When asked by his daughter, Scout, why he was fighting for Tom Robinson, Atticus responds, “Simply because we were licked a hundred years before we started is no reason for us not to try to win,” (76). Even though Atticus knows he does not have a chance at winning Tom’s case, because of his character, it makes sense for Atticus to defend him anyway.

Defending Tom Robinson makes sense for Atticus because of his worldview. Atticus believes that all people are worth respecting and he lives by the Golden Rule. For instance, he 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,” (30). Here it is clear that Atticus values other people’s perspectives and that must also include Tom Robinson’s. Atticus also believes in racial equality. When talking to his brother, Jack, about the trial, Atticus says, “Why reasonable people go stark raving mad when anything involving a Negro comes up, is something I don’t pretend to understand,” (88). Atticus believes it’s crazy to treat Tom differently just because he’s black. That means that, for Atticus, defending Tom means he is living by the Golden Rule, just as Atticus expects Jem and Scout to.



**Sample Student Argument Essay:**  
*(for Teacher Reference)*

Another reason why it makes sense for Atticus to defend Tom Robinson is to set an example for his children. When Scout asks him why he takes Tom Robinson's case, Atticus responds by saying, "The main one is, if I didn't I couldn't hold up my head in town, I couldn't represent this county in the legislature, I couldn't even tell you or Jem not to do something again," (75). Atticus defends Tom because he believes in setting an example for Scout, Jem, and others. He builds on this idea later in the same conversation by saying, "Scout, simply by the nature of the work, every lawyer gets at least one case in his lifetime that affects him personally. This one's mine, I guess. You might hear some ugly talk about it at school, but do one thing for me if you will: you just hold your head high and keep those fists down. No matter what anybody says to you, don't you let 'em get your goat. Try fighting with your head for a change ..." (76). Here, Atticus shows that he wants Scout to follow the example he sets. Atticus is fighting with his head against the racism of Maycomb. He wants Scout to do that as well, even if people say bad things about Atticus for defending Tom. Atticus thinks it is very important to live in a way that shows Scout how to live by the Golden Rule. Therefore, it makes sense for Atticus to defend Tom Robinson.

Some people may argue that Atticus did not make a good decision by defending Tom. Atticus risked his safety by taking the case. For example, when Tom Robinson was in jail awaiting trial, Atticus guarded it so that he wouldn't get killed. When a bunch of men showed up in the middle of the night to hurt Tom, Scout described Atticus "... moving slowly, like an old man. He put the newspaper down very carefully, adjusting its creases with lingering fingers. They were trembling a little," (152). Atticus's trembling fingers show that he was afraid of the mob and what they might do. He was in danger. However, because Atticus set such a strong positive example for Scout and Jem, they stood by his side until the lynch mob went away. If he didn't always set that kind of example for them, they may not have stood up for what they knew was right. Atticus also put Jem and Scout in danger by taking the case. At the end of the book, Bob Ewell attacks them, breaking Jem's arm and drawing a knife on Scout. Atticus had no way to know that Ewell would take his anger out on Jem and Scout. However, Boo Radley saved the children from Ewell. He did that because they had developed a sort of friendship. Jem and Scout wouldn't have been able to overcome their fear of Boo if Atticus hadn't taught them over and over to walk in another person's skin. Therefore, Atticus's decision to defend Tom makes sense—the example he sets for his children ends up saving them from danger.





**Sample Student Argument Essay:**  
*(for Teacher Reference)*

In conclusion, Atticus's decision to defend Tom Robinson makes sense. For him, the decision made sense because of his belief that all people are equal and because Atticus lived in a way to set a good example for Scout and Jem. Even though some may argue that Atticus's decision was not in his best interest because it was dangerous, based on his example, his children are able to make good decisions that lead them out of danger. Atticus teaches that what he said is true: "Simply because we were licked a hundred years before we started is no reason for us not to try to win," (76).



EXPEDITIONARY  
LEARNING

# **Grade 8: Module 2A: Unit 2: Lesson 14**

## **Launching the Readers Theater Groups: Allocating Key Quotes and Scenes**



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**Launching The Readers Theater Groups:**  
Allocating Key Quotes and Scenes

**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 the characters, setting, and plot). (RL.8.2)  
I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

**Supporting Learning Targets**

- I can describe what Readers Theater is and list criteria of Readers Theater.
- I can work effectively with a group to create group norms to make group discussion and collaborative work productive and enjoyable.
- I can work effectively with a group to allocate a scene to each person in the group.

**Ongoing Assessment**

- Exit ticket: My Key Quote and Scene



**Launching The Readers Theater Groups:  
Allocating Key Quotes and Scenes**

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Sharing Homework: Scenes That Communicate Key Quotes (6 minutes)</li><li>B. Unpacking Learning Targets (4 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Studying the Prompt (10 minutes)</li><li>B. Launch Readers Theater Groups (10 minutes)</li><li>C. Allocating Key Quotes (10 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Exit Ticket: My Key Quote and Scene (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Read through the scene for which you will be writing a Readers Theater script and use evidence flags to mark the dialogue in that scene.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• Although this lesson is in Unit 2, it is actually the kickoff for Unit 3. This is to give you time to look over the draft end of unit assessments before handing them back to students with feedback in Lesson 16.</li><li>• Students may be familiar with Readers Theater already. If so, ask them to help you generate the criteria for Readers Theater. If not, you may need to give them the criteria (in the body of the lesson, during Work Time A).</li><li>• In this lesson, students are put into groups for Readers Theater, and one of the key quotes from Lesson 8 is allocated to each group. Students then work in their groups to give each group member a different scene from the anchor chart for which he or she will write a Readers Theater script. It is important that each individual works on a different scene; otherwise, there will be multiple versions of the same scene in the final Readers Theater, which will be confusing. Groups may need assistance allocating scenes to individuals.</li><li>• In advance: Organize students into groups of three or four and assign each group a key quote. Mixed-ability grouping of students will provide a collaborative and supportive structure.</li><li>• Post: Learning targets and Key Quotes anchor charts (from Lesson 8).</li></ul>



**Launching The Readers Theater Groups:**  
Allocating Key Quotes and Scenes

Lesson Vocabulary	Materials
Readers Theater, effectively, norms, collaborative, productive	<ul style="list-style-type: none"><li>• Equity sticks</li><li>• Key Quotes anchor charts (from Lesson 8)</li><li>• Performance Task Prompt (one per student and one for display)</li><li>• Model Readers Theater One-Scene Script (one per student and one to display)</li><li>• Readers Theater Criteria Anchor Chart (new; co-created with students during Work Time A; see Supporting Materials)</li><li>• Chart paper (one piece per group)</li><li>• Marker (one per group)</li><li>• Exit ticket: My Key Quote and Scene (one per student)</li></ul>



**Launching The Readers Theater Groups:**  
Allocating Key Quotes and Scenes

Opening	Meeting Students' Needs
<p><b>A. Sharing Homework: Scenes That Communicate Key Quotes (6 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that for homework they were to choose two scenes from Chapter 27 onward of <i>To Kill a Mockingbird</i> that communicate each of the key quotes.</li> <li>Consider using equity sticks to select students to share their scene and to explain how that scene communicates the key quote. Record the scenes on the appropriate Key Quotes anchor charts.</li> </ul>	<ul style="list-style-type: none"> <li>Opening with activities linked to homework holds students accountable for completing their homework.</li> </ul>
<p><b>B. Unpacking Learning Targets (4 minutes)</b></p> <ul style="list-style-type: none"> <li>Invite students to read the learning targets with you:               <ul style="list-style-type: none"> <li>“I can describe what Readers Theater is and list criteria of Readers Theater.”</li> <li>“I can work effectively with a group to create group norms to make group discussion and collaborative work productive and enjoyable.”</li> <li>“I can work effectively with a group to allocate a scene to each person in the group.”</li> </ul> </li> <li>Ask students to Think-Pair-Share:               <ul style="list-style-type: none"> <li>“What is a Readers Theater?”</li> </ul> </li> <li>Cold call students for their responses. Listen for students to explain that Readers Theater is very basic theater. There are many styles of Readers Theater. Students may not know this, so you may have to tell them.</li> <li>Ask:               <ul style="list-style-type: none"> <li>“What does work effectively mean?”</li> </ul> </li> <li>Select volunteers to share responses. Listen for students to explain that to work effectively means to work well together.</li> <li>Ask:               <ul style="list-style-type: none"> <li>“What are norms? Why do we make norms?”</li> </ul> </li> <li>Select volunteers to share their responses. Listen for students to explain that norms are positive behaviors that help groups work well together.</li> </ul>	<ul style="list-style-type: none"> <li>Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li> <li>Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> </ul>



**Launching The Readers Theater Groups:**  
Allocating Key Quotes and Scenes

Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Ask:<ul style="list-style-type: none"><li>* “What is collaborative work?”</li></ul></li><li>• Cold call students for their responses. Listen for students to explain that collaborative work is working with others.</li><li>• Ask:<ul style="list-style-type: none"><li>* “What does productive mean?”</li></ul></li><li>• Listen for students to explain that productive means to do a lot of good work in a short span of time.</li></ul>	



Launching The Readers Theater Groups:  
Allocating Key Quotes and Scenes

Work Time	Meeting Students' Needs
<p><b>A. Studying the Prompt (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Tell students that while you are looking over their draft essays to provide feedback, they are going to begin working on Unit 3. Display and distribute the Performance Task Prompt.</li> <li>Invite students to read along silently in their heads as you read it aloud.</li> <li>Ask them to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “So what are you going to be doing for your performance task?”</li> </ul> </li> <li>Listen for students to explain that they are going to write a Readers Theater script for a scene of the book that best represents that quote. They are then going to combine their script with the scripts of the other people in their group who have worked on scenes for the same quote, write a conclusion for their group Readers Theater, and then perform it. Explain that students will combine their individual scripts in chronological order, just as the scenes occur in the book.</li> <li>Display and distribute the Model Readers Theater One-Scene Script and invite students to spend a couple of minutes reading through it so they can get an idea of what a Readers Theater script looks like.</li> <li>Tell students that Readers Theater was developed as an easy and good way to present literature in dramatic form. Most scripts are adapted from literature.</li> <li>Ask students to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “What are some criteria for Readers Theater performances?”</li> </ul> </li> <li>Record student suggestions in the second column, Performance, of the new Readers Theater Criteria anchor chart. Make sure the following are included: <ul style="list-style-type: none"> <li>There is a narrator to help frame the dramatic presentation.</li> <li>No full stage sets. If used at all, sets are simple.</li> <li>No full costumes. If used at all, costumes just suggest the feel of the characters. Or the costumes are really basic or all the same.</li> <li>No full memorization. Scripts are used openly in performance. “How will you use the novel and informational texts?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.</li> <li>Anchor charts serve as Note-catchers when the class is co-constructing ideas.</li> </ul>





**Launching The Readers Theater Groups:**  
Allocating Key Quotes and Scenes

Work Time (continued)	Meeting Students' Needs
<p><b>B. Launch Readers Theater Groups (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Post the Readers Theater groups and read through them so all students know which group they are in. Invite students to get into those groups.</li><li>• Remind students that when they start working in a new group, it is a good idea to create some group norms to make sure that group discussion and collaborative work is productive and enjoyable for everyone.</li><li>• Hand out a piece of chart paper and a marker to each group.</li><li>• Circulate to help groups think of norms. Ask guiding questions:<ul style="list-style-type: none"><li>* “How can you make sure you have productive group discussions? What do you each need to do? Why?”</li><li>* “How can you make sure everyone gets a chance to share his or her ideas and be heard?”</li></ul></li></ul>	<ul style="list-style-type: none"><li>• Asking groups to write group norms makes them think about criteria for successful teamwork and provides a guide to refer to when they find teamwork challenging and need support.</li></ul>



**Launching The Readers Theater Groups:  
Allocating Key Quotes and Scenes**

Work Time (continued)	Meeting Students' Needs
<p><b>C. Allocating Key Quotes (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Focus students on the Performance Task Prompt, specifically the list of Key Quotes spoken by Atticus. Remind them of the Key Quotes anchor charts they created in Lesson 8 about these four quotes. Assign each group one of the four key quotes and tell them that they are going to be writing their Readers Theater for scenes that convey that quote.</li><li>• Ask students to discuss in their Readers Theater groups:<ul style="list-style-type: none"><li>* “What is the main idea of your quote?”</li></ul></li><li>• Invite students to spend 5 minutes reading through the scenes (already recorded on their key quote anchor chart from Lesson 8) and then reading those scenes in context in the novel.</li><li>• Ask students to discuss in their Readers Theater groups:<ul style="list-style-type: none"><li>* “How does each scene communicate the main idea of your key quote?”</li></ul></li><li>• Tell students that to make their group Readers Theater performance a strong representation of that quote, within their group they need to: 1) identify the scenes from the list that best communicate that quote, and 2) each select a different scene to work on and then combine those scenes into one with a conclusion. Emphasize that if two students within the group choose the same scene to work on, the final Readers Theater piece could be quite confusing and boring to watch. Remind students that in later lessons they will combine their scripts in chronological order, just as the scenes occur in the book.</li><li>• Ask groups to discuss:<ul style="list-style-type: none"><li>* “Which of the scenes recorded on the key quote chart are the most successful at communicating the key quote? Why?”</li></ul></li><li>• Remind groups of their norms chart; circulate to assist groups that are struggling to identify the most successful scenes.</li><li>• Give groups 5 minutes to decide who is going to work on which of the scenes that they have identified as the most successful at communicating the key quote. Remind groups of their norms chart and circulate to remind groups that each student needs to work on a different scene.</li><li>• If a group begins to argue over which scenes students are going to work on, allocate a scene to each student in that group.</li></ul>	



**Launching The Readers Theater Groups:**  
Allocating Key Quotes and Scenes

Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket: My Key Quote and Scene (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the exit ticket: <b>My Key Quote and Scene</b>. Tell students to record on the exit ticket their key quote and the scene they are going to be working on.</li><li>• Collect the exit tickets and check that each student in a group is working on a different scene for his or her key quote.</li></ul>	<ul style="list-style-type: none"><li>• Using exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs during the lesson or before the next lesson.</li></ul>
Homework	Meeting Students' Needs
<p>A. Read through the scene for which you will be writing a Readers Theater script and use evidence flags to mark the dialogue in that scene.</p>	



EXPEDITIONARY  
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# Grade 8: Module 2A: Unit 2: Lesson 14

## Supporting Materials



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### Performance Task Prompt:

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 will also write two pieces: a justification (Mid-Unit 3 Assessment) to explain how the scenes 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**

You will collaborate with your small group to produce one longer script that connects each person's passage in chronological order, as it happens in the book. 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.



**Model Readers Theater One-Scene Script:**

**Key Quote**

“As I made my way home, I thought Jem and I would get grown but there wasn’t much else left for us to learn, except possibly algebra.”

**Theme**

Growing up is about more than just getting older—it is about understanding people and their actions and recognizing that the world doesn’t always work as you want it to or think it should.

**Roles**

Narrator

Jem

Atticus

Miss Maudie



Model Readers Theater One-Scene Script:

**Script**

**Narrator:** Jem has realized that Atticus had a reason for not bragging about his talent. Jem wants to be like his father, and so you can see he is beginning to grow up. By the time he turns 12, he is difficult to live with, inconsistent, and moody. But his loss of innocence has barely begun when he, Scout, and Dill sneak into Tom Robinson's trial and listen intently as the witnesses give their testimony. After the jury leaves to deliberate, Jem is confident.

**Jem:** Don't fret; we've won it. Don't see how any jury could convict on what we heard.

**Narrator:** Jem truly believes that people will do the right thing and find Tom innocent. Until the jury found him guilty.

**Jem:** Atticus—

**Atticus:** (Moving closer to Jem and putting his hand on Jem's shoulder) What, son?

**Jem:** How could they do it? How could they?

**Atticus:** I don't know, but they did it. They've done it before and they did it tonight and they'll do it again, and when they do it—seems that only children weep. Good night.

*Atticus walks away.*

**Narrator:** The next day, Miss Maudie invites Jem, Scout, and Dill over for some cake.

**Miss Maudie:** Don't fret, Jem. Things are never as bad as they seem.

Model Readers Theater One-Scene Script:

**Jem:** It's like bein' a caterpillar in a cocoon, that's what it is. Like somethin' asleep wrapped up in a warm place. I always thought Maycomb folks were the best folks in the world—least that's what they seemed like.

**Miss Maudie:** We're the safest folks in the world. We're so rarely called on to be Christians, but when we are, we've got men like Atticus to go for us.

**Jem:** (grinning ruefully) Wish the rest of the county thought that.

**Miss Maudie:** You'd be surprised how many of us do.

**Jem:** (starting to sound angry) Who? Who in this town did one thing to help Tom Robinson, just who?

**Miss Maudie:** His colored friends, for one thing. And people like us. People like Judge Taylor. People like Mr. Heck Tate. Stop eating and start thinking, Jem. Did it ever strike you that Judge Taylor naming Atticus to defend that boy was no accident? That Judge Taylor might have had his reasons for naming him?

**Narrator:** This was a thought. Court-appointed defenses were usually given to Maxwell Green, Maycomb's latest addition to the bar, who needed the experience. Maxwell Green should have had Tom Robinson's case.

**Miss Maudie:** You think about that. It was no accident. I was sittin' there on the porch last night, waiting. I waited and waited to see you all come down the sidewalk, and as I waited I thought, Atticus Finch won't win, he can't win, but he's the only man in these parts who can keep a jury out so long in a case like that. And I thought to myself, well, we're making a step—it's just a baby step, but it's a step.





**Readers Theater Criteria Anchor Chart:**  
(for Teacher Reference)

Script	Performance
<ul style="list-style-type: none"><li>• Opens with a narrator setting the scene by providing background information on what has already happened in the story</li><li>• Character dialogue</li><li>• Character actions in italics and parentheses before the dialogue, or on their own line after the dialogue, to warn the person playing the character of what s/he needs to do</li><li>• Quotes from the book incorporated into the script</li><li>• Clearly communicates the main ideas in the key quote</li><li>• Accurately retells the story of scenes from the novel through dialogue</li><li>• Name of each character before the line s/he has to speak</li><li>• Line break between speech of different characters</li><li>• Dialogue in style and tone of the speech in the book</li></ul>	<ul style="list-style-type: none"><li>• There is a narrator to help frame the dramatic presentation.</li><li>• No full stage sets. If used at all, sets are simple.</li><li>• No full costumes. If used at all, costumes just suggest the feel of the characters. Or the costumes are really basic or all the same.</li><li>• No full memorization. Scripts are used openly in performance.</li></ul>



**Exit Ticket:**  
My Key Quote and Scene

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

**Date:**  
.....

What is the key quote that has been allocated to your group?

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What is the key scene that has been allocated to your group?

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EXPEDITIONARY  
LEARNING

# **Grade 8: Module 2A: Unit 2: Lesson 15**

## **Writing the First Draft of the Readers Theater Script**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) I can create poetry, stories, and other literary forms. (W.8.11b)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can analyze a model Readers Theater script to generate criteria of an effective Readers Theater script.</li><li>• I can write a first draft of my Readers Theater script.</li></ul>	<ul style="list-style-type: none"><li>• Draft Readers Theater script</li></ul>



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Unpacking Learning Targets (3 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Analyzing a Model Script to Generate Criteria (9 minutes)</li><li>B. Drafting a Script (20 minutes)</li><li>C. Reading Scripts (8 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Discussion: How Does My Script Develop the Main Idea of the Key Quote? (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Take your script home and finish/revise it.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• Although this lesson and the previous lesson are in Unit 2, they actually represent the kickoff for Unit 3. This allows you time to look over the draft end of unit assessments before handing them back to students with feedback in Lesson 16.</li><li>• In this lesson, students read and analyze the Model Readers Theater One-Scene Script (from Lesson 14) to generate criteria of an effective Readers Theater script that they can then apply when drafting their own scripts later in today's lesson.</li><li>• At the end of the lesson, groups read each of the scripts generated by students in the group, one at a time, in order for students to hear what their script sounds like read aloud, which will help them to realize where they need to make revisions. They then take their scripts home to finish and revise.</li><li>• In advance: Read the Model Readers Theater One-Scene Script. Focus on the features of the script in order to assist students in generating criteria for an effective Readers Theater script.</li><li>• Post: Learning targets and Key Quotes anchor charts (from Lesson 8).</li></ul>



Lesson Vocabulary	Materials
Readers Theater, response	<ul style="list-style-type: none"><li>• Equity sticks</li><li>• Model Readers Theater One-Scene Script (from Lesson 14; one per student)</li><li>• Readers Theater Criteria anchor chart (from Lesson 14)</li><li>• Lined paper (two pieces per student)</li></ul>

Opening	Meeting Students' Needs
<p><b>A. Unpacking Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to read the learning targets with you:<ul style="list-style-type: none"><li>* “I can analyze a model Readers Theater script to generate criteria of an effective Readers Theater script.”</li><li>* “I can write a first draft of my Readers Theater script.”</li></ul></li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “Why is it useful to analyze a model before writing?”</li></ul></li><li>• Consider using <b>equity sticks</b> to select students to share their responses. Listen for students to explain that a model is a good example of what a piece of writing can look like, so analyzing it can make us more aware of what we should be aiming for.</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li><li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Analyzing a Model Script to Generate Criteria (9 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that before they begin drafting the script for their scene of the Readers Theater, they are going to analyze the model Readers Theater script that they were introduced to yesterday to generate criteria to follow when writing their own scripts.</li> <li>• Distribute the <b>Model Readers Theater One-Scene Script</b>. Explain that this is just one scene of a Readers Theater made up of a number of scenes, just like the one scene they will be contributing to the Readers Theater that their group performs.</li> <li>• Invite students to get into their Readers Theater group to read the Readers Theater script together. Encourage them to allocate a role listed on the script to each group member for reading.</li> <li>• Circulate to assist students with reading the model. Focus particularly on readers who may struggle. Listen out for groups who read it particularly well together to model it for the whole group.</li> <li>• Refocus the whole group. Choose a group to read the model script aloud for everyone.</li> <li>• Ask students to refer to the section of the novel the scene is taken from and discuss in their groups:             <ul style="list-style-type: none"> <li>* “What do you notice about this model Readers Theater script?”</li> <li>* “How is this script a response to the novel <i>To Kill a Mockingbird</i>? A <i>response</i> means how it communicates a theme in the novel.”</li> </ul> </li> <li>• Select volunteers to share their group discussion with the whole group.</li> <li>• Record student suggestions in the Script column on <b>Readers Theater Criteria anchor chart</b>. Ensure the list includes:             <ul style="list-style-type: none"> <li>– Opens with a narrator setting the scene by providing background information on what has already happened in the story</li> <li>– Character dialogue</li> <li>– Character actions in italics and parentheses before the dialogue, or on their own line after the dialogue, to warn the person playing the character of what s/he needs to do</li> <li>– Quotes from the book incorporated into the script</li> <li>– Clearly communicates the main ideas in the key quote</li> <li>– Accurately retells the story of scenes from the novel through dialogue</li> <li>– Name of each character before the line s/he has to speak</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Providing models of expected work supports all learners, especially those who are challenged.</li> <li>• Analyzing models to generate criteria for their own work helps to deepen student understanding of what is expected of their work.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>– Line break between speech of different characters</li> <li>– Dialogue in style and tone of the speech in the book</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<p><b>B. Drafting a Script (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute <b>lined paper</b> and invite students to use the quotes they flagged in the novel for homework as well as the model — and also to follow the criteria they generated about effective Readers Theater scripts — to draft their own Readers Theater scripts for their scene.</li> <li>• Circulate to assist students in writing their scripts. Ask guiding questions:             <ul style="list-style-type: none"> <li>* “Have you incorporated the quotes from the novel in your script?”</li> <li>* “Have you written the name of each character before writing the line of dialogue?”</li> <li>* “Does your script tell the story of the scene through dialogue between characters?”</li> <li>* “Have you written a line break between the speech of different characters?”</li> <li>* “Is your dialogue in the same style and tone as the speech in the book?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Asking questions linked to the criteria as students are writing can help to remind them of what is expected of their work and can push their thinking further by exposing things that are inaccurate or missing.</li> </ul>
<p><b>C. Reading Scripts (8 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite groups to read each of the scripts that have been generated by individuals in the group so far. Tell students that although they haven’t finished yet, they are going to share what they have done so far. Encourage students to listen for anything that doesn’t sound quite right as their script is being read aloud by the group; this way they’ll know where to make revisions to it. Encourage the group to make suggestions for areas of the script where they noticed something wasn’t quite clear or accurate.</li> <li>• Circulate to listen to groups reading student scripts. Ask guiding questions:             <ul style="list-style-type: none"> <li>* “Was there any part of the script that didn’t sound right?”</li> <li>* “Did the dialogue tell the story of the scene from the novel?”</li> </ul> </li> <li>• Invite students to revise their scripts based on what they heard in the read-aloud.</li> </ul>	<ul style="list-style-type: none"> <li>• Asking students to read their writing aloud can help them hear where there are errors that they may not have seen when reading it silently in their heads.</li> </ul>





Closing and Assessment	Meeting Students' Needs
<b>A. Discussion: How Does My Script Develop the Main Idea of the Key Quote? (5 minutes)</b> <ul style="list-style-type: none"><li>• Invite students to discuss in groups:<ul style="list-style-type: none"><li>* “How does my script develop the main idea of the key quote?”</li></ul></li><li>• Select volunteers to share their answer with the whole group.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Take your script home and finish/revise it.</li></ul>	



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# **Grade 8: Module 2A: Unit 2: Lesson 16**

## **End of Unit 2 Assessment, Part 2: Revise Essay Drafts**



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

With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5)

I can use correct grammar and usage when writing or speaking. (L.8.1)

I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)

**Supporting Learning Targets**

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

**Ongoing Assessment**

- Revised Essay



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Reviewing Learning Targets (2 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Mini Lesson: Addressing Common Errors (5 minutes)</li><li>Return Draft Essays with Feedback (5 minutes)</li><li>Essay Revision (30 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Previewing Unit 3 (2 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Finalize your essay</li></ol></li></ol>	<ul style="list-style-type: none"><li>Some students may need more help revising than others. There is space for this during the revision time.</li><li>As in Lesson 13, consider the setup of the classroom; students ideally will be working on computers.</li><li>If students did not use computers to draft their essays in Lesson 13, consider giving them more time to revise and rewrite their essays.</li><li>Have independent activities ready for students who finish revising early.</li><li>Since not all students may finish their revisions during this class, have students email their files, check out a computer, or come in during an off period or after school to finish. Consider extending the due date for students who do not have access to a computer at home.</li><li>In advance: Look over the graded essays and find a common conventions error. Craft a mini lesson for Work Time A in order to address the error (a sample structure is provided in the lesson).</li><li>Also, identify a body paragraph in a student essay that uses and punctuates a “quote sandwich” well to be an exemplar. Make a copy of this body paragraph, without the student’s name, to show in Work Time Part B. The goal is for students to have another model to work toward as they are revising their own essays.</li><li>Post: Learning targets.</li></ul>



Lesson Vocabulary	Materials
feedback	<ul style="list-style-type: none"><li>• Document camera</li><li>• Student essays with teacher feedback (from Lesson 13)</li><li>• Exemplar body paragraph (one for display; see Teaching Note above)</li><li>• Computers</li></ul>

Opening	Meeting Students' Needs
<p><b>A. Reviewing Learning Targets (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Read the two targets aloud or invite a student volunteer to do so.<ul style="list-style-type: none"><li>* “I can use feedback from others to revise and improve my essay.”</li><li>* “I can use correct grammar and punctuation in my essay.”</li></ul></li><li>• Remind students that they have practiced incorporating peer feedback in Lesson 11. They will use the same skills in this lesson, only this time the feedback will be on their control of conventions.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Mini Lesson: Addressing Common Errors (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that you noticed a common error in their essays (for instance, comma splices or inconsistent capitalization).</li><li>• On the <b>document camera</b> or white board, show an example of the error. Explain why it is incorrect. Model how to revise and correct the error.</li><li>• Check for understanding. Ask students to give you a thumbs-up if they understand the error and how to fix it when revising, or a thumbs-down if they don't understand fully.</li><li>• If many students give a thumbs-down, show another example of the error. Ask students to think about how to fix it.</li><li>• Cold call on a student to suggest how to correct it. If the answer is incorrect, clarify. Again ask students to give you a thumbs-up/thumbs-down. If some students are still struggling, consider checking in with them individually.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>
<p><b>B. Return Draft Essays with Feedback (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Show <b>the exemplar body paragraph</b> using the document camera. Point out how the student uses a quote sandwich, especially how they punctuate and cite the quote and explain how the quote supports the reason in the paragraph.</li><li>• Tell students that they will be getting their essays back now with comments. They should look over the comments and make sure they understand them. Invite students to raise their hands to ask questions if they have them. Alternatively, create a "Help List" on the white board and invite students to add their names to it if they need questions answered.</li><li>• Remind students that they will start their revisions in class today but will have the opportunity to complete their revisions at home tonight.</li><li>• Return students' draft essays.</li></ul>	<ul style="list-style-type: none"><li>•</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. Essay Revision (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Revisit expectations for using computers.</li><li>• Assign <b>computers</b>, and then prompt students to open the word processing program and make revisions.</li><li>• Circulate around the room, addressing student questions. Consider checking in first with students who need extra support to make sure they can use their time well.</li><li>• When a few minutes are left, ask students to save their work and make sure they have access to it at home tonight.</li></ul>	<ul style="list-style-type: none"><li>• Some SPED or ELL students may need more scaffolding to revise. It can be helpful to give their feedback as a set of step-by-step instructions. For instance:<ol style="list-style-type: none"><li>1. The circled words are misspelled. Get a dictionary and use it to correct the circled words.</li><li>2. The underlined sentences are run-ons. Find them and correct them by adding a full stop and capitalizing the first letter of the new sentence.</li></ol></li><li>• For students who need more time, consider focusing their revisions on just one paragraph or just one skill, such as capitalizing appropriately.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Previewing Unit 3 (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that their finished essay is due at the beginning of class tomorrow, along with their essay drafts and planners.</li><li>• Tell the class that the final draft of this essay marks the end of Unit 2. In Unit 3, students will continue the work they started in Lessons 14 and 15 on their Readers Theater.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Finish the final draft of your essay to turn in tomorrow, along with the first draft, rubric, and planners.</li></ul> <p><i>Note: This is the final lesson of Module 2A, Unit 2. Review the materials for the rest of Module 2A in preparation for the rest of Unit 3. Also consider what plan for launching the independent reading routine will work best for your students and how you will calendar those lessons (as a stand-alone mini-unit, or integrated into Unit 3).</i></p>	





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# Grade 8, Module 2A, Unit 3: Overview



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### Unit 3: Performance Task: Readers Theater: Taking a Stand in Maycomb

In this third unit, students will analyze key quotes that reflect the overarching themes they studied in Units 1 and 2. Students will form small groups and be assigned one of the quotes as the basis of a Readers Theater script. Students will craft their script by selecting critical scenes from the novel that develop the theme in the quote. For the mid-unit assessment, students will write a short commentary that explains how the passage

develops the main idea of the anchor quote. For the end of unit assessment, students will write a commentary on 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.2, RL.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?**
- *Authors use the structure of texts to create style and convey meaning.*
- *Authors use allusions to layer deeper meaning in the text.*

#### 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 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.)



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

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework: Unifying Themes (pages 6 and 7).

Theme 1: Individual Development and Cultural Identity

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

Theme 5: Development and Transformation of Social Structures

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

Text

1. Harper Lee, *To Kill a Mockingbird* (New York: Warner Books, 1982), ISBN: 978-0-446-31486-2.



**Unit 3 officially is five sessions of instruction.**

**Note, however, that Unit 2 Lessons 14, 15, and 19 in effect launch Unit 3.**

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 1</b>	Mid-Unit 3 Assessment: Readers Theater Scene Selection Justification and Peer Critique	<ul style="list-style-type: none"> <li>I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)</li> <li>With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)</li> <li>I can use evidence from informational texts to support analysis, reflection and research. (W.8.9a)</li> <li>I can create poetry, stories, and other literary forms. (W.8.11b)</li> </ul>	<ul style="list-style-type: none"> <li>I can explain why I chose my scene from <i>To Kill a Mockingbird</i>.</li> <li>I can explain how my script develops the main idea of the key quote.</li> <li>I can use the rubric to provide feedback to my peers.</li> </ul>	<ul style="list-style-type: none"> <li>Mid-Unit 3 Assessment: Readers Theater Scene Selection: Justification</li> </ul>	<ul style="list-style-type: none"> <li>Key Quotes anchor charts (from Unit 2, Lesson 8)</li> <li>Readers Theater Criteria anchor chart (from Unit 2, Lesson 14)</li> </ul>
<b>Lesson 2</b>	Our Group Readers Theater: Managing the Sequence of Events in Our Script	<ul style="list-style-type: none"> <li>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li> </ul>	<ul style="list-style-type: none"> <li>I can add transitional words and phrases to connect scenes in a script.</li> </ul>	<ul style="list-style-type: none"> <li>Readers Theater script, draft with revisions and transitions</li> </ul>	
<b>Lesson 3</b>	Readers Theater: Writing a Conclusion	<ul style="list-style-type: none"> <li>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li> </ul>	<ul style="list-style-type: none"> <li>I can work with my group to write a conclusion to our script that summarizes the key events and draws the audience attention back to the key quote.</li> </ul>	<ul style="list-style-type: none"> <li>Readers Theater script revisions</li> <li>Conclusion for group script</li> <li>Performance practice feedback</li> <li>Venn Diagram: Similarities and Differences between the Readers Theater Script and <i>To Kill a Mockingbird</i></li> </ul>	<ul style="list-style-type: none"> <li>Readers Theater Criteria anchor chart (from Unit 2, Lesson 14)</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 4</b>	End of Unit 3 Assessment: Readers Theater Commentary	<ul style="list-style-type: none"> <li>I can determine a theme or the central ideas of literary text. (RL.8.2)</li> <li>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)</li> <li>I can objectively summarize literary text. (RL.8.2)</li> <li>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)</li> <li>I can create a presentation, artwork, or text in response to a literary work with a commentary that identifies connections and explains divergences from the original. (W.8.11)</li> <li>I can create poetry, stories, and other literary forms. (W.8.11b)</li> </ul>	<ul style="list-style-type: none"> <li>I can explain how our script is a response to <i>To Kill a Mockingbird</i>.</li> <li>I can explain how our script connects to the novel and how it diverges from it and why.</li> <li>I can use a rubric to provide kind, specific, and helpful feedback to my peers.</li> </ul>	<ul style="list-style-type: none"> <li>End of Unit 3 Assessment: Readers Theater Commentary</li> </ul>	<ul style="list-style-type: none"> <li>Key Quotes anchor charts (from Unit 2, Lesson 8)</li> <li>Readers Theater Criteria anchor chart (from Unit 2, Lesson 14)</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 5</b>	Performance Task: Readers Theater Performance	<ul style="list-style-type: none"> <li>• I can determine a theme or the central ideas of literary text. (RL.8.2)</li> <li>• 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)</li> <li>• I can objectively summarize literary text. (RL.8.2)</li> <li>• 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)</li> <li>• I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</li> <li>• I can create poetry, stories, and other literary forms. (W.8.11b)</li> </ul>	<ul style="list-style-type: none"> <li>• I can speak clearly and with expression for a performance.</li> <li>• I can perform my Readers Theater script for an audience.</li> <li>• I can ask questions that ask the audience to connect all of the individual scripts to understand the whole thing.</li> <li>• I can respond</li> </ul>	<ul style="list-style-type: none"> <li>• Group Narrative Script</li> <li>• Readers Theater performance</li> <li>• Self-assessment</li> </ul>	<ul style="list-style-type: none"> <li>• Fishbowl protocol</li> </ul>



### Optional: Experts, Fieldwork, And Service

#### Experts

- Invite in a play director or an actor to speak to students about the kinds of decisions he or she makes to improve the audience understanding of the message being communicated in a performance.

#### Fieldwork

- Take the class to a Readers Theater performance so students can see what it looks like in action.

#### Service

- N/A

### Preparation and Materials

This unit includes a routine that involves stand-alone documents.

### 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 half a 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 make a launch plan that meets your students’ needs.



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

## **Mid-Unit Assessment: Readers Theater Scene Selection Justification and Peer Critique**



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**Mid-Unit Assessment:**

Readers Theater Scene Selection Justification and Peer Critique

**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)

With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)

I can use evidence from informational texts to support analysis, reflection and research. (W.8.9a)

I can create poetry, stories, and other literary forms. (W.8.11b)

**Supporting Learning Targets**

- I can explain why I chose my scene from *To Kill a Mockingbird*.
- I can explain how my script develops the main idea of the key quote.
- I can use the rubric to provide feedback to my peers.

**Ongoing Assessment**

- Mid-Unit 3 Assessment: Readers Theater Scene Selection: Justification



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Collecting End of Unit 2 Assessments (5 minutes)</li><li>B. Unpacking Learning Targets (3 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Mid-Unit 3 Assessment (15 minutes)</li><li>B. Peer Critique of Draft Scripts (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Revising Scripts (7 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Finish revising your Readers Theater script based on the stars and steps from the peer critique.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• Although this is the first official lesson of Unit 3, students began preparing for the research portion of this unit in Unit 2, Lessons 14 and 15. Thus in effect this is the third lesson of this unit.</li><li>• In this lesson, students complete an on-demand mid-unit assessment. The questions posed in the assessment have been discussed at length in previous lessons, so students should be able to answer them confidently.</li><li>• At the end of the lesson, students peer critique the script of another member of their Readers Theater group against the Readers Theater Criteria anchor chart. To ensure that this is carried out productively without hurting anyone's feelings, set clear expectations by reviewing the Peer Critique Guidelines beforehand.</li><li>• Assess student responses on the mid-unit assessment using the Grade 8 2-Point Rubric—Short Response.</li><li>• In advance: Prepare and post a chart with the Peer Critique Guidelines or be ready to distribute a copy of the guidelines for students to keep in their folders (see supporting materials).</li><li>• Post: Learning targets; Key Quotes anchor charts</li></ul>



**Mid-Unit Assessment:**  
Readers Theater Scene Selection Justification and Peer Critique

Lesson Vocabulary	Materials
Readers Theater	<ul style="list-style-type: none"> <li>• Key Quotes anchor charts (begun in Unit 2, Lesson 8)</li> <li>• Mid-Unit 3 Assessment: Readers Theater Scene Selection: Justification (one per student)</li> <li>• Peer Critique Guidelines (one to display)</li> <li>• Readers Theater Criteria anchor chart (from Unit 2, Lesson 14)</li> <li>• Stars and Steps recording form (one per student)</li> <li>• Grade 8 2-Point Rubric--Short Response (from Unit 1, Lesson 7; see teaching note)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. Collecting End of Unit 2 Assessments (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Remind students that their homework assignment was to finish the final draft of their End of Unit 2 Assessment essay. Collect the final draft of the essays, along with the first draft, rubric, and planners.</li> </ul>	
<p><b>B. Unpacking Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to read the learning targets with you: <ul style="list-style-type: none"> <li>* “I can explain why I chose my scene from To Kill a Mockingbird.”</li> <li>* “I can explain how my script develops the main idea of the key quote.”</li> <li>* “I can use the rubric to provide feedback to my peers.”</li> </ul> </li> <li>• Ask students to Think-Pair-Share: <ul style="list-style-type: none"> <li>* “What does it mean by ‘develops the main idea of the key quote?’”</li> </ul> </li> <li>• Listen for students to explain that the idea/message in the quote needs to be clearly communicated through the script.</li> </ul>	<ul style="list-style-type: none"> <li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> </ul>



Mid-Unit Assessment:  
Readers Theater Scene Selection Justification and Peer Critique

Work Time	Meeting Students' Needs
<p><b>A. Mid-Unit 3 Assessment (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that the idea of this Readers Theater is to communicate a key quote, as they have done on the <b>Key Quotes anchor charts</b> outlining a theme in <i>To Kill a Mockingbird</i>, by choosing specific scenes in the book that convey that key quote and turning them into scripts.</li> <li>Explain that when presenting a Readers Theater, they need to be able to justify their choices to their audience. They need to be able to explain why they made that scene selection and to justify the scripting in reference to the main theme, which in this case is presented as a key quote. They also need to be able to explain how their script communicates the key quote.</li> <li>Distribute the <b>Mid-Unit 3 Assessment: Justifying My Scene Selection and Scripting</b>.</li> <li>Give students a couple of minutes to read through the questions on the handout and to ask any clarifying questions.</li> <li>Remind them that in an assessment, they have to work independently without talking to other students. Also remind them to refer to their draft Readers Theater scripts to answer the questions.</li> <li>Tell the students to begin.</li> <li>Collect the assessments at the end of the time allotted.</li> </ul>	
<p><b>B. Peer Critique of Draft Scripts (15 minutes)</b></p> <ul style="list-style-type: none"> <li>Explain that peer critiquing must be done carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don't want to make them feel bad. Post or distribute the <b>Peer Critique Guidelines</b>:</li> </ul> <ol style="list-style-type: none"> <li>Be kind: Always treat others with dignity and respect. This means we never use words or tones that are hurtful, including sarcasm.</li> <li>Be specific: Focus on particular strengths and weaknesses, rather than making general comments like "It's good" or "I like it." Provide insight into why it is good or what, specifically, you like about it.</li> <li>Be helpful: The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.</li> <li>Participate: Peer critique is a process to support each other, and your feedback is valued.</li> </ol>	<ul style="list-style-type: none"> <li>Peer critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom.</li> <li>Asking students to provide feedback to their peers based on explicit criteria benefits both students in clarifying the meaning of the learning target.</li> </ul>



Mid-Unit Assessment:  
Readers Theater Scene Selection Justification and Peer Critique

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Distinguish peer critique from proofreading. It is fine if they catch errors in each other's work. But the goal is to make the thinking in the writing as strong as possible.</li><li>• Tell students that they will present feedback in the form of stars and steps. They will give two "stars" and two "steps." When looking at their partner's work, they are going to be using the criteria in the Script column of the <b>Readers Theater Criteria anchor chart</b>.</li><li>• Briefly model how to give two "kind, specific, helpful" stars. Be sure to connect your comments directly to the criteria on the anchor chart. For example:<ul style="list-style-type: none"><li>* "You have used quotes from the novel, and the dialogue is in the style and tone of the speech in the novel too."</li></ul></li><li>• Repeat, briefly modeling how to give two "kind, specific, helpful" steps. For example:<ul style="list-style-type: none"><li>* "Have you thought about including this part of the scene from the novel? I see it is missing from your script, but I think it helps develop the main idea of the quote. In some places I'm not sure who is speaking because there isn't a character name at the beginning of the line. Can you add the character names?"</li></ul></li><li>• Emphasize that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this. "I wonder if ...?" "Have you thought about ...?"</li><li>• Invite students to consider a question they would like their peer to consider when critiquing their work. Give them an example:<ul style="list-style-type: none"><li>* "How can I make sure the audience understands that Jem is angry here?"</li></ul></li><li>• Ask them to write their question at the top of their script.</li><li>• Distribute the <b>Stars and Steps recording form</b>. Explain that today, students will record the stars and steps for their partner on this sheet so that their partner can remember the feedback he or she receives. They are to write the name of their partner at the top of their paper.</li><li>• Invite students to pair up within Readers Theater teams or with other students working on the same key quote. Invite pairs to swap scripts and to spend 3 minutes reading them in silence.</li><li>• Ask students to record stars and steps for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Circulate to assist those who may struggle with recording their feedback, to ensure students are following the Peer Critique Guidelines, and to reinforce expectations.</li><li>• Ask students to return the script and Stars and Steps recording form to their partner and to explain the stars and steps they recorded. Give them an opportunity to question their partner if they don't understand the stars and steps they have been given.</li></ul>	



**Mid-Unit Assessment:**

Readers Theater Scene Selection Justification and Peer Critique

Closing and Assessment	Meeting Students' Needs
<b>A. Revising Scripts (7 minutes)</b> <ul style="list-style-type: none"><li>• Invite students to begin revising their scripts based on the stars and steps from the peer critique.</li></ul>	
Homework	Meeting Students' Needs
A. Finish revising your Readers Theater script based on the stars and steps from the peer critique.  <i>Note: Assess student responses on the mid-unit assessment using the Grade 8 2-Point Rubric—Short Response</i>	



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

## Supporting Materials



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Mid-Unit 3 Assessment: Readers Theater Scene Selection: Justification

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

**Date:**  
.....

What is your key quote?

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Which scene did you choose to communicate this quote?

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Why did you choose that scene?

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How does your script communicate the key quote?

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### Peer Critique Guidelines

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



Stars and Steps

.....  
**Name:**

.....  
**Date:**

**Star 1:**

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**Step 2:**

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**Star 2:**

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**Step 2:**

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**Stars and Steps**

Suggestions to help answer question:

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## **Grade 8: Module 2A: Unit 3: Lesson 2**

### **Our Group Readers Theater: Managing the Sequence of Events in Our Script**



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**Our Group Readers Theater:**  
Managing the Sequence of Events in Our Script

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
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)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>I can add transitional words and phrases to connect scenes in a script.</li></ul>	<ul style="list-style-type: none"><li>Readers Theater script, draft with revisions and transitions</li></ul>

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Unpacking Learning Targets (2 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Combining Scripts and Adding Transitions (25 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Group Read of the Entire Script (18 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Continue independent reading.</li></ol></li></ol>	<ul style="list-style-type: none"><li>Students will need their scripts from Lesson 1. Due to limited time, students combine their individual scripts in chronological order.</li><li>Post: Learning target.</li></ul>



**Our Group Readers Theater:**  
Managing the Sequence of Events in Our Script

Lesson Vocabulary	Materials
transitional	<ul style="list-style-type: none"><li>• Document camera</li><li>• Transition Model (one for display)</li><li>• Writing Transitions (excerpt) (one per Readers Theater group)</li></ul>

Opening	Meeting Students' Needs
<p><b>A. Unpacking Learning Target (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to read the learning target with you:<ul style="list-style-type: none"><li>* “I can add transitional words and phrases to connect scenes in a script.”</li></ul></li><li>• Ask:<ul style="list-style-type: none"><li>* “Why are transitional words and phrases important?”</li></ul></li><li>• Select volunteers for their responses. Listen for them to explain that transitional words and phrases make one scene flow into another, which makes it easier for the audience to understand and follow.</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li><li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li></ul>



## Our Group Readers Theater: Managing the Sequence of Events in Our Script

Work Time	Meeting Students' Needs
<p><b>A. Combining Scripts and Adding Transitions (25 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that the prompt for the performance task requested that the scenes be presented in chronological order, in the order they happened in the novel. Give teams a few minutes to put their individual scenes in chronological order according to when they happened in the book.</li> <li>Tell students that now that they have determined the sequence of their scenes, they need to revise existing narrator lines between each script by adding transitional words and/or phrases so that the group script flows smoothly from one scene to the next.</li> <li>Using a <b>document camera</b>, display the <b>Transition Model</b>. Invite students to read it with you. Ask them to discuss in their groups: <ul style="list-style-type: none"> <li>* “How has one scene been connected to the next? Which transitional words or phrases have been used?”</li> </ul> </li> <li>Select volunteers to share their responses. Listen for students to explain that the narrator says, “A few weeks later ...” at the beginning of Scene 2 to show the passing of time between the two scenes.</li> <li>Display and distribute the <b>Writing Transitions (excerpt)</b> page. Read the introductory paragraph aloud and invite students to read along silently in their heads. Read through the headings of each of the six transitional devices (to add, compare, show exception, show time, emphasize, or to show sequence) and explain that the groups can spend some time reading the suggested words and phrases in these categories when they begin working.</li> <li>Invite groups to revise individual scripts to include transitional words and phrases at the beginning and the end so that the group script flows smoothly from one scene to the next.</li> <li>Circulate to offer support as necessary. Ask: <ul style="list-style-type: none"> <li>“How does this scene connect with the previous scene? Which transitional words and phrases have you used?”</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Providing models of expected work supports all learners, especially those who are challenged.</li> <li>Providing examples of transitional words and phrases gives students a selection to choose from, ensuring that all are able to add appropriate transitional words and phrases to connect the scenes of their Readers Theater. Examples also provide guidance for students to think of their own ideas.</li> </ul>





**Our Group Readers Theater:**  
Managing the Sequence of Events in Our Script

Closing and Assessment	Meeting Students' Needs
<p><b>A. Group Read of the Entire Script (18 minutes)</b></p> <ul style="list-style-type: none"><li>• Refocus the groups. Remind them that an effective way to tell whether the script flows from one scene to the next is to read it through from start to finish and to make revisions where the flow isn't quite right.</li><li>• Tell groups to read through their scripts three times and to make revisions to the transitional words and phrases where necessary.</li></ul>	<ul style="list-style-type: none"><li>• Asking students to read their writing aloud can help them to hear errors that they may not have seen when reading it silently in their heads.</li></ul>
Homework	Meeting Students' Needs
<p>A. Continue independent reading.</p>	



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

## Supporting Materials



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Transition Model

End of Scene 1:

**Narrator:** After the whole business with Boo Radley, Bob Ewell, and Tom Robinson was all over, Scout reflected.

**Scout:** As I made my way home, I thought Jem and I would get grown, but there wasn't much else left for us to learn, except possibly algebra.

**Narrator:** What did she mean by that? you might ask. She meant that she and Jem learned an awful lot about people. They did not see the world like little kids anymore, as they did before the whole mess began.

Scene 2:

**Narrator:** A few weeks later, it was the first day of school for Scout. Jem condescended to take Scout to school the first day, a job usually done by the parents. Some money changed hands in this transaction, for as Jem and Scout trotted around the corner past the Radley place, you could hear an unfamiliar jingle in Jem's pockets.



## Writing Transitions (Excerpt)

Ryan Weber, Karl Stolley

### Transitional Devices

Transitional devices are like bridges between parts of your paper. They are cues that help the reader to interpret ideas a paper develops. Transitional devices are words or phrases that help carry a thought from one sentence to another, from one idea to another, or from one paragraph to another. And finally, transitional devices link sentences and paragraphs together smoothly so that there are no abrupt jumps or breaks between ideas.

There are several types of transitional devices, and each category leads readers to make certain connections or assumptions. Some lead readers forward and imply the building of an idea or thought, while others make readers compare ideas or draw conclusions from the preceding thoughts.

Here is a list of some common transitional devices that can be used to cue readers in a given way.

#### To Add

and, again, and then, besides, equally important, further, furthermore, nor, too, next, lastly, what's more, moreover, in addition, first (second, etc.)

#### To Compare

whereas, but, yet, on the other hand, however, nevertheless, on the contrary, by comparison, where, compared to, up against, balanced against, vis a vis, but, although, conversely, meanwhile, after all, in contrast, although this may be true

#### To Show Exception

yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes

#### To Show Time

immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then



**Writing Transitions (Excerpt)**

Ryan Weber, Karl Stolley

**To Emphasize**

definitely, extremely, obviously, in fact, indeed, in any case, absolutely, positively, naturally, surprisingly, always, forever, perennially, eternally, never, emphatically, unquestionably, without a doubt, certainly, undeniably, without reservation

**To Show Sequence**

first, second, third, and so forth. A, B, C, and so forth. next, then, following this, at this time, now, at this point, after, afterward, subsequently, finally, consequently, previously, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon



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# **Grade 8: Module 2A: Unit 3: Lesson 3**

## **Readers Theater: Writing a Conclusion**



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**Readers Theater:**  
Writing a Conclusion

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)</p> <p>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"> <li>I can work with my group to write a conclusion to our script that summarizes the key events and draws the audience attention back to the key quote.</li> </ul>	<ul style="list-style-type: none"> <li>Readers Theater script revisions</li> <li>Conclusion for group script</li> <li>Performance practice feedback</li> <li>Venn Diagram: Similarities and Differences between the Readers Theater Script and <i>To Kill a Mockingbird</i></li> </ul>

Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>Opening             <ol style="list-style-type: none"> <li>End of Unit 2 Assessment Feedback (8 minutes)</li> <li>Unpacking Learning Target (2 minutes)</li> </ol> </li> <li>Work Time             <ol style="list-style-type: none"> <li>Group Work: Writing a Group Conclusion (20 minutes)</li> </ol> </li> <li>Closing and Assessment             <ol style="list-style-type: none"> <li>Venn Diagram: Similarities and Differences between the Readers Theater Script and <i>To Kill a Mockingbird</i> (15 minutes)</li> </ol> </li> <li>Homework</li> </ol>	<ul style="list-style-type: none"> <li>In advance: Students will need their scripts in the correct order from Lesson 2.</li> <li>In this lesson, groups write a conclusion for their script. Note that this may be challenging to do as a group, so first they review a model and then they orally rehearse a conclusion together before writing. Remind groups of the norms they created in Lesson 14 of Unit 2.</li> <li>The Venn diagram that students fill out at the end of this lesson is in preparation for their end of unit assessment in the next lesson, in which they write a commentary on how their script is a response to <i>To Kill a Mockingbird</i> and how it connects to and diverges from the novel.</li> <li>Post: Learning target; and Peer Critique Guidelines (see supporting materials).</li> </ul>



**Readers Theater:**  
Writing a Conclusion

Lesson Vocabulary	Materials
diverge	<ul style="list-style-type: none"> <li>• End of Unit 2 Assessments (from Unit 2, Lesson 16; with teacher feedback and rubric)</li> <li>• Readers Theater Criteria anchor chart (from Unit 2, Lesson 14)</li> <li>• Document camera</li> <li>• Model script conclusion (one for display)</li> <li>• Venn Diagram: Similarities and Differences between the Readers Theater Script and <i>To Kill a Mockingbird</i> (one per student and one for display)</li> </ul>

Opening	Meeting Students' Needs
<p><b>A. End of Unit 2 Assessment Feedback (8 minutes)</b></p> <ul style="list-style-type: none"> <li>• Hand back the <b>End of Unit 2 Assessments</b> and invite students to spend time reading your feedback.</li> <li>• Invite them to write their name on the board if they have questions, so that you can follow up either immediately or later on in the lesson.</li> </ul>	<ul style="list-style-type: none"> <li>• Giving students the opportunity to review assessment feedback helps them understand where and how they need to improve next time.</li> </ul>
<p><b>B. Unpacking Learning Target (2 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite the class to read the learning target with you:             <ul style="list-style-type: none"> <li>* “I can work with my group to write a conclusion to our script that summarizes the key events and draws the audience attention back to the key quote.”</li> </ul> </li> <li>• Ask:             <ul style="list-style-type: none"> <li>* “What do you think you will be doing in this lesson based on this learning target?”</li> </ul> </li> <li>• Cold call students for their responses and listen for them to explain that they will be writing a conclusion for their Readers Theater script.</li> </ul>	<ul style="list-style-type: none"> <li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> </ul>





Readers Theater:  
Writing a Conclusion

Work Time	Meeting Students' Needs
<p><b>A. Group Work: Writing a Group Conclusion (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that now they will be working with their group members to write a single conclusion to their full narrative group script.</li><li>• Explain that the conclusion should summarize the events of the narrative, draw them to a close, and refocus the audience's attention on the theme of the narrative, which is the key quote. Point that students should continue to make sure they are meeting the criteria that is listed on the <b>Readers Theater Criteria anchor chart</b>.</li><li>• Using a <b>document camera</b>, display the <b>Model Script Conclusion</b> and read it aloud.</li><li>• Ask:<ul style="list-style-type: none"><li>* "What do you notice about the conclusion?"</li></ul></li><li>• Select volunteers to share their answers with the whole group. Listen for students to say that the conclusion is said by the narrator and that it brings the audience back to the main idea of the key quote, which is that growing up is about more than getting older—it is about becoming more mature in the way you handle what the world throws at you.</li><li>• Ask students to discuss in their Readers Theater groups:<ul style="list-style-type: none"><li>* "How does the conclusion summarize the events of the narrative?"</li><li>* "How does it remind the audience of the key quote?"</li></ul></li><li>• Cold call students to share their group discussions with the whole class.</li><li>• Leave the model posted and invite groups to begin by orally rehearsing their conclusions. Remind them to refer to their group norms from Unit 2, Lesson 14. Circulate to assist those who are struggling. Ask:<ul style="list-style-type: none"><li>* "How does your conclusion summarize the events of the narrative?"</li><li>* "How does it remind the audience of the key quote?"</li></ul></li><li>• Ask students to allocate someone to write the conclusion down for their group script on a separate sheet of paper.</li></ul>	<ul style="list-style-type: none"><li>• Providing models of expected work supports all learners, especially those who are challenged.</li></ul>



**Readers Theater:**  
Writing a Conclusion

Closing and Assessment	Meeting Students' Needs
<p><b>A. Venn Diagram: Similarities and Differences between the Readers Theater Script and To Kill a Mockingbird (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to discuss in teams: <ul style="list-style-type: none"> <li>* “How is your whole group Readers Theater script like the same scenes in the novel? How is it different? Why is it different?”</li> </ul> </li> <li>• Display and distribute <b>Venn Diagram: Similarities and Differences between the Readers Theater Script and To Kill a Mockingbird</b>. Remind students that on a Venn diagram, the things that are similar go in the middle and the things that are unique go in the circles on either side.</li> <li>• Model how to fill it out using the model script. Similarities (in the middle): <ul style="list-style-type: none"> <li>* The dialogue between Atticus and Jem is exactly what they say in the book (pages 212 and 213).</li> <li>* The dialogue between Miss Maudie and Jem is exactly what they say in the book (215).</li> <li>* The narrator in the book says exactly: “This was a thought. Court-appointed defenses were usually given to Maxwell Green, Maycomb’s latest addition to the bar, who needed the experience. Maxwell Green should have had Tom Robinson’s case.”</li> </ul> </li> <li>• Differences: <ul style="list-style-type: none"> <li>* Script: The first narrator line analyzes how Jem is starting to grow up, which doesn’t happen in the novel.</li> <li>* Script: The stage directions are meant for the actors to do certain things, as described in the novel (but in the novel they aren’t stage directions).</li> <li>* Novel: The narrator in the novel is Scout, whereas the narrator in this scene of the script is not Scout (as an adult).</li> </ul> </li> <li>• Ask groups to discuss: <ul style="list-style-type: none"> <li>* “How does your script connect to the novel? How is it similar?”</li> <li>* “How does your script diverge from the novel? How it is different?”</li> </ul> </li> <li>• Invite students to fill out their own Venn diagrams based on their discussion.</li> </ul>	<ul style="list-style-type: none"> <li>• Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.</li> <li>• When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.</li> </ul>



**Readers Theater:**  
Writing a Conclusion

Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Finish your Venn diagram.</li><li>• Continue independent reading.</li></ul>	



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

## Supporting Materials



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## Model Script Conclusion

### **Key Quote**

“As I made my way home, I thought Jem and I would get grown but there wasn’t much else left for us to learn, except possibly algebra.”

### **Theme**

Growing up is about more than just getting older—it is about understanding people and their actions and recognizing that the world doesn’t always work as you want it to or think it should.

**Narrator:** Jem has grown up, not just in years, but in maturity. Unlike at the beginning, he is now taking care of Scout instead of avoiding her. He now understands more about people and why they do the things that they do, like Atticus and Boo Radley, even if he doesn’t always agree with their actions. Jem has learned that the world is more complicated than he used to think.



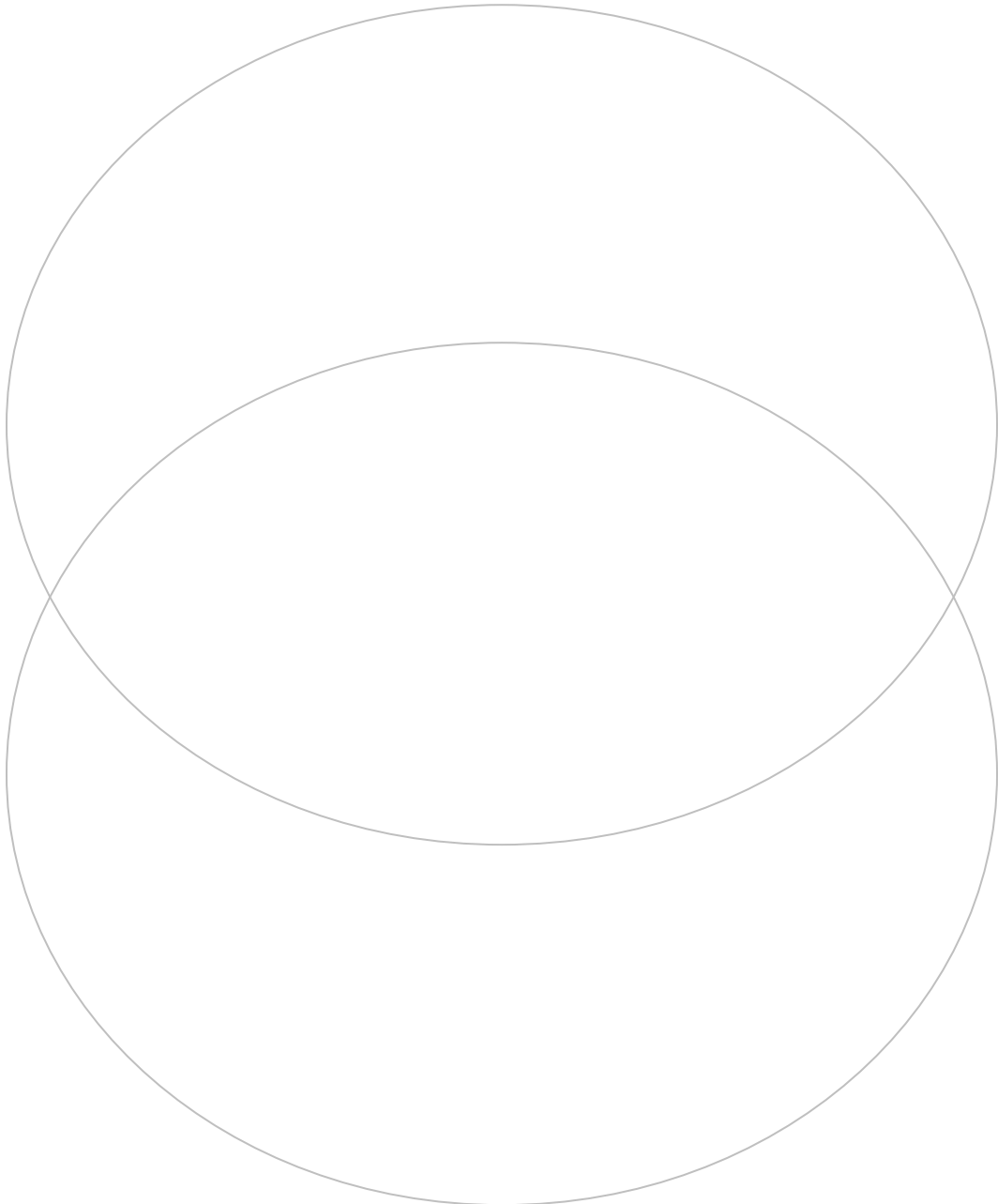
**Venn Diagram:** Similarities and Differences between  
the Readers Theater Script and To Kill a Mockingbird

.....  
**Name:**

.....  
**Date:**

**Script**

**Novel**





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# **Grade 8: Module 2A: Unit 3: Lesson 4**

## **End of Unit 3 Assessment: Readers Theater**

### **Commentary**



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End of Unit 3 Assessment:  
Readers Theater Commentary

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

I can determine a theme or the central ideas of literary text. (RL.8.2)

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 objectively summarize literary text. (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 create a presentation, artwork, or text in response to a literary work with a commentary that identifies connections and explains divergences from the original. (W.8.11)

I can create poetry, stories, and other literary forms. (W.8.11b)

Supporting Learning Targets

- I can explain how our script is a response to *To Kill a Mockingbird*.
- I can explain how our script connects to the novel and how it diverges from it and why.
- I can use a rubric to provide kind, specific, and helpful feedback to my peers.

Ongoing Assessment

- End of Unit 3 Assessment: Readers Theater Commentary





**End of Unit 3 Assessment:**  
Readers Theater Commentary

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Mid-Unit 3 Assessment Feedback (5 minutes)</li><li>Unpacking Learning Targets (2 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>End of Unit 3 Assessment (20 minutes)</li><li>Peer Critique (12 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Group Work: Brainstorm Visuals (6 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Gather the props you have recorded on your index card for your final Readers Theater performance.</li><li>Take home your script and practice reading your parts, considering the feedback given in the peer critique.</li></ol></li></ol>	<ul style="list-style-type: none"><li>In this lesson, students complete an on-demand end of unit assessment. They are required to write a commentary to answer specific questions about the connections between their script and the novel <i>To Kill a Mockingbird</i>. Students prepared for this in Lesson 3 by completing a Venn diagram of the similarities and differences between their script and the novel.</li><li>Assess student responses on the end of unit assessment using the Grade 8 2-Point Rubric—Short Response.</li><li>Note that students practice briefly in front of another group at the end of this lesson. This is to help them get more comfortable performing and to receive peer critique to help them improve their performances. To ensure that this is carried out productively without hurting anyone’s feelings, set clear expectations by reviewing the Peer Critique Guidelines beforehand.</li><li>At the end of this lesson, students consider props and visuals they can use to help their audience better understand their interpretation of the text. In choosing props and visuals, they have to make decisions like a director, based on the message they are trying to convey.</li><li>In advance: Copy each group script for each member of the group.</li><li>Post: Learning targets; Key Quotes anchor charts (from Unit 2, Lesson 8).</li></ul>



**End of Unit 3 Assessment:**  
Readers Theater Commentary

Lesson Vocabulary	Materials
response, diverges; commentary, peer critique	<ul style="list-style-type: none"><li>• End of Unit 3 Assessment: Readers Theater Commentary (one per student)</li><li>• Lined paper (two pieces per student)</li><li>• Readers Theater Criteria anchor chart (from Unit 2, Lesson 14)</li><li>• Row 1 of Readers Theater rubric (one per student)</li><li>• Peer Critique Guidelines (from Lesson 1; one to display)</li><li>• Index cards (one per group)</li></ul>



**End of Unit 3 Assessment:**  
Readers Theater Commentary

Opening	Meeting Students' Needs
<p><b>A. Mid-Unit 3 Assessment Feedback (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Hand back the Mid-Unit 3 Assessments and invite students to spend time silently reading and digesting your feedback.</li><li>• Invite them to write their name on the board if they have questions, so that you can follow up either immediately or later on in the lesson.</li></ul>	<ul style="list-style-type: none"><li>• Giving students the opportunity to review assessment feedback helps them understand where and how they need to improve next time.</li></ul>
<p><b>B. Unpacking Learning Target (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite the class to read the learning targets with you:<ul style="list-style-type: none"><li>* “I can explain how our script is a response to <i>To Kill a Mockingbird</i>.”</li><li>* “I can explain how our script connects to the novel and how it diverges from it and why.”</li><li>* “I can use a rubric to provide kind, specific, and helpful feedback to my peers.”</li></ul></li><li>• Ask students to Think-Pair-Share:<ul style="list-style-type: none"><li>* “What does it mean by explaining how your script is a response to <i>To Kill a Mockingbird</i>?”</li></ul></li><li>• Listen for students to explain that it means how the script communicates a particular idea from the novel.</li><li>• Ask:<ul style="list-style-type: none"><li>* “What does diverges mean?”</li></ul></li><li>• Listen for students to explain that it means “is separate” or “differs from,” so in this context it refers to how the script is different from the novel and why.</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li><li>• Discussing and clarifying the language of learning targets helps build academic vocabulary..</li></ul>



End of Unit 3 Assessment:  
Readers Theater Commentary

Work Time	Meeting Students' Needs
<p><b>A. End of Unit Assessment (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Remind students that the idea of this Readers Theater is to communicate a key quote, outlining a theme in <i>To Kill a Mockingbird</i>, by choosing specific scenes in the book that communicate that key quote and turning them into scripts for Readers Theater. Also, remind students that when presenting a Readers Theater, they need to be able to justify their choices to their audience and that in the mid-unit assessment, they explained why they made that scene selection and justified the scripting in reference to the key quote.</li><li>• Distribute the <b>End of Unit 3 Assessment: Readers Theater Commentary</b>. Focus students on the title. Ask them to Think-Pair-Share:<ul style="list-style-type: none"><li>* “What is a <i>commentary</i>?”</li></ul></li><li>• Listen for students to explain that a commentary is a kind of explanation of something that provides details about the choices made and why those choices were made.</li><li>• Invite the class to read the prompt with you.</li><li>• Remind students that they completed a Venn Diagram: Similarities and Differences between the Readers Theater Script and <i>To Kill a Mockingbird</i> in the previous lesson comparing their script and the novel that they can use to help them explain how and why the script connects to and diverges from the novel.</li><li>• Also, remind students that in an assessment, they have to work independently without talking to other students. Guide students to refer to their novel, to their Readers Theater scripts, and to their Venn diagrams to write a commentary for their whole group Readers Theater that answers the questions.</li><li>• Distribute <b>lined paper</b> and tell students to begin writing their commentary.</li><li>• Collect the end of unit assessments at the end of the allotted time.</li></ul>	



End of Unit 3 Assessment:  
Readers Theater Commentary

Work Time (continued)	Meeting Students' Needs
<p><b>B. Peer Critique (15 minutes)</b></p> <ul style="list-style-type: none"><li>Refer students back to the Performance column on the <b>Readers Theater Criteria anchor chart</b>. Invite the class to read the criteria again.</li><li>Tell students that they are going to practice performing in front of another group and watching another group perform their Readers Theater to peer-critique each other's performance.</li><li>Distribute <b>Row 1 of the Readers Theater rubric</b> to each group. Tell them that this is one row of the rubric you will use to assess their final performance task and that they are going to use it to peer-critique the performance of another group. Give students a couple of minutes to read it through.</li><li>Explain that peer critiquing must be done carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don't want to make them feel bad. Post the <b>Peer Critique Guidelines</b>:</li></ul> <ol style="list-style-type: none"><li>Be kind: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.</li><li>Be specific: Focus on particular strengths and weaknesses, rather than making general comments like "It's good" or "I like it." Provide insight into why it is good or what, specifically, you like about it.</li><li>Be helpful: The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.</li><li>Participate: Peer critique is a process to support each other, and your feedback is valued.</li></ol> <ul style="list-style-type: none"><li>Pair up two different student groups. Tell groups which one will perform first and which will be the audience first. Remind the audience that they are to give feedback using Row 1 of the rubric.</li><li>Ask the first groups to begin. Circulate to support as needed as they perform and their peers give feedback.</li><li>Once the first group has finished performing and the other group has finished writing feedback, invite the groups to switch so that the audience becomes the performers.</li><li>Tell groups to hand over their feedback and to carefully read through each of the peer critiques they have been given from the other group so that they know how to improve for their final performance.</li></ul>	<ul style="list-style-type: none"><li>Critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom.</li><li>Asking students to provide feedback to their peers based on explicit criteria benefits both parties in clarifying the meaning of the learning target.</li></ul>



End of Unit 3 Assessment:  
Readers Theater Commentary

Closing and Assessment	Meeting Students' Needs
<p><b>A. Group Work: Brainstorm Visuals (6 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute an <b>index card</b> to each group. Tell students that props and visuals can help an audience better understand their interpretation of the text and contribute to the audience's understanding of characters, setting, problem, and/or mood.</li><li>• Tell them that, like directors, they need to make decisions about what types of props and/or visuals they want to use for the group performances of their group's narrative script during the final performance task in the next lesson. Ask groups to discuss:<ul style="list-style-type: none"><li>* "Which props or visuals will help your audience better understand your interpretation of the novel and the message (key quote) you are trying to communicate through your script? How will they help?"</li></ul></li><li>• Prompt students to think about the scenes in their scripts and where the characters may be, what they are doing or wearing, and/or what challenges they are facing.</li><li>• Tell group members to decide who will be responsible for bringing in each prop for the final performance task in the next lesson and ask them to record that on their index card to take home.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Gather the props you have recorded on your index card for your final Readers Theater performance.</li><li>• Take home your script and practice reading your parts, considering the feedback given in the peer critique.</li></ul> <p><i>Teaching Note: Assess student responses on the end of unit assessment using the Grade 8 2-Point Rubric—Short Response.</i></p>	



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# Grade 8: Module 2A: Unit 3: Lesson 4

## Supporting Materials



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### End of Unit 3 Assessment: Readers Theater Commentary

Write a commentary to accompany your group Readers Theater script to answer the following questions:

- \* “How is your Readers Theater script a response to the novel *To Kill a Mockingbird*?”
- \* “How does your script connect with the novel? Why?”
- \* “How does it diverge from the novel? Why?”

Use evidence from the novel and your script to justify your answers. Your commentary should be no more than three paragraphs long.





Row 1 of Readers Theater rubric

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

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

Individual Scores	1–Needs Improvement	2–Fair	3–Good	4–Excellent
Delivery	Student had difficulty reading the script and consistently did not use expression, eye contact, or props appropriately	Student read the script but had little expression, few gestures, little eye contact, or did not use props appropriately	Student read the script with some expression, gestures, eye contact, and use of props	Student read the script with confidence and expression, made gestures and good eye contact, and used props to add to the performance



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# **Grade 8: Module 2A: Unit 3: Lesson 5**

## **Performance Task: Readers Theater Performance**



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**Performance Task:**  
Readers Theater Performance

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

I can determine a theme or the central ideas of literary text. (RL.8.2)  
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 objectively summarize literary text. (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 produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)  
I can create poetry, stories, and other literary forms. (W.8.11b)

**Supporting Learning Targets**

- I can speak clearly and with expression for a performance.
- I can perform my Readers Theater script for an audience.
- I can ask questions that ask the audience to connect all of the individual scripts to understand the whole thing.
- I can respond to questions about Readers Theater performances, providing evidence from my observations.

**Ongoing Assessment**

- Group Narrative Script
- Readers Theater performance
- Self-assessment



**Performance Task:**  
Readers Theater Performance

Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Unpacking Learning Targets (2 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Performance Task: Readers Theater Performance for an Audience (30 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Self-Assessment (5–10 minutes)</li></ol></li></ol>	<ul style="list-style-type: none"><li>Before students perform their Readers Theaters in this lesson, they have time to practice with the props they have gathered for homework. Remind groups that the props should help the audience better understand their interpretation of the novel and the message (key quote) they are trying to communicate. Ensure that students understand the props should not be distracting, as that would take the audience focus away from the message they are trying to communicate.</li><li>Students perform their Readers Theaters in this lesson. Due to the time this will take and to hold student attention, you may choose to spread this over a couple of days.</li><li>Assess each student using the rubric in the supporting materials of this lesson. Use the top part of the rubric to give students an individual score for their contribution and use the lower half of the rubric to give each group an overall grade for their group work.</li></ul>

Lesson Vocabulary	Materials
	<ul style="list-style-type: none"><li>Readers Theater Rubric (two per student—one for teacher assessment and one for student self-assessment)</li><li>Readers Theater Rubric Self-Assessment (one per student)</li></ul>



**Performance Task:**  
Readers Theater Performance

Opening	Meeting Students' Needs
<p><b>A. Unpacking Learning Target (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Invite students to read the learning targets with you:<ul style="list-style-type: none"><li>* “I can speak clearly and with expression for a performance.”</li><li>* “I can perform my Readers Theater script for an audience.”</li><li>* “I can ask questions that ask the audience to connect all of the individual scripts to understand the whole thing.”</li><li>* “I can respond to questions about Readers Theater performances, providing evidence from my observations.”</li></ul></li><li>• Tell students that in this lesson, they will perform their Readers Theaters for the whole group and host a question-and-answer session afterward.</li></ul>	<ul style="list-style-type: none"><li>• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.</li><li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li></ul>



**Performance Task:**  
Readers Theater Performance

Work Time	Meeting Students' Needs
<p><b>A. Performance Task: Readers Theater Performance for an Audience (30 minutes)</b></p> <ul style="list-style-type: none"><li>• Give groups 5 minutes to practice their performance with the props and visuals they gathered for homework. Remind them that the purpose of the props and visuals is to help their audience better understand their interpretation of the novel and the message (key quote) they are trying to communicate, so the props should not be distracting, but should blend in with the scenes.</li><li>• Cold call groups to perform, giving them approximately 1 minute to set up for their performance.</li><li>• As each group performs, score them using the <b>Readers Theater rubric</b>. Use the top part of the rubric to give students an individual score for their contribution and use the lower half of the rubric to give each group an overall grade for their group work.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Self-Assessment (5–10 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute a copy of the Readers Theater rubric and a <b>Readers Theater Rubric Self-Assessment</b> to each student. Have each student fill out the rubric as a self-assessment of her/his performance today. Students will also need to write a short statement explaining why they scored themselves the way they did. Model if necessary.</li><li>• Collect student scripts and self-assessments.</li></ul>	<ul style="list-style-type: none"><li>• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.</li></ul>
Homework	Meeting Students' Needs
None	



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# Grade 8: Module 2A: Unit 3: Lesson 5

## Supporting Materials



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Readers Theater Rubric

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

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

Individual Scores	1–Needs Improvement	2–Fair	3–Good	4–Excellent
Delivery	Student had difficulty reading the script and consistently did not use expression, eye contact, or props appropriately	Student read the script but had little expression, few gestures, little eye contact, or did not use props appropriately	Student read the script with some expression, gestures, eye contact, and use of props	Student read the script with confidence and expression, made gestures and good eye contact, and used props to add to the performance
Cooperation with group	Student did not work cooperatively together with group and could not agree on what to do. Student did not share responsibilities or ideas and wasted time	Student worked cooperatively with group in some aspects of the project but sometimes could not agree on what to do and wasted time	Student worked cooperatively with group in most aspects of the project and shared most responsibilities and ideas	Student worked cooperatively with the group in all aspects of the project and shared all responsibilities and ideas well





Readers Theater Rubric

Group Members: \_\_\_\_\_

Group Scores	1–Needs Improvement	2–Fair	3–Good	4–Excellent
On-task participation	Low level of active participation from majority of group members	Moderate level of on-task work or few of the group members actively participating	Majority of group members on-task and actively participating	High level of active, on-task participation from all group members



Readers Theater Rubric Self Assessment

Explain why you gave yourself the score you did, for each category.

Delivery: I gave myself a score of \_\_\_\_\_ (1, 2, 3, or 4) because:

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Cooperation with Group: I gave myself a score of \_\_\_\_\_ (1, 2, 3, or 4) because:

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On-Task Participation: I gave myself a score of \_\_\_\_\_ (1, 2, 3, or 4) because:

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