



EXPEDITIONARY  
LEARNING

# Grade 7: Module 3A: Alternate Materials



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Work Time	Meeting Students' Needs
<p><b>A. Reading Aloud: <i>Turning the Page: Frederick Douglass Learns to Read</i> (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Introduce <i>Turning the Page: Frederick Douglass Learns to Read</i> by showing the cover to students.           <ul style="list-style-type: none"> <li>* “What do you predict this picture book will be about? Support your idea with evidence from the cover.”</li> </ul> </li> <li>• Ask a few students to share and listen for: “I see Frederick Douglass’s name and the word “read.” I know Douglass was a slave and I don’t think they were allowed to read so this must be about when he learned to read in secret,” or “I see a young boy, which could be Douglass, so this must be about him.”</li> <li>• Explain to students that as you read the picture book aloud, you want them to hold that first question in their minds:           <ul style="list-style-type: none"> <li>* “What gives stories their enduring power?”</li> </ul> </li> <li>• Read <i>Turning the Page</i> out loud to your class, slowly and with expression. The point of this read-aloud is to immerse students in the story and let them experience its power, so do not interrupt with too much teacher talk. However, pause several times to let students identify <i>powerful</i> content, language, images, and <i>theme</i> that will be added to the Powerful Stories anchor chart.</li> <li>• The questions about specific pages listed below provide examples for the anchor chart. You may wish to incorporate examples on different pages. For each Turn and Talk, pose the question, reread the page as necessary, and then give pairs 1 minute to talk. Have several students share out briefly, and scribe their answers on the Powerful Stories anchor chart.</li> <li>• Turn and talk after page 4:           <ul style="list-style-type: none"> <li>* “What powerful language did the author use on this page? What words ‘pull’ you?”</li> </ul> </li> <li>• Listen for: “people hurried by full of purpose, carts all clattered by, salty scent of the sea”</li> <li>• Turn and talk after page 6:           <ul style="list-style-type: none"> <li>* “What powerful language did the author use on this page? What words ‘pull’ you?”</li> </ul> </li> <li>• Listen for: “Thomas peeking out from his mother’s skirts, gentle smile of Mrs. Auld”</li> <li>• Turn and talk after page 12:           <ul style="list-style-type: none"> <li>* “Why does the author talk about the moon light? How does this image reinforce what’s happening in Frederick’s mind?”</li> </ul> </li> <li>• Listen for: “Like the beam of light coming in and hitting the sea, this path to freedom comes into his mind.”</li> </ul>	<ul style="list-style-type: none"> <li>• This picture book read-aloud builds familiarity with the narrative arc structure before students have to identify the narrative arc in excerpts of <i>Narrative of the Life of Frederick Douglass</i>.</li> <li>• Giving students the opportunity to discuss answers to questions in small groups before asking them to share with the whole group helps ensure that all students are able to contribute to the whole group discussion.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Turn and talk after page 14:               <ul style="list-style-type: none"> <li>* The author says Frederick's desire to read was like a "spark" and a "flame." Would it have been as powerful if the author had said his desire to read was really, really strong? Why or why not?"</li> <li>* Listen for: "No, because the image makes it easier for the reader to understand the emotion Frederick feels, and explains it in a memorable way."</li> </ul> </li> <li>• Turn and talk after page 20:               <ul style="list-style-type: none"> <li>* "What powerful adjective did the author use on this page? What words 'pull' you?"</li> <li>* Listen for: "He took the book with trembling hands."</li> </ul> </li> <li>• Turn and talk at the end of the book:               <ul style="list-style-type: none"> <li>* "Why is the content of this story powerful? Why is it an important story?"</li> </ul> </li> <li>• Listen for: "It tells about how Douglass was determined to learn to read," and "It talks about why it is important to learn how to read and think for yourself."               <ul style="list-style-type: none"> <li>* "What is the <i>theme</i> of this book?"</li> </ul> </li> <li>• Listen for possible themes (there are several strong answers): "Learning to read is an important type of freedom." "People always long to be free." "When you are determined you can find a way to achieve your goal."               <ul style="list-style-type: none"> <li>* "Not all stories have empowering themes, but the theme of this story is empowering. What makes the theme of this story empowering?"</li> </ul> </li> <li>• Listen for: "The theme of this book is empowering because Douglass realizes that reading can provide him with some mental freedom, and even though it is very difficult, he finds a way to learn to read. Other people can be inspired to find freedom or achieve their goals by reading about Douglass's actions."</li> <li>• Compliment students on their strong thinking about why <i>Turning the Page</i> is a powerful story, and remind them that the author of this story wanted to make a part of Douglass's <i>Narrative</i>, which was written in the mid-1800s, accessible to younger children. Students will have a chance to try something similar in Unit 3, and <i>Turning the Page</i> will be a model they refer to throughout the writing process.</li> </ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Introducing the Narrative Arc (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Redirect students' attention to the posted learning targets and reread the second learning target or ask for a volunteer to read it aloud.               <ul style="list-style-type: none"> <li>* "I can identify key components of the narrative arc in this story."</li> </ul> </li> <li>• Display the <b>Narrative Arc anchor chart</b> and distribute the <b>Narrative Arc anchor chart, student version</b>.</li> <li>• Explain to students that in order to effectively build powerful language, images, and themes into a story, there has to be a clear narrative arc. The narrative arc is the journey the main character takes from problem to solution or from beginning to end. Authors use the narrative arc because it helps a reader understand the journey that a character takes. Authors are trying to convey powerful content in a way that readers can understand.</li> <li>• Ask students to refer to their Narrative Arc anchor chart, student version to name each component and read the provided description.</li> <li>• <i>Context</i> of the story: setting—time in Douglass's life, place, and characters               <ul style="list-style-type: none"> <li>– <i>Conflict</i>: who the conflict is between</li> <li>– <i>Climbing steps</i>: three key events (Note: There is nothing special about three—stories can have more or less. This one has three.)</li> <li>– <i>Climax</i>: major turning point</li> <li>– <i>Conclusion: resolution</i>—the way Douglass overcomes the obstacles; <i>reflection</i>—how Douglass changes because of the obstacles he encounters</li> <li>– <i>Theme</i>: central message of a story</li> </ul> </li> <li>• Point out that these components map out the beginning, middle, and end of the story. Context and conflict are usually at the beginning, climbing steps and climax are in the middle, and the conclusion and thematic statement are typically at the end. Not all stories have this narrative arc, but most picture books typically do.</li> </ul>	<ul style="list-style-type: none"> <li>• Additional modeling may be required. Modeling provides a clear vision of the expectation for students. The teacher may model by saying: "Let's identify one component of the narrative arc together first. I am going to find the context, which sets the stage for the story. I know that it is the card that lists the time, place, and characters and reads, "Time: birth to 17 years of age; Place: plantation and mostly Baltimore; Characters: Douglass, Mr. and Mrs. Auld, and the little boy in the alley"</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Explain a few of the nuances of the components:               <ul style="list-style-type: none"> <li>– “The context is about the time and place in Douglass’s life, not just the year.”</li> <li>– “The climbing steps highlight three key events, but there can be more or less than three key events in a narrative.”</li> <li>– “The conflict should include the people involved in the problem.”</li> <li>– “The climax is the part of the story where things change course; it is often a moment of heightened emotion.”</li> <li>– “The theme is often connected to the reflection, or how the character has changed after facing his or her main conflict.”</li> </ul> </li> <li>• Explain the five components in more detail based on the needs of your class.</li> <li>• Group students in pairs and distribute a set of <b>Turning the Page: Frederick Douglass Learns to Read matching cards</b> (alternate version) to each pair. Direct students to match each component of the narrative arc to the correct description from <i>Turning the Page</i>.</li> <li>• When most students are finished, use <b>equity sticks</b> to call on several pairs to explain their answers. As students share, point to the location on the Narrative Arc anchor chart where each card would go.               <ul style="list-style-type: none"> <li>– Context: time: around age 8; place: Baltimore; characters: Frederick, Mr. Auld, Mrs. Auld, Thomas, boy in the alley.</li> <li>– Conflict: <i>outer</i>: between Frederick and Mr. Auld who doesn’t want him to read, <i>inner</i>: Frederick vs. society (searching for a way out of slavery).</li> </ul> </li> <li>• Climbing steps:               <ul style="list-style-type: none"> <li>– Climbing steps: Event 1-Mrs. Auld introduces Frederick to reading, Event 2-Mr. Auld finds Mrs. Auld teaching Frederick to read and forbids it. Therefore Frederick realizes reading is the path to freedom, Event 3-Frederick finds boy in the alley.</li> <li>– Climax: Frederick convinces the boy to help him learn to read.</li> <li>– Conclusion: resolution—Frederick has a plan to learn to read; reflection—Frederick is hopeful for the future because he sees his path to freedom</li> <li>– Theme: Learning to read is an important type of freedom.</li> </ul> </li> <li>• Remind students that the theme can be understood in a variety of ways. Students may have uncovered different themes, but as long as the themes emerge from an idea in the text, they are valid.</li> <li>• Commend students on the diligent work they did in order to figure out the narrative arc for <i>Turning the Page</i>. Assure them that they will have a number of opportunities to do this type of thinking in Units 2 and 3.</li> </ul>	



Unit 2, Lesson 1

*Turning the Page: Frederick Douglass Learns to Read*  
Matching Cards (alternate version)

**Teacher Directions:** Copy this page and cut up so there is one set of cards per pair of students.

Time: around the time Frederick is 8 years old Place: Baltimore Characters: Frederick, Mr. Auld, Mrs. Auld, Thomas, boy in the alley	Frederick finds a boy in the alley.
Frederick vs. Mr. Auld Frederick vs. society (searching for a way out of slavery)	Frederick is hopeful for the future because he sees his path to freedom.
Mr. Auld finds Mrs. Auld teaching Frederick to read and forbids it. Therefore Frederick realizes that reading is the path to freedom.	Learning to read is an important type of freedom.
Frederick has a plan to learn to read.	Frederick convinces the boy to help him learn to read.
	Mrs. Auld introduces Frederick to reading.



Work Time	Meeting Students' Needs
<p><b>A. Distinguishing Narrative from Summary (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Direct the students to get out their <b>Excerpt 3 Analysis note-catcher</b> (from Unit 2, Lesson 4).</li> <li>• Ask a student to summarize Excerpt 3.</li> <li>• Tell the students: “That was a <i>summary</i>. Now you are going to read a <i>narrative</i> version of the same event.”</li> <li>• Reread <b>Turning the Page: Frederick Douglass Learns to Read</b>. This book begins and ends by summarizing some facts about Douglass’ life. Because this lesson focuses on differentiating between narrating and summarizing, you will focus today on page 4 through page 18 only. Start with “One windy afternoon...” on page 4 and stop reading at the end of page 18.</li> <li>• Draw a Venn diagram on the board and help the class generate a list of similarities and differences between the summary version of the story and the narrative version. Guide students to talk about craft and not just events in the story by asking probing questions like: “What details did the author choose to include that you wouldn’t include if you were summarizing the story?”</li> <li>• Distribute the <b>How a Narrative Is Different from a Summary Reference Sheet (alternate)</b>. Direct students’ attention to the third column. Note that the narrative arc is the same for both a narrative and a summary.</li> <li>• Give examples of each item on the narrative side of the reference sheet. See the first column for some suggested examples. Feel free to point out more examples from <i>Turning the Page</i>.</li> <li>• Emphasize that not every event in a narrative is told with “show-not-tell” details or dialogue. Instead, the author chooses a few of the most important parts of the story to zoom in on. For example, on page 8, the author didn’t tell us many details about what Frederick did around the house. Did he work in the kitchen? Did he clean the house? How did he help with Thomas? Instead, the author quickly moves the action to a more important moment—the afternoon where Mrs. Auld begins to teach him. And then we linger there for a moment. This is called <i>pacing</i>—or the speed at which a story moves.</li> <li>• Explain that a narrative writer needs to pay close attention to pacing—when the action should move forward and when it should linger on what a character is feeling or thinking. Students should think of it as watching a movie versus looking at a picture. When the story is moving forward, it’s like a movie is playing. When the author zooms in on some action, it’s like he takes a picture or “snapshot” and wants the reader to look at it for a while. When the author zooms in on what a character is thinking or feeling, it’s like he takes a “thought-shot.” (See <i>After “The End”</i> by Barry Lane or <a href="http://www.discover-writing.com">www.discover-writing.com</a> for more information.)</li> <li>• Explain that there are several key moments that focus on Frederick’s feelings in detail because his inner conflict is one of the central conflicts in this story. We have to understand his sadness and frustration in order to understand his hope at the end.</li> </ul>	<ul style="list-style-type: none"> <li>• Many students will benefit from seeing questions posted on the board or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Point out that on page 16 there is a brief thought-shot because it is important for us to understand Frederick is feeling stuck because that will help the reader understand how he has the strength to ask the little boy if he can see his book. Remember it's illegal for slaves to learn to read so this was a very dangerous thing to do. It's not important to know what he did around the house. Point out that in the book they are reading—which is a narrative—Douglass made the same types of decisions. He doesn't zoom in on every episode of his life, or every detail of every story. The students, as authors, will also need to decide where to zoom in as they retell an episode.</li><li>• Ask students to turn and talk:<ul style="list-style-type: none"><li>* “Why does an author zoom in on some parts of a story and not all?”</li></ul></li><li>• Listen for them to name both logistical reasons (e.g., “it would make the story too long”) and stylistic reasons (e.g., “it makes the story more interesting,” or “it emphasizes the most important parts and helps the reader understand the overall meaning”).</li><li>• Ask students to turn and talk:<ul style="list-style-type: none"><li>* “How does an author zoom in on an event in the story?”</li></ul></li><li>• Listen for them to say things like: “by adding sensory details,” or “by adding more about the character’s thoughts.” After asking one pair to share out, move on to Work Time B.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Introducing the Narrative Writer's Toolbox (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students you would like to capture their thinking about how an author zooms in on a particular part of the story on an anchor chart. Post a piece of <b>chart paper</b>, on which you and the class will co-create the <b>Narrative Writer's Toolbox anchor chart</b>. Remind students that they worked with the Poet's Toolbox in Unit 1. On this anchor chart they are going to list the tools a narrative writer uses to craft his or her story. There will be some crossover, of course. Both storytellers and poets are using language to give their work power and have an effect on their reader. These tools help to create meaning, emotions, or beauty wherever they are used.</li><li>• Co-construct the chart with the students—see <b>Narrative Writer's Toolbox anchor chart (for teacher reference)</b>. Prompt students to use the How a Narrative Is Different from a Summary Reference Sheet (alternate) to find some tools. Note: You need to define <i>flashback</i> and <i>symbol</i>.</li><li>• Remind students that a writer doesn't randomly use these tools. Instead, he or she uses them deliberately in specific parts of the story to emphasize the action, develop the characters, or reinforce the theme. Point out the example on page 14, "Mrs. Auld had lit a spark she could never put out. Each time she yelled at him, she only fanned the flames." This is a common tool—figurative language. The author is making a metaphor not to be entertaining, but because she wants to tell you something specific about what Frederick is feeling now, which relates to something that will happen later in the story. He urgently wants to read and the desire is getting stronger. This is important because later in the story he has the courage and the strength to take a risk and ask the boy in the alley to help him.</li></ul>	



Unit 3, Lesson 1

How a Narrative Is Different from a Summary Reference Sheet (alternate)

<b>Example from <i>Turning the Page</i></b>	<b>A Narrative ...</b>		<b>A Summary ...</b>
<p>There are many examples. Here is one: “The next morning instead of offering to read to him after breakfast, she said, “Boy, run out and get the firewood. Don’t be lazy!” (page 14)</p>	<p>“Shows” the most important events unfolding by using sensory description, strong verbs, and dialogue</p>	<p><b>Climbing</b> steps: tells the story in logical sequence</p> <p>Has a clear climax</p>	<p>Names the important points of action</p> <p>Uses some description and strong verbs</p>
<p>“Arriving at the Auld’s door...” (page 6)</p> <p>“A few weeks later ...” (page 16)</p>	<p>Uses transitional words like then, next, etc.</p>		<p>Uses transitional words like then, next, etc.</p>
<p>“That night, Frederick couldn’t sleep. Mr. Auld’s words kept replaying in his head.” (page 12)</p>	<p>Focuses on thoughts and emotions of the character</p>		<p>Mentions thoughts and emotions of characters in passing</p>
<p>“Frederick opened it with trembling hands.” (page 20)</p> <p>“Later, as Frederick returned to the Auld’s home, he was filled with hope about his new plan. He knew Mrs. Auld would be waiting, ready to lash out at him. But beyond the Aulds, beyond Baltimore, he could see the vast, open sea, wild and full of promise.” (page 20)</p>	<p>Shows the resolution of the conflict</p> <p>Shows character growth</p> <p>Implies a theme or universal truth but usually does not explicitly say it</p>	<p>Provides a <b>conclusion</b></p>	<p>Sums up the events of the story</p> <p>Names the resolution of the conflict</p> <p>Directly states character growth and change</p>



Opening	Meeting Students' Needs
<p><b>A. Entry Task: Summing It Up (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute and post the <b>Entry Task: Summing It Up</b>. Invite students to follow along silently as you read the directions for Part I aloud.</li><li>• Ask for a volunteer to define <i>theme</i>. Listen for: “It is a message or universal truth that the author is trying to convey,” or “It is a statement that is broadly applicable to situations beyond the story.”</li><li>• Direct students’ attention to today’s learning targets. Tell them you are interested in hearing the themes they can articulate.</li><li>• After a few minutes, ask the students to share their answers to the questions in Part I. Listen for thematic statements such as, “Learning to read is an important type of freedom.” “People always long to be free.” “When you are determined you can find a way to achieve your goal.” For the second question, listen for: “The sea is a symbol for his hope for the future,” “The sea is a symbol for the possibilities that are open to someone who can read,” or “It symbolizes his confidence that he can achieve his goal.”</li><li>• Point out that the sea is referenced throughout this story (page 4, page 12, page 20). That is a good clue that it is symbolic.</li><li>• Arrange the students in pairs using the <b>Douglass’s Homes Discussion Appointment worksheet</b> (from Unit 1, Lesson 6). Direct them to Part II of the entry task. Invite them to get out their notes for each episode.</li><li>• After a few minutes, ask the students to share out possible thematic statements. Accept all reasonable responses.</li><li>• Point out that there are several possible themes for any given episode. It depends on what the author wants to focus on. The thematic statement for <i>Turning the Page</i> could have been that owning a slave makes someone into a mean person (like Mrs. Auld), but because this is a children’s book, the theme is something that is more appropriate for young children—like “Learning to read is an important type of freedom.”</li><li>• Remind students that part of their assignment is to articulate a thematic statement. Just as <i>Turning the Page</i> doesn’t come out and say its theme directly, they won’t say it directly either. Instead, they will use the sentence stems on the entry task to articulate the theme and to lead the reader to the understanding that they, as authors, want the reader to get. This exercise helps them generate a first draft of that theme. Students should save this entry task and use it as they write the last page of their book.</li></ul>	



Unit 3, Lesson 2

Entry Task: Summing It Up (alternate)

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

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

**Part I**

*Directions:* Complete this task individually.

From *Turning the Page: Frederick Douglass Learns to Read*:

“Later, as Frederick returned to the Auld’s home, he was filled with hope about his new plan. He knew Mrs. Auld would be waiting, ready to lash out at him. But beyond the Aulds, beyond Baltimore, he could see the vast, open sea, wild and full of promise.”

1. What is the theme that Frederick reflects on in these last few lines?

2. The sea that is “vast”, “open”, “wild”, and “full of promise” is symbolic to him. Think about those adjectives. What does the sea represent to Frederick?

**Part II**

*Directions:* With a partner, articulate a **thematic statement** for two of the episodes we read as a class.

Episode:	Episode:
<p>Later, as Frederick walked home, he was filled with _____. He knew that _____ would be waiting for him. But beyond that, out of sight, but near, was the _____.</p>	<p>Later, as Frederick walked home, he was filled with _____. He knew that _____ would be waiting for him. But beyond that, out of sight, but near, was the _____.</p>



Unit 3, Lesson 3

My Children’s Book Plan (alternate)

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

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

**Directions:**

Now you will plan your children’s story. When you begin writing, you will use this plan as a guide. However, you will probably make small adjustments as you write. As you plan, think carefully about where you will zoom in and be more detailed; do it deliberately and only in moments of the story that need to be examined closely. You may have six to eight pages in your book. You must have at least five pages planned for the Writer’s Roundtable tomorrow.

<b>Gist of the story:</b>
<b>Thematic statement</b>

<b>Page number</b>	<b>Gist of the text</b>  * Narrative tool I will use	<b>Gist of illustration</b> (Remember: Not every page needs an illustration. Choose the pages that best lend themselves to images.)	<b>Step on the narrative arc</b>
<i>Model Page 4</i>	<i>FD arrives in Baltimore</i> * <i>Sensory details: “carriages, wagons and carts clattered by”, “scent of the sea”—put reader in Baltimore</i> * <i>Showing character traits: FD wonders if different might be better—he longs for a different life</i>	<i>The wharf scene in Baltimore</i>	<i>Establishing context—setting, character, and one of the central conflicts—his longing for a different life</i>



My Children's Book Plan (alternate)

<b>Page number</b>	<b>Gist of the text</b>  * Narrative tool I will use	<b>Gist of illustration</b> (Remember: Not every page needs an illustration. Choose the pages that best lend themselves to images.)	<b>Step on the narrative arc</b>
Page 1			
Page 2			
Page 3			
Page 4			
Page 5			
Page 6			
Page 7			



Work Time	Meeting Students' Needs
<p><b>B. Sharpening Your Tools, Part 1: Show-not-Tell and Sensory Details (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Tell students that before they begin writing today you'd like to talk more about the narrative writer's tools. Direct their attention to the <b>Narrative Writer's Toolbox anchor chart</b> (from Lesson 1). Today you'd like to help them sharpen the tools of <i>sensory details</i> and show-not-tell.</li> <li>• Remind students that these tools are not to be used randomly. Instead, they are to help a writer zoom in on a character's emotions, qualities, or thoughts, and/or on an event that is crucial to the story.</li> <li>• Direct students' attention to the document camera. Post the <b>Sharpening Your Tools, Part 1: Show-not-Tell and Sensory Details (alternate)</b> worksheet.             <ul style="list-style-type: none"> <li>* Ask for a volunteer to define sensory details and then ask: "What are the sensory details that help establish setting?"</li> </ul> </li> <li>• Listen for: "carriages, wagons and carts all clattered by," or "scent of the sea." Point out that sensory details are often most powerful when they are used sparingly. One or two vivid, precise details are better than many that overwhelm the reader and disrupt the pacing of the story. Ask:             <ul style="list-style-type: none"> <li>* "Notice that we're not just talking about setting. In the opening pages we are introduced to characters. Which character is the author zooming in on here? Why is that character important?"</li> </ul> </li> <li>• Listen for students to say: "Mrs. Auld because she first introduces him to reading." Ask:             <ul style="list-style-type: none"> <li>* "The author could have told us that Mrs. Auld was kind. Instead she <i>showed</i> she was kind (an adjective) by using nouns and verbs. What noun? What verb phrase shows she is kind?"</li> </ul> </li> <li>• Listen for: "gentle smile" and she "spoke with warmth."</li> <li>• Direct students to the table at the end of the worksheet. Fill out the chart for each character. Probe with questions such as: "What verbs could show this trait?" "What could the character do to show this trait?" "What action would Frederick take if he was scared?" "What objects could this character be holding to show this trait?" "If Covey is mean, could he be holding a whip?" and "What about a character's body or face could reflect this trait?" Accept all reasonable responses.</li> <li>• Remind students that these tools are useful to zoom in on a character's traits and will help them make engaging and interesting stories. Tools should be used deliberately and thoughtfully and students should be careful not to overdo it. Express your confidence in their ability to do so.</li> </ul>	<ul style="list-style-type: none"> <li>• Many students will benefit from seeing questions posted on the board or via a document camera, but reveal questions one at a time to keep students focused on the question at hand.</li> </ul>



Sharpening Your Tools, Part 1: Show-not-Tell and Sensory Details (alternate)

**From *Turning the Page: Frederick Douglass Learns to Read*:**

One windy afternoon, Frederick arrived in Baltimore harbor on a ship packed with sheep. As he climbed onto the wharf, he could already tell that life here would be different. People of every shade hurried by, well-dressed and full of purpose. Carriages, wagons, carts all clattered by, packed with goods. With the salty scent of the sea, even the air smelled different. Different might mean better, Frederick thought. He couldn't imagine a life worse than the one he'd left behind.

1. What sensory details establish setting?

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“Hello, dear,” said Mrs. Auld, with a gentle smile. Frederick could barely reply. Never had a White person spoken to him with such warmth.

2. What character does the author zoom in on? Why is that character important?

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3. The author could have just told us that Mrs. Auld was kind. Instead she *showed* she was kind (an adjective) by using a noun and verb. What noun? What verb phrase shows she is kind?

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Sharpening Your Tools, Part 1: Show-not-Tell and Sensory Details (alternate)

<b>Tell (uses bland adjectives)</b>	<b>Show (use nouns and verbs and vivid adjectives)</b>
Mr. Auld was controlling.	
Frederick was scared.	
Covey was mean.	



Opening	Meeting Students' Needs
<p><b>A. Entry Task: Sharpening Your Tools, Part 2 (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute the <b>Entry Task: Sharpening Your Tools, Part 2 (alternate)</b>. Instruct the students to work on it individually.</li> <li>• After a few minutes, ask students to show a thumbs-up if they think Version 1 is best. Using <b>equity sticks</b>, cold call students who have their thumbs up to explain their reasoning. Then, ask students to show a thumbs-up if they think Version 2 is best. Cold call students who have their thumbs up to explain why. Affirm comments indicating that Version 1 is much more descriptive, and has more interesting sentence structure and more powerful word choice.</li> <li>• Point out that both versions narrate the same event but Version 1 uses narrative tools. In this lesson, they will look specifically at the <i>sensory language</i>, <i>strong action verbs</i>, and <i>precise language</i>. Version 1 is from <i>Turning the Page</i>.</li> <li>• Direct students' attention to the <b>document camera</b>. Post the <b>Sharpening Your Tools: Side-by-Side Comparison (alternate)</b>, but keep the third column covered. Direct students to annotate their texts as they take a closer look at each of these paragraphs.</li> <li>• Ask students to look at the first sentences of both versions. You are displaying a table that makes the comparison more clear. Circle the words that are different in first sentence of Version 2. Then explain why using the phrase "instead of offering to read to him after breakfast" is more precise than saying "morning" and why the dialogue is more precise than "being mean."</li> <li>• Repeat for each row on the comparison chart. Ask students to name the differences; identify if they are precise descriptions, strong verbs, or sensory language; and explain why the words or phrases are more clear or more powerful. Listen for answers such as: "It helps you picture the action," "it makes you feel like you are there," or "it puts you in Frederick's shoes and helps you understand his perspective."</li> <li>• To close this activity, be sure to remind students that the author is using these narrative techniques to zoom in on this moment because it is crucial to the conflict of the story. After Mrs. Auld refuses to help him read, Frederick must find another way to accomplish his goal.</li> <li>• Ask for a volunteer to read today's learning targets. Ask for another volunteer to define <i>deliberately</i>. Invite students to look for places where they can incorporate strong verbs, sensory details, and precise language deliberately and with purpose as they write today.</li> </ul> <p>*</p>	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Emphasize that strong verbs are especially important in writing to show character traits and show more precise emotion. Identify a few examples from <i>Turning the Page</i> and briefly discuss the connotation of each verb. Consider using these examples:<ul style="list-style-type: none"><li>* Thomas “peeked” from behind his mother’s skirts instead of “looked” (page 6).</li><li>* Frederick “committed to memory” instead of “learned” the letters (page 8)</li><li>* Frederick “scowled” instead of “looked upset” (page 16)</li></ul></li></ul>	



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

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

**Directions: Read the following paragraphs. They both narrate the same event from *Turning the Page*.**

**Version 1**

The next morning instead of offering to read to him after breakfast , she said, “Boy, run out and get the firewood. Don’t be lazy!” It was the first time Mrs. Auld had talked to him with such coldness, and he felt something inside him being twisted and squeezed.

The days became weeks and Mrs. Auld became more and more intent on undoing what she had done. Whenever he moved slowly, she yelled at him. Whenever he touched a book, she snatched it away.

It was too late. In introducing Frederick to reading, Mrs. Auld had lit a spark she could never put out. Each time she yelled at him, she only fanned the flames. He might have lost his teacher, but he was determined to find a way to learn to read.

**Version 2**

The next morning, Mrs. Auld was mean to him. Frederick felt sad and confused. Over the next couple of months she kept being mean. But that didn’t discourage Frederick. He still wanted to learn to read.

1. Which version do you think is more clear and vivid, and better helps the reader understand what is happening? Why?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





2. Which narrative tools do you see the author using in these paragraphs?

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Sharpening Your Tools: Side-by-Side Comparison (alternate)

Version 1	Version 2	
<p>The next morning instead of offering to read to him after breakfast, she said, “Boy, run out and get the firewood. Don’t be lazy!”</p>	<p>The next morning, Mrs. Auld was mean to him.</p>	<p>Precise description: Using “instead of offering to read to him after breakfast” instead of “morning”</p> <p>Precise description: Using dialogue instead of “was mean to him.”</p>
<p>It was the first time Mrs. Auld had talked to him with such coldness and he felt something inside him being twisted and squeezed</p>	<p>Frederick felt sad and confused.</p>	<p>Sensory word: twisted, squeezed, coldness</p> <p>Precise description: Using “he felt something being twisted and squeezed” instead of “sad and confused.”</p>
<p>The days became weeks and Mrs. Auld became more and more intent on undoing what she had done. Whenever he moved slowly, she yelled at him. Whenever he touched a book, she snatched it away.</p>	<p>Over the next couple of months she kept being mean.</p>	<p>Precise description: Using “more intent on undoing what she had done” instead of “kept being mean.”</p> <p>Strong verb: snatched.</p>
<p>It was too late. In introducing Frederick to reading, Mrs. Auld had lit a spark she could never put out. Each time she yelled at him, she only fanned the flames. He might have lost his teacher, but he was determined to find a way to learn to read.</p>	<p>But that didn’t discourage Frederick. He still wanted to learn to read.</p>	<p>Strong verb: lit, fanned</p> <p>Precise description: he was “determined to find a way to learn to read” instead of “wanted to learn to read.”</p>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Thinking about Illustrations (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students' attention to <b><i>Turning the Page: Frederick Douglass Learns to Read</i></b>. Display the picture on page _ 16 of Frederick seeing the young boy in the alley. Point out that the text opens with Frederick running errands and seeing people reading. Yet, that's not what is pictured. Instead, it's a picture of Frederick seeing the young boy in the alley. Just as authors zoom in on a moment with narrative tools, illustrators zoom in even more precisely with what they choose to draw in their pictures.<ul style="list-style-type: none"><li>* Ask: "What moment is this picture zooming in on? Why?" Possible responses: "The moment Frederick Douglass has the idea to talk to the boy. This will resolve the conflict."</li><li>* Ask: "What is powerful about this image?" Possible responses: "Frederick's face is hopeful." "Frederick looks timid, almost like he's hiding and yet, he is about to do a very brave thing."</li></ul></li><li>• Remind students that they will draw at least four pictures for their stories. Point out where they will sketch their initial thinking about the illustrations on the storyboard worksheet.</li><li>• Discuss the options students have for illustrating their books (see Teaching Notes). Tell them they will have some time to sketch out their basic idea on the storyboards tomorrow, if they haven't already done so.</li></ul>	