



EXPEDITIONARY
LEARNING

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

Mid-Unit Assessment, Part 1 and Excerpt 4 Third Read



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

I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)

I can compare and contrast different media versions of a literary text (written vs. audio vs. film vs. staged, etc.). I can analyze the impact of the techniques unique to each medium. (RL.7.7)

I can determine an author's point of view or purpose in informational text. (RI.7.6)

I can read above-grade-level texts with scaffolding and support. (RI.7.10)

Supporting Learning Targets

- I can analyze how a storyteller uses tools unique to the medium to make a story come alive.
- I can reread a complex text in order to understand it more deeply.
- I can talk with a partner in order to understand a text more deeply.

Ongoing Assessment

- Complete Sentence Practice worksheet (from Lesson 6 homework)
- Excerpt 4 Text and Questions: The Fight with Covey
- Mid-Unit 2 Assessment, Part 1



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (2 minutes)2. Work Time<ol style="list-style-type: none">A. Mid-Unit 2 Assessment Part 1 (20 minutes)B. Excerpt 4 Third Read Questions (20 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Revisiting Learning Targets (3 minutes)4. Homework<ol style="list-style-type: none">A. Add to your third read answers for Excerpt 4 based on the partner conversations you had in class today.	<ul style="list-style-type: none">• In this lesson, students complete the Mid-Unit 2 Assessment Part 1, where they analyze how a performer uses the techniques from the Storyteller's Toolbox anchor chart to bring a poem alive. Note: Part 2 of the Mid-Unit 2 Assessment is in Lesson 11 and assesses many more standards. In determining grades, Part 1 of the Mid-Unit 2 Assessment should count much less heavily than Part 2.• For the Mid-Unit 2 Assessment Part 1, students watch a video of Thelma Thomas performing the poem "Harriet Tubman" by Eloise Greenfield. Students read the poem in Unit 1. This video can be found at http://www.youtube.com/watch?v=pLFO3ApBUtY. Make sure you have the technology you need so students can see and hear clearly. Consider sharing brief biographical information about the poet, Eloise Greenfield, with students (see Supporting Materials).• At the start of this lesson, collect the Complete Sentences Practice worksheet that students did for homework. Review the students' work and take note of common strengths and errors. Use this analysis to determine how to focus the mini lesson in Lesson 8.• As students complete the Mid-Unit 2 Assessment Part 1, they should begin working individually on the Excerpt 4 third read questions. Once all students are done with the assessment, transition students to pair work on the third read questions.• The Back-to-Back and Face-to-Face protocol used in Work Time B provides a means for students to think and talk about the third read questions with a series of partners. Please note that the work in class is mostly oral, as talking through their ideas will help students be successful in completing the written answers to these questions for homework.• You may wish to work with a small group of struggling readers during Work Time B.• In advance: Prepare video of Thelma Thomas performing "Harriet Tubman."• Post: Learning targets.



Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• Mid-Unit 2 Assessment, Part 1: Analyzing Storyteller’s Craft: Comparing Written and Oral Stories (one per student)• Mid-Unit 2 Assessment, Part 1: Analyzing Storyteller’s Craft: Comparing Written and Oral Stories (answers, for teacher reference)• Storyteller’s Toolbox anchor chart (begun in Lesson 5)• Eloise Greenfield: Quick Facts (for teacher reference)• Video of Thelma Thomas performing “Harriet Tubman” (http://www.youtube.com/watch?v=pLFO3ApBUtY)• Excerpt 4 Text and Questions: The Fight with Covey (from Lesson 5)• Equity sticks (optional)• Excerpt 4 Close Reading Guide, Third Read (for teacher reference)

Opening	Meeting Students’ Needs
<p>A. Reviewing Learning Targets (2 minutes)</p> <ul style="list-style-type: none">• Direct students’ attention to the posted learning targets and point out that today they will demonstrate their ability to analyze a written and performed version of the same story.• Collect the Complete Sentences Practice worksheet. Assure them you will review their work and address their questions in the next lesson.	



Work Time	Meeting Students' Needs
<p>A. Mid-Unit 2 Assessment Part 1 (20 minutes)</p> <ul style="list-style-type: none">• Distribute the Mid-Unit 2 Assessment, Part 1: Analyzing Storyteller's Craft: Comparing Written and Oral Stories.• Remind them that on this assessment, they will analyze how a written poem compares to its performed version. They should refer to the Storyteller's Toolbox anchor chart as they complete the assessment.• Express your confidence in students' ability to do this type of analysis. Tell students that you will work with them to read the poem and see the performance several times, and then give them time to write their answers. Encourage them to not write answers yet; they should focus on reading and watching. The directions on the assessment preview the process for them.• Read the poem aloud as students follow along silently. Remind students that they read and discussed this poem in Unit 1. You may wish to share brief biographical information about the author. See Eloise Greenfield: Quick Facts in supporting materials.• Next, play the video of Thelma Thomas performing "Harriet Tubman" (http://www.youtube.com/watch?v=pLFO3ApBUtY). Tell students that they will watch it again before they complete the assessment.• Prompt students to circle five phrases in the poem that they remember Ms. Thomas emphasizing.• Tell students that now they will see the video again. This time, they should take notes in the margins of the poem about how she uses her voice and body to emphasize important phrases and reinforce meaning.• Play the video again.• Encourage students to read through all of the questions on the assessment. If students would find it helpful, you might want to play the video a third time.• Finally, direct students to complete the assessment individually and silently. When they are done, they should turn in the assessment and begin work on the Excerpt 4 third read questions.	<ul style="list-style-type: none">• Many students will benefit from seeing step-by-step direction for the assessment posted on the board or via a document camera.



Work Time (continued)	Meeting Students' Needs
<p>B. Excerpt 4 Third Read Questions (20 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning targets and remind them that third read questions push them to analyze Douglass's purpose and craft. Ask them to take out the Excerpt 4 Text and Questions: The Fight with Covey.• Use the Back-to-Back, Face-to-Face protocol to have students discuss the Excerpt 4 third read questions. For each question, students find a new partner. They stand back-to-back with that partner while you read the question out loud and give students 1 minute to think. Then, when you say face-to-face, they turn around and share their thinking with their partner. Depending on the needs of your class, you might consider using equity sticks to call on several pairs to share out after each question.• Stress to students your expectations for how they move about the room. Also emphasize that this is a chance to talk about the questions, not to write about them. Remind students that thinking and talking about these questions carefully will prepare them to do an excellent job on their homework.• In the last 5 minutes, have students return to their seats and debrief the first several questions, focusing on how the pair conversation added to their thinking. You might read a question, call on a student to share what they wrote before they talked with their partner, then ask that student what he or she would write now that they have talked that question through.• Model what a complete answer might look like, and notice and name how students used their partner conversation to understand the text more deeply. Remind students that strong readers not only reread a text many times, but also talk with their colleagues to develop a deeper understanding of the text.• The Excerpt Close Reading Guide, Third Read may be useful in guiding this conversation.• Explain to students that their homework is to complete the written answers to the Excerpt 4 third read questions. They should write in a different color than they did when they were working alone after the mid-unit assessment, so they can see how their partner conversations added to their thinking.	<ul style="list-style-type: none">• Use of protocols (like Back-to-Back and Face-to-Face) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students to practice their speaking and listening skills.• Students can often engage with complex questions more successfully by talking than by writing. This activity serves as a scaffold for students' independent work with third read questions for homework.



Closing and Assessment	Meeting Students' Needs
<p>A. Revisiting Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Ask students:<ul style="list-style-type: none">* “How confident are you of your ability to write high quality answers for the third read questions? Use a Fist to Five to show me.”• Ask students:<ul style="list-style-type: none">* “Think of one way your partner conversation will help you on your homework. Give me a thumbs-up when you think of one.”• Call on several students to share out.	<ul style="list-style-type: none">• Use of protocols (like Fist to Five) allows for total participation of students. It also helps students reflect on the progress they are making on any given learning target or task.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Add to your third read answers for Excerpt 4 based on the partner conversations you had in class today.	

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

Supporting Materials



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Mid-Unit 2 Assessment, Part 1:
Analyzing Storyteller's Craft: Comparing Written and Oral Stories

Name:

Date:

Harriet Tubman
by Eloise Greenfield

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Source: <http://www.poets.org/viewmedia.php/prmMID/16485>



Mid-Unit 2 Assessment, Part 1:
Analyzing Storyteller's Craft: Comparing Written and Oral Stories

Directions:

- 1. Read the poem silently** as your teacher reads it aloud.
- 2. Watch the video** of Thelma Thomas performing this poem.
- 3. Reflect** on which parts of the poem were emphasized. **Circle five phrases** that you remember Mrs. Thomas emphasizing.
- 4. Analyze the performance.** Watch the video of Mrs. Thomas performing the poem again. This time, take note in the margins of the way she uses her voice and body to emphasize important phrases and reinforce meaning.
- 5. Read through the questions** on the assessment.
- 6. Watch the video again**, as needed.
- 7. Write your ideas:** complete the written part of the assessment.



Mid-Unit 2 Assessment, Part 1:
Analyzing Storyteller's Craft: Comparing Written and Oral Stories

1. Choose two of the lines you remember and explain what tools Mrs. Thomas uses to make you remember them. (RL.7.7)

2. This poem is about a strong woman. Explain two ways Mrs. Thomas use the tools in the Storyteller's Toolbox to reflect on the strength of Harriet Tubman. (RL.7.7)

3. This storyteller decided to repeat these lines four times instead of three. She also sings them. Why would the storyteller emphasize these lines more than any other lines in the poem? (RL.7.1, RL.7.7)
- Harriet Tubman didn't take no stuff
Wasn't scared of nothing neither
Didn't come in this world to be no slave
And didn't stay one either

Mid-Unit 2 Assessment, Part 1:
Analyzing Storyteller's Craft: Comparing Written and Oral Stories
(Answers, for Teacher Reference)

1. Choose two of the lines you remember and explain what tools Mrs. Thomas uses to make you remember them. (RL.7.7)

“Farewell!’ she sang to her friends one night,” I remember because she imitates the motions of saying good bye dramatically with her hand and arm. I also remember, “Harriet Tubman didn’t take no stuff” because that line is sung each time, which emphasizes the meaning of the words.

2. This poem is about a strong woman. Explain two ways Mrs. Thomas use the tools in the Storyteller’s Toolbox to reflect on the strength of Harriet Tubman. (RL.7.7)

Mrs. Thomas uses the tone and volume of her voice to emphasize the strength of Tubman. She speaks and sings the poem in a loud, booming voice. She also speeds up to sing the “Harriet Tubman didn’t take no stuff” line, which grabs the audience’s attention and shows the strength of Tubman as well. Lastly, Mrs. Thomas also points to the audience as if she is trying to convey the importance of the words she speaks about Tubman.

3. This storyteller decided to repeat these lines four times instead of three. She also sings them. Why would the storyteller emphasize these lines more than any other lines in the poem? (RL.7.1, RL.7.7)

Harriet Tubman didn't take no stuff
Wasn't scared of nothing neither
Didn't come in this world to be no slave
And didn't stay one either

These particular lines mention how strong Tubman was, that she wasn’t afraid of her slave owners or getting caught. Tubman was not going to accept her lot in life as a slave and she was determined to do something about it. These lines capture Tubman’s no-nonsense, driven spirit.



Eloise Greenfield: Quick Facts
(For Teacher Reference)

- Eloise Greenfield was born in Parmele, North Carolina, on May 17, 1929. Shortly after, her family moved to Washington, D.C., where she still resides today.
- She has published 38 children's books, including picture books, novels, poetry, and biographies.
- Her books have a strong focus on loving African American families and communities, similar to the ones she experienced growing up.
- Greenfield first published a poem in the Hartford Times in 1962. Ten years later, her first book was published.

<http://www.scholastic.com/teachers/contributor/eloise-greenfield>

<http://www.balkinbuddies.com/greenfield/>

<http://www.eduplace.com/kids/hmr/mtai/greenfield.html>



Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

“The Fight with Covey,” in *Narrative of the Life of Frederick Douglass*, Chapter 10, Paragraphs 1–3, 5, 6, 10–13

Background: When he was 16, Douglass was sent to a new master, Thomas Auld, who owned a plantation in St. Michael’s, Maryland. Auld found Douglass defiant, and rented him out for one year to a nearby farmer, Edward Covey, who had a reputation for “breaking” slaves.

Excerpt Overview: In this excerpt, Douglass describes in great detail his fight with Covey. The excerpt begins by providing background information on what life was like on Covey’s farm: slaves were worked hard and whipped often, and Covey was cunning and relentless. The transition to the specific story begins in Paragraph 6, when Douglass foreshadows the theme of that fight: it transformed him from a slave to a man. The story of the fight itself has several parts, and much of the excerpt describes physical events in some detail. Students may find this narration easier to follow than Douglass’s more reflective passages in earlier excerpts. Douglass explains how fighting back against Covey restores his humanity, and though he is still enslaved at the end of the story, he has resolved not to let anyone treat him “like a slave” any more. This excerpt supports Douglass’s position that slavery corrupts slave owners through its portrayal of how morally bankrupt Covey has become in his effort to break slaves. It also supports his position that slavery is terrible; though Douglass describes his physical suffering under Covey, his account of how being enslaved crushed his spirit and dimmed his intellect and made him almost like a “beast” is even more powerful than his description of physical pain.

Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

Directions: The Summary Version

- Students begin working on these questions individually as they complete the assessment.
- Students discuss the questions using the Back-to-Back and Face-to-Face protocol.
- Students complete the questions for homework.
- Debrief in Lesson 8; focus on 3, 4, 11, and 12.

Third Read Questions	Teacher Directions
Paragraph 1	
Paragraph 2	<p>1. What type of figurative language does the phrase “midnight often caught us” use?</p> <ul style="list-style-type: none"> a. metaphor b. simile c. allusion d. personification
Paragraph 3	<p>2. Why does Douglass use the word <i>cunning</i> to describe Covey, rather than intelligence or effectiveness? How does that connect to his purpose in telling this story?</p> <p>Cunning suggests that someone is tricky, and has a negative association. Douglass wants to show that Covey was clever while not describing him with any positive words, such as intelligent or effective.</p>



Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
Paragraph 4	<p>“The longest days were too short for him, and the shortest nights too long for him.”</p> <p>3. What is the name for this type of figurative language? What does this sentence mean? How does it help Douglass make his point about Covey?</p> <ul style="list-style-type: none">a. metaphorb. similec. juxtapositiond. personification <p>The sentence means that he worked slaves for very long days, and only let them rest a little at night. By juxtaposing how long a day was (longest) with how he thought of it (too short), Douglass shows how hard Covey made the slaves work.</p> <p>4. Douglass says that the “dark night of slavery closed in on me.” What device from the poet’s toolbox is he using? Why is darkness a powerful image here?</p> <ul style="list-style-type: none">a. simileb. metaphorc. personificationd. apostrophe <p>This is a powerful image because darkness is associated with sadness and ignorance. Douglass is suggesting that being a slave is like living in a world without the sun.</p>
Paragraph 5	

Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
Paragraph 6	<p>“You have seen how a man was made a slave; you shall see how a slave was made a man.”</p> <p>5. How does this sentence preview the rest of the story? What does Douglass want his audience to pay attention to?</p> <p>The rest of the story is about how Douglass fights back. Covey had broken him—made him feel not human—but in fighting back, Douglass gains his sense of humanity back and stops feeling like a slave. Douglass wants his audience to notice not just that he won the physical fight, but that the decision to fight back changed his sense of himself.</p>
Paragraph 7	<p>6. In this paragraph, Douglass describes how terrible he was feeling. List three words or phrases that help create the mood in this paragraph.</p> <p>my strength failed me</p> <p>violent aching of the head</p> <p>extreme dizziness</p> <p>I trembled in every limb</p> <p>stagger to the hopper</p> <p>When I could stand no longer, I fell</p> <p>held down by an immense weight</p>
Paragraph 8	<p>7. Why does Douglass describe the kick Covey gave him as “savage” and not “hard”? How does that contribute to the description of the events?</p> <p>Savage suggests cruelty. In this excerpt, Douglass is showing how cruel Covey was—he is even cruel to someone who has collapsed with exhaustion.</p>

Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
Paragraph 9	
Paragraph 10	
Paragraph 11	<p>8. Why does Douglass end the paragraph with the sentence: “On this morning, the virtue of the ROOT was fully tested?”</p> <p>He is providing suspense about what happens next, and suggesting that the issue of whipping is about to come up.</p>
Paragraph 12	<p>9. What details does Douglass provide that portray Covey as a bully and not a fair fighter?</p> <p>Covey sneaks up on Douglass.</p> <p>He tried to tie him up.</p> <p>Covey didn’t expect Douglass to resist.</p> <p>He trembled like a leaf.</p> <p>He asked Hughes to help him.</p> <p>When Douglass kicked Hughes, Covey was scared.</p>
Paragraph 13	<p>10. Why does Douglass describe Covey as “puffing and blowing at a great rate”?</p> <p>This shows that Covey had been weakened and tired by his fight with Douglass, and that he is only stopping because he is tired, not because he won (as he claims).</p>

Excerpt 4 Close Reading Guide, Third Read
(For Teacher Reference)

Questions	Teacher Guide
Paragraph 14	<p>11. Why does Douglass refer to the fight as a “resurrection”? To what is he alluding? Why would this appeal to his audience?</p> <p>A resurrection is when someone is dead and then they are brought back to life. The most common resurrection story is that of Jesus in the Bible. Douglass is comparing the re-emergence of his sense of humanity and hope to the rebirth of a soul. His audience would likely understand the allusion, and it would underline the importance of Douglass’s transformation.</p> <p>“I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact.”</p> <p>12. What does that mean? How does the rest of the paragraph support it?</p> <p>This means that even though he was technically still a slave, he wasn’t going to think of himself as a slave nor let others treat him (by whipping him) like a slave. It follows his description of how much his resistance transformed him.</p>
Whole Excerpt	<p>Purpose: How does this excerpt support the two positions Douglass held about slavery that are listed below?</p> <p>1. Slavery is terrible for slaves.</p> <p>Douglass was broken—made to feel not human—by the hard work and terrible treatment. He was beaten for not working even when he collapsed with illness.</p> <p>2. Slavery corrupts slave holders.</p> <p>Covey is cruel, and has no compassion. He beats sick slaves and does not fight fair.</p>