



EXPEDITIONARY  
LEARNING

# Grade 7: Module 2B: Overview



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In this module, students explore the concept of personal identity formation and transformation in both historical and modern-day societies. The module begins with an overview of what “identity” means and how it can mean different things to different people. In Unit 1, students read first-person narratives that focus on various social identifiers—from race to gender to socioeconomic status—as they begin to frame their understanding of what identity means. Students read informational text, identifying central ideas, analyzing how an author develops his or her claims, and identifying how the sections of the text interact to form those ideas. Unit 1 builds students’ background knowledge in preparation for Unit 2, during which students closely read *Pygmalion* by George Bernard Shaw and further explore the identity transformation of the play’s main character, Eliza Doolittle. This unit centers on standard RL.7.3, which focuses on how plot, character, and setting interact in literature. As an end of unit assessment, students write an argumentative essay about Eliza’s changes internally and externally as she undergoes the experiment of recreating herself under Higgins’ tutelage. In Unit 3, students analyze the impact of gender roles and stereotypes in personal identity

development as influenced by the media and advertising. As students read and discuss both literary and informational texts, they strengthen their ability to discuss specific passages from a text with a partner, write extended text-based argumentative and informational pieces, and conduct a short research project. Unit 3 focuses on the research standards W.7.7 and W.7.8 through an investigation of how media and advertising perpetuate stereotypes about gender and affect individuals’ sense of self. As a final performance task, students create an advertisement analysis of a current print ad and modify it by making a “counter ad” that does not rely on gender-specific stereotypes and instead offers a new vision of what men and women can be. At the end of the module, students will have a better understanding of how society tries to define individuals and how individuals try to define themselves.

### Guiding Questions and Big Ideas

- *Identity is a multifaceted concept with several different components.*
- *People’s sense of identity can change over time.*
- *Closely reading and discussing one excerpt of a longer text helps to deepen your understanding of the text as a whole.*
- *Effective researchers ask relevant questions, gather information from several sources, keep track of their findings and sources, and synthesize their findings into coherent products.*
- **How do individuals define themselves?**
- **When people change their external appearance, do they necessarily change on the inside too?**
- **How are ideas about gender communicated in today’s society?**
- **How can I be a savvy consumer of media and create a strong sense of self despite media messages about my gender?**



### Performance Task

#### Advertisement Analysis and “Counter-Ad”

Building on their focus on identity formation and gender roles in Unit 1, students will research the use and impact of gender stereotypes in advertisements. They will write a formal advertisement analysis and create a “counter ad” in which they modify the original ad to reveal the text, subtext, bias, and persuasive techniques used to perpetuate gender stereotypes. First, students individually complete a researcher’s notebook in which they track their questions and take notes. Next, as their End of Unit 3 Assessment, they write a synthesis of their research findings. Finally, for the performance task, students deconstruct the portrayal of gender stereotypes in a print advertisement. On their own, they write an analysis of the advertisement that draws on their research. Then, with a partner, they work to create a counter ad. Then they will publish this new advertisement in a printed or electronic format selected by the teacher and provide a well-written paragraph to explain the choices they made in designing their counter ad. This task centers on NYSP12 ELA CCLS W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6.

### Content Connections

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

### NYS Social Studies Core Curriculum

#### Relevant Content Standards

- 7.7c Women joined the movements for abolition and temperance and organized to advocate for women’s property rights, fair wages, education, and political equality.
  - Students will examine efforts of women to acquire more rights, including Sojourner Truth, Elizabeth Cady Stanton, and Susan B. Anthony.
- Gathering, Using, and Interpreting Evidence: Define and frame questions about events and the world in which we live and use evidence to answer these questions.



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



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



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



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



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





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



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



CSS Standards: Language	Long-Term Learning Targets
<ul style="list-style-type: none"><li>• L.7.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 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., belligerent, bellicose, rebel).</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.7.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</li></ul>	<ul style="list-style-type: none"><li>• I can accurately use seventh-grade academic vocabulary to express my ideas.</li><li>• I can use resources to build my vocabulary.</li></ul>



Texts

1. George Bernard Shaw, *Pygmalion* (Clayton, DE: Prestwick House, 2005), ISBN: 978-1-58049-399-4.
2. Karen English, *Nadia's Hands* (Honesdale, PA: Boyds Mills, 1999), ISBN: 978-1590787847. (Teacher copy only.)
3. Linda Perlstein, *Not Much, Just Chillin: The Hidden Lives of Middle Schoolers* (New York: Farrar, Straus and Giroux, 2003), ISBN: 978-0-374-20882-0. (Excerpts provided in supporting materials of lesson.)
4. Erika Packard, "Team Players," in *Monitor* (Vol. 37, Issue 8), September 2006.
5. Cindy Morand, "The Border," in *Red: Teenage Girls of America Write on What Fires Up Their Lives Today* (New York: Penguin/Plume, 2008).
6. Grace Lin, "Why Couldn't Snow White Be Chinese?" as found at [http://www.gracelin.com/media/press/press\\_snowwhiteessay.pdf](http://www.gracelin.com/media/press/press_snowwhiteessay.pdf).
7. Diane Gonzales Bertrand, "My Own True Name," in *Chocolate for a Teen's Spirit: Inspiring Stories for Young Women About Hope, Strength, and Wisdom* (New York: Simon & Schuster, 2002).
8. Denise Winterman, "Teen Slang: What's, like, so wrong with like?" in *BBC News Magazine*, September 2010.
9. Julianne Micoleta, "Generation Z Teens Stereotyped as 'Lazy and Unaware,'" Huffington Post, March 2012.
10. Reniqua Allen, "Is Money Affecting Your Social Status?" in *Teen Vogue*, <http://www.teenvogue.com/advice/friendship-advice/2011-12/how-money-affects-friendships-social-standing/?intro>.
11. Lynda Nead, "Women and Urban Life in Victorian Britain," Nov. 4, 2004, as found at <http://www.bbc.co.uk/history/>.
12. Research texts: See Unit 3 overview for texts that the whole class reads related to the Unit 3 short research project, as well as the Unit 3, Lesson 8 supporting materials.



**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.

Week	Instructional Focus	Long-Term Targets	Assessments
<b>Unit 1: Reading Closely and Citing Evidence: Stories of Personal Identity Formation</b>			
<b>Weeks 1–2</b>	<ul style="list-style-type: none"> <li>Launch independent reading (see Launching Independent Reading in Grades 6–8: Sample Plan—stand alone document on EngageNY.org)</li> <li>Launching the module</li> </ul>	<ul style="list-style-type: none"> <li>I can self-select text based on personal preferences. (RL.7.11a)</li> <li>I can determine a theme or the central ideas of an informational text. (RI.7.2)</li> </ul>	
	<ul style="list-style-type: none"> <li>Analyzing the development of claims and use of evidence in first-person narratives</li> <li>Using evidence and paraphrasing text</li> </ul>	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can determine a theme or the central ideas of an informational text. (RI.7.2)</li> <li>I can analyze the development of a theme or central idea throughout the text. (RI.7.2)</li> <li>I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)</li> </ul>	Mid-Unit 1 Assessment: Evidence, Ideas, and Interactions: “Why Couldn’t Snow White Be Chinese?” (RI.7.1, RI.7.2, and RI.7.3)
	<ul style="list-style-type: none"> <li>Analyzing the structure of informational texts</li> </ul>	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can determine a theme or the central ideas of an informational text. (RI.7.2)</li> <li>I can analyze the development of a theme or central idea throughout the text. (RI.7.2)</li> <li>I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)</li> <li>I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)</li> </ul>	End of Unit 1 Assessment: Claims, Interactions, and Text Structure: “Is Money Affecting Your Social Status?” (RI.7.1, RI.7.2, RI.7.3, and RI.7.5)



Week	Instructional Focus	Long-Term Targets	Assessments
<b>Unit 2: Reading Drama and Writing to Learn: Identity Transformation in <i>Pygmalion</i></b>			
<b>Weeks 3–4</b>	<ul style="list-style-type: none"> <li>Analyzing setting, character, and plot in <i>Pygmalion</i></li> <li>Evaluating Eliza’s changes internally and externally</li> </ul>	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)</li> <li>I can analyze the interaction of literary elements of a story or drama. (RL.7.3)</li> <li>I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)</li> <li>I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)</li> </ul>	<ul style="list-style-type: none"> <li>Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in <i>Pygmalion</i> (RL.7.1, RI.7.3, and L.7.4)</li> </ul>
<b>Weeks 5–6</b>	<ul style="list-style-type: none"> <li>Planning <i>Pygmalion</i> argument essay</li> <li>Writing and revising <i>Pygmalion</i> argument essay</li> <li>Discussing end of book</li> </ul>	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)</li> <li>I can analyze the interaction of literary elements of a story or drama. (RL.7.3)</li> <li>I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)</li> <li>I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)</li> <li>With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)</li> <li>I can use correct grammar and usage when writing or speaking. (L.7.1)</li> <li>I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)</li> <li>I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)</li> </ul>	<ul style="list-style-type: none"> <li>End of Unit 2 Assessment: Argument Essay: Eliza’s Changes (RL.7.1, RL.7.3, W.7.1, W.7.9a; W.7.5, L.7.1, and L.7.2)</li> </ul>



Week	Instructional Focus	Long-Term Targets	Assessments
<b>Unit 3: Analyzing Gender Roles in Advertising</b>			
<b>Weeks 7–8</b>	<ul style="list-style-type: none"> <li>Reintroducing concept of gender in identity formation</li> <li>Researching use of gender stereotypes in advertising and media</li> </ul>	<ul style="list-style-type: none"> <li>I can conduct short research projects to answer a question. (W.7.7)</li> <li>I can use several sources in my research. (W.7.7)</li> <li>I can generate additional questions for further research. (W.7.7)</li> <li>I can gather relevant information from a variety of sources. (W.7.8)</li> <li>I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)</li> <li>I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2)</li> </ul>	<ul style="list-style-type: none"> <li>Mid-Unit 3 Assessment: Gathering Relevant Information and Generating Additional Research Questions (W.7.7 and W.7.8)</li> </ul>
	<ul style="list-style-type: none"> <li>Culminating Research Project: Analyzing advertisements and creating a counter ad</li> </ul>	<ul style="list-style-type: none"> <li>I can conduct short research projects to answer a question. (W.7.7)</li> <li>I can use several sources in my research. (W.7.7)</li> <li>I can generate additional questions for further research. (W.7.7)</li> <li>I can gather relevant information from a variety of sources. (W.7.8)</li> <li>I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)</li> <li>I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)</li> <li>I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4)</li> <li>I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6)</li> <li>I can express ideas with precision. (L.7.3)</li> <li>I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)</li> </ul>	<ul style="list-style-type: none"> <li>End of Unit 3 Assessment: Writing a Research Synthesis (W.7.7 and W.7.8)</li> <li>Final Performance Task: Advertisement Analysis and Counter Ad (W.7.2 a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6)</li> </ul>



### Organizing Students' Papers

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

### Media and Special Materials

- Whenever possible, students with language processing issues may benefit from audio versions of text. In Unit 1, nonfiction articles are used in which there are no audio recordings; instead, consider using screen readers if you have access to that technology. A variety of free versions are available online.
- In Unit 2, students may benefit from hearing the accents, dialect, and intonation of the characters from *Pygmalion* from an audio recording performance of the play. See Unit 2 Teaching Notes for possible resources for audio versions.
- In Unit 3, there are potential video clips that can be used to extend students' understanding of gender stereotypes in media. These are offered as extensions in case you are unable to access the necessary technology or media.
- As students' final performance task during Unit 3, they will create a "counter ad." Ideally, they will publish their work in an electronic format, but they could publish in print. The choice is up to you and depends on the resources available at your school. This unit will go more smoothly if you choose the format of this project before you begin Unit 3 and use a model (using the text and resources provided with Unit 3) in that format. See the stand-alone Performance Task document on EngageNY.org for more details about possible formats.

### Computers

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

### Close Reading

This module introduces a new Close Reading Guide (for teacher reference), which you will find as a supporting material in many lessons that involve close reading. This guide was developed to streamline the detailed lesson agenda and provide a "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. Teachers' Editions of Reader's Notes are also available for every lesson with potential answers you can use as a guide to help you support your students.





### Independent Reading

This module introduces a more robust independent reading structure at the start of Unit 1 and carries independent reading as a consistent structure throughout the module, with the most emphasis in Units 1 and 3. Consider scheduling a week between Module 1 and this module to launch independent reading. Alternatively, you could lengthen the time for Unit 1 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  $\frac{1}{2}$  class period per week, with an additional day near the end of a unit or module for students to review and share their books. Units 1 and 3 include time to maintain and assess the independent reading routine (calendared into the lessons). 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 7: Module 2B: 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>Advertisement Analysis and “Counter-Ad”</b></p> <p>Building on their focus on identity formation and gender roles in Unit 1, students will research the use and impact of gender stereotypes in advertisements. They will write a formal advertisement analysis and create a “counter ad” in which they modify the original ad to reveal the text, subtext, bias, and persuasive techniques used to perpetuate gender stereotypes. First, students individually complete a researcher’s notebook in which they track their questions and take notes. Next, as their End of Unit 3 Assessment, they write a synthesis of their research findings. Finally, for the performance task, students deconstruct the portrayal of gender stereotypes in a print advertisement. On their own, they write an analysis of the advertisement that draws on their research. Then, with a partner, they work to create a counter ad. Then they will publish this new advertisement in a printed or electronic format selected by the teacher and provide a well-written paragraph to explain the choices they made in designing their counter ad. This task centers on NYSP12 ELA CCLS W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6.</p>
Mid-Unit 1 Assessment	<p><b>Evidence, Ideas, and Interactions: “Why Couldn’t Snow White Be Chinese?”</b></p> <p>This assessment centers on NYSP12 ELA CCLS RI.7.1, RI.7.2, and RI.7.3. For this assessment, students will cite several pieces of evidence in Grace Lin’s essay “Why Couldn’t Snow White Be Chinese?” and use it to identify central ideas and to analyze the text. This assessment also features an opportunity for students to practice paraphrasing information in a short-response, using a structured format they practice throughout the unit.</p>
End of Unit 1 Assessment	<p><b>Claims, Interactions and Text Structure: “Is Money Affecting Your Social Status?”</b></p> <p>This assessment focuses on NYSP12 ELA CCLS RI.7.1, 7.2, RI.7.3, and RI.7.5. For this assessment, students will read and analyze the article “Is Money Affecting Your Social Status?” and identify the central ideas, claims, and structure of the text. This assessment ask students to summarize information they’ve read in a short paragraph, select the best piece of evidence to support a claim, and analyze the relationship between different paragraphs. This assessment tests all the informational text reading standards that are covered in the unit, serving as a culminating assessment.</p>



Mid-Unit 2 Assessment	<p><b>Using Evidence, Theme, and Inference to Analyze an Unseen Passage in <i>Pygmalion</i></b></p> <p>This assessment centers on NYSP12 ELA CCLS RL.7.1, RI.7.3, and L.7.4. Students will analyze an unseen passage from <i>Pygmalion</i> and answer questions about key themes and characters based on evidence and inference, as well as vocabulary. Students will be asked to identify which specific lines in the text helped them decipher the correct answers.</p>
End of Unit 2 Assessment	<p><b>Argument Essay: Eliza's Changes</b></p> <p>This is a two-part assessment. Students respond to the following prompt: "Eliza Doolittle changes her outward identity (speech, mannerisms, clothing) throughout the play. Does she change her inner identity (values, character) as well? After reading <i>Pygmalion</i>, write an argument essay that addresses this question. Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the play." Part 1 is students' best on-demand draft and centers on NYSP12 ELA CCLS RL.7.1, RL.7.3, W.7.4, and W.7.9. This draft Students must make a claim and support their position with will be assessed before students receive peer or teacher feedback so that their individual understanding of the texts and their writing skills can be observed. Part 2 is students' final draft, revised after teacher feedback. Part 2 adds standards L.7.1, L.7.2, and W.7.5.</p>
Mid-Unit 3 Assessment	<p><b>Gathering Relevant Information and Generating Additional Research Questions</b></p> <p>This task focuses on NYSP12 ELA CCLS W.7.7 and touches on W.7.8. After conducting initial research on gender roles in advertisements, students complete an on-demand task in which they read a new text, consider how it addresses their research question, and identify possible additional research questions raised by the text.</p>
End of Unit 3 Assessment	<p><b>Writing a Research Synthesis</b></p> <p>This task focuses on NYSP12 ELA CCLS W.7.7 and W.7.8. After students complete their research on the use of stereotypical gender roles in advertisements, they will synthesize their findings (from their finished researcher's notebooks) into several paragraphs in which they acknowledge their sources.</p>



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# Grade 7: Module 2B: Performance Task



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**Note:** As each unit is written, often the performance task is refined. Use this document as a general guideline. But be sure to refer to check back on EngageNY.org periodically to see if this document has been updated.

### Summary of Task

- Building on their focus on identity formation and gender roles in Unit 1, students will research the use and impact of gender stereotypes in advertisements. They will write a formal advertisement analysis and create a “counter ad” in which they modify the original ad to reveal the text, subtext, bias, and persuasive techniques used to perpetuate gender stereotypes. First, students individually complete a researcher’s notebook in which they track their questions and take notes. Next, as their End of Unit 3 Assessment, they write a synthesis of their research findings. Finally, for the performance task, students deconstruct the portrayal of gender stereotypes in a print advertisement. On their own, they write an analysis of the advertisement that draws on their research. Then, with a partner, they work to create a counter ad. Then they will publish this new advertisement in a printed or electronic format selected by the teacher and provide a well-written paragraph to explain the choices they made in designing their counter ad. **This task centers on NYSP12 ELA CCLS W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6.**

### Format

- The advertisement analysis will be a well-constructed piece of writing consisting of two paragraphs.
  - Paragraph 1: analysis of the advertisement as it currently stands, including details from the student’s research that explain its potentially negative impact.
  - Paragraph 2: description of the counter ad, including an explanation of the changes the student made and why.
- Counter ad format at teacher discretion. Options include: print on paper or create a digital image using a program such as Photoshop.



### Standards Assessed Through This Task

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



### Student-Friendly Writing Invitation/Task Description

#### Overview:

Throughout this module, we have explored different aspects of personal identity. We read several first-person narratives from the perspective of men and women about their identity struggles. We also read *Pygmalion*, which explored Eliza’s journey of identity transformation given her limitations as a working-class woman in Victorian England. Recently, we’ve been reading about and researching the role of advertisements on the identity formation of young men and women. Now we are going to put all of this together. You will analyze an advertisement that portrays gender stereotypes and potentially affects people’s sense of self. Then, working with a partner, you will create a new and improved version of it—called a counter ad—that does not rely on gender stereotypes.

#### Prompt:

##### Part 1: Advertisement analysis

- Using your researcher’s notebook to guide you, you will analyze an advertisement in a well-constructed paragraph that explains how the ad portrays stereotypical images of men and women. You will use the terms you’ve learned throughout the unit as well as quotations from your researcher’s notebook to support your analysis.

##### Part 2: Create a counter ad and explain your choices

- With a partner, you will create a counter ad that changes the original ad so it does not rely on stereotypical portrayals of men and women. Instead, this counter ad addresses the text, bias, and persuasive methods the original ad uses and finds other ways to communicate that people should buy this product. See the example counter ad for a concrete exemplar for how to do this successfully.
- Then you will add a final paragraph to your advertisement analysis that explains the changes you made and why.

#### To Prepare: Research (individually)

- Conduct a short research project and keep notes in your researcher’s notebook. You will gather information, generate questions, and consider how this information might affect your choices as a consumer. As the End of Unit 3 Assessment, you will synthesize your research findings in a well-written paragraph that does the following:
  - Makes a clear claim and supports it with relevant evidence
  - Has a clear and effective organizational structure, including transitions and a concluding statement
  - Uses precise language and vocabulary
  - Establishes a formal style





### Key Criteria For Success (Aligned With NYSP12 ELA CCLS)

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

- Clear informational writing, appropriate to audience and task, that makes a clear claim and supports it with relevant evidence, has a clear and effective organizational structure including transitions, uses precise language and vocabulary, establishes a formal style, and includes a concluding statement
- Coherent synthesis of current issues related to gender roles and identity, drawing on evidence from research and reflecting practices used by the media and their impact on identity formation
- Mastery of conventions
- Use of technology to share ideas

### Options For Students

- Some students may prefer to work alone to create their counter ad.
- Students may work in a larger group, with a pair taking responsibility for one part of the counter ad.
- For students with access to technology who possess the skills to use Photoshop or similar software, consider allowing them to make a digital version of the counter ad.

### Options For Teachers

- Consider extending the time allotted for the creation of the final product. Invite graphic designers or other technology and media experts to work with students to create effective counter ads. If you invite experts, having them work with students in small groups to provide focused critique is often a successful structure.
- Consider a wider audience for your students' counter ad. Many media literacy organizations exist that would benefit from your students' contributions. There is a counter ad contest (see <http://medialiteracyproject.org/contests/counter-ads>) with a yearly submission deadline that students could enter.



### Resources And Links

- **Research Texts:** Research texts that are read by the whole class are listed in the Unit 3 overview and in lessons.
- For a list of texts students can select from for the final part of their short research project, see Unit 3, Lesson 8 supporting materials.
- See the following media literacy websites for additional resources and ideas:
  - <http://medialiteracyproject.org/>
  - <http://www.ithaca.edu/looksharp/>
  - <http://www.mediaed.org/wp/>
- For more examples of counter ads, see the following website:
  - <http://medialiteracyproject.org/contests/counter-ads>



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# Grade 7: Module 2B

## Recommended Texts



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The list below includes texts with a range of Lexile® text measures about identity formation and appearance. This provides appropriate independent reading for each student to help build content knowledge about the topic. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

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

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

**Common Core Band Level Text Difficulty Ranges:**

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

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

Title	Author and Illustrator	Text Type	Lexile Measure
<b>Lexile text measures in grades 2–3 band level (below 740L)</b>			
<i>The Prince and the Pauper</i>	Kathleen Olmstead (author)	Literature	520
<i>What's in a Name</i>	Ellen Wittlinger (author)	Literature	710
<b>Lexile text measures in grades 4–5 band level (740–925L)</b>			
<i>Safe Social Networking</i>	Heather E. Schwartz (author)	Informational	770*
<i>Palace of Mirrors</i>	Margaret Petersen Haddix (author)	Literature	820
<i>Dear Teen Me: Authors Write Letters to Their Teen Selves</i>	Miranda Kenneally and E. Kristin Anderson (editors)	Literature	880
<i>Mixed Messages: Interpreting Body Image &amp; Social Norms</i>	Thea Palad (author)	Informational	900*
<i>The Princess Diaries</i>	Meg Cabot (author)	Literature	920

\*Lexile based on a conversion from Accelerated Reading level.



Title	Author and Illustrator	Text Type	Lexile Measure
<b>Lexile text measures within grades 6–8 band level (925–1185L)</b>			
<i>Coping with Bullying</i>	Charlotte Guillain (author)	Informational	960 ‡
<i>Soul Searching: A Girl's Guide to Finding Herself</i>	Sarah Stillman (author) Susan Gross (illustrator)	Informational	1040
<i>Friend Me!: 600 Years of Social Networking in America</i>	Francesca DiPiazza (author)	Informational	1040
<i>Cinderella</i>	C.S. Evans (author)	Literature	1090
<b>Lexile text measures above band level (over 1185L)</b>			
<i>Frankenstein</i>	Mary Shelley (author)	Literature	1260*
<i>Chicken Soup for the Teenage Soul's the Real Deal: School: Cliques, Classes, Clubs, and More</i>	Jack Canfield, Mark Victor Hansen, and Deborah Reber (authors)	Literature	No LXL
<i>The Culture of Beauty</i>	Louise Gerdes (editor)	Informational	No LXL ‡
<i>The Story of Facebook</i>	Adam Sutherland (author)	Informational	No LXL ‡
<i>Online Social Networking</i>	Carla Mooney (author)	Informational	No LXL ‡

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\*Lexile based on a conversion from Accelerated Reading level.

‡Book content may have higher maturity level text.



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# Grade 7: Module 2B: Unit 1: Overview



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### Unit 1: Building Background Knowledge: What is Identity and how is it Formed?

In this unit, students explore the concept of personal identity as a backdrop for reading the play *Pygmalion* in Unit 2. Unit 1 begins with a mystery text about an individual's struggle with her own identity and introduces students to key concepts in identity formation. Students consider the question, "In what ways can individuals define themselves?" as they distinguish between internal and external identifiers. Students read informational texts such as first-person narratives and conduct close reading using text-dependent questions and Reader's Notes to

conduct close reading using text-dependent questions and Reader's Notes to support the development of their skills such as citing evidence from text, making inferences, summarizing central ideas, and analyzing interactions within a text. This prepares them for both the mid-unit assessment and end of unit assessment. Both assessments require students to read a previously unseen informational text and then make inferences and claims based on the evidence provided in the text.

#### Guiding Questions And Big Ideas

- *Individuals define themselves in myriad of ways, including both internal and external characteristics.*
- *Identity can develop and change over time.*
- **How do individuals define themselves?**
- **How can struggling with your identity help you to strengthen your sense of self?**
- **How can reading different texts about the same topic build our understanding of a complex idea?**



Mid-Unit 1 Assessment	<p><b>Evidence, Ideas, and Interactions: “Why Couldn’t Snow White Be Chinese?”</b></p> <p>This assessment centers on NYSP12 ELA CCLS RI.7.1, RI.7.2, and RI.7.3. For this assessment, students will cite several pieces of evidence in Grace Lin’s essay “Why Couldn’t Snow White Be Chinese?” and use it to identify central ideas and to analyze the text. This assessment also features an opportunity for students to practice paraphrasing information in a short-response, using a structured format they practice throughout the unit.</p>
End of Unit 1 Assessment	<p><b>Claims, Interactions and Text Structure: “Is Money Affecting Your Social Status?”</b></p> <p>This assessment focuses on NYSP12 ELA CCLS RI.7.1, 7.2, RI.7.3, and RI.7.5. For this assessment, students will read and analyze the article “Is Money Affecting Your Social Status?” and identify the central ideas, claims, and structure of the text. This assessment asks students to summarize information they’ve read in a short paragraph, select the best piece of evidence to support a claim, and analyze the relationship between different paragraphs. This assessment tests all the informational text reading standards that are covered in the unit, serving as a culminating assessment.</p>

### Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about identity formation and transformation. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

**Big ideas and guiding questions are informed by the New York State Common Core K-8 Social Studies Framework:**

**<http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>**

#### **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.





Central Texts

1. English, Karen, and Jonathan Weiner. *Nadia's Hands*. Honesdale, PA: Boyds Mills, 1999.
2. Perlstein, Linda. *Not Much, Just Chillin: The Hidden Lives of Middle Schoolers*. New York: Farrar, Straus and Giroux, 2003.
3. Erika Packard, "Team Players," *Monitor*, September 2006, Vol 37, No. 8.
4. Cindy Morand, "The Border," *Red: Teenage Girls of America Write on What Fires Up Their Lives Today*, Penguin/Plume, 2007.
5. Grace Lin, "Why Couldn't Snow White Be Chinese?" [http://www.gracelin.com/media/press/press\\_snowwhiteessay.pdf](http://www.gracelin.com/media/press/press_snowwhiteessay.pdf)
6. Diane Gonzales Bertrand, "My Own True Name," *Chocolate for a Teen's Spirit: Inspiring Stories For Young Women About Hope, Strength, and Wisdom*, Simon & Schuster, 2002.
7. Denise Winterman, "Teen Slang: What's, like, so wrong with like?" *BBC News Magazine*, September 2010.
8. Julianne Micoleta, "Generation Z Teens Stereotyped As 'Lazy And Unaware,'" *Huffington Post*, March, 2012.
9. Reniqua Allen, "Is Money Affecting Your Social Status?" *Teen Vogue*, <http://www.teenvogue.com/advice/friendship-advice/2011-12/how-money-affects-friendships-social-standing/?intro>.



This unit is approximately 2 weeks or 10 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 1</b>	Launching the Module: Identity and Transformation: Then and Now	<ul style="list-style-type: none"> <li>I can determine the central idea of a text. (RI.7.2)</li> </ul>	<ul style="list-style-type: none"> <li>I can make inferences about the central idea of <i>Nadia's Hands</i>.</li> <li>I can build a working definition of identity.</li> </ul>	<ul style="list-style-type: none"> <li>Identity journals</li> <li>External Identity mind map</li> <li>Internal Identity mind map</li> <li>Reader's Notes</li> </ul>	<ul style="list-style-type: none"> <li>Identity anchor chart</li> </ul>
<b>Lesson 2</b>	Defining Key Terms: Gender and Internal Identity	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can determine the central ideas in informational text. (RI.7.2)</li> <li>I can analyze the interaction between individuals, events, and ideas in a text. (RI.7.3)</li> </ul>	<ul style="list-style-type: none"> <li>I can cite specific evidence from "Team Players" to support an analysis of the text.</li> <li>I can determine the central ideas in "Team Players".</li> <li>I can analyze the interaction between individuals, events, and ideas in "Team Players."</li> </ul>	<ul style="list-style-type: none"> <li>Reader's Notes: <i>Not Much, Just Chillin'</i>, pages 105–106 (from homework)</li> <li>Identity anchor chart</li> <li>Reader's Notes: "Team Players"</li> </ul>	<ul style="list-style-type: none"> <li>Identity anchor chart</li> </ul>
<b>Lesson 3</b>	Analyzing the Central Ideas, Part 1: "The Border"	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can determine the central ideas in informational text. (RI.7.2)</li> <li>I can analyze the interaction between individuals, events, and ideas in a text. (RI.7.3)</li> </ul>	<ul style="list-style-type: none"> <li>I can use quotations from "The Border" to support an analysis of the text.</li> <li>I can trace the development of the central idea of "The Border."</li> <li>I can analyze the interaction between individuals, events, and ideas in "The Border."</li> </ul>	<ul style="list-style-type: none"> <li>Reader's Notes: "Team Players" (from homework)</li> <li>Text-Dependent Questions: "The Border"</li> <li>Reader's Notes: "The Border"</li> <li>Identity anchor chart</li> <li>Student identity mind maps</li> </ul>	<ul style="list-style-type: none"> <li>Identity anchor chart</li> <li>Back-to-Back and Face-to-Face protocol</li> </ul>
<b>Lesson 4</b>	Analyzing the Central Ideas, Part 2: "The Border"	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can express ideas with precision. (W.7.4)</li> <li>I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can use quotes successfully to support an analysis of the central ideas of "The Border."</li> <li>I can write with precision about "The Border" using the "quote sandwich".</li> <li>By engaging in a discussion with my partner, I can analyze "The Border" to deepen my understanding of its central idea.</li> </ul>	<ul style="list-style-type: none"> <li>Identity anchor chart</li> <li>Reader's Notes: "The Border" (from homework)</li> <li>Short Response Graphic Organizer: "The Border"</li> </ul>	<ul style="list-style-type: none"> <li>Identity anchor chart</li> <li>Discussion Appointment protocol</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 5</b>	Mid-Unit 1 Assessment: Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?”	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can objectively summarize a piece of text. (RI.7.2)</li> <li>I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)</li> </ul>	<ul style="list-style-type: none"> <li>I can objectively summarize “Why Couldn’t Snow White Be Chinese?”</li> <li>I can identify the supporting evidence for an analysis of “Why Couldn’t Snow White Be Chinese?”</li> <li>I can analyze the interaction between an individual and events and ideas in “Why Couldn’t Snow White Be Chinese?”</li> </ul>	<ul style="list-style-type: none"> <li>Mid-Unit 1 Assessment</li> </ul>	
<b>Lesson 6</b>	Drawing Inferences: “My Own True Name”	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can determine the central ideas in informational text. (RI.7.2)</li> <li>I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)</li> <li>I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)</li> </ul>	<ul style="list-style-type: none"> <li>I can make and share accurate inferences about “My Own True Name” in discussion with my peers.</li> <li>I can determine the central idea of “My Own True Name.”</li> </ul>	<ul style="list-style-type: none"> <li>Reader’s Notes</li> <li>Text-dependent questions</li> </ul>	<ul style="list-style-type: none"> <li>Identity anchor chart</li> </ul>
<b>Lesson 7</b>	Analyzing Text Structure: “Teen Slang: What’s, Like, So Wrong with Like?”	<ul style="list-style-type: none"> <li>I can determine the central ideas of an informational text. (RI.7.2)</li> <li>I can analyze the development of a central idea throughout the text. (RI.7.2)</li> <li>I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas. (RI.7.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze the organization of “Teen Slang: What’s, Like, So Wrong with Like?” to determine the author’s claims and evidence.</li> <li>I can analyze how the claims and evidence of “Teen Slang: What’s, Like, So Wrong with Like?” relate to one another.</li> </ul>	<ul style="list-style-type: none"> <li>Reader’s Notes: “My Own True Name” (from homework)</li> <li>Text-Dependent Questions: “Teen Slang: What’s, Like, So Wrong with Like?”</li> <li>“Teen Slang: What’s, Like, So Wrong with Like?” Structure anchor chart</li> </ul>	<ul style="list-style-type: none"> <li>“Teen Slang: What’s, Like, So Wrong with Like?” Structure anchor chart</li> </ul>



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
<b>Lesson 8</b>	Analyzing Text Structure: “Generation Z Stereotyped...”	<ul style="list-style-type: none"> <li>I can determine the central ideas of an informational text. (RI.7.2)</li> <li>I can analyze the development of a central idea throughout the text. (RI.7.2)</li> <li>I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can analyze the organization of “Generation Z Stereotyped ...” to determine its central ideas and evidence.</li> <li>I can analyze the central ideas and evidence of “Generation Z Stereotyped ...” and how they relate to one another.</li> </ul>	<ul style="list-style-type: none"> <li>Forming Evidence-Based Claims Graphic Organizer: “Teen Slang: What’s, Like, So Wrong with Like?” (from homework)</li> </ul>	<ul style="list-style-type: none"> <li>“Generation Z Stereotyped...” anchor chart</li> <li>Identity anchor chart</li> </ul>
<b>Lesson 9</b>	End of Unit Assessment: Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”	<ul style="list-style-type: none"> <li>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</li> <li>I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)</li> <li>I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)</li> </ul>	<ul style="list-style-type: none"> <li>I can cite evidence to support analysis of “Is Money Affecting Your Social Status?”</li> <li>I can analyze interactions between individuals, events, and ideas in “Is Money Affecting Your Social Status?”</li> <li>I can analyze how paragraphs of “Is Money Affecting Your Social Status?” contribute to the development of the ideas in the text.</li> </ul>	<ul style="list-style-type: none"> <li>End of Unit 1 Assessment</li> </ul>	
<b>Lesson 10</b>	Independent Reading Celebration and Read-aloud of the Myth of Pygmalion	<ul style="list-style-type: none"> <li>I can self-select text based on personal preferences. (RL.7.11a)</li> </ul>	<ul style="list-style-type: none"> <li>I can celebrate my accomplishments in independent reading for this unit.</li> </ul>	<ul style="list-style-type: none"> <li>Independent Reading sharing</li> </ul>	<ul style="list-style-type: none"> <li>Identity anchor chart</li> </ul>



Optional: Experts, Fieldwork, And Service

**Experts:**

- Invite a guest speaker from an organization that works with class or social justice issues.
- Invite a guest speaker with a psychology background to speak about identity formation and transformation.
- Invite an author of a memoir or personal narrative about identity to come and speak to the class or be interviewed by the class.

Optional: Extensions

- Watch the musical *My Fair Lady* and compare the filmed version to the play, particularly paying attention to the different endings.
- Conduct a more in-depth study of class in England and in America. Use the PBS documentary *People Like Us* to support your study.



## Preparation and Materials

This unit includes several routines: Independent Reading and Reader's Notes.

### 1. Independent Reading

This unit assumes that you have launched an independent reading program with your students. Homework in this module often includes independent reading, and the Unit 1 and Unit 3 plans include time in class to check in on independent reading. Consider scheduling a week between the previous module and this one to launch independent reading. Alternatively, you could lengthen the time for Unit 1 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  $\frac{1}{2}$  class period per week, with an additional day near the end of a unit or module for students to review and share their books. Various options are outlined in the **Launching Independent Reading in Grades 6-8: Sample Plan**; consider what will best meet the needs of your students and establish that routine in this unit.

### 2. Reader's Notes

Students will read a variety of informational texts in this Unit and record their thinking daily in Reader's Notes. Reader's Notes are organized by lesson and correspond to the reading selection each day. The include sections for practicing the following key skills: identifying word meanings from the reading, reading for gist, making inferences, and pulling evidence from the text to support analysis.

- Consider copying and stapling the Reader's Notes for the entire unit into one bundle which you distribute to your students. This will require less time spent on passing out papers and will require more responsibility from students to store their packets safely. You will be prompted in specific lessons to check and collect the Reader's Notes so you can ensure all your students are filling them out correctly. The teacher's edition of the Reader's Notes includes definitions for all vocabulary words in the Reader's Dictionary as well as sample responses to the questions.



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# **Grade 7: Module 2B: Unit 1: Lesson 1**

## **Launching the Module: Identity and Transformation, Then and Now**



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Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
I can determine the central idea of a text. (RI.7.2)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can make inferences about the central idea of <i>Nadia's Hands</i>.</li><li>• I can build a working definition of identity.</li></ul>	<ul style="list-style-type: none"><li>• Identity journals</li><li>• Identity anchor chart</li><li>• External Identity mind map</li><li>• Internal Identity mind map</li><li>• Reader's Notes: <i>Not Much, Just Chillin': The Hidden Lives of Middle Schoolers</i>, pages 105–106</li></ul>





Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Identity Entry Task/Unpacking Learning Targets (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. <i>Nadia's Hands</i> (10 minutes)</li> <li>B. Who Am I on the Outside? External Identity (12 minutes)</li> <li>C. Who Am I on the Inside? Internal Identity (12 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Revising Identity Anchor Chart and Reviewing Learning Targets (6 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Read the excerpt from <i>Not Much, Just Chillin': The Hidden Lives of Middle Schoolers</i>, pages 105 and 106. Complete the homework questions.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• This lesson launches Module 2B and lays the foundation for the module's exploration of identity. Students begin to build a working definition of identity first by exploring their own identities, and then framing the concept through cultural identifiers.</li> <li>• For homework in many lessons in this unit, students usually read in their independent reading book. The lesson plans assume that you have launched the independent reading program with your students, and that all students have books to read and understand the routines of reading and logging their reading. 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. If you have not launched independent reading yet, you could either work the launch into this unit, by adding days, or you could pause and launch the program before starting this unit. Refer to the Unit 1 Overview for more details.</li> <li>• Sample Cultural Identifiers is a list of common aspects of identity developed by the National Association of Independent Schools and the Diversity Awareness Initiative for Students. Note that although these are titled simply “cultural identifiers,” they cover multiple aspects of identity that are useful to consider.</li> <li>• This lesson prompts students to begin thinking about identity in terms of internal and external characteristics. This is intended to be a simple way to parse the complex topic of identity. This language of “internal” and “external” will also serve as a means of analyzing the transformation and evolution of the main characters in <i>Pygmalion</i>, which students will study in Unit 2.</li> <li>• As the module continues, students will notice that many of the categories and characteristics of identity overlap and inform one another; these observations should be honored and encouraged.</li> <li>• The identity journal is an ongoing interactive writing activity that allows students to make personal connections with the texts and the topics in the unit. It is intended as the formal space for “text to self” connections, since students will generally be eager to connect this topic to their own personal identities and identity formation. It will be essential to honor these connections wherever possible, yet without digressing too far from the ultimate purpose of comprehending the texts of the unit.</li> <li>• Conversely, due to the personal nature of the topic, there may be some students for whom conversations about identity, or specific aspects of identity, may become uncomfortable. Consider which of your students may have an issue with this and think ahead about how to handle those situations sensitively.</li> </ul>



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"><li>• Note that when students begin to discuss internal identity, they may bring up situations in which a momentary emotion seems to be evidence for an internal identity trait. (For example: “He was angry when she dumped orange juice on him, so he must be an angry person.”) Students will participate in a mini lesson designed to help them determine the difference between momentary “feelings” and the longitudinal, stable preferences and attitudes of internal identity in Unit 2, but be aware of this error now. Knowing the difference between singular reaction and identity is crucial not only to understanding the concept of identity, but also to understanding character development in literature, such as Eliza Doolittle in <i>Pygmalion</i>.</li><li>• The concept of identity is introduced by reading the children’s picture book <i>Nadia’s Hands</i>, a fictional story of a young Pakistani-American girl who is undergoing the tradition of hand-painting, or mehndi, for her cousin’s wedding. In the book, the girl struggles with integrating this custom into her worldview, but succeeds in the end. Using children’s books is a powerful tool to introduce complex concepts in a way that is engaging and accessible and helps build schema for more complex texts. The use of children’s books supports all learners, but particularly struggling readers and ELLs.</li><li>• Students record their thinking about identity using an Identity anchor chart. Anchor charts provide a common point of reference and a place to hold class thinking about a particular topic. They can be created and updated in either an electronic format or on a large piece of chart paper.</li><li>• The homework in this lesson is intended as a simple pre-assessment tied to the three main CCLS: RI.7.1, RI.7.2, and RI.7.3. Review the directions for presenting this homework to the students.</li><li>• In advance:<ul style="list-style-type: none"><li>– Preview the lessons in this unit and consider what structure you will use for the independent reading check-in scheduled for Lesson 5. As you review homework daily with students, make sure they are clear about what they need to have completed before and bring to class that day. Understanding the in-class routine for checking in on independent reading will both motivate students and hold them accountable.</li><li>– Consider how students will organize their materials for this module. Some materials, such as the identity journal, will be worked on over a series of many classes; students will need a safe, easy, and neat way to store them. For example, printing both the identity journal and the subsequent Reader’s Notes for all of Unit 1 and collating them in a packet ahead of time may save time and help keep students organized.</li><li>– Read over <i>Nadia’s Hands</i>. Pay special attention to the pronunciation of the Urdu words in the book; the “Note” in the beginning provides a pronunciation key and definitions.</li><li>– Determine the best way to present this book to the whole class. A document camera and/or a class set of copies of the text may be useful.</li></ul></li></ul>



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"><li>– Review Fist to Five in Checking for Understanding techniques (see Appendix).</li><li>– Print and post the Sample Cultural Identifiers anchor chart for the duration of the module.</li><li>– Post the Identity anchor chart for the duration of the module.</li><li>• Post: Learning targets.</li></ul>

Lesson Vocabulary	Materials
identity, metaphor, mehndi, internal, external, identifiers	<ul style="list-style-type: none"><li>• Identity journals (one per student)</li><li>• Identity anchor chart (new; teacher-created; see supporting materials)</li><li>• Identity anchor chart—student version (one per student; first page of identity journals)</li><li>• <i>Nadia's Hands</i> (one for teacher read-aloud)</li><li>• Sample Cultural Identifiers anchor chart (new; teacher-created; see supporting materials)</li><li>• Who Am I on the Outside? recording form (one per student)</li><li>• Who Am I on the Inside? recording form (one per student)</li><li>• <i>Not Much, Just Chillin': The Hidden Lives of Middle Schoolers</i>, pages 105–106 (excerpt; one per student)</li><li>• Reader's Notes: <i>Not Much, Just Chillin': The Hidden Lives of Middle Schoolers</i>, pages 105–106 (one per student)</li><li>• Reader's Notes: <i>Not Much, Just Chillin': The Hidden Lives of Middle Schoolers</i>, pages 105–106 (answers, for teacher reference)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Identity Entry Task/Unpacking Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Distribute the <b>identity journals</b> and have students put their names on the front cover. Tell them that they will use these journals throughout the unit.</li> <li>Have students independently fill out the first task on the first page (Entry Task, Lesson 1):             <ul style="list-style-type: none"> <li>* “What does the word <i>identity</i> mean?”</li> <li>* “What is included in someone’s <i>identity</i>?”</li> </ul> </li> <li>Cold call a few students to share their answers. Listen for such things as “Identity is a sense of who I am,” “The groups I belong to (family, friends, society) help define my identity,” and “My identity is determined by my personality and my choices.”</li> <li>Direct students’ attention to the <b>Identity anchor chart</b>. Record their ideas on the chart and let them know that this is their “first draft” of what identity might be. Have students copy the information down on their <b>Identity anchor chart—student version</b>, on the first page of their identity journal. Inform them that they will be returning to this chart repeatedly to add to, revise, or change their class definition of identity.</li> <li>Explain that this module is about the concept of identity: who we are, what influences us, and how we grow and change. Connect this concept to students’ experience as seventh-graders; they are just beginning adolescence, which psychology has shown to be a time when young people begin to think deeply about who they are and what they believe. Tell students that this module topic should be very interesting, especially since they will read and think about many texts that deal with the teen experience.</li> <li>Direct students’ attention to the learning targets:             <ul style="list-style-type: none"> <li>* “I can make inferences about the central idea of <i>Nadia’s Hands</i>.”</li> <li>* “I can build a working definition of identity.”</li> </ul> </li> <li>Show them the cover of <b><i>Nadia’s Hands</i></b>. Let them know <i>only</i> that it is a picture book about a Pakistani-American girl and that you will read it together shortly. Ask students to turn and talk:             <ul style="list-style-type: none"> <li>* “Make a prediction together from the clues on the cover of this book about how this story might help us achieve our learning target of defining identity today. In other words, how could this story help us understand what identity is?”</li> </ul> </li> <li>Cold call two or three students for their answers. Listen for them to discuss the patterns they see on the hands in the cover illustration and to provide hypotheses about how the patterns might reflect cultural or personal choices of identity.</li> </ul>	<ul style="list-style-type: none"> <li>Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.</li> <li>Some students may benefit from being privately prompted before they are called on in a cold call. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that use of the cold call is a positive experience for all.</li> <li>Consider scaffolding the entry task further for students with emergent literacy or for ELLs—for example, providing an example of an aspect of identity and asking students to relate themselves personally to it. It’s important, however, to not give the definition wholesale at this point. Students are using this lesson to work toward their own concept of what identity is.</li> <li>When possible, have students who need physical activity take on the active roles of managing and writing on charts or handing out the materials.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. <i>Nadia's Hands</i> (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask the class whether anyone has had experience with the Middle Eastern/Asian tradition of painting hands (mehndi). If so, have students briefly share those experiences.</li> <li>• Read the book <i>Nadia's Hands</i> aloud to the class. For each set of pages, after reading the text aloud, conduct a brief class discussion about what the students notice about the accompanying picture and about the definition of new words that may be on the page (such as <i>mehndi</i> or <i>kabab</i>).</li> <li>• Have students return to their identity journals and independently fill out the second task on the first page (<i>Nadia's Hands</i>, Lesson 1):             <ul style="list-style-type: none"> <li>* "Several times in <i>Nadia's Hands</i>, Nadia expresses the feeling that her hands look 'as if they belong to someone else.' The last line of the book, however, says, 'They looked as if they belonged to her.' What does this last line show about how Nadia's sense of identity has changed?"</li> </ul> </li> <li>• Cold call three or four students to share their answers aloud. Listen for them to indicate that the last line implies that Nadia was struggling with her Pakistani heritage throughout the book, but at the end, she accepts and enjoys her cultural identity in her aunt's wedding.</li> <li>• Collect the identity journals.</li> </ul>	<ul style="list-style-type: none"> <li>• Be aware that due to political tension between the United States and Pakistan, students may bring up negative connotations or stereotypes of Pakistan or Pakistani culture. Although it is important to have these discussions, for the purpose of this lesson, keep students focused tightly on the topics of the book only.</li> <li>• Consider providing or using additional audio or visual materials to supplement the students' background knowledge of mehndi, such as YouTube videos or Google images.</li> <li>• Informally assess the students' answers to the first and second tasks in the journal as a means of assessing where the students are on the continuum of meeting the two supporting learning targets. A list or graph of students' names may be helpful for future planning around these standards.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Who Am I on the Outside? External Identity (12 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Who Am I on the Outside?</b> and <b>Who Am I on the Inside? recording forms</b> to the students. Tell them they will start with the Outside recording form.</li><li>• Walk students through the directions, Parts I and II. If needed, consider modeling by completing a portion of the mind map about yourself.</li><li>• Point out the <b>Sample Cultural Identifiers anchor chart</b>, which repeats the same information from the “Who Am I On the Outside?” recording form. Let students know this anchor chart will remain up as a reference for them throughout the rest of the module.</li><li>• As students work on their External mind maps, circulate and offer individual assistance where necessary. Have the students bear in mind that this work will not be formally assessed, but that you will collect it. Assure them that if they are completing the mind map with information that is personal, they will have a choice as to whether they share it in class; also indicate that you will be the only person looking at the maps and will keep them private.</li><li>• After students complete Part II (revising their initial mind map based on new information), invite students (if they are willing) to place their mind maps visibly on or in their workspaces. Students who would prefer to keep their mind maps private may put them away but should still participate in the rest of the activity. Allow students to get up, stretch, and then move through the classroom to view other people’s mind maps, keeping in mind what they “notice” and what they “wonder.” This activity should take no more than 2 or 3 minutes.</li><li>• Ask for volunteers to share their observations.</li></ul>	<ul style="list-style-type: none"><li>• The External and Internal mind maps ask students to think about and share personal information about themselves. Honor a student’s need to keep this information private, if he or she expresses concern about sharing this information publicly.</li><li>• Mind maps can be easily augmented or differentiated with drawings or other artwork for students who are artistically inclined or have limited vocabulary.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. Who Am I on the Inside? Internal Identity (12 minutes)</b></p> <ul style="list-style-type: none"><li>• Walk students through the directions for Sections III and IV. If needed, consider modeling how to complete the mind map by filling out a portion about yourself.</li><li>• As students work on their Internal mind maps, circulate and offer individual assistance where necessary.</li><li>• After they complete Part IV (revising their initial mind map based on new information), again invite students (if they are willing) to place their mind maps visibly on or in their workspaces. Students who would prefer to keep their mind maps private may put them away, but should still participate in the rest of the activity. Allow students to get up, stretch, and then move through the classroom to view other people's mind maps, keeping in mind what they "notice" and what they "wonder." Again, this activity should take no more than 2 or 3 minutes.</li><li>• Ask for volunteers to share their observations.</li><li>• Collect the mind maps.</li></ul>	<ul style="list-style-type: none"><li>• The External and Internal mind maps ask students to think about and share personal information about themselves. Honor a student's need to keep this information private, if he or she expresses concern about sharing this information publicly.</li><li>• Mind maps can be easily augmented or differentiated with drawings or other artwork for students who are artistically inclined or have limited vocabulary.</li></ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Revising Identity Anchor Chart and Reviewing Learning Targets (6 minutes)</b></p> <ul style="list-style-type: none"> <li>Direct students' attention to the ideas recorded about identity. Conduct a whole-class debrief using these prompts: <ul style="list-style-type: none"> <li>* "What did you learn from <i>Nadia's Hands</i> that adds to or changes what is on our Identity anchor chart?"</li> <li>* What did you learn from the mind map activities that adds to or changes what is on our Identity anchor chart?"</li> </ul> </li> <li>Record student responses on the anchor chart. If an answer sounds inaccurate, bounce it back for reconsideration: <ul style="list-style-type: none"> <li>* "What does someone else think about that answer?"</li> </ul> </li> <li>Have students assess the supporting learning targets by using the "Fist to Five" Checking for Understanding technique.</li> <li>Distribute and review the homework briefly. Let students know that these are the kinds of questions they will be learning to answer well in this module. As a result, this set of questions is meant to be "help-free"; you want to be able to get a sense of what students already know about identity and what you can help them with as the unit progresses. Anticipate for them that they may find these questions challenging, but your only expectation is that they do their best to answer them completely. Inform them that this not a graded assessment, but you will collect it in the next class.</li> </ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>Read the excerpt from <i>Not Much, Just Chillin': The Hidden Lives of Middle Schoolers</i> excerpt, pages 105 and 106. Complete the <b>homework questions</b>.</li> </ul>	<ul style="list-style-type: none"> <li>In general, this is a very engaging and understandable text. Challenging words are defined at the bottom of the homework questions, however, and some students may benefit from having them previewed.</li> <li>Questions 1–3 are tied to the standards listed and are intended as a simple pre-assessment of students' ability to meet those standards. Do not differentiate or modify them.</li> </ul>





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# Grade 7: Module 2B: Unit 1: Lesson 1

## Supporting Materials



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**Module 2B:**  
**Windows and Mirrors: Defining Identity**  
Identity Journal

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**Name:**

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**Date:**

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**Identity Journal:**  
Identity Anchor Chart—Student Version

**Questions to Think About ...**

**What is identity?**

**What are the characteristics or identifiers of identity?**

**How is identity influenced, shaped, or changed?**



**Identity Journal:**  
Sample Cultural Identifiers (\*and more)—Student Reference

**Cultural Identifiers (Adapted from the National Association of Independent Schools)**

- Ability (mental or physical)
- Age
- Ethnicity
- Gender
- Race
- Religion
- Sexual orientation
- Socioeconomic status/class
- Body image
- Educational background
- Academic/social achievement
- Family of origin, family makeup
- Geographic/regional background
- Language
- Learning style
- Other beliefs (political, social)
- Globalism/internationalism (how much a part of the world you feel you are)
- Generation (“Generation X,” “Generation Z,” “baby boomers,” etc.)
- Sense of self-worth/self-respect
- Sense of empowerment/agency



**Identity Journal:**

Entry Task and *Nadia's Hands*, Lesson 1

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

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

**Entry Task, Lesson 1**

Please complete this task individually.

What does the word *identity* mean?

What is included in someone's identity?

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***Nadia's Hands*: Lesson 1**

Please complete this task individually.

Several times in *Nadia's Hands*, Nadia expresses the feeling that her hands look "as if they belong to someone else." The last line of the book, however, says, "They looked as if they belonged to her." What does this last line show about how Nadia's sense of identity has changed?

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**Identity Journal:**  
Entry Task, Lesson 2

.....  
**Name:**

.....  
**Date:**

Please complete this task individually.

Think about the two pieces of evidence you identified for homework in Question 2. Explain how you might see, or might not see, similar behavior or ideas in your own middle school experience or other experiences you may have read about.

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Identity Journal:  
Task, Lesson 5

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

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

**Please complete this task individually.**

1. How do you think the data in this profile influences our national identity—our sense of who we are as Americans?

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

2. How do you see the data in this profile reflected in your own personal sense of identity? Fill in the sentence below:

I am \_\_\_\_\_, and in the profile I see this  
connection:\_\_\_\_\_.

3. Where do you think the data in this profile would fit in the Sample Cultural Identifiers?

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

4. According to the 2000 and 2010 Censuses, the Hispanic population in the United States grew by approximately 10 percent over the past 10 years. If the Hispanic population continues to grow at this rate, how do you think the map and graph on the profile might look in 2020? Describe the changes in detail.

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



**Identity Journal:**  
Tasks, Lessons 6 and 10

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

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

**Task, Lesson 6**

Please complete this task individually.

What does the term *self-worth* mean to you? How is it different from being “stuck up” or “conceited”?  
When someone has a sense of self-worth, what might it look like?  
How can self-worth play a role in someone’s identity?

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**Task, Lesson 10**

Take a look at your Identity anchor chart and remember the texts we have read in this unit. What have you learned about yourself, and your identity, through this work? How can you connect to the information and stories that we have read and studied?

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**Identity Anchor Chart**  
(For Teacher Reference)

**Questions to Think About ...**

**What is identity?**

**What are the characteristics or identifiers of identity?**

**How is identity influenced, shaped, or changed?**



### Sample Cultural Identifiers Anchor Chart

- Ability (mental or physical)
- Age
- Ethnicity
- Gender
- Race
- Religion
- Sexual orientation
- Socioeconomic status/class
- Body image
- Educational background
- Academic/social achievement
- Family of origin, family makeup
- Geographic/regional background
- Language
- Learning style
- Other beliefs (political, social, internal)
- Globalism/internationalism (how much a part of the world you feel you are)
- Generation (“Generation X,” “Generation Z,” “baby boomers,” etc.)
- Sense of self-worth/self-respect
- Sense of empowerment/agency



## Who Am I on the Outside?

### External Identity

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

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

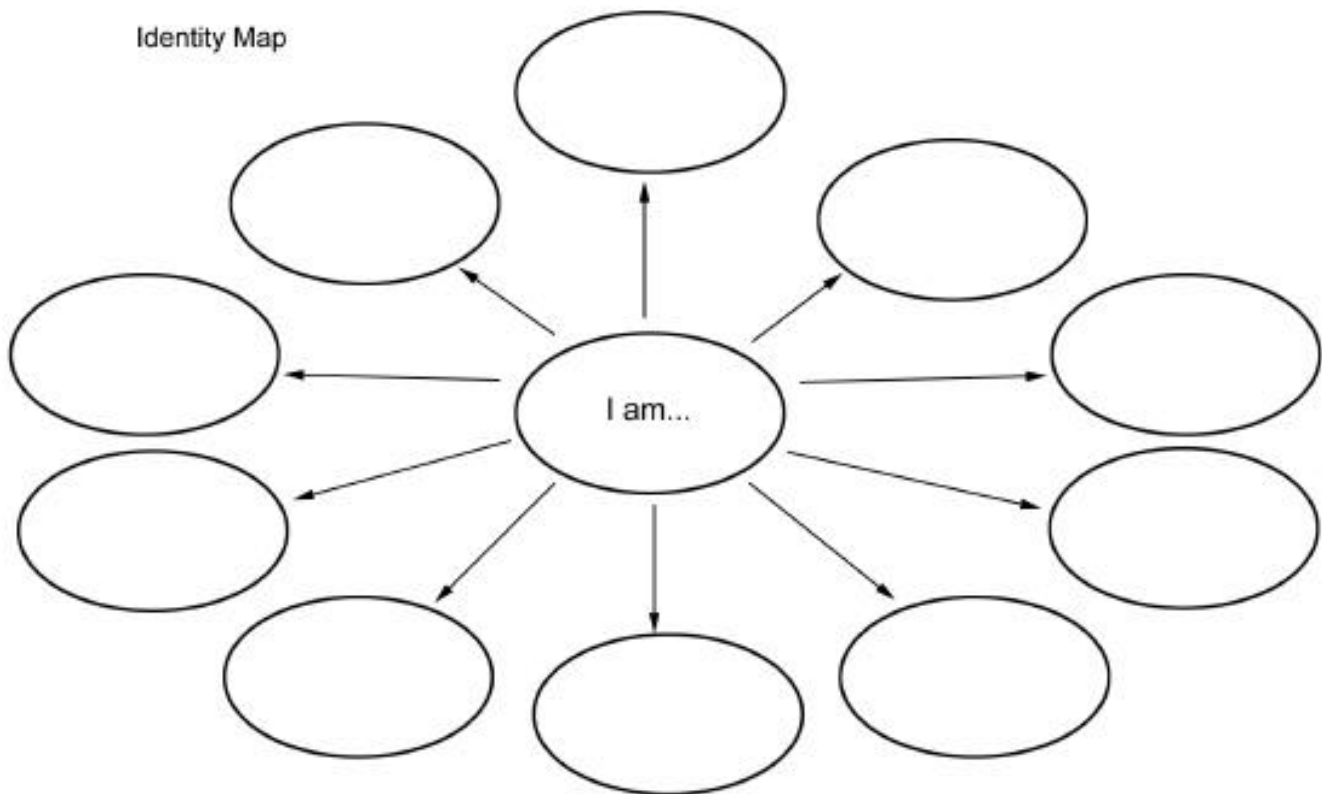
### I. Who am I on the outside?

That's a big question.

Your outer, or external, identity is developed as you grow up relating to particular people in particular places. You identify as part of your family, for example. You identify as American because you are a citizen. When you start at school, you identify as a student. If you join a sports team, you take on “team member” as part of your identity.

Complete this mind map about your outer identities.

Identity Map



Who Am I on the Outside?  
External Identity

## II. Sample Cultural Identifiers

Now, take a look at the following list. Developed by the National Association of Independent Schools and the Diversity Awareness Initiative for Students, it's called "Sample Cultural Identifiers."

### Sample Cultural Identifiers

- Ability (mental or physical)
- Age
- Ethnicity
- Gender
- Race
- Religion
- Sexual orientation
- Socioeconomic status/class
- Body image
- Educational background
- Academic/social achievement
- Family of origin, family makeup
- Geographic/regional background
- Language
- Learning style
- Other beliefs (political, social, internal)
- Globalism/internationalism (how much a part of the world you feel you are)
- Generation ("Generation X," "Generation Z," "baby boomers," etc.)
- Sense of self-worth/self-respect
- Sense of empowerment/agency

Go back to your external identity mind map. After looking at this list, is there anything you want to change or add?

**Who Am I on the Inside?**  
Internal Identity

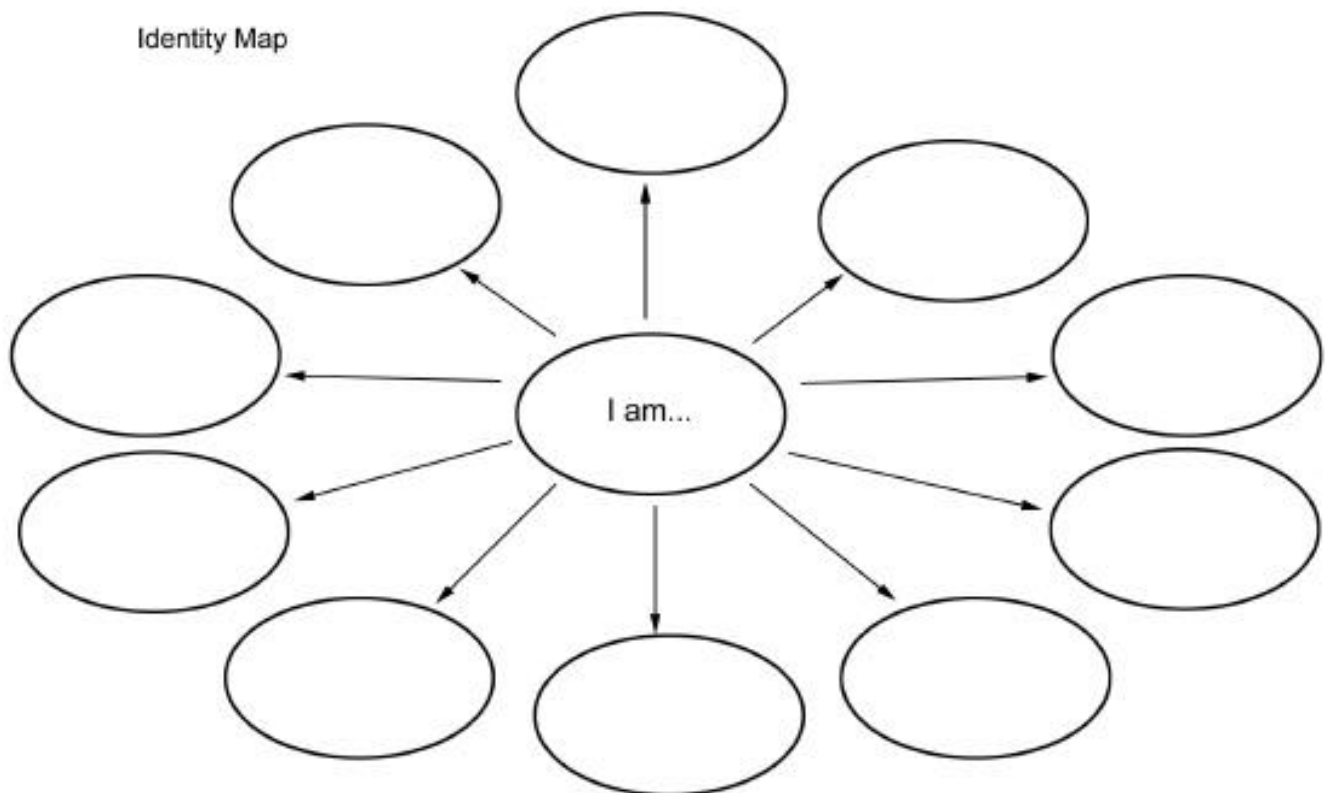
Name: \_\_\_\_\_

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

**III. Who am I on the inside?**

Your external identity and your internal identity are deeply intertwined, but your internal identity has more to do with your thoughts, emotions, preferences, and personality, instead of your social groups. You may consider yourself to be “sensitive” or “tough” emotionally, for example. You may prefer to read a book instead of play soccer. You may consider yourself impulsive, or instead you may consider all your options carefully before making a decision.

Complete this second mind map, thinking about your internal identity.





Who Am I on the Inside?

Internal Identity

**IV. Some Internal Identity Identifiers**

Take a look at this list of internal identity identifiers. (This is NOT a complete list—the number of internal identifiers is huge!)

- outgoing
- I use slang often.
- energetic
- affectionate
- distant and cool
- quick to anger
- I prefer to be alone.
- lacking in natural talent
- depressed
- reliable
- a gossip
- I swear a lot.
- I can talk to all people.
- verbal
- quiet
- organized
- polite
- noisy
- athletic/physical
- friendly
- approachable
- not confident
- hardworking
- caring
- trustworthy
- can't keep a secret
- artistic
- logical
- traditional
- confident
- emotional
- aggressive
- talented
- tired
- positive
- shy
- formal
- neat
- a good friend
- loyal
- I love animals.
- I prefer computer games.

Now, review your internal identity mind map. Is there anything you'd like to change or add?

*Not Much, Just Chillin': The Hidden Lives of Middle Schoolers, Pages 105–106*

**By Linda Perlstein.**

Dodgeball has been banned this year in the Howard County public schools—too violent, too humiliating. In a way, though, middle school is a game of dodgeball, except instead of a red ball you avoid annoying people. Nobody is immune: Jackie is teased for being short. Eric is teased for being fat. Elizabeth is teased for being Elizabeth. And so on.

Jimmy started sixth grade closely knit into his group of best friends from elementary school, boys who are clever, obedient, and not very popular. There's Daniel, who wants to be a band director like his dad and keeps a pen clipped to his shirt collar "because it's resourceful." There's John, who has secret stress stomachaches and natural, impeccable humor, a combination that makes it inevitable he'll quit premed one day to write sitcoms. And there's Will, who plans to apply to Harvard, Stanford, Yale, Princeton, MIT, and Caltech and become a bioroboticist. For his eighth-grade science project, he wants to make an artificial hand.

The boys' favorite things to do together are play video games, talk about video games, and taunt each other. This sort of taunting is tolerable, a sign of affection almost, coming as it does from true friends. It's not unfathomable to Jimmy that when he grows up the nerdy guys will have become the cooler ones while the popular kids turn fat, bald, and boring. Maybe what adults say is true: Jimmy's type wins in the end. But that's not great comfort right now. "I'm not funny," he says. "I used to correct people too much, and I still do a little. It makes me feel better a little. I don't know what I like about myself. I don't like anything else."

Of the group, Will and Jimmy fight the most—practically all the time, it seems—mainly about friendship stuff. Girls' bickering gets most of the attention from teachers and parents and authors and so on, but they tend to deny their conflicts, let them fester under the surface. The sports and rule-based games boys choose are ripe for argument. In fact, boys actually report more conflict in their friendships than girls do.

Jimmy keeps a framed photo of himself and Will in first grade on the shelf above his bed, the same photo Will has over his bed. Will is a loyal friend. But Jimmy hates the way Will makes him feel when he gets B's. And, concerned about Will's uncoolness, he is facing a common dilemma of the preteen years: balancing the benefits of a satisfying one-on-one friendship with the desire to negotiate a better place for yourself, popularity-wise. Deep inside, Jimmy thinks that maybe part of growing up is growing out of people, and perhaps will be the first.



*Not Much, Just Chillin': The Hidden Lives of Middle Schoolers, Pages 105–106*

The kids above their group socially act older, as if they have to be nasty to be popular. Will especially arrived at middle school worried about big mean kids, and it comes true when Chris Kopp lifts him up by his backpack on the bus, which chokes him and makes him cry. In telling the story, he mentions that Billy Mara saved him a seat on the bus. “Billy Mara? He’s a geek,” Jimmy says. “I hate him,” Will says, “but he saves me a seat.” You will never, all your life, forget the rank order of popularity in your sixth-grade class, or the rules of the middle-school food chain: You will prey upon anyone who appears remotely more vulnerable than you are. The people toward the bottom, rather than refrain from teasing because they know it is the single most painful thing about middle school, “get so mad they have to take it out on someone,” Jimmy says. With nothing to lose, they make fun of everyone. They feel bad, but they feel good. Strong, kind of. For someone in the middle, like Jimmy, it’s no use getting mad at the popular people, “because then a lot of people gang up on you.”

“I barely ever have a chance to make fun of anyone,” he says, “because they make fun of me.”





**Reader's Notes:**

*Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*, Pages 105–106

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

**Date:**  
.....

**1. Summarize this excerpt in three or four sentences. (RI.7.2)**

**2. Think about this central idea: “At this moment, Jimmy is concerned or confused about many aspects of his life.” What two pieces of evidence from the excerpt would you use to support this claim? (RI.7.1)**



Reader's Notes:

*Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*, Pages 105–106

3. Below are two of the “Sample Cultural Identifiers.” Choose **one** of the identifiers and explain how it is influencing Jimmy as a person in this excerpt. (RI.7.3)

Age:

Academic achievement:

**Vocabulary to Know**

Word	Definition
impeccable (105)	free from fault or blame
taunt (105)	to provoke or challenge in a mocking or insulting manner
unfathomable (106)	impossible to understand
fester (106)	to grow or cause to grow increasingly more irritating
rank (106)	position within a group
remotely (106)	small in degree



Reader's Notes:

*Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*, Pages 105–106  
(Answers, for Teacher Reference)

1. Summarize this excerpt in three or four sentences. (RI.7.2)

***Jimmy is a sixth-grade student who is smart, loyal to his best friends in elementary school, and not popular. He experiences conflict with his friends and wonders whether he will grow out of his friendships as he grows up. He is in the “middle” of the popularity order, in which popular students pick on weaker students, and the weakest students “get revenge” by teasing everyone universally.***

2. Think about this central idea: “At this moment, Jimmy is concerned or confused about many aspects of his life.” What two pieces of evidence from the excerpt would you use to support this claim? (RI.7.1)

***Options include discussing his ambivalent feelings about “not being funny,” his concern about growing out of his friendship with Will (fighting with him, Will not being “cool,” etc.), or his not being able to “make fun of anyone” because they make fun of him first.***

3. Below are two of the “Sample Cultural Identifiers.” Choose one of the identifiers and explain how it is influencing Jimmy as a person in this excerpt. (RI.7.3)

***Age:***

***His position in sixth grade causes him to wonder about growing out of friendship and also makes him a target for older students.***

***Academic achievement:***

***He does well in school, but getting B's causes tension with his friend Will and causes him generally to be labeled as “nerdy.” He understands intellectually that doing well in school is important, but it doesn't give him comfort.***



**Reader's Notes:**

*Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*, Pages 105–106  
(Answers, for Teacher Reference)

**Vocabulary to Know**

Word	Definition
impeccable (105)	free from fault or blame
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remotely (106)	small in degree



EXPEDITIONARY  
LEARNING

# **Grade 7: Module 2B: Unit 1: Lesson 2**

## **Defining Key Terms: Gender and Internal Identity**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)</p> <p>I can determine the central ideas in informational text. (RI.7.2)</p> <p>I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)</p>	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can cite specific evidence from “Team Players” to support an analysis of the text.</li><li>• I can determine the central ideas in “Team Players.”</li><li>• I can analyze the interactions between individuals, events, and ideas in “Team Players.”</li></ul>	<ul style="list-style-type: none"><li>• Reader’s Notes: <i>Not Much, Just Chillin’</i>, pages 105–106 (from homework)</li><li>• Identity anchor chart</li><li>• Reader’s Notes: “Team Players”</li></ul>



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Collecting Homework/Identity Journal Entry Task (5 minutes)</li><li>B. Unpacking Learning Targets (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Reading and Answering Text-Dependent Questions: “Team Players” (20 minutes)</li><li>B. Guided Practice: Reader’s Notes: “Team Players” (10 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Reviewing Identity Anchor Chart and Learning Targets (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Complete the Identity column and the Reader’s Dictionary for “Team Players.”</li></ol></li></ol>	<ul style="list-style-type: none"><li>• This module includes a new type of supporting material for reading lessons that is explained more fully in the module and unit overviews: a Close Reading Guide (for teacher reference). This guide is used in lessons that involve the close reading of part of the text and is sometimes (as in this lesson) accompanied by a recording form on which students can record their thinking about text-dependent questions. See Work Time B.</li><li>• In this lesson, students deepen their working concept of identity by exploring how gender expectations influence identity formation. They then add to or revise their definition of identity on the Identity anchor chart, as they will with each piece of text they read in this unit. Students begin to read the central texts of Unit 1, six nonfiction texts on identity from a variety of genres. The sequence of homework, lessons, and assessments in this unit has been carefully designed to provide appropriate supports during class and to make sure that students who are struggling with reading complex text at home will not be unduly disadvantaged on assessments.</li><li>• Students write and reflect regularly in their identity journals. The journals and the anchor chart provide consistent documentation, which helps make student thinking visible so they can revisit it later and also provides valuable formative assessment data about how students’ knowledge changes and grows over the course of the unit.</li><li>• In this lesson, students have guided practice with the Reader’s Notes that they will use throughout their reading of the articles. Reader’s Notes provide practice to achieve the learning standards for the unit, including summarizing, making inferences, and vocabulary work. As suggested in the Unit 1 Overview, decide how you will organize, check, and collect Reader’s Notes. It is possible to organize the Reader’s Notes differently to meet the needs of your students.</li><li>• The homework routine is designed to support students in a first read of a given section of text in class, combined with a series of text-dependent questions. Then, at home, students reread the most central sections of the text to complete Reader’s Notes. The Reader’s Notes provide structures that help them make meaning of the text.</li></ul>



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"><li>• The Reader's Notes that students will use for homework are attached to the lesson in which the homework is assigned, as is the teacher reference. You will need the teacher reference the next day to review vocabulary. The Reader's Notes are collected and assessed periodically to make sure students' understanding is accurate. After evaluating their work, return these packets so students can refer to them as they write their argument essay (in Unit 2).</li><li>• Consider using the Lesson 1 homework (pre-assessment) to list, map, or graph the students who are proficient, not proficient, or partially proficient at the standards assessed so you can use this information as the module proceeds.</li><li>• In this lesson, students read "Team Players," which discusses a team training program that helps young men identify and break through cultural stereotypes about males and male athletes in particular.</li><li>• As a possible extension activity for students who either finish working early or are seeking a challenge, consider assigning the short story "I Stand Here Ironing" by Tillie Olsen and asking them to reflect on the text's message about gender roles and identity. They could add this as an entry in their journals or submit it to you for review.</li><li>• In advance:<ul style="list-style-type: none"><li>– Review the Unit 1 Overview; Preparation and Materials; "Team Players"; "Team Players" Reader's Notes.</li><li>– Consider what type of pep talk or planning in class will help your students be successful with completing more rigorous reading assignments for homework. Time is built into the lesson to discuss this with students; consider what your class needs to hear from you or discuss.</li><li>– Consider whether your students may have difficulty discussing the topic of this lesson, since it may be so personal and/or so deeply embedded in their experience and potentially difficult to articulate. Keeping questions and discussion focused on the text, rather than the students' own experiences, may be a way to create a "safe" discussion space within the lesson.</li><li>– Prepare to explain to students how their work will be organized and how you will check and collect it.</li></ul></li><li>• Post: Learning targets.</li></ul>





Lesson Vocabulary	Materials
analysis, central idea, interaction, stereotype; atypical, conception, socialized, exacerbated	<ul style="list-style-type: none"><li>• Identity journals (begun in Lesson 1; one per student)</li><li>• “Team Players” (one per student)</li><li>• Text-Dependent Questions: “Team Players” (one per student)</li><li>• Document camera</li><li>• Close Reading Guide: “Team Players” (for teacher reference; see Teaching Note)</li><li>• Reader’s Notes: “Team Players” (one per student)</li><li>• Reader’s Notes: “Team Players” (answers, for teacher reference)</li><li>• Identity anchor chart (begun in Lesson 1)</li><li>• Sample Cultural Identifiers anchor chart (from Lesson 1)</li><li>• Identity anchor chart—student version (in identity journals; begun in Lesson 1)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Collecting Homework/Identity Journal Entry Task (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Collect the homework from Lesson 1. Reiterate that this is not a graded assessment, but you will be examining it to see how the students did on the questions.</li><li>• In their <b>identity journals</b>, have students independently fill out Entry Task, Lesson 2:<ul style="list-style-type: none"><li>* “Think about the two pieces of evidence you identified for homework in Question 2. Explain how you might see, or might not see, similar behavior or ideas in your own middle school experience or other experiences you may have read about.”</li></ul></li><li>• Cold call three or four students to share their answers.</li></ul>	<ul style="list-style-type: none"><li>• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.</li><li>• Some students may benefit from being privately prompted before they are called on in a cold call. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that use of the cold call is a positive experience for all.</li><li>• Wherever possible, have students who need physical activity take on the active roles of managing and writing on charts or handing out materials.</li></ul>



Opening (continued)	Meeting Students' Needs
<p><b>B. Unpacking Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Direct students' attention to today's learning targets:           <ul style="list-style-type: none"> <li>* "I can cite specific evidence from 'Team Players' to support an analysis of the text."</li> <li>* "I can determine the central ideas in 'Team Players.'"</li> <li>* "I can analyze the interactions between individuals, events, and ideas in 'Team Players.'"</li> </ul> </li> <li>• Tell students that when we work with informational text, it's important to have the right mental "toolkit"—a set of skills that helps us understand the text and figure out all the layers of meaning in it. Having these skills means we can use these texts to learn what we need to know about certain situations, which will help us make good decisions. Remind students that they have had lots of practice citing evidence and determining the central idea of text in Module 1.</li> <li>• Focus students on the third learning target, which may be less familiar. Ask:           <ul style="list-style-type: none"> <li>* "What does it mean to analyze an interaction?"</li> </ul> </li> <li>• Invite volunteers to share their thinking. Guide students, as needed, to define <i>interaction</i> (a process through which several things, possibly people, affect each other). Point out the prefix <i>inter-</i>, which means "between," and connect it to students' understanding of the word <i>interstate</i>: a road that goes between states. Tell students that readers often ask questions about how different elements of text interact with each other (for example, how Salva and Nya learned to be persistent because they lived in a challenging physical environment).</li> <li>• Finally, define <i>analyze</i> (to examine something carefully; to understand it by looking at its parts). Point out that in Module 1, when students were discussing how Salva and Nya survived, they were analyzing the interaction of character and setting. Point out that through analyzing the text, they will "get to know" the text better—one of the main reasons that reading any text is enjoyable. Assure them that this intellectual work will actually make the reading process more enjoyable and a richer experience.</li> </ul>	<ul style="list-style-type: none"> <li>• Consider posting key academic terms with visual representations around the room for students to refer to during the course of the module.</li> <li>• Discussing and clarifying the language of learning targets helps build academic vocabulary.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. Reading and Answering Text-Dependent Questions: “Team Players” (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the article “<b>Team Players.</b>” Ask students to talk with a partner about this prompt:<ul style="list-style-type: none"><li>* “You already know that this module is about identity. Based on the title of this article, how do you predict it might deal with identity?”</li></ul></li><li>• Cold call two or three students for their answers. Reveal that the article is about examining the very strong expectations of how boys and men should behave in sports. Invite students to have a brief discussion with you about their own experiences in this area.</li><li>• During this discussion, clarify as a class the meaning of the word <i>stereotype</i>: an idea that many people have about a thing or a group and that may often be untrue, or only partly true. Note that this article deals in particular with American society’s stereotypes of men.</li><li>• Distribute the <b>Reader’s Notes: “Team Players.”</b> Ask:<ul style="list-style-type: none"><li>* “How are these Reader’s Notes similar to your Reader’s Notes for <i>A Long Walk to Water</i>?”</li><li>* “How are these Reader’s Notes different?”</li></ul></li><li>• Listen for students to notice the similar format for the Reader’s Dictionary and the different headings for the gist notes. Tell them that, as in <i>A Long Walk to Water</i>, they’ll want to fill in the Reader’s Dictionary as they go but should probably wait until the end of the class reading to fill in the other notes.</li><li>• Tell students that in some lessons, including this one, you or they will read aloud. Remind them that when they are listening, they also need to be reading silently to themselves.</li><li>• Distribute <b>Text-Dependent Questions: “Team Players”</b> and display a copy using a <b>document camera</b>.</li><li>• Use the <b>Close Reading Guide: “Team Players” (for teacher reference)</b> to guide students through the reading and text-dependent questions.</li></ul>	<ul style="list-style-type: none"><li>• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.</li><li>• Providing models of expected work supports all learners, especially those who are challenged.</li><li>• When reviewing graphic organizers or recording forms, consider using a document camera or chart paper to display the document for students who struggle with auditory processing.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Guided Practice: Reader's Notes: "Team Players" (10 minutes)</b></p> <ul style="list-style-type: none"><li>• After finishing the close reading, display the student version of the Reader's Notes for "Team Players" and model how to fill them out. You may find the <b>Reader's Notes: "Team Players" (for teacher reference)</b> to be a helpful resource, but it is useful for the students to actually watch you fill the chart in.</li><li>• With students' input, quickly fill in the Title and Central Idea columns.</li><li>• Next, direct students to work with partners to choose the correct inference in the Inferences column. Remind them that <i>inference</i> means "an idea or understanding that the reader gets from the text, even though it's never directly stated."</li><li>• When they are done, ask several pairs to share out. Share the correct answer.</li><li>• Skip the fourth column, Identity. Tell students they will complete this column for homework. But if needed, clarify the Identity question that is at the top of this fourth column before moving on.</li><li>• Finally, focus students on the fifth column of the chart. Explain that these questions will help them focus on the interaction of individuals, events, and ideas.</li><li>• Direct students to work with their seat partners to answer these questions. Circulate to support them as needed, directing them back to the text for evidence. Use your circulating to select several strong pairs to share out; script their answers as they share to create a common public record of a strong answer.</li><li>• Inform students that they will be able to check the answers to the blank spots on their Reader's Dictionary in the next class, just as they did in Module 1 with <i>A Long Walk to Water</i>.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Reviewing Identity Anchor Chart and Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students' attention to the posted <b>Identity anchor chart</b> and the <b>Sample Cultural Identifiers anchor chart</b>, and have them turn to the <b>Identity anchor chart—student version</b> in their identity journals.</li><li>• Have students turn to a partner and discuss:<ul style="list-style-type: none"><li>* “Where would “Team Players” fall in our Sample Cultural Identifiers?”</li></ul></li><li>• Listen for them to say “gender.”<ul style="list-style-type: none"><li>* “What can we add to our working definition of identity after having analyzed this article?”</li></ul></li><li>• Listen for students to say that society expects certain behaviors from certain genders; that those expectations can change; that it can be very difficult to change those expectations; and that the expectations can become a part of our identity unless we do something to change them or someone else helps us to make that change.</li><li>• Record the answers on the posted Identity anchor chart and have students copy them down in their Identity anchor chart—student version.</li><li>• Preview homework as needed. Alert students that they will need both “Team Players” and the excerpt from <i>Not Much, Just Chillin’</i> to complete the homework. Note that this homework will be collected and formally assessed, so students should give it their best effort. Remind them to fill in the Identity column and look up the one word in their Reader’s Dictionary.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Complete the Identity column and the Reader’s Dictionary for “Team Players.”</li></ul>	



EXPEDITIONARY  
LEARNING

# Grade 7: Module 2B: Unit 1: Lesson 2

## Supporting Materials



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**“Team Players”**

Div. 51 members' work has helped change stereotypical definitions of masculinity among one school's football players.

By ERIKA PACKARD

*Monitor Staff*

September 2006, Vol 37, No. 8

Print version: page 74

It's late summer, and a high school football team is gathered on a field in Baltimore for its first preseason practice. "What's our job as coaches?" shout the team's several coaches.

"To love us," is the boys' resounding response.

"What's your job?"

"To love each other," is the teammates' reply.

This "signature exchange," atypical in the rough and often ruthless sports world, takes place many times during each football season at the Gilman School, a kindergarten through 12th-grade independent boys' school in Baltimore City, Md. Gilman Coach Joe Ehrmann, a former defensive lineman for the Baltimore Colts, created a curriculum used in the football program, Building Men for Others, to help young athletes avoid damaging stereotypes of masculinity, such as aggressiveness and competitiveness, and cultivate strong relationships in their lives. Much of the program's curriculum is based on tenets supported by APA's Div. 51 (Society for the Study of Men and Masculinity) president, Larry Beer, EdD, and other division members.

"Ehrmann's approach creates a conception of being a man in which men are embedded in relationships with other people and free to express their love and attachment for them," says Ronald F. Levant, EdD, a co-founder of Div. 51, its first president and APA's 2005 president. "This is very much in tune with our division's aim to erode constraining definitions of masculinity, which inhibit men's development and their ability to form meaningful relationships."



“Team Players”

### **Stereotypes and sports**

Div. 51 members investigate the link between certain masculine stereotypes, gender role conflict and negative health outcomes, like depression, says former division president Sam Cochran, PhD, director of and professor in the University of Iowa counseling psychology program. Men have traditionally been socialized to not express emotions like fear, sadness or vulnerability, he says, and they *are* socialized to seek power, thrive on competition and win at all costs. The end result is that some men have difficulty in their relationships, at work and at home.

The problem is exacerbated in the sports arena, where the intense training it takes to be a successful athlete heightens the drive to seek status and appear strong, notes Mark Stevens, PhD, Div. 51 president-elect and director of university counseling services at California State University, Northridge.

"To be an athlete, you are going to have to compete, work through pain; you're going to bully, intimidate, have a sense of bravado and no room for weakness," says Stevens. "There are many athletes who lead successful lives off the court or field, but we also find that other athletes don't know how to differentiate between behavior on the field and behavior in the real world."

Much of this discrepancy is due to what Ehrmann calls the "three lies of false masculinity," which purport that high levels of athletic ability, sexual conquest and economic success make them more manly, says Jeffrey Marx, a writer who spent a season with the Gilman team before describing the program in his book "Season of Life" (Simon & Schuster, 2004).

Stevens speculates that the reason a higher proportion of male athletes are accused of date and acquaintance rape than the general population may be that the very traits that make them successful as athletes, such as a sense of entitlement or a lack of empathy, can lead to violence.

"If you think about what an athlete needs to do, particularly in the more violent sports like football, basketball, soccer and rugby, they can't worry about inflicting pain on themselves or another person," he says. "It's a gross generalization, but that inability to be empathetic is taken off the field."

### **Changing the culture**

Such potentially negative consequences of sports culture bothered defensive lineman-turned-coach Ehrmann. The professional football retiree, together with Gilman Head Coach Biff Poggi, developed the Building Men for Others curriculum for the school's football players in part by reading Levant's writings on normative male alexithymia, a disorder that includes difficulty expressing emotions. This disorder, according to Levant, can be a result of men being socialized to not express their feelings.



### “Team Players”

In addition to the signature exchange before practices and games, the Gilman coaches teach pregame lessons about stereotypes of masculinity and how to avoid them. They encourage inclusiveness: It's a team rule that if a player sees any boy--athlete or not-- eating alone in the school cafeteria, he goes up to him and invites him to join a larger group. The coaches also emphasize family ties and community service.

"Our coaches taught us that it is OK to be the most popular guy, or date the best-looking girl, and be the best at sports, but he also taught us that those shouldn't be the most important things on our individual agenda," says Napoleon Sykes, who graduated from Gilman in 2002 and went on to play football at Wake Forest University, from which he graduated in August. "Masculinity, although socially constructed to be based on those material and superficial things, has been misused and misunderstood by today's society. If you can get past the stereotypes, [the coaches] tell us, you will be a better father, husband, brother or son."

Part of the program involves every senior boy writing an essay about how he'd like to be remembered when he dies, which he then reads aloud before the final game of the season against Gilman's archrival, Maurice J. McDonough High School.

Much of what the players write about ties in directly to what they have learned in the season, says Marx. Sykes's particular causes have included lecturing at length to high school students about the "Season of Life" book. He's also working with friends from Wake Forest to develop sports and education camps on the San Carlos Apache reservation in Arizona.

The broad definition of manhood taught at the Gilman School is just the definition that members of Div. 51 want to promote, says Levant.

"Div. 51 members provide the basic research that will inform people like Joe Ehrmann as a coach and educator," Levant explains. Indeed, the Gilman program is now used in schools around the country, including in the U.S. Naval Academy and at an all-girls school in Louisiana, according to Marx. And it isn't just men who benefit from improved communication. "My girlfriend just recently finished the book, and it has inspired her to go down different roads in her life, as well as work to create a stronger relationship with her mother," says Sykes. "So it's not just for boys and their fathers. The ideas are universal."



Text-Dependent Questions:  
“Team Players”

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

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

Questions	Answers
<b>Use your Reader’s Dictionary to help you answer Questions 1–4.</b>	
1. In the introduction, the article states that the exchange the team uses before their game is <i>atypical</i> in the rough world of sports. Use your Reader’s Dictionary to determine what that means. Why would the team exchange be <i>atypical</i> ?	
2. In the second full paragraph of this section, the article discusses Ehrmann’s teaching approach, which uses a <i>conception</i> of men where men are open about their attachment and emotions for other people. <i>Conception</i> is related to the verb <i>conceive</i> , which means, “to create.” Knowing this, describe in your own words what Ehrmann’s approach is attempting to do.	



Text-Dependent Questions:  
“Team Players”

Questions	Answers
<b>Use your Reader’s Dictionary to help you answer Questions 1–4.</b>	
3. The article states that men are <i>socialized</i> to believe that expressing their emotions is negative, and that power and competition are positive. What does <i>socialized</i> mean? What context clues can you use to figure it out?	
4. The article states: “The problem is <i>exacerbated</i> in the sports arena, where the intense training it takes to be a successful athlete heightens the drive to seek status and appear strong.” Use the context clues in this sentence to determine what <i>exacerbate</i> might mean. Then rephrase the sentence without using the word <i>exacerbate</i> .	



Text-Dependent Questions:  
“Team Players”

Questions	Answers
<b>Use your Reader’s Dictionary to help you answer Questions 1–4.</b>	
<p><i>“Our coaches taught us that it is OK to be the most popular guy, or date the best-looking girl, and be the best at sports, but he also taught us that those shouldn’t be the most important things on our individual agenda,” says Napoleon Sykes, who graduated from Gilman in 2002 and went on to play football at Wake Forest University, from which he graduated in August. “Masculinity, although socially constructed to be based on those material and superficial things, has been misused and misunderstood by today’s society. If you can get past the stereotypes, [the coaches] tell us, you will be a better father, husband, brother, or son.”</i></p> <p>5) Using evidence you have found in the article so far, give one reason why “getting past stereotypes” will help men be better fathers, husbands, brothers, or sons.</p>	



Close Reading Guide:  
“Team Players” (for Teacher Reference)

**Total Time: 20 minutes**

Questions	Answers
<b>Use your Reader’s Dictionary to help you answer Questions 1–4.</b>	
1. In the introduction, the article states that the exchange the team uses before their game is <i>atypical</i> in the rough world of sports. Use your Reader’s Dictionary to determine what that means. Why would the team exchange be <i>atypical</i> ?	<b>(10 minutes)</b> <ul style="list-style-type: none"><li>• Say to students: “Read in your heads while I read along with you out loud.”</li><li>• Read the first section, up to the subheading “Stereotypes and Sports” without interruption and without pausing for questions.</li><li>• After you have read these paragraphs, pause.</li><li>• Ask Questions 1–3 one at a time. For each question, ask students to think individually, skim the pages you just read aloud, jot down their answers on their papers, and then raise their hand. When most of the class has a hand up, cold call several students to share out.</li><li>• Note that Questions 1–4 relate to vocabulary and are designed to help students use their Reader’s Dictionary correctly. For some questions, students are practicing using a given definition to restate an idea in their own words. For other questions, students are using context clues to determine the meaning of a word. Remind them to use clues both in the sentence itself and on the page (reading forward and backward) to figure out what words mean. You may need to model this once or twice, depending on the needs of the class.</li></ul>
2. In the second full paragraph of this section, the article discusses Ehrmann’s teaching approach, which uses a <i>conception</i> of men where men are open about their attachment and emotions for other people. <i>Conception</i> is related to the verb <i>conceive</i> , which means, “to create.” Knowing this, describe in your own words what Ehrmann’s approach is attempting to do.	



Close Reading Guide:  
“Team Players” (for Teacher Reference)

Questions	Answers
<b>Use your Reader’s Dictionary to help you answer Questions 1–4.</b>	
3. The article states that men are <i>socialized</i> to believe that expressing their emotions is negative, and that power and competition are positive. What does <i>socialized</i> mean? What context clues can you use to figure it out?	<p><b>(10 minutes)</b></p> <ul style="list-style-type: none"><li>• After students have briefly discussed a question with a partner, choose one or two pairs to share out, with a focus on making sure students hear clear and accurate thinking.</li><li>• After each discussion, prompt them to make sure the entry in their Reader’s Dictionary is correct.</li><li>• Listen for students to say:</li></ul> <ol style="list-style-type: none"><li>1. <b>(something like) The exchange would be atypical because it’s “not typical” for coaches and players to talk about “love” just before a game. Usually the pre-game talk is about doing your best or competing well.</b></li><li>2. <b>(something like) Ehrmann is trying to create a new idea of men in people’s minds: that a man can talk about his feelings and his relationships and still be considered a man.</b></li><li>3. <b>(something like) Socialized means “trained by society.” The sentence tells us what messages society gives the man, and from there you can infer that society is training him, or socializing him.</b></li></ol> <ul style="list-style-type: none"><li>• Point out to students that rereading was helpful to them. Remind them that good readers often reread.</li></ul>



Close Reading Guide:  
“Team Players” (for Teacher Reference)

Questions	Answers
<b>Use your Reader’s Dictionary to help you answer Questions 1–4.</b>	
4. The article states: “The problem is <i>exacerbated</i> in the sports arena, where the intense training it takes to be a successful athlete heightens the drive to seek status and appear strong.” Use the context clues in this sentence to determine what <i>exacerbate</i> might mean. Then rephrase the sentence without using the word <i>exacerbate</i> .	<p><b>(5 minutes)</b></p> <ul style="list-style-type: none"><li>• Say to students: “Read silently in your heads as I read aloud.”</li><li>• Read the section “Stereotypes and Sports.”</li></ul> <p>Consider pausing and rereading two or three paragraphs to model this strategy for the class. When you do this, think out loud about why you are rereading. You might say something like:</p> <p>“The article says that ‘there are many athletes who lead successful lives off the court or field, but we also find that other athletes don’t know how to differentiate between behavior on the field and behavior in the real world.’ I’m not sure what that word <i>differentiate</i> means. I’m going to go back and read that sentence again.”</p> <ul style="list-style-type: none"><li>• Listen for students to say:</li></ul> <p><b>4. (something like) The problem is made worse by sports, because through intense training men get even stronger messages about being aggressive and cut off from their emotions.</b></p>





Close Reading Guide:  
“Team Players” (for Teacher Reference)

Questions	Answers
<b>Use your Reader’s Dictionary to help you answer Questions 1–4.</b>	
<p><i>“Our coaches taught us that it is OK to be the most popular guy, or date the best-looking girl, and be the best at sports, but he also taught us that those shouldn’t be the most important things on our individual agenda,” says Napoleon Sykes, who graduated from Gilman in 2002 and went on to play football at Wake Forest University, from which he graduated in August. “Masculinity, although socially constructed to be based on those material and superficial things, has been misused and misunderstood by today’s society. If you can get past the stereotypes, [the coaches] tell us, you will be a better father, husband, brother, or son.”</i></p> <p>5. Using evidence you have found in the article so far, give one reason why “getting past stereotypes” will help men be better fathers, husbands, brothers, or sons.</p>	<p><b>(5 minutes)</b></p> <ul style="list-style-type: none"> <li>Say to students:</li> </ul> <p>“I’m going to summarize the last section for you now and then read you one of the most important paragraphs. Here’s the summary: The last section, called “Changing the Culture,” discusses how this coaching program specifically trains athletes to be open about their feelings and to respect and strengthen their relationships through pregame lessons and writing, among other activities. It also says that even women and women athletes have benefited from the training. Read silently in your heads as I read aloud from the paragraph that’s quoted for you in Question 5.”</p> <ul style="list-style-type: none"> <li>Pause.</li> <li>Have students work with their partner to answer the question in writing and then raise their hands when they’re ready to share their answer. When most of the class has a hand up, cold call several students to share out.</li> <li>Listen for students to say:</li> </ul> <p><b>5. (something like) <i>If men aren’t afraid of their feelings, especially things like love, then their relationships will be healthier and stronger. If they’re not overly focused on competing or being strong, then being gentle and connected with a spouse, a parent, or a child might come more easily to them.</i></b></p>



Reader's Notes: "Team Players"

Name:

Date:

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"Team Players"	<p>In one sentence, describe the central idea of this text.</p> <p>Find a quote in the text that supports this central idea and copy it below.</p>	<p>Read this quote from the text: "It's a team rule that if a player sees any boy—athlete or not—eating alone in the school cafeteria, he goes up to him and invites him to join a larger group." Given this quote, which inference below makes the most sense? A. The coaches value including others and communicate that value to their players.</p> <p>B. The players are unusually kind people.</p> <p>C. There are often boys eating lunch by themselves in the high school cafeteria.</p>	<p>Do you find evidence of the "three lies of masculinity" in the excerpt of <i>Not Much, Just Chillin'</i>? Discuss the evidence you see. If you do not see any evidence, explain why you think it might not be present.</p>	<p>What stereotypes of men are the coaches in the article working against?</p>



Reader's Notes: "Team Players"

**Reader's Dictionary**

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
atypical	1	not representative of a type, group, or class.	stereotype	1	an idea that many people have about a thing or a group and that may often be untrue or only partly true
conception	1	<b>an abstract idea or a mental symbol</b>			
socialized	1				
exacerbated	1				
Other new words:					



Reader's Notes: "Team Players"  
(Answers for Teacher Reference)

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"Team Players"	<p>In one sentence, describe the central idea of this text.</p> <p><b><i>Coaches are trying to socialize their male players to be more open about their emotions and relationships, giving their players better mental health and happier lives.</i></b></p> <p>Find a quote in the text that supports this central idea and copy it below.</p>	<p>Read this quote from the text: "It's a team rule that if a player sees any boy—athlete or not—eating alone in the school cafeteria, he goes up to him and invites him to join a larger group."</p> <p>Given this quote, which inference below makes the most sense?</p> <p><b>A. The coaches value including others and communicate that value to their players.</b></p> <p>B. The players are unusually kind people.</p> <p>C. There are often boys eating lunch by themselves in the high school cafeteria.</p>	<p>In the excerpt of <i>Not Much, Just Chillin'</i>, do you see any evidence that Jimmy or his friends have been socialized into the behavior that worries the coaches in "Team Players"?</p> <p><b><i>Jimmy has tight bonds with his friends and is very loyal to them, so I think the coaches would be happy about that. However, Jimmy is also very concerned about his social status and the amount of "power" he has in school.</i></b></p>	<p>What stereotypes of men are the coaches in the article working against?</p> <p><b><i>Men are strong, unemotional, competitive, and powerful.</i></b></p>



Reader's Notes: "Team Players"  
(Answers for Teacher Reference)

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
atypical	1	not representative of a type, group, or class.	stereotype	1	an idea that many people have about a thing or a group and that may often be untrue or only partly true
conception	1	<b>an abstract idea or a mental symbol</b>			
socialized	1	<b>trained by one's social group or society</b>			
exacerbated	1	<b>worsened</b>			



EXPEDITIONARY  
LEARNING

# **Grade 7: Module 2B: Unit 1: Lesson 3**

## **Analyzing the Central Ideas, Part 1: “The Border”**



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

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

I can analyze the development of the central idea throughout the text. (RI.7.2)

I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

**Supporting Learning Targets**

- I can use quotations from “The Border” to support an analysis of the text.
- I can trace the development of the central idea of “The Border.”
- I can analyze the interactions between individuals, events, and ideas in “The Border.”

**Ongoing Assessment**

- Reader’s Notes: “Team Players” (from homework)
- Text-Dependent Questions: “The Border”
- Reader’s Notes: “The Border”
- Identity anchor chart
- Student identity mind maps



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Return Mind Maps/Review Homework/Unpack Learning Targets (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Modeling Reading Strategies with “The Border” (10 minutes)</li> <li>B. Central Ideas of “The Border”: Close Read (15 minutes)</li> <li>C. Quote Sandwich: Back-to-Back and Face-to-Face (10 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Reviewing Identity Anchor Chart and Learning Targets (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Complete Reader’s Notes: “The Border.”</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• In this lesson, students begin to explore both ethnicity and sense of agency as aspects of identity. They use this information to continue to flesh out their working definition(s) of identity on the Identity anchor chart.</li> <li>• The text of this lesson, “The Border,” is a first-person narrative from the perspective of a Mexican teen who immigrates to America at 13. It is an emotional text, one in which the anger and frustration of the author will be obvious, and which may require sensitive treatment on your part. Also bear in mind that the author openly discusses Mexican racism as a Mexican herself. Consider ahead of time how this piece will be regarded by your students, particularly if they are immigrants and/or of Latino heritage themselves. The piece’s strength as a text for this unit comes from the choices the author makes to transform her anger into action, and the positive results that follow. Highlight this role model behavior for students.</li> <li>• One’s sense of agency, or ability to produce change or results, is especially important to consider here, as it is a key idea of the play <i>Pygmalion</i>, which students will read in Unit 2. Work Time B involves a close read that focuses on the central idea of agency.</li> <li>• This lesson introduces the routine of close reading a shorter excerpt from the text. In a close reading lesson, students will carefully read or reread one passage from the text. There is a Close Reading Guide (for teacher reference) to help you guide this portion of the lesson (Work Time B). Students work with the text-dependent questions during this part of the lesson.</li> <li>• In the early lessons in this unit, students are introduced to several new routines to support them in their reading. Therefore, there is more modeling than usual of how to do specific routines. Students are exposed to strategies they might use to make meaning of this text when reading for homework; they are also taught a model for quoting text (the Quote Sandwich) as a way of giving evidence from a text, which they will use as the basis for a writing assignment in Lesson 4, and which will be assessed in Lesson 5.</li> <li>• The lesson provides significant scripting as a resource for teachers. However, consider what type of modeling will best support your students and adapt the modeling to meet their needs.</li> <li>• Reader’s Notes from “Team Players” are collected and assessed in this lesson. Return the Reader’s Notes with feedback as soon as possible (this is planned for Lesson 5). As students continue with this routine, encourage them to use your feedback to strengthen their notes. Also use the opportunity to celebrate students’ progress with taking notes and determining the meaning of words they encounter while reading.</li> <li>• In advance:               <ul style="list-style-type: none"> <li>– While handing back students’ mind maps from Lesson 1, consider handing out copies of an Internal and External identity mind map that you have filled out for yourself. This is a quick and easy way to “break the ice” with students and begin to develop a personal connection with them.</li> <li>– Review: “The Border,” Reader’s Notes: “The Border.”</li> </ul> </li> </ul>





Lesson Vocabulary	Materials
ethnicity; agency; Patwa, descent (246), excruciating, Quinceanera, oppressed, indigenous (248)	<ul style="list-style-type: none"><li>• “The Border” (one per student)</li><li>• Suggested Modeling Read-aloud Script for “The Border” (for teacher reference)</li><li>• Sticky notes (three or four per student)</li><li>• Reader’s Notes: “The Border” (one per student)</li><li>• Sample Cultural Identifiers anchor chart (from Lesson 1)</li><li>• Text-Dependent Questions: “The Border” (one per student)</li><li>• Close Reading Guide: “The Border” (for teacher reference)</li><li>• Quote Sandwich Guide (one per student and one to display)</li><li>• Document camera</li><li>• Blank loose-leaf paper (one sheet per student)</li><li>• Identity anchor chart (begun in Lesson 1)</li><li>• Identity anchor chart—student version (begun in Lesson 1; one per student)</li><li>• Reader’s Notes: “The Border” (answers, for teacher reference)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Return Mind Maps/Review Homework/Unpack Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Return students’ mind maps from Lesson 1 and thank them for sharing a reflection of themselves with you. Let them know that you are glad to know them better because of the exercise. Remind students to hold on to the maps, as they will use them again in the last lesson (Lesson 10).</li><li>• Ask students take out their homework from Lesson 2 and review it with a partner. Tell them to feel free to make changes if they feel it is necessary.</li><li>• Clarify the definitions of <i>socialized</i> and <i>exacerbated</i> and have students make corrections to their Reader’s Dictionary if needed.</li><li>• Circulate and offer assistance. After two or three minutes, collect the homework.</li><li>• Direct students’ attention to the learning targets:<ul style="list-style-type: none"><li>* “I can use quotations from ‘The Border’ to support an analysis of the text.”</li><li>* “I can trace the development of the central idea of ‘The Border.’”</li><li>* “I can analyze the interactions between individuals, events, and ideas in ‘The Border.’”</li></ul></li><li>• Ask partners to discuss with which target they feel the most comfortable and with which target they predict they will experience challenge today. Cold call two or three students for their answers. Assure them that the activities today are designed to give them lots of exposure to both the text and strategies to help them analyze and understand it.</li></ul>	



Work Time	Meeting Students’ Needs
<p><b>A. Modeling Reading Strategies with “The Border” (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Arrange students in pairs. Tell students that in this part of the lesson, they will discuss and practice some strategies that they might use when they are reading at home. Together, the class will start the homework assignment for tonight.</li><li>• Distribute <b>“The Border.”</b> Ask them to read to the end of the paragraph on the top of page 247 silently to themselves, as if they were reading for homework.</li><li>• When most students are done, ask them to think about what strategies they used as they were reading. Ask them to raise their hands if they:<ul style="list-style-type: none"><li>– Reread any passages or sentences</li><li>– Tried to figure out what a new word meant</li><li>– Made a picture or a movie in their minds as they read</li><li>– Asked themselves a question</li><li>– Imagined how the author might be feeling</li></ul></li><li>• Next, tell them you are going to model for them a few things they can do to understand text at home. (Use or modify the <b>Suggested Modeling Read-aloud Script for “The Border.”</b>)</li><li>• After you have finished reading and thinking aloud, ask students to turn and talk with their partner:<ul style="list-style-type: none"><li>* “What is one thing you noticed me doing that might be helpful?”</li></ul></li><li>• Call on several students to share out. Listen for them to mention the strategies you surveyed them about a few minutes ago.</li><li>• Next, ask students to turn and talk:<ul style="list-style-type: none"><li>* “What has happened so far in this text?”</li><li>* “What did these strategies help us understand about the text?”</li></ul></li><li>• Call on several students to share out.</li><li>• Finally, give students a few minutes to read ahead to the next few paragraphs on their own. They do not need to finish the text at this point. Encourage them to use some of the strategies that they saw you model as they read. Give each student <b>sticky notes</b> and tell them to put it on a place where they reread (maybe a sentence or maybe an entire paragraph).</li></ul>	<ul style="list-style-type: none"><li>• Consider pairing students with emergent literacy, such as ELLs, heterogeneously with a more proficient student; pulling a small group to explicitly model these strategies in a more intensive or supportive setting; or having the ELL teacher push into this lesson specifically. You might also consider modifying any homework text with inserted activities, worksheets, or annotated text that would assist them in putting these strategies into place for themselves.</li></ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• When students are finished reading, call on several to share out what part of the text they reread, and why. Encourage rereading and remind them that this is something strong readers do a lot.</li><li>• As time permits, give students a few minutes to work with their partners to begin to fill out <b>Reader’s Notes: “The Border.”</b> Encourage them to ask their partners any questions they have about the text. Circulate to informally assess how well the students understand the text and the Reader’s Notes task.</li><li>• Give students specific positive feedback for ways you saw them working hard to understand this challenging text. Remind them to finish reading and completing their Reader’s Notes for homework.</li></ul>	
<p><b>B. Central Ideas of “The Border”: Close Read (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Set purpose: Tell students they will now read an excerpt from “The Border” closely to find evidence for how this text fits with our working definition of identity.</li><li>• Ask them to raise their hands if they know which learning target this addresses. Wait for most of the students to raise their hands and then call on one to explain. Listen for: “I can use quotations from ‘The Border’ to support an analysis of the text.”</li><li>• Make sure at this point that students are clear on the definitions of <i>ethnicity</i> and <i>agency</i>. Explain that these are important aspects of identity (refer to the two terms’ entries on the <b>Sample Cultural Identifiers anchor chart</b>) that will also come up in this text. <i>Ethnicity</i> is “the quality of belonging to a large group of people with shared social customs and experiences.” <i>Agency</i> is “the ability to make decisions, and therefore create results or change.”</li><li>• Distribute <b>Text-Dependent Questions: “The Border.”</b> Use the <b>Close Reading Guide: “The Border” (for teacher reference)</b> to guide students through the text-dependent questions related to the excerpt.</li></ul>	<ul style="list-style-type: none"><li>• Consider reinforcing the definitions of <i>ethnicity</i> and <i>agency</i> by drawing or posting corresponding pictures on the Sample Cultural Identifiers anchor chart and/or creating PowerPoint slides.</li></ul>



Work Time	Meeting Students’ Needs
<p><b>C. Quote Sandwich: Back-to-Back and Face-to-Face (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Quote Sandwich Guide</b> and display a copy using a <b>document camera</b>. Read the paragraph at the top aloud. Explain that this is the structure students will use to include quotes in future writing about text. It is also an important part of supporting arguments, which students will begin to do in this unit and will practice in earnest in Unit 2. Point out the three parts of the quote sandwich and the sentence stems, and review the example given in detail.</li><li>• Point out that the example is from “The Border” and that it is supporting the idea that the author is finding <i>agency</i> (review what <i>agency</i> means).</li><li>• Suggest that students can remember the parts of a quote sandwich easily, using three words: introduce, include, analyze.</li><li>• Direct students to work with a partner:<ul style="list-style-type: none"><li>* “Look at your Reader’s Notes: “The Border,” Question 4. Find a piece of evidence from your notes that strongly suggests that the author is dealing with issues of agency. Use the quote sandwich to explain it.”</li></ul></li><li>• Distribute the <b>loose-leaf paper</b> and have the partners co-write a quote sandwich as directed.</li><li>• Circulate and offer assistance.</li><li>• Next, remind students of the Back-to-Back and Face-to-Face protocol: They will find a partner and stand back-to-back with him or her. They will hear a prompt and have a minute to think and then on cue will turn around and share their thinking. Remind them of the sound that will be their cue to stand back-to-back and then face-to-face. Students should have their Reader’s Notes: “The Border” with them as they conduct the protocol.</li></ul>	<ul style="list-style-type: none"><li>• If students produce strong sandwiches, consider asking permission to display and explain their work as a model, for example, under a document camera. You could also have selected students repeat to the entire class strong work in the Back-to-Back and Face-to-Face protocol.</li></ul>



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Reviewing Identity Anchor Chart and Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students’ attention to the <b>Identity anchor chart</b> and the <b>Identity anchor chart—student version</b>.</li><li>• Ask partners to discuss:<ul style="list-style-type: none"><li>* “What can we add to our Identity anchor chart based on the work we have done today?”</li></ul></li><li>• Record students’ ideas on the chart. Listen for connections to ethnicity, agency, living between two worlds, being proud of who you are, and/or the role society plays in judging your identity.</li></ul>	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Finish reading “The Border” and complete the Reader’s Notes: “The Border.”</li></ul>	



EXPEDITIONARY  
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# Grade 7: Module 2B: Unit 1: Lesson 3

## Supporting Materials



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“The Border”

As an immigrant and a teenager, being ambitious, cultured, out-spoken, creative, enthusiastic, caring, and a self-starter has come at a very expensive price – tears and blood. Being Mexican in an American high school is difficult, as is going back and being so-called American in Mexico. What the two countries, maybe all countries, seem to have in common is that the person who’s different is an enormous threat to society. What you want to do is fit in; it’s just easier that way. It used to be like that in my little world, but not anymore. I want to be unique. Original. It will define my personality and make me successful. It will remind me what I’ve accomplished. I’m writing in a language I came very late to.

My story began on a rainy Friday in April when I was born, a little Mexican girl in Bellevue Hospital, New York City. Everyone in the hospital knew I was a different kind of child: I was the biggest newborn there, and my father had dark skin and was sixty-five years old, while my mother’s skin was light and she was only twenty-nine.

When I was two, my family decided to move from New York to Mexico, because my father was retired and feeling tired of the city. He also wanted his daughters, my older sister and me, to attend a private Catholic school and get the best education possible, one he wasn’t able to afford in the United States.

So, I grew up in an extremely wealthy society in Sahuayo, Michoacán, where I studied ethics, morals, and Catholicism. The school encouraged its students, the most privileged children in the city, to do community service: Our teachers explained that we as Catholics should always be kind and generous to those who aren’t as fortunate. When I was ten or twelve, I started realizing how much I enjoyed helping others and feeling the need to change the world. I always thought it was unfair that other kids had to work at my age. I also began to notice that individuals who didn’t have an education were paid a misery but worked twice as hard as people who were well schooled.

I became aware of the importance of getting an education, not only because it would help to provide a great income, but also because I did not want to be a human being who was ignorant and fooled by appearances.

My house in Mexico was luxurious, and we had many expensive objects. I counted shopping as a hobby, took vacations every six months to the nation’s most popular and beautiful regions. I learned to play the piano and the violin, to paint, to read literature, to recite poems. My father, an artist and musician, felt the need to show us the beauty of those things. He was also a lawyer, an engineer-electrician, a seaman, and a veteran of World War II, Korea, and Vietnam. He played golf and tennis. He spoke Spanish, English, French, and Patwa.





“The Border”

In my eyes, my father was more than perfect, and I grew up being as ambitious and curious as he was. I graduated second in my class with a 3.9 GPA and all the signs of a rising star. I won several poetry competitions, I was president of my sixth-grade class, and I was chosen to join La Escolta, a group of students who would carry the Mexican flag at public events.

At home in my privileged neighborhood, though, I'd notice people staring at my extremely dark-skinned father. Most of our neighbors were of fairer European descent – and their ignorance made them assume that my father wasn't educated or that he was some kind of evil man who was involved in illegal activities. Later on I realized that most Mexicans in my city were extremely racist. At times some of my neighbors weren't allowed to play with me. The parents would OK me for their kids' company only after they found out my father was French, which they took to mean wealth and sophistication. All of a sudden, plenty of racist Mexicans would feel the need to become my dad's best friends.

When I was thirteen, my world collapsed. My family and I moved to New York City. My father, then seventy-eight, had been diagnosed with a cancerous tumor and was entitled to free veteran's care in the United States. I arrived without knowing how to speak, read, or write English. I was played in regular-to-slow classes here instead of in ESL, which would have helped me learn the language and transition faster. I went from the honors track in Mexico into classes where I couldn't comprehend a word, with students who refused to learn or care about their future. I was thrown in with kids who had spent time in juvenile prison, were pregnant, racist – and mean to me.

I never thought that being Mexican or coming proudly from both Aztec and Mayan heritage would create such problems.

Crying hysterically and feeling depressed were a part of my every day. I was broken. I had no real friends, and my grades and test scores were lower than I ever dreamed they could be. I would try to read and I wouldn't understand. I felt like I was completely losing touch with myself and the world. To make matters worse, my grandfather, who was so close to me, passed away in Mexico; with my dad needing to be near the hospital I couldn't go back for the funeral. Life was nothing but difficult and the pain was unbearable.

“The Border”

The second semester of my sophomore year, two years after we’d moved, I hit rock bottom. I was destroyed, and I didn’t even have my own room. (I had to share with my sister, and we had our differences and totally dissimilar taste in everything.) I wasn’t used to living in a small, one-bathroom apartment; back in Mexico we had four bathrooms. My family didn’t go on trips anymore, and no one seemed to care about me or my situation. I realized I was in denial – I couldn’t admit that I would not be returning to Mexico, where life was full of promise and a bright future. I kept thinking about how ungrateful I used to be there, and it was excruciating how much I missed my friends who I’d known since I was three. Meanwhile, they were having the times of their lives. I wasn’t there for their Quinceanera parties, after all the dreams we’d had about turning fifteen together. I wanted to see my grandfather. I wanted to be that honor-roll student I always was. But it seemed impossible. I was alone. I had support from no one.

One day, also in tenth grade, I was looking through old pictures and couldn’t even recognize myself in Mexico. I was ashamed that I’d let two years pass in American feeling nothing but depressed. I’d lost sight of my dream, which was to help other people, make change, perhaps be a world leader. I was painfully slow at coming to it, but I had to accept that my life was happening in a different place, and I had to take action. I had to leave the big baby that I was in New York back at Bellevue. I started teaching myself English and signed up for more challenging courses that semester, including AP classes in U.S. history and Spanish literature.

I got involved with the YMCA’s Global Teens, the Lower Eastside Girls Club, and the N.Y.P.D. Explorers. I started getting used to the New York City life; taking train and buses, using elevators, eating pizza, celebrating the 4<sup>th</sup> of July. I started appreciating the chance to meet people from all backgrounds, teens with different sexual preferences.

My father is doing well, the cancer in remission for years now, though he was recently diagnosed with Alzheimer’s. My world has come to include tall buildings, gangs, and violence. It’s all made me very open-minded, though. Because I understand what it is to suffer – to be on the other side of the community service equation – I’m even more strongly committed to working with people who need help, those who are sick and can’t afford health care, oppressed indigenous populations, elders, students who are struggling, underprivileged children, immigrants. Gandhi said, “You must be the change you wish to see in the world.” For me to achieve this, the next challenge is to get the best education out of the rest of high school as I possibly can, then onto university. Because I don’t want to be ignorant like some racist Mexicans or certain American teenagers.

Morand, Cindy. “The Border.” *Red : The Next Generation of American Writers--Teenage Girls-on What Fires up Their Lives Today*. Ed. Amy Goldwater. New York: Hudson Street, 2008. 245-49. Print.

### Suggested Modeling Read-aloud Script for “The Border”

**Teacher Directions:**

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

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

After the first two paragraphs on page 245, pause to say: “I’m developing a picture in my mind here. The author spends the first paragraph talking generally about being different in both Mexican and American cultures, and how she used to want to fit in, but now she wants to be unique more. I like her voice. She sounds independent and strong, so I picture a strong-willed teen girl with determination in her eyes. In the second paragraph, she begins to tell us how this story of hers started. I can really see the rain, and the big brown baby wrapped up in a blanket in the hospital surrounded by her dark-skinned older father and younger mother—that’s a powerful image.”

Read up until the line: “I always thought it was unfair that other kids had to work at my age.”

Say: “Hang on a second. Isn’t she 12 years old? I’m going to go back and reread this paragraph to find her age again.” After you reread, say: “Yes, she is 12 years old.”

Pause to wonder aloud: “Is this a cultural difference? In America it’s illegal for kids to work before they are 16. Perhaps she knows students who have unofficial jobs. I’ll keep my eyes open for any answers to this question that might come up further on in the text.”

Continue reading until the line: “He spoke Spanish, English, French ... and *Patwa*.” Say: “I have no idea what *Patwa* is. Let me look at this sentence again. She is listing the languages that her father speaks, so I can infer that this is a language of some kind.”

Then continue reading through the paragraph that ends with the line: “All of a sudden, plenty of racist Mexicans ...” Say: “I can understand how upset the author must have been, that people who mistrusted her because of her skin color all of a sudden became friendly when they found out she was wealthy. Trying to put myself in the author’s shoes helps me understand her story better. Something confuses me in this paragraph, though: the word *fairer*. Why would the neighbors be racist if they were *fairer*? This word must have a second meaning that I’m not aware of. When I look it up, I see that *fairer* means ‘light of hair or skin color.’ That makes a lot more sense; I can figure out that the light-skinned neighbors were mistrustful of the author’s darker family.”

Note: Students will read the rest of the text independently for homework.



Reader's Notes:  
"The Border"

Name:

Date:

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"The Border"	Write one sentence that captures the central ideas of this text.	<p>Read this sentence from the text: "I kept thinking about how ungrateful I used to be there [in Mexico]."</p> <p>Choose the inference that fits best with this sentence.</p> <p>a) The author did not appreciate all the advantages she had as a privileged Mexican girl.</p>	Where would this article fall in the Sample Identifier List? Why?	How did the author's move to America affect her?



Reader's Notes:  
"The Border"

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"The Border"		<p>b) The author did not show her mother and father the proper respect.</p> <p>c) The author's peers felt that she was a snob for having so much wealth and opportunity.</p>		<p>Compare the discrimination the author experienced in America and the discrimination she experienced in Mexico. How were they the same? How were they different?</p>



**Reader's Dictionary**

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
Patwa (246)	<b>an English dialect spoken in the British Caribbean by people of African descent</b>		indigenous (248)		
descent (246)					
excruciating (248)					
Quinceanera (248)	<b>a Mexican ethnic celebration of a girl's transition to adulthood when she is 15</b>				
oppressed (248)					



Text-Dependent Questions:  
“The Border”

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

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

Questions	Answers
<p>1. The text says: “I started getting used to the New York City life: taking trains and buses, using elevators, eating pizza, celebrating the Fourth of July” (248).</p> <ul style="list-style-type: none"><li>• What Sample Cultural Identifier could apply to the author here? Explain your answer using evidence from the text.</li></ul>	
<p>2. What other lines in this paragraph are strong examples of the identifier from Question 1? Find at least two.</p>	



Text-Dependent Questions:  
“The Border”

Questions	Answers
<p>3. The text says: “I was painfully slow at coming to it, but I had to accept that my life was happening in a different place, and I had to take action.”</p> <ul style="list-style-type: none"><li>• What Sample Cultural Identifier could apply to the author here? Explain your answer using evidence from the text.</li></ul>	
<p>4. What other lines in this paragraph are strong examples of the identifier from Question 3? Find at least two.</p>	
<p>5. Look at the list of actions that the author took when she decided to “take action” and improve her situation. How does this list in particular reflect her sense of agency? What is she attempting to change?</p>	





Close Reading Guide:  
“The Border” (for Teacher Reference)

**Total Time: 15 minutes**

Questions	Answers
<p>1. The text says: “I started getting used to the New York City life: taking trains and buses, using elevators, eating pizza, celebrating the Fourth of July” (248).</p> <ul style="list-style-type: none"><li>What Sample Cultural Identifier could apply to the author here? Explain your answer using evidence from the text.</li></ul>	<p>(5 minutes)</p> <ul style="list-style-type: none"><li>Say to students:<ul style="list-style-type: none"><li>* “Read along in your heads while I read aloud.”</li></ul></li><li>Read aloud from the top of page 248, beginning with “One day, also in tenth grade....” Finish on page 248, with the phrase “celebrating the Fourth of July.” Read without interruption.</li><li>Direct students to do Questions 1 and 2 with their partners. Invite them to look back at the text and the Sample Cultural Identifiers anchor chart to find evidence.</li><li>Have students share out their answers to Question 1. Encourage them to correct their worksheets. Listen for “ethnicity” or “geographical/regional location.” Listen for explanations such as “The author lists some of the characteristics of being ethnically American” or “The author is using examples to describe American life in a big Northern city.”</li><li>Have students share out their answers to Question 2. Options include “I couldn’t even recognize myself in Mexico” or “I was ashamed I’d let two years pass in America feeling nothing but depressed.”</li></ul>
<p>2. What other lines in this paragraph are strong examples of the identifier from Question 1? Find at least two.</p>	



Close Reading Guide:  
“The Border” (for Teacher Reference)

Questions	Answers
<p>3. The text says: “I was painfully slow at coming to it, but I had to accept that my life was happening in a different place, and I had to take action.”</p> <ul style="list-style-type: none"><li>What Sample Cultural Identifier could apply to the author here? Explain your answer using evidence from the text.</li></ul>	<p>(5 minutes)</p> <ul style="list-style-type: none"><li>Direct students to reread with you from the line “I was ashamed ...” and finishing with “... back at Bellevue.” Read out loud without interruption while students read silently in their heads.</li><li>Direct students to do Questions 3 and 4 with their partners. Invite them to look back at the text and the Sample Cultural Identifiers anchor chart to find evidence.</li></ul>
<p>4. What other lines in this paragraph are strong examples of the identifier from Question 3? Find at least two.</p>	<ul style="list-style-type: none"><li>Have students share out their answers to Question 3. Encourage them to correct their worksheets. Listen for “sense of agency.” Listen for explanations such as “She talks about needing to take action; that shows she has a sense that she can make decisions and get results.”</li></ul>
<p>5. Look at the list of actions that the author took when she decided to “take action” and improve her situation. How does this list in particular reflect her sense of agency? What is she attempting to change?</p>	<ul style="list-style-type: none"><li>Have students share out their answers to Question 3. Options include “I had to leave the big baby I was in New York back at Bellevue,” or students may cite one of the many self-improvement actions the author takes in this paragraph.</li></ul> <p>(5 minutes)</p> <ul style="list-style-type: none"><li>Direct students to Question 5 and have them answer it with their partners.</li></ul> <p>Have students share out their answers. Listen for: “She took more challenging classes, so she is trying to change her academics and also learning the language better” or “She is getting involved in city activities, so she can get to know her new culture.”</p>



## 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:

*After seeing some pictures of herself in Mexico, the author realizes she needs to make a change. The author states: “I started teaching myself English and signed up for more challenging courses that semester, including AP courses in U.S. history and Spanish literature.” This shows that the author is determined to become again the confident student and dream-filled girl she was in Mexico.*

### Introduce the quote.

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

*Example: After seeing some pictures of herself in Mexico, the author realizes she needs to make a change.*

Sample sentence starters for introducing a quote:

In chapter \_\_\_\_\_, \_\_\_\_\_.

While the author is \_\_\_\_\_, she \_\_\_\_\_.

After \_\_\_\_\_, the author \_\_\_\_\_.

### Include the quote.

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

*Example: The author states: “I started teaching myself English and signed up for more challenging courses that semester, including AP courses in U.S. history and Spanish literature.”*

### Analyze the quote.

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

*Example: This shows that the author is determined to become again the confident student and dream-filled girl she was in Mexico.*

Sample sentence starters for quote analysis:

This means that \_\_\_\_\_.

This shows that \_\_\_\_\_.

This demonstrates that \_\_\_\_\_.



Reader's Notes:

"The Border" (Answers, for Teacher Reference)

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"The Border"	<p>Write one sentence that captures the central ideas of this text.</p> <p><b><i>The author struggles with moving to America and finally decides to take action to reconcile the two cultures in her life.</i></b></p>	<p>Read this sentence from the text: "I kept thinking about how ungrateful I used to be there [in Mexico]."</p> <p>Choose the inference that fits best with this sentence.</p> <p><b>a) The author did not appreciate all the advantages she had as a privileged Mexican girl.</b></p>	<p>Where would this article fall in the Sample Identifier List? Why?</p> <p><b><i>Ethnicity Family Educational background Socioeconomic background Language Sense of agency</i></b></p>	<p>How did the author's move to America affect her?</p> <p><b><i>She became deeply depressed at first. It made her aware of the advantages she had in Mexico. Later, she determined to take action and make the best of her situation in America.</i></b></p>



Reader's Notes:  
"The Border" (Answers, for Teacher Reference)

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"The Border"		<p>b) The author did not show her mother and father the proper respect.</p> <p>c) The author's peers felt that she was a snob for having so much wealth and opportunity.</p>		<p>Compare the discrimination the author experienced in America and the discrimination she experienced in Mexico. How were they the same? How were they different?</p> <p><b><i>Mexicans sometimes oppressed the author because of the dark skin of her father; it was only when they thought he was French that the poor treatment stopped. In America, she was oppressed because of her Mexican heritage and inability to speak English. The ethnic discrimination was the same, but for different ethnic reasons, ironically.</i></b></p>



Reader's Notes:

"The Border" (Answers, for Teacher Reference)

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
Patwa (246)	<b>an English dialect spoken in the British Caribbean by people of African descent</b>		indigenous (248)	<b>original to the land</b>	
descent (246)	<b>ethnic heritage</b>				
excruciating (248)	<b>extremely painful</b>				
Quinceanera (248)	a Mexican ethnic celebration of a girl's transition to adulthood when she is 15				
oppressed (248)	<b>to be shunned, denied basic human rights</b>				



EXPEDITIONARY  
LEARNING

# **Grade 7: Module 2B: Unit 1: Lesson 4**

## **Analyzing the Central Ideas, Part 2: “The Border”**



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

I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)  
I can express ideas with precision. (W.7.4)  
I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

**Supporting Learning Targets**

- I can use quotes successfully to support an analysis of the central ideas of “The Border.”
- I can write with precision about “The Border” using the “quote sandwich”.
- By engaging in a discussion with my partner, I can analyze “The Border” to deepen my understanding of its central idea.

**Ongoing Assessment**

- Identity anchor chart
- Reader’s Notes: “The Border” (from homework)
- Short Response Graphic Organizer: “The Border”





Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Reviewing Reader’s Notes and Unpacking Learning Targets (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Drafting “The Border” Short Response (15 minutes)</li><li>B. Setting Up Discussion Appointments (5 minutes)</li><li>C. Peer Critique: “The Border” Short Response (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Reflecting on the Writing Process/Reviewing Learning Targets (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Finish revising “The Border” Short Response (due at the start of Lesson 5).</li></ol></li></ol>	<ul style="list-style-type: none"><li>• This lesson continues to work with the text “The Border” and the technique of using the “quote sandwich” to cite evidence in writing. Students first practiced this activity in Lesson 3 orally; now, they transfer their skills to drafting a short response. Strong evidence, as discussed in Lesson 3, is made even stronger when a writer uses direct quotations from the text.</li><li>• Short responses often appear on standardized exams; more importantly, they offer students opportunities to support and explain an argument in a precise way. In this lesson, students are taught a basic format for short responses: identifying the central idea and then providing two pieces of evidence from the text that support that idea.</li><li>• Students will also set up Discussion Appointments in this lesson, which will serve as the basis for many partner pairings in the next two units. Discussion Appointments are tied to the Speaking and Listening Standards of the Common Core; though much emphasis is placed on reading and writing in the Common Core, it is essential for teachers and students to practice the skills of oral communication as part of their studies of the English language and in preparation for the needs of daily life.</li><li>• Discussion Appointment handouts are used throughout the module and should be stored in the module folder or in whatever system you have set up to organize module materials for students.</li><li>• In advance:<ul style="list-style-type: none"><li>– Determine the resources needed to print the Discussion Appointment handouts in color. The colors are needed for students to be able to make and keep their appointments.</li><li>– Review the Discussion Appointment routine (from Module 1, Unit 2, Lesson 1; included again here as a supporting material for teacher reference).</li></ul></li><li>• Post: Learning targets.</li></ul>



Lesson Vocabulary	Materials
	<ul style="list-style-type: none"><li>• Document camera</li><li>• Reader’s Notes: “The Border” (answers, for teacher reference; from Lesson 3)</li><li>• Short Response Graphic Organizer: “The Border” (one per student and one to display)</li><li>• Quote Sandwich Guide (from Lesson 3; one per student and one to display)</li><li>• Diversity Discussion Appointments handout (one per student, printed in color)</li><li>• Peer Critique Guide (one per student and one to display)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Reviewing Reader’s Notes and Unpacking Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students take out their homework from Lesson 3 and review it with a partner. Tell them to feel free to make changes if they feel it is necessary.</li><li>• Using a <b>document camera</b>, display the Reader’s Dictionary from the <b>Reader’s Notes: “The Border” (answers, for teacher reference)</b>, from Lesson 3. Ask students to revise their Reader’s Dictionary as necessary to make sure all words are defined correctly. Their definitions do not need to be in the same words as yours.</li><li>• Circulate and offer assistance.</li><li>• Direct students’ attention to the displayed Column 2: Central Ideas. Invite them to read the answer aloud, chorally, “with feeling.”</li><li>• Let them know that this central idea of “The Border” will come up again in the lesson and they should keep it in mind.</li><li>• Direct students’ attention to the learning targets:<ul style="list-style-type: none"><li>* “I can use quotes successfully to support an analysis of the central ideas of ‘The Border.’”</li><li>* “I can write with precision about ‘The Border’ using the ‘quote sandwich’.”</li><li>* “By engaging in a discussion with my partner, I can analyze ‘The Border’ to deepen my understanding of its central idea.”</li></ul></li><li>• Hands Up, Heads Down: Ask students to put their heads down on their desks. Tell them that you will now read each target aloud. For each target, have students give a “thumbs-up” if they feel confident about achieving the target; a “thumb in the middle” if they’re not sure about their confidence, or a “thumbs-down” if they are not confident about achieving the target.</li></ul>	<ul style="list-style-type: none"><li>• Hands Up, Heads Down is a quick and easy way for students to self-assess their learning and for you to get a visual representation of the “spread” of the class in that regard. Use the information you see in this activity to guide your individual support of students during the lesson.</li></ul>



Work Time	Meeting Students’ Needs
<p><b>A. Drafting “The Border” Short Response (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute <b>Short Response Graphic Organizer: “The Border.”</b> Let students know that their oral practice in using the quote sandwich yesterday will now help them use the same technique in writing a short response.</li><li>• Define a short response: a small paragraph in response to a prompt. Ask students to share their experiences with short responses.</li><li>• Emphasize that the most important thing students learn through short responses is to concisely and clearly support an argument. Review how strong an argument becomes when direct quotations are used.</li><li>• Display the “The Border” Short Response graphic organizer and the <b>Quote Sandwich Guide</b> (from Lesson 3). Invite students to follow along as you walk them through the organizer and the sample at the top.</li><li>• Review how a quote sandwich is put together.</li><li>• Point out that the short response uses two quote sandwiches. The first one needs to show the author’s struggle, or the first half of the central idea; the second one needs to show the author’s action, which is the second half of the central idea.</li><li>• Have students independently work on filling in the rest of the organizer (both the chart and the “pull it all together” section). Circulate and offer assistance where needed.</li></ul>	<ul style="list-style-type: none"><li>• During this work time, consider pulling small groups of students who have similar needs in regard to writing; these could range from legibility and conventions to stating central idea clearly. Or, the group could consist of students who struggled with the quote sandwich Back-to-Back and Face-to-Face activity in Lesson 3.</li></ul>
<p><b>B. Setting Up Discussion Appointments (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to raise their hands if they remember the Discussion Appointment protocol from Module 1. Depending on need, review the process of signing up for appointments. (See Module 1, Unit 2, Lesson 1.)</li><li>• Tell students that they need to circulate and make appointments with five people, one for each line on the paper. When two students make an appointment, they each write their name on the other person’s paper. For example, if I am making a Red Hands appointment with Derek, I write my name on Red Hands line of her paper, and she writes her name on the Red Hands line of my paper. Students cannot make multiple appointments with the same person.</li><li>• Distribute the <b>Diversity Discussion Appointments</b> handout and give students several minutes to sign up for Discussion Appointments.</li></ul>	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>After students have signed up, call them together and explain that they will frequently do close reading work with a partner. Remind them that readers often understand a text better when they discuss it with someone else. Remind them of the norms for moving to be with their partner and direct them to take their graphic organizers and sit with their Green Hands Discussion Appointment partner.</li></ul>	
<p><b>C. Peer Critique: “The Border” Short Response (15 minutes)</b></p> <ul style="list-style-type: none"><li>Distribute and display the <b>Peer Critique Guide</b>. Tell students that now, in their pairs, they will swap their “The Border” Short Response graphic organizers with each other and engage in a peer review.</li><li>Walk students through the questions and responses on the Peer Critique Guide. Model the use of the Peer Critique Guide if necessary (see “Meeting Students Needs.”)</li><li>Give students time to fill out the Peer Critique Guide. Circulate and offer assistance if necessary.</li><li>Allow pairs to discuss each other’s peer critiques.</li><li>Thank students for their thoughtful critique and ask them to be sure to swap papers again, giving each other the corresponding Peer Critique Guide.</li><li>If time allows, have students begin making revisions on their graphic organizers.</li></ul>	<ul style="list-style-type: none"><li>If students need more scaffolding in peer work, consider modeling a peer critique session by setting up a fictitious model and critique guide with an adult partner who will come into the room and conduct the session with you. Having an adult of authority (a principal, vice principal, etc.) may reinforce the message of how important this step is. Another option is to have the whole class act as the peer reviewer for your model piece; include some egregious errors that students will enjoy identifying and correcting.</li></ul>



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Reflecting on the Writing Process/Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students reflect on the writing process and their learning targets today by participating in another Heads Down, Hands Up.</li><li>• Ask them to look back at the learning targets and then put their heads down:<ul style="list-style-type: none"><li>* “Do you think you met the targets? In other words, do you think your writing time today was productive and helpful? Put a thumb up if yes; thumb down if no; thumb in the middle if you’re not sure.”</li></ul></li><li>• Offer feedback to the students on their answers (e.g., “Most of you had your thumbs up. I’m so glad this was productive time for you” or “Several of you had your thumbs down. Would someone volunteer to describe why, so I can help you further?”)</li></ul>	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Finish revising “The Border” Short Response (due at the start of Lesson 5).</li></ul>	



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# Grade 7: Module 2B: Unit 1: Lesson 4

## Supporting Materials



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Short Response Graphic Organizer: “The Border”

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

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

**“The Border’s” Central Idea:**

The author struggles with moving to America and finally decides to take action to reconcile the two cultures in her life in a way that is unique and powerful.

**Now, state this in your own words:**

Evidence #	Quote/Evidence	Why does this quote support the central idea?	Quote Sandwich: Introduce/Include/Explain
<b>SAMPLE</b>	<i>“I went from the honors track in Mexico into classes where I couldn't comprehend a word, with students who refused to learn or care about their future.” (247)</i>	The quote shows the struggle the author had in school, moving from a situation where she was a successful student to a situation where she was not.	<i>One place in the text we can see her struggling is when she describes school. She has just come back from her Mexican school, where she was in honors classes, but here in America it is different. She writes that she “went from the honors track in Mexico into classes where I couldn't comprehend a word, with students who refused to learn or care about their future.” This shows how difficult it was for her to be back in America, and how she struggled to cope with it. It was very hard for the writer to be in a world where she couldn't understand the language, with students who were very unlike her.</i>





Short Response Graphic Organizer: “The Border”

<b>“The Border’s” Central Idea:</b>  The author struggles with moving to America and finally decides to take action to reconcile the two cultures in her life in a way that is unique and powerful. <b>Now, state this in your own words:</b>			
<b>Evidence #</b>	<b>Quote/Evidence</b>	<b>Why does this quote support the central idea?</b>	<b>Quote Sandwich: Introduce/Include/Explain</b>
#1  (about the author’s struggle)			
#2 (about the action the author took to reconcile her two cultures)			



Short Response Graphic Organizer: “The Border”

Now, we pull it all together in the final short response.

**In “The Border,” the central idea is that (insert central idea)**

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**For example, (insert Quote Sandwich #1)**

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**Furthermore, \_ (insert Quote Sandwich #2)**

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Diversity Discussion Appointments

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

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

**Make one appointment for each option.**

**7M2B Discussion Appointment Graphic.jpeg**

*Expeditionary Learning is seeking permission for this material. We will post an updated version of the lesson once permission is granted,"*

<b>Red Hands</b>	
<b>Orange Hands</b>	
<b>Yellow Hands</b>	
<b>Green Hands</b>	
<b>Blue Hands</b>	



Peer Critique Guide

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

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

1. Did the student state the central idea clearly?	YES/NO	Comments:
2. Did the student choose quotes that clearly support the central idea?	YES/NO	Comments:
3. Did the student write an organized Quote Sandwich #1?	YES/NO	Comments:
4. Did the student write an organized Quote Sandwich #2?	YES/NO	Comments:
5. Did the student use correct conventions such as spelling, grammar, capitalization, and quotation marks?	YES/NO	Comments:



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# **Grade 7: Module 2B: Unit 1: Lesson 5**

## **Mid-Unit Assessment: Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?”**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can determine the central ideas in an informational text. (RI.7.2) I can analyze the interactions between individuals, events and ideas in a text. (RI.7.3)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none"><li>• I can determine the central ideas in “Why Couldn’t Snow White Be Chinese?”</li><li>• I can give evidence in support of a central idea of “Why Couldn’t Snow White Be Chinese?”</li><li>• I can analyze the interaction between an individual and events and ideas in “Why Couldn’t Snow White Be Chinese?”</li></ul>	<ul style="list-style-type: none"><li>• Mid-Unit 1 Assessment</li></ul>



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Entry Task: Introduction to Vocabulary in “Why Couldn’t Snow White Be Chinese?” (7 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Mid-Unit 1 Assessment (20 minutes)</li><li>B. National Identity: the 2010 Census (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Reviewing Learning Targets (3 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Complete Question 4 in the identity journal Lesson 5 task.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• This lesson includes the Mid-Unit 1 Assessment, which assesses RI.7.1, RI.7.2, and RI.7.3. When you grade this, only mark answers correct or incorrect; do not provide students with the correct answers. Students will correct their own work in Lesson 6.</li><li>• The essay “Why Couldn’t Snow White Be Chinese,” which is used for the assessment, contains five terms that students may not be familiar with. In order to accurately assess the skills included on the assessment and ensure there is no confusion over the meaning of these terms, the definitions should be posted for the students to refer to during the assessment.</li><li>• After the mid-unit assessment, students will take a brief look at a map that details some of the results of the 2010 Census. The lesson limits itself to a general overview of the map; however, students may have specific questions about different terms on the map (such as “United States Mean Center of Population.”) Consider going to the U.S. Census website (<a href="http://www.census.gov">www.census.gov</a>) to familiarize yourself with background knowledge about the census, or you may wish to direct students to the website. Researching the answers to specific questions about the census could be treated successfully as extension activities for interested students, as well.</li><li>• In advance: Post vocabulary terms and definitions.</li><li>• Post: Learning targets.</li></ul>



Lesson Vocabulary	Materials
bluntly, cuisine, chagrin, depiction, mundane	<ul style="list-style-type: none"> <li>Vocabulary terms and definitions: “Why Couldn’t Snow White Be Chinese?” (one to display)</li> <li>“Why Couldn’t Snow White Be Chinese?” (one per student)</li> <li>Mid-Unit 1 Assessment: Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?” (one per student)</li> <li>Mid-Unit 1 Assessment: Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?” (answers, for teacher reference)</li> <li>2010 Census: United States Profile (one per student and one to display)</li> <li>Document camera and/or chart paper (one piece)</li> <li>Identity journals (begun in Lesson 1; one per student)</li> <li>Identity anchor chart (begun in Lesson 1)</li> </ul>

Opening	Meeting Students’ Needs
<p><b>A. Entry Task: Introduction to Vocabulary in “Why Couldn’t Snow White Be Chinese?” (7 minutes)</b></p> <ul style="list-style-type: none"> <li>Direct students’ attention to the posted learning targets and tell them that today they get to demonstrate their progress on these targets: <ul style="list-style-type: none"> <li>* “I can objectively summarize ‘Why Couldn’t Snow White Be Chinese?’”</li> <li>* “I can identify the supporting evidence for an analysis of ‘Why Couldn’t Snow White Be Chinese?’”</li> <li>* “I can analyze the interaction between an individual and events and ideas in ‘Why Couldn’t Snow White Be Chinese?’”</li> </ul> </li> <li>Assure students that there are no tricks to this assessment; it follows what they have been doing in Lessons 2, 3, and 4.</li> <li>Tell students that before they take this assessment, you want to be sure that they understand five specific words in these paragraphs. Display the <b>Vocabulary terms and definitions: “Why Couldn’t Snow White Be Chinese?”</b> and clarify as needed.</li> </ul>	<ul style="list-style-type: none"> <li>Struggling readers may need help defining additional words. Encourage students to identify unfamiliar words and determine their meaning from context; provide them with the opportunity to check their predicted meanings.</li> </ul>





Work Time	Meeting Students’ Needs
<p><b>A. Mid-Unit 1 Assessment (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute <b>“Why Couldn’t Snow White Be Chinese?”</b> Tell students that their assessment today focuses on this piece of text. Do not tell them what the text is about.</li> <li>• Remind them that everyone needs to remain silent until the entire class is finished and that this commitment is how they show respect for each other—it is non-negotiable. Write on the board: “If you finish early, you can ...” and include suggestions they made in Module 1, Unit 1, Lesson 14.</li> <li>• Distribute the Mid-Unit 1 Assessment: Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese? . Remind students that they can and should refer to their texts as they complete the assessment. Tell them you will be concerned if you do not see them rereading as they complete the assessment.</li> <li>• Collect students’ assessments. Congratulate them on having completed it. Point out students who showed positive test-taking strategies such as rereading the text, reading the questions several times, or crossing out answers they know are incorrect.</li> </ul>	<ul style="list-style-type: none"> <li>• If students receive accommodations for assessments, communicate with the cooperating service providers regarding this assessment.</li> <li>• When you grade this assessment, indicate only whether items are correct or incorrect; do not indicate the correct answer.</li> </ul>
<p><b>B. National Identity: the 2010 Census (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Without any preface or explanation, hand out the <b>2010 Census: United States Profile</b>.</li> <li>• Have students work with a partner: <ul style="list-style-type: none"> <li>* “What do you notice?”</li> <li>* “What do you wonder?”</li> </ul> </li> <li>• Cold call several students for their observations and note them on chart paper or under a <b>document camera</b>. Encourage them especially to share surprises or facts about the census of which they were not aware.</li> <li>• Once you have a significant collection of observations, connect those observations wherever possible to these key points:</li> <li>• Taking a census, or an official count of the people in America, is obligatory under the Constitution. Its main purpose is to determine how many seats are needed in the House of Representatives. <ul style="list-style-type: none"> <li>– The census was first conducted in 1790 and occurs every 10 years.</li> <li>– The census documents the ethnicity, race, and housing of people living in America.</li> <li>– Citizens, legal residents, long-term visitors, and illegal residents are all counted.</li> </ul> </li> <li>•</li> </ul>	



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>– To protect the privacy of the people counted, the census takers are prohibited from revealing any personal information about the people they count, and the specific census records are sealed for 72 years.</li><li>• Students may notice that “Hispanic/Latino” is not counted as a “race” in this profile, although it is counted in the census itself. Explain that this wasn’t always the case. However, in 1997, the Census Bureau wanted the census to reflect that there are many “races” contained within Hispanic/Latino culture. As a result, they separated them on the census. Not all people agree that this is an accurate way to count Latinos on the census.</li><li>• Have students open their <b>identity journals</b> to the Lesson 5 task:<ul style="list-style-type: none"><li>* “How do you think the data in this profile influences our national identity—our sense of who we are as Americans?”</li><li>* “How do you see the data in this profile reflected in your own personal sense of identity? Fill in the sentence below: ‘I am _____, and in the profile I see this connection: _____.’”</li><li>* “Where do you think the data in this profile would fit in the Sample Cultural Identifiers?”</li></ul></li><li>• Ask students to leave Question 4 blank for now.</li><li>• Give them a few minutes to complete Questions 1–3 in the task, then cold call several students for their answers. Note important and/or insightful answers on the <b>Identity anchor chart</b>.</li></ul>	



Closing and Assessment	Meeting Students’ Needs
<b>A. Reviewing Learning Targets (3 minutes)</b> <ul style="list-style-type: none"><li>Read the learning targets aloud again. Point out that students will continue to use and develop these skills as they keep reading the texts of the unit.</li></ul>	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>Complete Question 4 in the identity journal Lesson 5 task.</li></ul> <p><i>Note: Be ready to return the Mid-Unit 1 Assessment to students in Lesson 6. When you assess it, only indicate whether answers are correct or incorrect; do not provide correct answers. Students will correct their own Mid-Unit 1 Assessment as a way to prepare for the End of Unit 1 Assessment.</i></p>	



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# Grade 7: Module 2B: Unit 1: Lesson 5

## Supporting Materials



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**Vocabulary Terms and Definitions:**  
“Why Couldn’t Snow White Be Chinese?”

**bluntly** (page 1): abruptly in speech or manner

**chagrin** (page 2): a feeling of being annoyed by failure or disappointment

**cuisine** (page 2): style of cooking

**depiction** (page 2): a description in words or pictures

**mundane** (page 2): having to do with the practical details of everyday life

**“Why Couldn't Snow White Be Chinese? –  
Finding Identity through Children's Books” by Grace Lin**  
(Assessment Text)

When I was in third grade, the class decided to put on a production of *The Wizard of Oz*. The news spread across the playground like an electrical current, energizing every girl to ask, “Who will play Dorothy?” The thought was thrilling and delicious, each of us imaging ourselves with ruby shoes. I whispered to my friend Jill, “Do you think I could be Dorothy?”

Jill stared at me in shock, “You couldn’t be Dorothy. You’re Chinese. Dorothy’s not Chinese.”

And then I remembered. I was different. I felt stupid for even thinking I could be the star of a play. That Dorothy, like everyone and everything else important, was not like me.

And what was I? Jill had bluntly termed me Chinese. But I didn’t feel Chinese. I spoke English, I watched *Little House on the Prairie*, learned American history and read books about girls named Betsy and boys named Billy. But, I had black hair and slanted eyes, I ate white rice at home with chopsticks and I got red envelopes for my birthday. Did I belong anywhere?

The books that I loved and read did not help me answer that question. Betsy and Billy were nice friends but they didn’t understand. Neither did Madeline, Eloise, or Mike Mulligan. Cinderella, Snow White? I didn’t even try to explain. Rikki Tikki Tembo and Five Chinese Brothers tried to be pals, but really what did we have in common? Nothing. And so I remained different from my friends in real life, different from my fictional friends in stories ... somehow always different.

I’m older now, and wiser, and I appreciate that difference. Instead of the curse I had felt it was during my childhood, I now treasure it. I realize the beauty of two cultures blending and giving birth to me (!), an Asian American.

When I decided to create children’s books as my profession, I remembered my own childhood. I remembered the books I wished I had had when I was a child. Books that would have made me feel like I belonged, that there was someone else like me out there, and that who I was, was actually something great.

So with this in mind, I create my books. I try to make books that make readers appreciate Asian American culture. I try to make books that the contemporary child can relate to. I try to make books that encourage Asian American children to embrace their identities.

“Why Couldn't Snow White Be Chinese? –  
Finding Identity through Children's Books” by Grace Lin  
(Assessment Text)

**Production Note**

For example, *The Ugly Vegetables* takes place in a suburban neighborhood and deals with one child's chagrin of having a Chinese vegetable garden while the rest of the neighbors grow flowers. *Dim Sum for Everyone!* takes place in Boston's Chinatown and shows a modern family enjoying this unusual cuisine. *Kite-Flying* shows the same family, driving a car, making and flying their own Chinese dragon kite. They are depictions of a present-day Asian American child's life.

Do these books make a difference? I think so. In my life, moments of insecurity and isolation could have been magically erased simply by having a book transform into a friend that shared what I saw and what I am. And, perhaps, if these books had been generously spread, exposing children of all races to the Asian part of the melting pot, perhaps then my childhood friend Jill would not have said, “Dorothy's not Chinese,” but rather, “Sure, Dorothy could be Chinese.”

Why not? I'd click my heels three times to wish that.

*Grace Lin is the author and illustrator of more than a dozen picture books, including The Ugly Vegetables and Dim Sum for Everyone! Most recently, Grace's first children's novel, The Year of the Dog, was released with glowing praise. While most of Grace's books are about the Asian American experience, she believes, “Books erase bias—they make the uncommon everyday, and the mundane exotic. A book makes all cultures universal.” See more about Grace and her work at her website.*



**Mid-Unit 1 Assessment:**

Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?”

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

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

**Long-Term Learning Targets Assessed**

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

I can determine a theme or the central ideas in an informational text. (RI.7.2)

I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

**Directions:**

Answer these questions after reading the text “Why Couldn’t Snow White Be Chinese?”

1. Which statement best summarizes the central idea in this text? (RI.7.2)

- a. It was deeply unfair to be told as a child that the author could not play Dorothy.
- b. Multicultural children’s books allow children to appreciate and embrace the different cultural influences in their lives.
- c. Children growing up in two cultures can feel isolated and insecure.
- d. The author feels most comfortable writing books about Chinese-American culture.

2. Grace Lin discusses several ways in which she was affected by being told as a child that she could not play Dorothy in the school play. Which of the effects below does she NOT name? (RI.7.3)

- a. determination to win the part of Dorothy despite the odds
- b. isolation from her friends
- c. confusion about which culture she belonged to
- d. sadness that she could not participate in certain activities



**Mid-Unit 1 Assessment:**

Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?”

3. Which statement best shows the way in which the author’s opinion of being Chinese evolved over the course of her life? (RI.7.1)

- a. The author was grateful to be Chinese-American as a child, but as she grew older she grew more confused.
- b. The author felt neutral toward her heritage, which increased as she grew older.
- c. At first, it was a terrible burden. Later, it became a source of joy.
- d. The author’s Chinese culture made her feel angry as a child. As an adult, she struggled to contain her anger.

4. In what specific way does the author suggest that having multicultural books could have changed the way she experienced her childhood? (RI.7.3)

- a. The author would not have read other books that were only about American children.
- b. The author would have stood up to the childhood friend who said the author could not play “Dorothy.”
- c. The author would not have grown up to become an author.
- d. The author would have felt more accepted and supported as a child.

5. Which phrase below does NOT accurately describe a central idea of the text? (RI.7.2)

- a. multiculturalism
- b. anger
- c. sympathy
- d. growth



**Mid-Unit 1 Assessment:**

Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?”

**6. Using what you have learned about the “quote sandwich,” choose a quotation from the text and explain why it strongly supports the central idea of the text that you identified in Question 1. (RI.7.1)**

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**Mid-Unit 1 Assessment:**

Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?”  
(Answers, for Teacher Reference)

**Long-Term Learning Targets Assessed**

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

I can determine a theme or the central ideas in an informational text. (RI.7.2)

I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

**Directions:**

Answer these questions after reading the text “Why Couldn’t Snow White Be Chinese?”

1. Which statement best summarizes the central idea in this text? (RI.7.2)

- a. It was deeply unfair to be told as a child that the author could not play Dorothy.
- b. Multicultural children’s books allow children to appreciate and embrace the different cultural influences in their lives.**
- c. Children growing up in two cultures can feel isolated and insecure.
- d. The author feels most comfortable writing books about Chinese-American culture.

2. Grace Lin discusses several ways in which she was affected by being told as a child that she could not play Dorothy in the school play. Which of the effects below does she NOT name? (RI.7.3)

- a. determination to win the part of Dorothy despite the odds**
- b. isolation from her friends
- c. confusion about which culture she belonged to
- d. sadness that she could not participate in certain activities

**Mid-Unit 1 Assessment:**

Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?”  
(Answers, for Teacher Reference)

3. Which statement best shows the way in which the author’s opinion of being Chinese evolved over the course of her life? (RI.7.1)
- a. The author was grateful to be Chinese-American as a child, but as she grew older she grew more confused.
  - b. The author felt neutral toward her heritage, which increased as she grew older.
  - c. At first, it was a terrible burden. Later, it became a source of joy.**
  - d. The author’s Chinese culture made her feel angry as a child. As an adult, she struggled to contain her anger.
4. In what specific way does the author suggest that having multicultural books could have changed the way she experienced her childhood? (RI.7.3)
- a. The author would not have read other books that were only about American children.
  - b. The author would have stood up to the childhood friend who said the author could not play “Dorothy.”
  - c. The author would not have grown up to become an author.
  - d. The author would have felt more accepted and supported as a child.**
5. Which phrase below does NOT accurately describe a central idea of the text? (RI.7.2)
- a. multiculturalism
  - b. anger**
  - c. sympathy
  - d. growth



**Mid-Unit 1 Assessment:**

Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?”  
(Answers, for Teacher Reference)

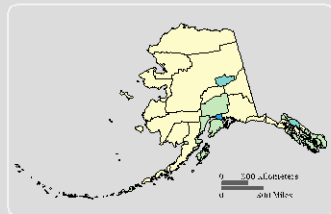
6. Using what you have learned about the “quote sandwich,” choose a quotation from the text and explain why it strongly supports the central idea of the text that you identified in Question 1. (RI.7.1)

**(Something like) On the first page of “Why Couldn’t Snow White Be Chinese?” Grace Lin describes her thoughts on writing multicultural children’s books. She says, “I remembered the books I wished I had had when I was a child. Books that would have made me feel like I belonged, that there was someone else like me out there, and that who I was, was actually something great.” This demonstrates the author’s conviction that it is important to treasure all of our cultural heritage, and children’s books can help us do so.**



2010 Census: United States Profile

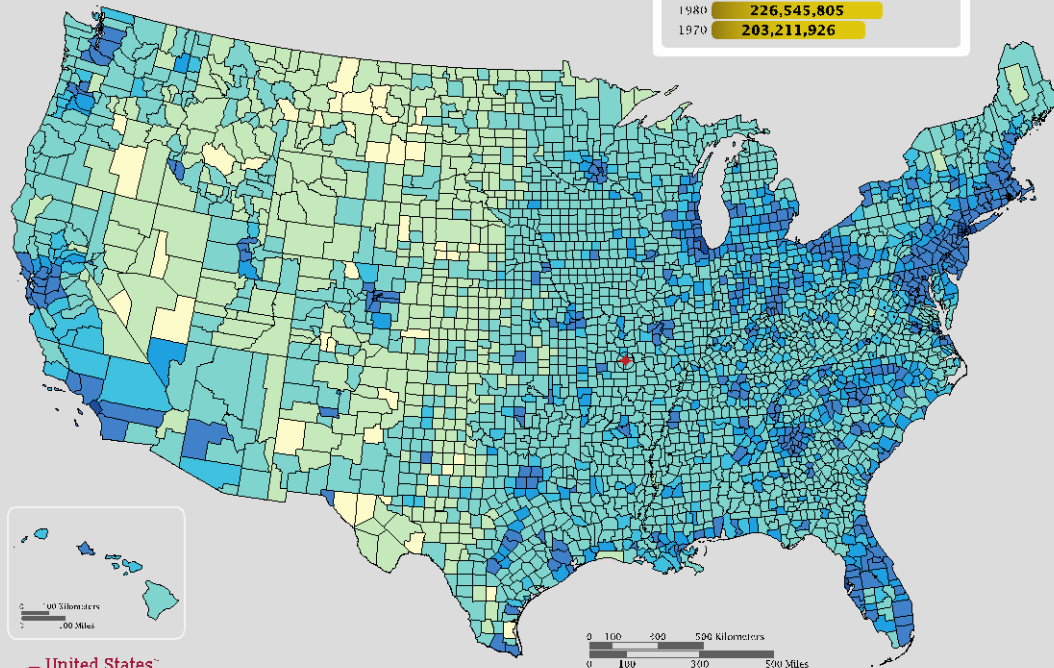
## 2010 Census: United States Profile



Population Density by County<sup>†</sup>

United States Population  
1970 to 2010

2010	<b>308,745,538</b>
2000	<b>281,421,906</b>
1990	<b>248,709,873</b>
1980	<b>226,545,805</b>
1970	<b>203,211,926</b>

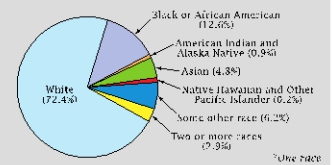


United States  
**Census**  
Bureau

0 100 200 300 400 500 Kilometers  
0 100 200 300 400 500 Miles

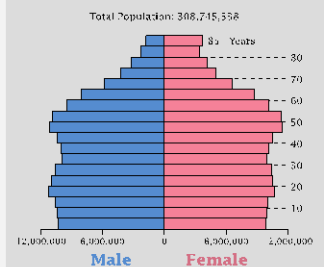
<sup>†</sup>County and statistically equivalent entity

U.S. Race\* Breakdown



Hispanic or Latino (of any race)  
makes up **16.3%** of the U.S. population.

Population by Sex and Age

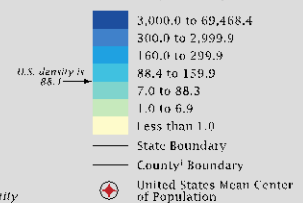


Housing Tenure

Total Occupied Housing Units:  
116,716,292

<b>65.1% Owner Occupied</b>	<b>34.9% Renter Occupied</b>
Average Household Size of Owner Occupied Units: 2.65 people	Average Household Size of Renter Occupied Units: 2.44 people

People per Square Mile  
by County<sup>†</sup>





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# **Grade 7: Module 2B: Unit 1: Lesson 6**

## **Drawing Inferences: “My Own True Name”**



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

- I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)  
I can determine the central ideas in informational text. (RI.7.2)  
I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)  
I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

**Supporting Learning Targets**

- I can make and share accurate inferences about “My Own True Name” in discussion with my peers.
- I can determine the central idea of “My Own True Name.”
- I can analyze the interactions between individuals, events, and ideas in “My Own True Name.”

**Ongoing Assessment**

- Identity anchor chart
- Reader’s Notes: “My Own True Name”





Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Identity Journal Entry Task/Unpacking Learning Targets (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Text-Dependent Questions: “My Own True Name” (18 minutes)</li> <li>B. Written Conversation: Inferences in “My Own True Name” (13 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Returning Mid-Unit 1 Assessment (4 minutes)</li> <li>B. Reviewing Identity Anchor Chart/Learning Targets (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Correct the Mid-Unit 1 Assessment and complete Reader’s Notes: “My Own True Name.”</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• In this lesson, students begin to explore the idea of self-worth as a facet of identity. This particular idea features prominently in <i>Pygmalion</i> in Unit 2, so it is important for them to understand it.</li> <li>• The text “My Own True Name” is a first-person narrative from the perspective of a Mexican American college student. Consider ahead of time how seventh-grade students may or may not identify with the college experience and/or the multicultural background of the author and plan to address any misconceptions by helping them understand the world of the author.</li> <li>• As in other lessons, students analyze the chosen text via a combination of text-dependent questions and Reader’s Notes. From this point on, a new requirement will appear on the Reader’s Notes, asking students to use the “quote sandwich” at least once. This is to give them extended practice in the quoting skills they learned in Lessons 3 and 4.</li> <li>• This lesson introduces a new protocol, the Written Conversation, to facilitate discussion about drawing inferences from text. This is a challenging task for students of this age, and multiple opportunities to practice it are beneficial. Throughout the unit, students have been practicing scaffolded inferring through their Reader’s Notes; this lesson is the launch into a more independent approach. This skill will be assessed in the end of unit assessment in Lesson 9.</li> <li>• In advance:               <ul style="list-style-type: none"> <li>– Review: Reader’s Notes: “My Own True Name,” Close Reading Guide: “My Own True Name,” Written Conversation protocol (see Appendix).</li> <li>– Consider how you will handle some predictable challenges with the Written Conversation. Students will tend to shift into oral conversation when they pass papers. Be ready to remind them to “Keep it in writing” during the transitions. Then, even with the best instructions, some students will write two words and put their pens down. Keep stressing, “We write for the whole time.” If necessary, provide additional prompts to the class or individuals to help them keep going. Finally, after you call students back to order at the end, when they are talking out loud with their partners, you might find it hard to get them back. Happily, this shows you that students are connecting to each other and the material.</li> </ul> </li> <li>• Post: Learning targets.</li> </ul>



Lesson Vocabulary	Materials
self-worth, inference; ROTC, internalize, monopolize	<ul style="list-style-type: none"><li>• Identity journals (begun in Lesson 1; one per student)</li><li>• “My Own True Name” (one per student)</li><li>• Text-Dependent Questions: “My Own True Name” (one per student)</li><li>• Close Reading Guide: “My Own True Name” (for teacher reference)</li><li>• Reader’s Notes: “My Own True Name” (one per student)</li><li>• Reader’s Notes: “My Own True Name” (answers, for teacher reference)</li><li>• Diversity Discussion Appointments handout (from Lesson 4)</li><li>• Identity anchor chart—student version (begun in Lesson 1; one per student)</li><li>• Identity anchor chart (begun in Lesson 1)</li><li>• Sample Cultural Identifiers anchor chart (from Lesson 1)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Identity Journal Entry Task/Unpacking Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students open their <b>identity journals</b> to the Entry Task, Lesson 5, and briefly review some of the answers they gave.</li><li>• Direct students’ attention to the Lesson 6 task:<ul style="list-style-type: none"><li>* “What does the term <i>self-worth</i> mean to you? How is it different from being “stuck up” or “conceited”?”</li><li>* “When someone has a sense of self-worth, what might it look like?”</li><li>* “How can self-worth play a role in someone’s identity?”</li></ul></li><li>• After a few minutes of writing, have students switch journals with a partner. Ask partners to read and comment verbally on each other’s entries for 1 minute. Time this carefully.</li><li>• As students are commenting, circulate and choose two entries you would like to discuss as a whole class. Ask the students’ permission to share them, and then do so.</li><li>• Refer students to the learning targets. Ask them to read the targets aloud.</li><li>• Have students turn again to their partners and discuss:<ul style="list-style-type: none"><li>* “How might the topic of our journal entry and these targets be related?”</li></ul></li><li>• Cold call two or three students for their answers. Listen for them to say something like: “We might be reading a text about self-worth that we will need to analyze,” or “Maybe someone in our text today interacts with the idea of self-worth.”</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. Text-Dependent Questions: “My Own True Name” (18 minutes)</b></p> <ul style="list-style-type: none"><li>• Hand out “<b>My Own True Name.</b>” Ask students to turn and talk:<ul style="list-style-type: none"><li>* “Predict what this article might be about, given the title and what we have been learning about identity so far.”</li></ul></li><li>• Cold call two or three students for their answers.</li><li>• Tell students they now will closely read an article called “My Own True Name” to analyze how the text deals with the idea of self-worth.</li><li>• Note that this text shares similarities with the text “The Border”—both were written by teenage girls with a Mexican heritage. But do not give too much away.</li><li>• Ask the students to raise their hands if they have a sense of how the title—“My Own True Name”—might relate the idea of self-worth. Wait for most of them to raise their hands and then call on one to explain. Listen for ideas such as: “It’s the author’s true name, so maybe it represents her true self, a self she values,” or “She says it’s her name—my own—not anyone else’s. She has a sense of self-worth because she values having her own unique name.”</li><li>• Set the students up in pairs.</li><li>• Distribute the <b>Text-Dependent Questions: “My Own True Name”</b> and the <b>Reader’s Notes: “My Own True Name.”</b> Use the <b>Close Reading Guide: “My Own True Name”</b> to guide students through the reading and text-dependent questions related to the excerpt.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Written Conversation: Inferences in “My Own True Name” (13 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to locate their <b>Diversity Discussion Appointment handout</b> and find their Red Hands partner for a Written Conversation.</li> <li>• Explain that students will be writing simultaneous notes to one another about the reading selection, swapping them every 3 minutes at the teacher’s command, for a total of three exchanges, keeping quiet along the way.</li> <li>• 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.</li> <li>• Set the purpose: <ul style="list-style-type: none"> <li>* “What is an important <i>inference</i> you can make from the parts of this article we’ve read so far? Remember that ‘inference’ means ‘an idea you can draw from the hints and clues in a piece of text—the text does not give you the answer.’ When you write your note, be sure to include what evidence you’re using to make the inference. Remember too that we’re looking for important inferences—inferences that help you understand what is going on in the story. ‘I can infer that her boyfriend liked the military’ might be a true inference, but it’s irrelevant—it’s not all that important to understanding the text.”</li> </ul> </li> <li>• Ask the class to begin, with both students in each pair writing a note (e.g., “Dear Jack, I can infer that it must have been difficult for the author to break up with her boyfriend, even though she was ready to move on, because she changed colleges just to be with him at first”).</li> <li>• After 3 minutes, ask students to exchange notes.</li> <li>• Remind them: <ul style="list-style-type: none"> <li>* “Read what your partner said, then take 2 minutes to answer just as if you were talking out loud. You can write responses, feelings, stories, make connections of your own, or ask your partner questions—anything you would do in a face-to-face conversation.”</li> </ul> </li> <li>• After the planned three-note exchange is complete, say: <ul style="list-style-type: none"> <li>* “OK, now you can talk out loud with your partner for a couple of minutes.”</li> </ul> </li> <li>• You should notice a rising buzz in the room, showing that students have plenty to talk about.</li> </ul>	<ul style="list-style-type: none"> <li>• Consider pairing students beforehand to meet their needs: proficient writers with emergent writers, quiet students with more outgoing ones, or homogeneously.</li> <li>• See the Teaching Notes for some suggestions on how to handle challenges inherent in this activity.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Next, conduct a short whole-class discussion. This should be engaged and productive, because everyone will have fresh ideas about the topic. Ask a few pairs to share one highlight or thread of their Written Conversations as a way of starting the discussion.</li><li>• Use the whole-class discussion to give feedback to the students about what a strong inference looks and sounds like (e.g., “Wow—I can tell you really used your evidence to back that inference up!”) and how to improve weaker inferences (e.g., “Where did you draw that inference from in the text? Let’s look at it again together”)</li></ul>	
Closing and Assessment	Meeting Students’ Needs
<b>A. Returning Mid-Unit 1 Assessment (4 minutes)</b> <ul style="list-style-type: none"><li>• Return students’ <b>Mid-Unit 1 Assessments</b>, with wrong answers indicated but not corrected.</li><li>• Tell students that part of their homework is to correct their assessments. For answers they got wrong, they should circle the correct answer and also add a note explaining why it is the correct answer.</li></ul>	
<b>B. Reviewing Identity Anchor Chart/Learning Targets (5 minutes)</b> <ul style="list-style-type: none"><li>• Have students turn to the <b>Identity anchor chart—student version</b> in their identity journals and copy down your writing while you record class thinking on the posted <b>Identity anchor chart</b>. Refer to the <b>Sample Cultural Identifiers anchor chart</b> as needed.</li><li>• Ask students to volunteer answers to these questions:<ul style="list-style-type: none"><li>* “Where does self-worth fall on our Sample Cultural Identifiers anchor chart?”</li></ul></li><li>• Listen for: “It’s a category listed on its own.”<ul style="list-style-type: none"><li>* “How does self-worth fit into our working definitions of identity?”</li></ul></li><li>• Listen for such answers as: “People with self-worth have a strong sense of identity” or “People who honor all the aspects of their identity have strong self-worth.”</li></ul>	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Correct your Mid-Unit 1 Assessment and complete Reader’s Notes: “My Own True Name.”</li></ul>	



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# Grade 7: Module 2B: Unit 1: Lesson 6

## Supporting Materials



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**“My Own True Name”**

*Chocolate for a Teen’s Spirit*

My boyfriend of three years had lost his college ROTC scholarship, and when his parents said, “You have to come home,” we decided I should come home too. At the time, it sounded like a good idea. Our social life at the university in Austin, Texas, had been tied to the ROTC students, and if he wasn’t in the program, I didn’t feel the university had much to offer us.

So we both enrolled at the smaller university in our hometown, San Antonio. He seemed to want things to go on as they did before, but something inside me wanted something different. He stayed with his business major, but since the new university didn’t have a speech department, I chose to become an English major.

In Austin, we had taken many classes together. Now in our third year, we were both taking courses in our majors. We only saw each other between classes, or if we rode together in his car or mine to the university.

Besides English classes, I enrolled in a Texas history class. The professor would take roll by reading out an entire name. It was something about the way he said, “Diane Theresa Gonzales,” putting in all the Spanish accents on my names that made me feel so proud of myself as a Mexican American. That first day he called my name, he also added, “And what does a person named *Diana Teresa Gonzalez* plan to do with her life?”

At the time, I could only shrug and say, “I’m not sure yet.”

My history class was filled with interesting people who had significant life experiences that fascinated me. Many of them were “older” students who had returned to college to finally earn their degree. My self-confidence grew as my history professor welcomed my visits to his office, answered my questions about wrong answers on a test, and suggested ways to expand my topic for a research paper. In my English courses, teachers recognized the way I listened to them. I internalized their ideas and added my own. In my major courses, I wasn’t made to feel like I didn’t know what I was doing, or that my thoughts didn’t matter.

That’s not what I remember about the big university in Austin, and taking classes with my boyfriend. The classes were so big that no professor knew my name. If my boyfriend was in the class, he monopolized my time, and we spent time outside of classes with his ROTC friends and no one else.

Who was this person, Diane Theresa Gonzales? When my Texas history professor asked me to take the next class he was teaching, I enrolled, even though history wasn’t my major. By the end of the spring semester, I became a double major and loved every minute of my courses in English and history.

By then I knew I wanted to be a teacher. I started to take an active role in my education and enrolled in courses that interested me. Unfortunately, my courses didn’t fit into my boyfriend’s schedule. We took our own cars to the university the following year. Sometimes we saw each other at lunch. He was working for my father by then, so we saw each other after work or school.





**“My Own True Name”**

*Chocolate for a Teen’s Spirit*

Coming back to San Antonio also set into motion other events that would change my life, too. The fall semester of my senior year, I met an old friend at church and continued to see him every Sunday. Eventually, I ended my relationship with my old boyfriend and started dating the man I would eventually marry.

I imagine that some people think that going away to college, only to return two years later, could be a failure of sorts. However, returning to my hometown, to a brand-new university where the students were anxious to learn, not party, gave me a chance to discover who I was.

As I remember this time of life, I see that my identity had formed as an individual. I became a person separate from my parents, my family, and my boyfriend. I realize now that a person doesn’t have to leave home for college to “separate” and become an individual. We become individuals when we make the time to discover our own true name, and learn to say it proudly.

From CHOCOLATE FOR A TEEN’S SPIRIT by Kay Allenbaugh

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Text-Dependent Questions:  
“My Own True Name”

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

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

Questions	Answers
<b>Use your Reader’s Dictionary in Questions 3 and 4.</b>	
1. What evidence do we have so far that the author is beginning to change her perspective on what she wants from life?	
2. How does this paragraph serve as evidence that the author’s sense of self-worth is becoming stronger?	
3. The paragraph states that the author <i>internalized</i> the professors’ ideas. What does this mean? How can you use context clues to find out?	
4. This paragraph discusses how the author’s time was <i>monopolized</i> by her boyfriend. The prefix “mono” means “singular,” or “only.” Knowing this, what do you think <i>monopolized</i> means? Rephrase the sentence to have the same meaning without the term <i>monopolized</i> .	



**Close Reading Guide:**  
“My Own True Name” (for Teacher Reference)

**Total time: 18 minutes**

Questions	Answers
<b>Use your Reader’s Dictionary in Questions 3 and 4.</b>	
1. What evidence do we have so far that the author is beginning to change her perspective on what she wants from life?	(10 minutes) <ul style="list-style-type: none"><li>• Say to students:<ul style="list-style-type: none"><li>* “Read in your heads while I read aloud.”</li></ul></li><li>• Read the text through the first paragraph on page 60.</li><li>• Pause.</li><li>• Ask the first question. Allow students to work with their partners to find answers.</li><li>• Ask for volunteer answers. Listen for: “The author wants something different from her boyfriend” or “The author enrolls in a history class even though she is an English major.”</li><li>• Read the second paragraph on page 60 and pause.</li><li>• Ask the second question. Allow students to work with their partners to find answers.</li></ul> Ask for volunteer answers. Listen for: “She is adding her own ideas to others,” “She is being listened to,” or “She is being made to feel that she has something to contribute.”
2. How does this paragraph serve as evidence that the author’s sense of self-worth is becoming stronger?	



Close Reading Guide:  
“My Own True Name” (for Teacher Reference)

**Total time: 18 minutes**

Questions	Answers
<b>Use your Reader’s Dictionary in Questions 3 and 4.</b>	
3. The paragraph states that the author <i>internalized</i> the professors’ ideas. What does this mean? How can you use context clues to find out?	(8 minutes) <ul style="list-style-type: none"><li>• Reread the second paragraph on page 60. Pause.</li><li>• Ask the third question. Listen for: “I can see the word <i>internal</i> in <i>internalize</i>, so that makes me think she is putting these ideas inside herself.”</li><li>• Read the next two paragraphs. Pause.</li><li>• Ask the fourth question. Listen for: “He wanted her to spend time only with him.” A rephrased sentence might look like this: “My boyfriend wanted me only to spend time with him.”</li></ul> Let students know they will read the rest of the text on their own for homework.
4. This paragraph discusses how the author’s time was <i>monopolized</i> by her boyfriend. The prefix “mono” means “singular,” or “only.” Knowing this, what do you think <i>monopolized</i> means? Rephrase the sentence to have the same meaning without the term <i>monopolized</i> .	



Reader's Notes:  
"My Own True Name"

Name:

Date:

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"My Own True Name"	<p>Jot down the central idea of the text.</p> <p>Then, use the "quote sandwich" to discuss a piece of evidence that supports the central idea of this passage.</p>	<p>Write down the strongest inference you and your partner made today in your Written Conversation.</p>	<p>We discussed the relationship of this text to "self-worth" today. What other Sample Cultural Identifiers would fit with this text?</p>	<p>How did the author's teachers affect her decisions later in the text?</p> <p>How did the author's first boyfriend's treatment of her affect her decisions later in the text?</p>



Reader's Notes:  
"My Own True Name"

**Reader's Dictionary**

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
ROTC	59	Reserve Officers' Training Corps, a military program that exchanges college scholarships for service in the armed forces			
internalize	60				
monopolize	60				
Other New Words					



Reader's Notes: "My Own True Name"  
(Answers, for Teacher Reference)

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"My Own True Name"	<p>Jot down the central idea of the text. <b><i>The author learns to make her own identity based on what she cares about.</i></b></p> <p>Then, use the "quote sandwich" to discuss a piece of evidence that supports the central idea of this passage. <b><i>While the author was at school, she came across a professor, who said: "And what does a person named Diana Theresa Gonzales want to do with her life?" She considered that question very thoughtfully and finally made decisions to become her own person, not anyone else's.</i></b></p>	<p>Write down the strongest inference you and your partner made today in your Written Conversation. <b><i>Inferences here can vary, but they should all be rooted firmly in evidence from the text.</i></b></p>	<p>We discussed the relationship of this text to "self-worth" today. What other Sample Cultural Identifiers would fit with this text? <b><i>Geographic/regional identity</i></b> <b><i>Language</i></b> <b><i>Ethnicity</i></b></p>	<p>How did the author's teachers affect her decisions later in the text? <b><i>It was in the history class that the author first realized she could be her own person; other teachers' support gave her the confidence to follow her own academic path.</i></b></p> <p>How did the author's first boyfriend's treatment of her affect her decisions later in the text? <b><i>He monopolized her time and did not step beyond his comfort zone. The author eventually felt that this treatment stifled her.</i></b></p>



Reader's Notes: "My Own True Name"  
(Answers, for Teacher Reference)

**Reader's Dictionary**

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
ROTC	59	Reserve Officers' Training Corps, a military program that exchanges college scholarships for service in the armed forces			
internalize	60	make (attitudes or behavior) part of one's nature			
monopolize	60	to acquire or have complete control over			
Other New Words					





EXPEDITIONARY  
LEARNING

# **Grade 7: Module 2B: Unit 1: Lesson 7**

## **Analyzing Text Structure: “Teen Slang: What’s, Like, So Wrong with Like?”**



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

I can determine the central ideas of an informational text. (RI.7.2)

I can analyze the development of a central idea throughout the text. (RI.7.2)

I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)

**Supporting Learning Targets**

- I can analyze the organization of “Teen Slang: What’s, Like, So Wrong with Like?” to determine the author’s claims and evidence.
- I can analyze how the claims and evidence of “Teen Slang: What’s, Like, So Wrong with Like?” relate to one another.

**Ongoing Assessment**

- Reader’s Notes: “My Own True Name” (from homework)
- Text-Dependent Questions: “Teen Slang: What’s, Like, So Wrong with Like?”
- “Teen Slang: What’s, Like, So Wrong with Like?” Structure anchor chart.



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Identity Journals and Unpacking Learning Targets (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Listening for Gist: “Teen Slang: What’s, Like, So Wrong with Like?” (10 minutes)</li> <li>B. Analyzing the Structure of the Text: “Teen Slang: What’s, Like, So Wrong with Like?” (10 minutes)</li> <li>C. Reading Closely: “Teen Slang: What’s, Like, So Wrong with Like?” (13 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Forming Evidence-Based Claims: “Teen Slang: What’s, Like, So Wrong with Like?” (7 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Complete the Forming Evidence-Based Claims Graphic Organizer: “Teen Slang: What’s, Like, So Wrong with Like?”</li> <li>B. Read your independent reading book for the unit at home.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• Lessons 7 and 8 are adapted from the Making Evidence-Based Claims unit developed by Odell Education. For the original Odell Education unit, go to <a href="http://www.odelleducation.com/resources">www.odelleducation.com/resources</a>.</li> <li>• In this lesson, students begin their work on RI.7.5: understanding how each section of the text contributes to the central claim. They begin to work with a graphic organizer that notes the reason in each part of the text and has a place to note how each section connects to the central claim of the text. Keep this as a class anchor chart and also provide students with their own copy to take notes. Note that in these lessons, the term “central claim” is used to refer to the overall claim of the text. As with any argument, the central claim is supported by a number of smaller claims that add together to create the central claim. The module refers to these smaller claims as “reasons,” since this language makes sense with these texts and also reflects the language used to delineate “claims” and “reasons” in the Common Core Writing Standards. In an argumentative essay, the central claim is established early. Note that this article follows suit; the central claim is stated clearly in the first paragraph.</li> <li>• In this lesson, students work with an introductory central text: “Teen Slang: What’s, Like, So Wrong with Like?” The author examines slang from a linguistic perspective, making the argument that often slang words have important roles in spoken language. She also makes the argument that slang and other words act as social markers, determining “in” and “out” groups. This argument is an essential part of understanding the emphasis on language in <i>Pygmalion</i> in Unit 2.</li> <li>• This text is engaging but has several challenging words. Therefore, you first read the text aloud as students read it silently in their heads. Then they reread and analyze the selection in greater depth.</li> <li>• Note that since there is this initial read-aloud, the oral reading that usually accompanies text-dependent questions is removed. Therefore, this lesson includes just a teacher reference version of the text-dependent questions, rather than a full Close Reading Guide.</li> <li>• After students hear the text read aloud, they dive deeper into the text to analyze the author’s claims. They are given the central claim but must find evidence to support it.</li> <li>• Students hold their thinking by annotating their text. Because they may have little experience with annotating text, consider displaying your own copy of the text on a document camera and annotating it as you go to provide them with a visual model of what their text should look like.</li> </ul>



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"><li>• The homework for this lesson is the first time students are directed formally to read in their independent reading books. Based on the Unit 1 Overview and Lesson 1 teaching notes, it is assumed that you have used professional judgment in assigning independent reading up until this point. Refer back to the Unit 1 Overview for details. Post: Learning targets.</li></ul>

Lesson Vocabulary	Materials
structure, central claim, reason, section; “rush of steam,” innit, heinous, “hot under the collar,” fallacy, linguist, Anglo-Saxon, disassociated, quotative, appropriation, deploy, acronyms	<ul style="list-style-type: none"><li>• Identity journals (begun in Lesson 1; one per student)</li><li>• “Teen Slang: What’s, Like, So Wrong with Like?” (reformatted version, with wide margins for students to make annotations; one per student)</li><li>• “Teen Slang: What’s, Like, So Wrong with Like?” Definitions (for teacher reference)</li><li>• “Teen Slang: What’s, Like, So Wrong with Like?” Structure anchor chart (one per student and one to display)</li><li>• Document camera</li><li>• Text-Dependent Questions: “Teen Slang: What’s, Like, So Wrong with Like?” (one per student)</li><li>• Text-Dependent Questions: “Teen Slang: What’s, Like, So Wrong with Like?” (answers, for teacher reference)</li><li>• “Teen Slang: What’s, Like, So Wrong with Like?” Structure anchor chart (for teacher reference)</li><li>• Forming Evidence-Based Claims graphic organizer: “Teen Slang: What’s, Like, So Wrong with Like?” (one per student)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Identity Journals and Unpacking Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students open their <b>identity journals</b> to the Entry Task, Lesson 7, and complete it:<ul style="list-style-type: none"><li>* “What does the term <i>self-worth</i> mean to you? How is it different from being “stuck up” or “conceited?”</li><li>* “When someone has a sense of self-worth, what might it look like?”</li><li>* “How can self-worth play a role in someone’s identity?”</li></ul></li><li>• Cold call two or three students for their answers. Listen for them to differentiate between having a strong sense of self-worth and having an inflated or inaccurate sense of one’s own strengths (conceit); also listen for them to identify self-worth as the means by which individuals value and cultivate their own identities.</li></ul>	



Work Time	Meeting Students’ Needs
<p><b>A. Listening for Gist: “Teen Slang: What’s, Like, So Wrong with Like?” (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute <b>“Teen Slang: What’s, Like, So Wrong with Like?”</b> Orient students to the text. Explain that the left margin is where they will take gist notes.</li> <li>• Next, direct their attention to the learning targets for the day. Point out that students will work with this text to notice what claims the author makes and how those claims are constructed. Ask students to raise their hands if they can define <i>claim</i>. When many of them have their hands up, call on one to give the definition.</li> <li>• Inform students that you will read this text aloud to them. As they listen to you and read silently in their heads, they should write down the gist of each paragraph. Remind them to write legibly and small. Assure them that you will pause so they will have time to jot down notes without missing the next part of the text, but they should feel free to underline words or phrases they think are important while you’re reading. (This text takes about 5 minutes to read aloud, not including pauses for student notes.)</li> <li>• Begin. At the end of Paragraph 3, pause and model writing the gist of the section. Consider saying something similar to: <ul style="list-style-type: none"> <li>* “In Paragraph 1, I can see right away that the central claim has been made immediately. I’m going to write ‘CLAIM’ on the side and write the claim in my own words.”</li> </ul> </li> <li>• Repeat this process for the whole text. After modeling a few times, ask different students to “think aloud” the gist notes. Make sure students are adding to their notes.</li> <li>• Define the vocabulary words listed under “vocabulary” for students as you read and have them jot down a brief definition of each on their texts. (See <b>“Teen Slang: What’s, Like, So Wrong with Like?” Definitions (for teacher reference)</b> in the supporting materials.)</li> </ul>	<ul style="list-style-type: none"> <li>• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes comprehension and 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 the students read along silently in their heads as you read the text aloud.</li> <li>• Consider posting the list of definitions for this text so students may refer to it as they read.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<p><b>B. Analyzing the Structure of the Text: “Teen Slang: What’s, Like, So Wrong with Like?” (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that they talked about <i>analysis</i> in the first lesson, and that it means to take something apart or study it closely. Ask them what they think of when they hear the word <i>structure</i>, and listen for them to say: “building” or “something that has been built.” Tell them that when we talk about structure, we mean the way the parts work together to form a whole. A house has a structure; there are four walls that hold up a roof, plus doors and windows.</li> <li>It is easy to see the structure of a house, but it is harder to see the structure of a text. Texts, like things that are built with hammers and nails, have structures. They are composed of a number of parts, and those parts fit together in a way to form a whole. For example, the first part of a book is often designed to grab your attention and introduce you to the characters. This is part of the structure of a text.</li> <li>Tell students that understanding the overall purpose of what they are analyzing is an important part of understanding the structure. Offer the example of the house again: Once you know that the purpose of a house is to provide a comfortable place to live, you can figure out that the purpose of the door is to provide a way in, that the windows are to provide light, and that the roof is to keep out rain. Say: <ul style="list-style-type: none"> <li>* “Once you understand the overall purpose of a text, it is much easier to analyze the parts that make it up and to understand the purpose of each section.”</li> </ul> </li> <li>Guide students to see that when we talk about the structure of a text, we often divide the text into sections, such as paragraphs or sets of paragraphs. Then we can ask questions such as: <ul style="list-style-type: none"> <li>* “What is happening in this section?”</li> <li>* “What is the purpose of this section?”</li> <li>* “How does this one section contribute to or add to the text as a whole?”</li> </ul> </li> <li>Tell students that they will practice doing this with this text and the text in the next lesson, and that they will become very good at this skill. Later, they will show their ability to do this independently by tackling a new text.</li> <li>Distribute the <b>“Teen Slang: What’s, Like, So Wrong with Like?” Structure anchor chart</b> and display a copy using a <b>document camera</b>. Ask students to find the overall purpose of the text and put their finger on it. When most have their fingers in the right place, ask a student to read the central claim out loud. Point out that the central claim is the argument the text is making; everything in the text is to convince the audience of its central claim.</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> <li>Using an analogy helps to make abstract concepts more accessible to students.</li> <li>Consider writing these questions on the board for struggling learners who benefit from visuals to reinforce discussion.</li> </ul>



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Point out that readers generally can’t say for sure what the central claim of a text is until they’ve read the whole thing, because it doesn’t always appear in the same place. To help students see the structure of the text, you are telling them the central claim, which you determined in the same way they will determine the reasons in various sections of the text.</li><li>• Direct students to Paragraph 1 and point out that the claim is directly stated in the second sentence. Point out that this is right in the beginning. Ask if this is where they would expect a central claim to be.</li><li>• Now ask students to find the part of the anchor chart that shows the first reason in the text and put their fingers on it. When most students have their fingers in the right place, call on someone to read it aloud.</li><li>• Explain that identifying a reason, or the smaller claim developed in a section, is more than gist notes and less than a full summary. Display two poor examples: “filler words” and “Filler words have been used throughout history.” Ask:<ul style="list-style-type: none"><li>* “Why is ‘filler words’ not a good way to describe the reason of this section?” Listen for: “It gives only a word or two to tell the topic.” Ask:</li><li>* “Why is ‘Filler words have been used throughout history’ not a good way to describe the reason of this section?” Listen for students to point out that this describes only the content of the paragraph, not the whole section.</li></ul></li><li>• Assure students that they will have a chance to analyze how you determined this reason, and then they will think about how it relates to the central claim.</li></ul>	





Work Time	Meeting Students’ Needs
<p><b>C. Reading Closely: “Teen Slang: What’s, Like, So Wrong with Like?” (13 minutes)</b></p> <ul style="list-style-type: none"><li>• Arrange students in pairs. Tell them they will now read the text closely with a partner to see how you determined the reason of this section and how this section relates to the central claim of the text.</li><li>• Explain that, to help them understand this difficult text, they will read with some guiding questions. After they’ve discussed the questions, they will write their ideas on the left-hand side of the text, where they wrote their gist notes. You may want to remind them that they will be marking up this text a lot; they should write neatly and not too big so that their notes are legible. When students in high school and college read and think about texts, they often mark them up in this way.</li><li>• Distribute the <b>Text-Dependent Questions: “Teen Slang: What’s, Like, So Wrong with Like?”</b> Ask students to read along as you read the directions. Clarify any questions. Circulate to help as needed.</li><li>• After 10 minutes, debrief students on the questions. Use the <b>Text-Dependent Questions: “Teen Slang: What’s, Like, So Wrong with Like?” (answers, for teacher reference)</b> as a guide.</li><li>• Finally, direct students back to the Structure anchor chart. Ask them to turn and talk:<ul style="list-style-type: none"><li>* “How does each section connect to the overall claim?”</li></ul></li><li>• Use the <b>“Teen Slang: What’s, Like, So Wrong with Like?” Structure anchor chart (for teacher reference)</b> to guide students to an understanding of how each section of the text connects to the central claim. Add the explanation of how these sections connect to the central claim to the class anchor chart; prompt students to add it to their own copies.</li></ul>	



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Forming Evidence-Based Claims: “Teen Slang: What’s, Like, So Wrong with Like?” (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Forming Evidence-Based Claims Graphic Organizer: “Teen Slang: What’s, Like, So Wrong with Like?”</b> You have given them the reasons, and they will be finding evidence.</li><li>• Tell students that a writer chooses evidence to support his claim. Their task is to find four pieces of evidence in the text that support the reason in that section of the text. They can write direct quotes or paraphrase the information, but they should give the paragraph numbers.</li><li>• Model the first one. Consider finding evidence for Reason 3, as it is a more challenging concept. You may do it yourself or consider asking a student to “think aloud” for a piece of evidence she noticed.</li></ul>	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Complete the Forming Evidence-Based Claims Graphic Organizer: “Teen Slang: What’s, Like, So Wrong with Like?”</li><li>• Read your independent reading book for the unit at home.</li></ul>	



EXPEDITIONARY  
LEARNING

# Grade 7: Module 2B: Unit 1: Lesson 7

## Supporting Materials



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“Teen Slang: What’s, Like, So Wrong with Like?”

**By Denise Winterman, *BBC News Magazine***

(1) Actress Emma Thompson says young people make themselves sound stupid by speaking slang outside of school. But while the use of the word "like" might annoy her, it fulfills a useful role in everyday speech.

(2) "That's, like, so unfair."

(3) One response to Emma Thompson's comments likely to trigger a rush of steam from her ears.

(4) The Oscar winner has spoken out against the use of sloppy language. She says people who speak improperly make her feel "insane," and she criticizes teenagers for using words such as "like" and "innit."

(5) But is peppering one's sentences with "like" such a heinous crime against the English tongue?

(6) Language experts are more understanding of teen culture than Thompson, pointing out the word's many uses. It's the unconventional uses that are probably getting the actress hot under the collar. One of the most common is using "like" as a filler word in a conversation.

(7) But fillers are a way we all stall for time when speaking and historically always have. It has nothing to do with sloppiness, says John Ayto, editor of the *Oxford Dictionary of Modern Slang*.

(8) "It is not a lazy use of language; that is a common fallacy among non-linguists," he says. "We all use fillers because we can't keep up highly monitored, highly grammatical language all the time. We all have to pause and think."

(9) "We have always used words to plug gaps or make sentences run smoothly. They probably did in Anglo-Saxon times; it's nothing new."

(10) But crucially, we often use non-word fillers, such as "um" and "ah." The fact that "like" is an actual word could be why Thompson doesn't like it.



“Teen Slang: What’s, Like, So Wrong with Like?”

(11) Using 'um' may seem more correct to Emma Thompson because using 'like' as a filler is not a feature of her language.”

(12) "When words break out from a specific use and become commonly used in a different way, people come down on them," says Dr. Robert Groves, editor of the *Collins Dictionary of the English Language*.

(13) "Using 'um' may seem more correct to Emma Thompson because using 'like' as a filler is not a feature of the language she uses. The more disassociated you are from the group that uses a word in a different way, the more that use stands out. It will be invisible to teenagers."

(14) Another common use of "like" by young people is as a quotative, which is a grammatical device to mark reported speech. For example: "She was like, 'you aren't using that word correctly' and I was like, 'yes I am.'"

(15) It is also commonly used to indicate a metaphor or exaggeration. "I, like, died of embarrassment when you told me to stop using slang." Alternatively, it is employed to introduce a facial expression, gesture, or sound. A speaker may say, "I was like ..." and then hold their hands up, shrug, or roll their eyes.

(16) While certain uses of language—such as fillers—have probably always been around, the appropriation of "like" in this context can be traced to a familiar source of so much modern-day slang—California's Valley Girls.

(17) "Many of these uses of 'like' originate in America," says Dr. Groves. "They were probably introduced into British English through the media, like films and television."

(18) Using "like" in this way is also about signaling membership of a club, says English language specialist Professor Clive Upton, from the University of Leeds.

(19) "If they [young people] do deploy the sort of language they're using on the streets in formal settings, then it could well be a disadvantage to them, but at other times it's quite clearly the way they get along, the way that they signal they belong in a group, the way that they fit in."



“Teen Slang: What’s, Like, So Wrong with Like?”

(20) "And we all do that in our professional lives as well. We've got all our acronyms and our little words that we use that send a signal—I'm one of the club."

(21) Thompson just isn't part of the "like" club.

Winterman, Denise. "Teen Slang: What's, Like, so Wrong with Like?" BBC News. BBC, 28 Sept. 2010. Web. 10 Feb. 2014.  
<<http://www.bbc.co.uk/news/magazine-11426737>>



“Teen Slang: What’s, Like, So Wrong with Like?”

Definitions

(For Teacher Reference)

**“rush of steam out of the ears”:** metaphor for anger

**innit:** British slang for “isn’t it” (example: “It’s sure cold out, innit?”)

**heinous:** horrifying

**“hot under the collar”:** metaphor for anger

**fallacy:** error

**linguist:** a person who studies languages

**Anglo-Saxon:** the tribes that were the British population in the 8<sup>th</sup> century

**disassociated:** unrelated

**quotative:** a word that indicates someone is about to speak

**appropriation:** to adopt or take over

**deploy:** use

**acronyms:** names made up of the first letter of a series of words (example: NATO)



“Teen Slang: What’s, Like, So Wrong with Like?”  
Structure Anchor Chart

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

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

Central Claim: Words such as “like”  
serve important purposes in everyday  
speech.

Paragraphs	1–13	14–17	18–21
Reason	“Like” is a filler word, used historically when speakers need to give themselves room to think, and is not a “lazy” way to use language.		
Connection to central claim: What is the purpose of this section? How does this one section contribute or add to the text as a whole?			





**“Teen Slang: What’s, Like, So Wrong with Like?”**  
**Structure Anchor Chart**  
(For Teacher Reference)

Central Claim: Words such as “like”  
serve important purposes in everyday  
speech.

Paragraphs	1–13	14–17	18–21
<b>Reason</b>	“Like” is a filler word, used historically when speakers need to give themselves room to think, and is not a “lazy” way to use language.	“Like” has other important uses in spoken language, such as serving as a quotative, introducing a metaphor, or signaling a physical gesture.	The use of words such as “like” is also a way of indicating who is “in” and who is “out” of our social groups.
<b>Connection to central claim: What is the purpose of this section? How does this one section contribute or add to the text as a whole?</b>	This section talks about the most common important use of the word “like” and states that everyone (including the angry actress in the introduction) uses words in this way. It quotes several linguists to strengthen its argument.	This section introduces three more ways “like” serves as an important word in spoken language. By adding more examples, the argument is expanded.	This section gives one final use of the word “like” which further explains that the actress Emma Thompson may not understand the word. It signals that one is part of a “club,” or a younger generation, in which Thompson does not have membership.



**Text-Dependent Questions:**

“Teen Slang: What’s, Like, So Wrong with Like?”

.....  
**Name:**

.....  
**Date:**

Questions	Write the answer to each question below.
1. After reading Paragraph 8: John Ayto states that it’s a “common fallacy among non-linguists” to think that using fillers is “lazy language.” Using your knowledge of the vocabulary words from the first reading, describe what this sentence means about Emma Thompson.	
2. After reading Paragraph 11: Why wouldn’t “like” be a feature of Emma Thompson’s language? Use your knowledge of the article to make an inference to answer this question.	



**Text-Dependent Questions:**

“Teen Slang: What’s, Like, So Wrong with Like?”

Questions	Write the answer to each question below.
3. After reading Paragraph 14: Look at the word “quotative.” Given what you know about the definition of this word, which part of the word can you infer means “talk”?	
4. After reading Paragraph 19: How would you connect this paragraph to the concept of “identity” that we have been studying throughout the unit?	



**Text-Dependent Questions:**  
**“Teen Slang: What’s, Like, So Wrong with Like?”**  
(For Teacher Reference)

Questions	Write the answer to each question below.
1. After reading Paragraph 8: John Ayto states that it’s a “common fallacy among non-linguists” to think that using fillers is “lazy language.” Using your knowledge of the vocabulary words from the first reading, describe what this sentence means about Emma Thompson.	Emma Thompson is not a linguist, so she has made an error about how filler words are used. They seem “lazy,” but they actually serve an important function in spoken language.
2. After reading Paragraph 11: Why wouldn’t “like” be a feature of Emma Thompson’s language? Use your knowledge of the article to make an inference to answer this question.	Emma Thompson is not a teenager. She is also a trained actress. As a result, she would not recognize the use of “like” as a filler, thinking of it instead as sloppy language.



**Text-Dependent Questions:**  
**“Teen Slang: What’s, Like, So Wrong with Like?”**  
(For Teacher Reference)

Questions	Write the answer to each question below.
3. After reading Paragraph 14: Look at the word “quotative.” Given what you know about the definition of this word, which part of the word can you infer means “talk”?	“Quot” is the part of the word that means “talk.” Quotes ... quotation marks.
4. After reading Paragraph 19: How would you connect this paragraph to the concept of “identity” that we have been studying throughout the unit?	This may mean that language is a key way that we define our identity—by who is in the “in” groups and “out” groups of our lives.



**Forming Evidence-Based Claims Graphic Organizer:**

“Teen Slang: What’s, Like, So Wrong with Like?”

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

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

**CLAIM**

The article asserts that despite the anger of actress Emma Thompson about teenagers using the word “like,” it actually serves several essential purposes in spoken language.

**REASON 1**

**“Like” is a filler word; fillers are used as a way of providing speakers time to gather their thoughts.**

Evidence:

**REASON 2**

**“Like” serves at least three other important purposes in spoken language as well.**

Evidence:



**Forming Evidence-Based Claims Graphic Organizer:**  
“Teen Slang: What’s, Like, So Wrong with Like?”

**REASON 3**

**One of the final purposes “like” serves may be a reason Emma Thompson doesn’t understand how it is being used by teens.**

Evidence:

Adapted from Odell Education’s “Forming EBC Worksheet” and developed in partnership with Expeditionary Learning



EXPEDITIONARY  
LEARNING

# **Grade 7: Module 2B: Unit 1: Lesson 8**

## **Analyzing Text Structure: “Generation Z Stereotyped”**



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

I can determine the central ideas of an informational text. (RI.7.2)

I can analyze the development of a central idea throughout the text. (RI.7.2)

I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)

**Supporting Learning Targets**

- I can analyze the organization of “Generation Z Stereotyped ...” to determine its central ideas and evidence.
- I can analyze the central ideas and evidence of “Generation Z Stereotyped ...” and how they relate to one another.

**Ongoing Assessment**

- Forming Evidence-Based Claims Graphic Organizer:  
“Teen Slang: What’s, Like, So Wrong with Like?” (from homework)



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Listening for Gist: “Generation Z Stereotyped ...” (10 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Analyzing the Structure of the Text: “Generation Z Stereotyped ...” (10 minutes)</li><li>Reading Closely: “Generation Z Stereotyped ...” (10 minutes)</li><li>Unstructured Review for the End of Unit Assessment (10 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Identity Journal (5 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Continue reading in your independent reading book for the unit at home and study for your assessment. Be sure to bring your independent reading book to class.</li></ol></li></ol>	<ul style="list-style-type: none"><li>This lesson follows the same structure as Lesson 7, except with a different text and adjustments to the Opening and Closing. All Teaching Notes and “Meeting Students’ Needs” for Lesson 7 also apply here.</li><li>“Generation Z Stereotyped ...” discusses generational identity and is used to help students further develop their definitions of identity.</li><li>Keep in mind that “Generation Z Stereotyped ...” differs from “What’s, Like, So Wrong with Like?” in one critical way: It is an informative text, not an argumentative text. Therefore, this lesson uses the language of RI.7.2: “central idea,” “supporting idea,” and “evidence,” rather than the language of RI.7.8: “central claim,” “reasons,” and “evidence.”</li><li>The format of the text “Generation Z Stereotyped ...” mirrors that of the text students will read for their End of Unit 1 Assessment. Bear this in mind if areas of challenge come up for students during this lesson; if there is time available, consider using Work Time C as a means of targeting those challenges.</li><li>Work Time C is a short, unstructured review session. Use this time to reteach any point of the instruction that may be helpful to your students before the End of Unit 1 Assessment in Lesson 9, or consider simply increasing the time allotted for Work Time B.</li><li>Post: Learning targets.</li></ul>



Lesson Vocabulary	Materials
garnering, apathetic, characterizations, priorities, sedentary, obesity	<ul style="list-style-type: none"><li>• “Generation Z Stereotyped ...” (reformatted version, with wide margins for students to make annotations; one per student)</li><li>• “Generation Z Stereotyped ...” Definitions (for teacher reference)</li><li>• “Generation Z Stereotyped ...” Structure anchor chart (one per student and one to display)</li><li>• Document camera</li><li>• Text-Dependent Questions: “Generation Z Stereotyped ...” (one per student)</li><li>• Text-Dependent Questions: “Generation Z Stereotyped ...” (answers, for teacher reference)</li><li>• “Generation Z Stereotyped ...” Structure anchor chart (for teacher reference)</li><li>• Identity anchor chart—student version (in Identity Journals; begun in Lesson 1)</li><li>• Identity anchor chart (begun in Lesson 1)</li><li>• Sample Cultural Identifiers anchor chart (from Lesson 1)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Listening for Gist: “Generation Z Stereotyped ...” (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Direct students’ attention to the learning targets, and read them out loud together:<ul style="list-style-type: none"><li>* “I can analyze the organization of “Generation Z Stereotyped ...” to determine its central ideas and evidence.”</li><li>* “I can analyze the central ideas and evidence of “Generation Z Stereotyped ...” and how they relate to one another.”</li></ul></li><li>• Let students know they will now begin work on these targets by listening to the text as they read.</li><li>• Distribute <b>“Generation Z Stereotyped ...”</b> and orient students to the text. Explain that the left margin is where they will take gist notes.</li><li>• Tell students that you will read this text aloud while they read along silently in their heads.</li><li>• As they listen, they should write down the gist of each paragraph. Remind them to write legibly and small. Assure them that you will pause so they will have time to jot down notes without missing the next part of the text, but they should feel free to underline words or phrases they think are important as you read. (This text takes about 6 minutes to read aloud, not including time to stop and allow students to take notes.)</li><li>• Begin. Make sure students are adding to their notes as you read.</li><li>• Define the vocabulary words listed under “vocabulary” for students as you read and have them jot down a brief definition of each on their texts. (See <b>“Generation Z Stereotyped ...” Definitions</b> for reference).</li></ul>	<ul style="list-style-type: none"><li>• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes comprehension and 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>• Consider posting the list of definitions for this text so students may refer to it as they read.</li></ul>



Work Time	Meeting Students’ Needs
<p><b>A. Analyzing the Structure of the Text: “Generation Z Stereotyped...” (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>“Generation Z Stereotyped ...” Structure anchor chart</b> and display a copy using a <b>document camera</b>. Ask students to find the overall purpose of the text and put their finger on it. When most students have their fingers in the right place, ask someone to read the central idea out loud.</li><li>• Remind students that readers generally can’t say for sure what the central idea of a text is until they’ve read the whole thing, because it doesn’t always appear in the same place. As in yesterday’s lesson, to help students see the structure of the text, you are telling them the central idea, which you determined in the same way they will determine the supporting ideas in various sections of the text.</li><li>• Direct students to Paragraph 2 and point out that the central idea is directly stated there. Ask if this is where they would expect a central idea to be.</li><li>• Now ask students to find the part of the anchor chart that shows the supporting idea of Paragraphs 1–3 and put their finger on it. When most students have their finger in the right place, call on one student to read it aloud.</li><li>• Remind students that identifying a reason is more than gist notes and less than a full summary. Assure them that they will have a chance to analyze how you determined this supporting idea, and then they will think about how it relates to the central idea.</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><li>• Using an analogy helps to make abstract concepts more accessible to students.</li><li>• Consider writing these questions on the board for struggling learners who benefit from visuals to reinforce discussion.</li></ul>



Work Time (continued)	Meeting Students’ Needs
<p><b>B. Reading Closely: “Generation Z Stereotyped ...” (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Arrange students in pairs. Tell them they will now read the text closely with a partner, just as in the last lesson. They will read with some guiding questions; after they’ve discussed the questions, they will write their ideas in the left-hand side of the text, where they wrote their gist notes.</li><li>• Distribute the <b>Text-Dependent Questions: “Generation Z Stereotyped ...”</b> and ask students to read along as you read the directions. Clarify any questions. Circulate to help as needed.</li><li>• After 10 minutes, debrief students on the questions. Use the <b>Text-Dependent Questions: “Generation Z Stereotyped ...” (answers, for teacher reference)</b> as a guide.</li><li>• Finally, direct students back to the Structure anchor chart. Ask them to turn and talk:<ul style="list-style-type: none"><li>* “How does each section connect to the overall central idea?”</li></ul></li><li>• Use the <b>“Generation Z Stereotyped ...” Structure anchor chart (for teacher reference)</b> to guide students to an understanding of how each section of the text connects to the central idea. Add these explanations to the class anchor chart; prompt students to add them to their own copies.</li></ul>	
<p><b>C. Unstructured Review for the End of Unit Assessment (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Use this time to cover any section of the unit material, practice sample questions, or answer any queries from students that will help them be successful on the assessment.</li><li>• In particular, consider practicing skills that are embedded in the standards to which the assessment is tied: RI.7.1, 7.3, and 7.5.</li></ul>	



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Identity Journal (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students turn to their <b>Identity anchor chart—student version</b> in their Identity Journals. As you record notes on the posted <b>Identity anchor chart</b>, ask them to copy them down in the anchor chart in their journals.</li><li>• Ask students to briefly summarize how the “Teen Slang” article from Lesson 7 may fit with a sense of identity. Remind them that this was the fourth question in their text-dependent questions on “Teen Slang.” Listen for something like: “People can define their identity through their language by using it to indicate who is ‘in’ and who is ‘out’ of their group.” Indicate that this idea is going to be very important in Unit 2.</li><li>• Ask students to think now about how “Generation Z Stereotyped ...” may relate to identity. Answers may vary widely here; choose the most insightful answers, particularly ones that connect the idea of identity to generation or societal group (you may wish to point students back to the <b>Sample Cultural Identifiers anchor chart</b>), and record them.</li></ul>	
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Study for your assessment. Look over the feedback on your Reader’s Notes and the mid-unit assessment from Lesson 5. See which questions and/or skills you could practice again before the assessment in the next lesson. Consider studying with one of your Diversity Discussion Appointment partners.</li><li>• Continue reading in your independent reading book for the unit at home. Be sure to bring your independent reading book to class.</li></ul> <p><i>Note: The End of Unit 1 Assessment is in Lesson 9. Lesson 10 is a celebration of independent reading; consider now how you might prepare for the celebration. Note that Lesson 10 also includes an important launch of Unit 2, reading aloud the myth of Pygmalion. Be sure whatever celebration you plan allows for time for this crucial read-aloud.</i></p>	



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# Grade 7: Module 2B: Unit 1: Lesson 8

## Supporting Materials



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“Generation Z Stereotyped ...”

**Generation Z Teens Stereotyped as 'Lazy and Unaware'**

*Gavin is a junior at Loyola Academy and a reporter for [The Mash](#), a weekly teen publication distributed to Chicagoland high schools.*

(1) You may recognize them as your constantly connected, constantly moving peers, but to the rest of the world, they're Generation Z: the lazy, apathetic age group born between 1994 and 2004.

(2) Though they're characterized as multitasking whizzes, they're simultaneously garnering the reputation among older generations of being lazy, unaware and apathetic.

(3) Gen Z is often portrayed as less engaged in politics; they have short attention spans and don't care about the weighty issues that confront their generation and the nation; and they're more interested in technology and celebrity than staying active in their communities and schools.

(4) So what gives with Generation Lay-Z?

(5) “Unfortunately, I do think that our generation is somewhat guilty of that title,” Elk Grove junior Michelle Zerafin said. “I'm guilty of not being knowledgeable about the world, and I can name 10 other people right now that aren't either.

(6) The characterizations come from the parents of Generation Z and prior generations alike.

(7) “Compared to when I was growing up, I think that in some ways my daughter's generation is more unaware of what's going on the world,” Hellen Minev said, a parent of a Prospect student. “I don't think they're apathetic, though; I think they just have different priorities, like their cellphones and Facebook.”

(8) Like Minev, many adults say much of the blame lies with Gen Z's reliance on gadgets.



**“Generation Z Stereotyped ...”**

(9) “You guys have all these devices like smartphones, touchscreens, iPhones, iPads, ‘iEverything,’” Elk Grove history teacher Dan Davisson said. “It’d be hard for you guys to spend your energy on things like volunteering if you have all these distractions.”

(10) Furthermore, sitting around watching videos, texting or playing video games can lead to negative health effects for teens who would rather stay indoors and use their electronics than be active outdoors. They’re leading a sedentary lifestyle that, when paired with a poor diet, can result in obesity, diabetes and other health problems.

(11) A 2009 Centers for Disease Control and Prevention report found that approximately 17 percent of children and adolescents ages 2–19 are obese. Since 1980, obesity rates have nearly tripled, the report shows.

(12) “No one calls each other up and says, ‘Hey, want to go for a bike ride?’” Zerafin said. “And if they do, it’s rare. Now it’s more like, ‘Hey, want to come over and play some (‘Call of Duty’)?’”

(13) While some worry that Gen Z is lazy and unprepared for the real world, Elk Grove junior Kate DeMeulenaere believes that it’s just a matter of survival of the fittest.

(14) “I don’t think anyone is ever really prepared,” she said. “But I think (some) just adapt better than others and make more logical choices.”

(15) Elk Grove counselor Maria Mroz adds that making the right choices and having the right attitude from an early age is the way to beat the stigma of being apathetic.

(16) “If more teenagers realize the value of their education, they can beat those murmurs of being apathetic right here at school,” Mroz said.

(17) Huntley junior Christian Nunez tries to beat the label by keeping informed on current affairs and staying on top of his education.



“Generation Z Stereotyped ...”

(18) “Although sometimes I tend to let my grades slip, I try to compensate by trying harder.... I also try to keep up with things that happen in other places,” he said.

(19) On the other hand, there are those like youth group pastor Jin Kim who believe that the lazy label isn’t really accurate.

(20) “I don’t think this generation is apathetic at all,” Kim said. “If they are, then every other generation, including my own, is apathetic as well. I have kids right in front of me right now that spend their time and effort volunteering and being active in their community.

(21) “When I look at them, I don’t see lazy or inattentive kids. I see kids that are caring and hard-working, not apathetic.”

Gregoire, Carolyn. "Generation Z Teens Stereotyped As 'Lazy And Unaware'" The Huffington Post. TheHuffingtonPost.com, 06 Mar. 2012. Web.<[http://www.huffingtonpost.com/2012/03/06/apathetic-teens-generatio\\_n\\_1323577.html](http://www.huffingtonpost.com/2012/03/06/apathetic-teens-generatio_n_1323577.html)>



“Generation Z Stereotyped ...”  
Definitions  
(For Teacher Reference)

<b>garnering</b>	<b>gathering</b>
<b>apathetic</b>	having or showing little or no feeling or interest
<b>characterizations</b>	the creation of character and/or stereotypes
<b>priorities</b>	the quality or state of coming before another in time or importance
<b>sedentary</b>	doing or requiring much sitting
<b>obesity</b>	the quality of being overweight



“Generation Z Stereotyped ...”

Structure Anchor Chart

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

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

Central Idea: Generation Z is gaining a stereotypical reputation for being lazy and apathetic.

Paragraphs	1–3	4–7	8–12	13–18	19–21
Supporting idea	The stereotype specifically includes being wrapped up in technology and unaware of community and world issues.				
Connection to central idea: What is the purpose of this section? How does this one section contribute or add to the text as a whole?					

“Generation Z Stereotyped ...”

Structure Anchor Chart (for Teacher Reference)

Central Idea: Generation Z is gaining a stereotypical reputation for being lazy and apathetic.

Paragraphs	1–5	6–8	9–12	13–18	19–21
Supporting idea	The stereotype specifically includes being wrapped up in technology and unaware of community and world issues.	The stereotype results from the older generation’s view of teen behavior, particularly their use of technology.	Technology, according to older adults, can be a distraction from community involvement. It can also contribute to a sedentary lifestyle.	It is possible to “beat the stereotype” by making good choices, particularly by focusing on schoolwork.	There are others who don’t believe the stereotype is accurate at all.
Connection to central idea: What is the purpose of this section? How does this one section contribute or add to the text as a whole?	This section explains the stereotype further by adding details.	This section provides the basis for the stereotype.	Examples of how technology possibly contributes to the stereotype are listed here.	This section answers the question of how teens can move past the stereotype.	A counterexample is provided of an adult who does not believe at all that the stereotype is true.



**Text-Dependent Questions:**  
“Generation Z Stereotyped ...”

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

**Date:**  
.....

Questions	Write the answer to each question below.
<b>After Paragraph 5:</b> What evidence does Michelle Zerafin give that the stereotype is true?	
<b>After Paragraph 8:</b> How does parent Hellen Minev describe her daughter’s generation in relation to her own?	
<b>After Paragraph 12:</b> What evidence is used in the preceding paragraphs to describe the effects of technology on the current generation?	
<b>After Paragraph 18:</b> According to these paragraphs, what are some ways teens can move beyond the stereotype?	
<b>After Paragraph 21:</b> Why does this adult disagree with the stereotype of Generation Z as “lazy”?	



Text-Dependent Questions:  
“Generation Z Stereotyped ...” (for Teacher Reference)

Questions	Write the answer to each question below.
<b>After Paragraph 5:</b> What evidence does Michelle Zerafin give that the stereotype is true?	<b>Michelle says that she herself is not aware enough of current events and that she knows many other teens who are like her.</b>
<b>After Paragraph 8:</b> How does parent Hellen Minev describe her daughter’s generation in relation to her own?	<b>Hellen Minev does not believe that Generation Z is apathetic so much as wrapped up in technology that her generation did not have.</b>
<b>After Paragraph 12:</b> What evidence is used in the preceding paragraphs to describe the effects of technology on the current generation?	<b>Adults describe technology as distracting; technology is also blamed for contributing to a sedentary lifestyle that keeps teens from engaging in their communities.</b>
<b>After Paragraph 18:</b> According to these paragraphs, what are some ways teens can move beyond the stereotype?	<b>Teens can make good choices by focusing on their schoolwork, as well as making an effort to learn about the world around them.</b>
<b>After Paragraph 21:</b> Why does this adult disagree with the stereotype of Generation Z as “lazy”?	<b>The pastor says the teens he works with spend their time being attentive to issues in the community and volunteering.</b>





EXPEDITIONARY  
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## **Grade 7: Module 2B: Unit 1: Lesson 9**

**End of Unit Assessment:** Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”



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

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

I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)

**Supporting Learning Targets**

- I can cite evidence to support analysis of “Is Money Affecting Your Social Status?”
- I can analyze interactions between individuals, events, and ideas in “Is Money Affecting Your Social Status?”
- I can analyze how paragraphs of “Is Money Affecting Your Social Status?” contribute to the development of the ideas in the text.

**Ongoing Assessment**

- End of Unit 1 Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Entry Task: Unpacking Learning Targets/Reviewing Vocabulary (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. End of Unit 1 Assessment (25 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Turn and Talk/Anchor Chart Development for Unit 2 (15 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Continue reading in your independent reading book for this unit.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• This lesson includes the End of Unit 1 Assessment, which assesses RI.7.1, RI.7.3, and RI.7.5.</li><li>• In the text that students read for this assessment, there are three identified terms that they may not be familiar with. In order to accurately assess the skills included on the assessment and ensure there is no confusion over the meaning of these terms, the definitions should be posted for students to refer to during the assessment.</li><li>• In advance:<ul style="list-style-type: none"><li>– Post vocabulary terms and definitions:<ul style="list-style-type: none"><li>• make ends meet (page 1): to make enough money to cover one’s needs</li><li>• excess (page 2): an amount beyond what is usual, needed, or asked</li><li>• pang (page 2): a sudden sharp attack of pain or distress</li></ul></li><li>– Review “Is Money Affecting Your Social Status?” Be aware that this text deals with financial issues to which students may be personally sensitive, especially with regard to how teens judge or treat other teens according to their financial status. Prompt students to “stick to the text” and stay objective, while honoring any connections students make. Point out if necessary that the text is not prescriptive (meaning that it is not advocating for certain behaviors), but rather simply reporting that they exist.</li></ul></li><li>• After the assessment, students refine and reflect their knowledge of identity by creating three more anchor charts that summarize their knowledge. The Identity Is chart asks students to create a final working definition of identity and can be regarded as the summative statement using the knowledge students have been gathering on the Identity anchor chart. The External Identity and Internal Identity charts ask students to recap, refine, and delineate that knowledge into external and internal identifiers, which will be a critical concept for analyzing the play <i>Pygmalion</i> in Unit 2. To keep things uncluttered, consider taking down the original Identity anchor chart after this lesson, after making sure the three new charts have captured all essential thinking.</li><li>• Post: Learning targets, new anchor charts (see Work Time B).</li></ul>



Lesson Vocabulary	Materials
make ends meet, excess, pang	<ul style="list-style-type: none"><li>• Vocabulary list for “Is Money Affecting Your Social Status?” (one for display)</li><li>• “Is Money Affecting Your Social Status?” (assessment text; one per student)</li><li>• End of Unit 1 Assessment: Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?” (one per student)</li><li>• Identity anchor chart (begun in Lesson 1)</li><li>• Identity anchor chart—student version (in identity journals; begun in Lesson 1)</li><li>• Internal and External identity mind maps (from Lesson 1; one each per student)</li><li>• Identity Is ... anchor chart (new; teacher-created; see Closing)</li><li>• External Identity anchor chart (new; teacher-created; see Closing)</li><li>• Internal Identity anchor chart (new; teacher-created; see Closing)</li><li>• End of Unit 1 Assessment: Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?” (answers, for teacher reference)</li><li>• 2-Point Rubric: Short Response (for teacher reference)</li></ul>



Opening	Meeting Students’ Needs
<p><b>A. Entry Task: Unpacking Learning Targets/Reviewing Vocabulary (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that today they get to demonstrate their progress on the learning targets:<ul style="list-style-type: none"><li>* “I can cite evidence to support analysis of ‘Is Money Affecting Your Social Status?’”</li><li>* “I can analyze interactions between individuals, events, and ideas in ‘Is Money Affecting Your Social Status?’”</li><li>* “I can analyze how paragraphs of ‘Is Money Affecting Your Social Status?’ contribute to the development of the ideas in the text.”</li></ul></li><li>• Assure students that there are no tricks to this assessment; it follows what they have been doing throughout the unit.</li><li>• Refer to the posted <b>vocabulary list for “Is Money Affecting Your Social Status?”</b> Tell students that these are three words or phrases they may not know. Have them look at the vocabulary while you read the words and definitions out loud.</li><li>• Answer any clarifying questions about the three vocabulary terms.</li></ul>	<ul style="list-style-type: none"><li>• Struggling readers may need help defining additional words. Encourage students to identify unfamiliar words and determine their meaning from context; provide them with the opportunity to check their predicted meanings.</li></ul>
Work Time	Meeting Students’ Needs
<p><b>A. End of Unit 1 Assessment (25 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute <b>“Is Money Affecting Your Social Status?”</b> and the <b>End of Unit 1 Assessment: Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”</b> Remind students that they can and should refer to their texts as they complete the assessment. Tell them you will be concerned if you do not see them rereading as they complete the assessment.</li><li>• Remind them that everyone needs to remain silent until the entire class is finished, and that this commitment is how they show respect for each other—it is non-negotiable. Write on the board: “If you finish early, you can ...” and include suggestions they made in Module 1, Unit 1, Lesson 14, or any other tasks that suit the needs of your class.</li><li>• Collect students’ assessments. Congratulate them on having completed the assessment. Point out students who showed positive test-taking strategies such as rereading the text, reading the questions several times, or crossing out answers they know are incorrect.</li></ul>	<ul style="list-style-type: none"><li>• If students receive accommodations for assessments, communicate with the cooperating service providers regarding this assessment.</li></ul>



Closing and Assessment	Meeting Students’ Needs
<p><b>A. Turn and Talk/Anchor Chart Development for Unit 2 (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to turn and talk with a partner:<ul style="list-style-type: none"><li>* “How does this text relate to our working definition of identity?”</li></ul></li><li>• Conduct a whole-class “debrief” on the discussions pairs had. Add resulting insights to the <b>Identity anchor chart</b> and have students do the same on their <b>Identity anchor chart—student version</b>. Listen for comments that relate economic status to social status, such as: “How much money you have affects your relationships and the groups of people you hang out with, which then affects your identity” or “Your economic status can be embarrassing to you—you don’t want it to shape your identity.”</li><li>• Congratulate students for having worked hard to complete a unit on a very interesting and complicated topic. Indicate that the class will use the next few minutes to summarize their learning on the charts.</li><li>• Note that the charts will remain up for Unit 2, in which students will read a play about identity called <i>Pygmalion</i>.</li><li>• Have students turn again to their Identity anchor chart—student version in their identity journals as you work with the posted Identity anchor chart. Have them look over their collected notes on the chart for a minute.</li><li>• Remind students that in the beginning of the unit, they were asked to fill in a mind map of their internal and external identities. Give students a moment or two to get out their <b>Internal and External identity mind maps</b> from Lesson 1 and refresh their memories on what they wrote.</li><li>• In groups of three or four, using the knowledge they have gained over the unit, have students complete the phrase “Identity is ...” in no more than two sentences, attempting to summarize what they have learned. Acknowledge that this will be tricky, and that they need to steer clear of run-on sentences with multiple clauses.</li><li>• Share out the sentences. Record them on the <b>Identity Is ... anchor chart</b>, and then together as a class decide which one is the strongest. Circle it on the poster. Listen for sentences that incorporate the idea that identity is one’s sense of self, which can be affected by many social and personal factors.</li><li>• Now that the class has a summative working definition of identity, conduct a class discussion about which identity characteristics are internal, external, or both. Listen for and record such answers on the <b>Internal and External Identity anchor charts</b>: such as “language/speech”; “clothin”; self-worth”; “gender—.” (A specific answer may be recorded on both charts if the student has made a clearly reasoned case why).</li><li>• Indicate to the students again that they will be referring to the charts as they go on in Unit 2.</li></ul>	



Homework	Meeting Students’ Needs
<ul style="list-style-type: none"><li>• Continue reading in your independent reading book for this unit.</li></ul> <p><i>Note: The next lesson is a celebration of independent reading for the unit. Remind students to bring their independent reading books to class.</i></p>	



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# Grade 7: Module 2B: Unit 1: Lesson 9

## Supporting Materials



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Vocabulary List for “Is Money Affecting Your Social Status?”

<b>make ends meet</b>	<b>excess</b>	<b>pang</b>
to create enough financial resources to address daily needs	an amount beyond what is usual, needed, or asked	a sharp pain

“Is Money Affecting Your Social Status?”

**Is your family income affecting your friendships? *Teen Vogue* reports on class envy.**

(1) Samantha\*, 21, from Tacoma, always appeared to be one of the richest girls at her high school. She had stylish clothes, took violin lessons, and had lots of pals with fat wallets. But she was hiding a secret only a few of her close friends and teachers knew about—her mom was struggling to make ends meet after a nasty divorce. “People didn’t know my financial situation,” she says. “My sister shopped a lot, so I borrowed her clothes. It seemed like we had excess, but in the end it was my mom taking on a lot of burdens.” Samantha says blending in with her wealthy neighbors helped to increase her social status. “I think the pressure for students to fit in is a common thing. I had to act the part to keep people from thinking there was something about me that was different and so I was able to sit with the popular girls.”

(2) At a time when the Bureau of Labor Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens. Though it’s not commonly talked about, how much cash your parents have can often have a huge effect on your allowance, popularity, and, more importantly, who your BFFs are.

(3) Eighteen-year-old Tiara, from Chicago, who considers herself middle-class, agrees with Samantha. “In my high school, clothes made you more popular. If you didn’t have the right clothes or the latest brands, people would tear you down.”

(4) “Sometimes in our society we equate success and popularity with high-priced items,” says Variny Yim Paladino, coauthor of *The Teen Girl’s Gotta-Have-It Guide to Money* (Watson-Guptill).

(5) Gossiping about who’s broke and who has bank can be a favorite topic of conversation among girls, many of whom say that items like smartphones, purses, and shoes are important status symbols.

(6) But it’s not just the have-nots who worry about money. Stephanie, a 20-year-old college student from San Antonio who lives in New York City, says her family is solidly upper-class—they pay for her college, trips abroad, and living expenses—but even she feels the stress. Friends who have more disposable incomes are regularly on her to go to pricey restaurants and clubs that leave her in the red. “When you have a friend who’s constantly wanting to go out for dinner every day, it puts more pressure on you,” she says. “Sometimes I’ll look at my credit card bill, and all those Frappuccinos and taxicab rides add up—and I’m like, I can’t do this again.”

(7) Being in a different income bracket from your friends can be tough. Lisa\*, nineteen, from Fort Lauderdale, Florida, grew up lower-class. She remembers feeling envious when her best friend got \$600 from her uncle to spend just for fun. “I was like, Whoa, can you break me off? I wasn’t as fortunate as some of my friends. I’ve never spent more than \$20 on a pair of jeans. I wore Payless until I was fourteen. And my first bike came from a garage sale.”

“Is Money Affecting Your Social Status?”

(8) In contrast, Ada\*, 23, from York, Pennsylvania, hit it big when a company she started in high school was purchased by a larger organization. But her net worth doesn't make her worry-free. “Just because you have something doesn't mean you don't think about it,” she says. “After you get money, you have to maintain it.”

(9) Ada admits she's even embarrassed by her financial status at times. “I just don't talk about it. It is something that I wish a lot of people didn't know about, because they see me as different. I eat McDonald's. I drive a Toyota Camry. I usually stay home and cook. When people get to know me, they're like, ‘You're just a normal girl.’”

(10) Paladino says it's typical for jealousy to arise between pals with different-size bank accounts. “It is OK to feel a pang of envy when you see someone else has something that you want,” she says. “The key is trying to figure out where it stems from and learning how to manage it so that it doesn't take over your life.”

(11) “Transparency is really important in friendships and relationships,” adds Jessie H. O'Neill, author of *The Golden Ghetto: The Psychology of Affluence* (The Affluenza Project). “People respect honesty.” After Samantha told one of her superwealthy roommates that flaunting money made her uncomfortable, she says their friendship improved. “From then on she would split meals with me, and her parents flew me up to their house for Thanksgiving. It didn't feel like charity.”

(12) O'Neill says that maintaining harmony with your pals doesn't necessarily mean that a person with more money should always foot the bill—rather that BFFs should find common interests that don't require money, like going to the beach, bicycling, or taking walks.

(13) Most importantly, the experts stress being sensitive toward—and not judgmental of—others in different financial situations. Listening can be an integral way to understand what a friend is going through. “It is important to not assume that their experience of life is the same as yours,” says L.A.-based teen therapist Sandra Dupont. “To learn more about their situation, listen carefully to what they share and follow their lead. Try asking questions about what's important to them.”

(14) Many girls say that after they became more honest about their financial situation—with both themselves and their friends—life improved. “I would want to be richer,” Lisa admits. “If you don't have any money, you're not secure. But I still appreciate what I have.”



**“Is Money Affecting Your Social Status?”**

(15) Ada says since her money was earned through doing something she loves, she doesn’t dwell on it. “I don’t hang out with people based on what they have. It’s not an issue. I’m focused on my business.”

(16) Though Samantha still worries about her cash flow now that she’s at an Ivy League university, she’s less concerned about whether or not people think she’s rich or poor. “Now I’m surrounded by a new level of wealth: kids with trust funds and allowances every week. It was—and still is—very tough for me.” But, she says, she’s less wrapped up in pretending to be something she isn’t. “I’ve shared my true financial situation with a core set of friends. They’re extraordinary people that I value, not just monetarily but for the trust and investment we have in our friendship.”

\*Name has been changed.



**End of Unit 1 Assessment:**

Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”

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**Name:**

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

**Long-Term Learning Targets Assessed**

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

I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)

**Directions:** Carefully read and mark the text, specifically reading for central ideas and how they are developed. Once you have read the text, answer these questions.

1. What is the central idea of “Is Money Affecting Your Social Status?” Write one sentence, in your own words, to explain the central idea. (RI.7.2)

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**End of Unit 1 Assessment:**

Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”

2. Which of these quotes from “Is Money Affecting Your Social Status?” best support the central idea of the text? Choose **three** pieces of supporting evidence. (RI.7.1)
- a. She had stylish clothes, took violin lessons, and had lots of pals with fat wallets.
  - b. Being in a different income bracket from your friends can be tough. Lisa, nineteen, from Fort Lauderdale, Florida, grew up lower-class. She remembers feeling envious when her best friend got \$600 from her uncle to spend just for fun.
  - c. “When you have a friend who’s constantly wanting to go out for dinner every day, it puts more pressure on you,” she says.
  - d. Stephanie, a 20-year-old college student from San Antonio who lives in New York City, says her family is solidly upper-class—they pay for her college, trips abroad, and living expenses—but even she feels the stress.
  - e. Though it’s not commonly talked about, how much cash your parents have can often have a huge effect on your allowance, popularity, and, more importantly, who your BFFs are.
  - f. “I wasn’t as fortunate as some of my friends. I’ve never spent more than \$20 on a pair of jeans.”
  - g. At a time when the Bureau of Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens.
3. Which statement best describes the structure of the text (the way the author has chosen to put it together)? RI.7.5
- a. Information is organized in the order in which it happened.
  - b. A central idea is supported with evidence.
  - c. Paragraphs have no structure.
  - d. A problem is presented in the beginning of the text, and a solution follows.



End of Unit 1 Assessment:

Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”

4. How does Paragraph 2 relate to Paragraph 3? (RI.7.5)

- a. Paragraph 2 presents a central idea, and Paragraph 3 supports that central idea with evidence.
- b. Paragraph 2 presents a problem, and Paragraph 3 explains a possible solution.
- c. Paragraph 2 presents evidence of a problem, and Paragraph 3 contradicts that evidence.
- d. Paragraph 2 presents a central idea, and Paragraph 3 contradicts it.

5. From the statements below, choose the best piece of evidence that answers the question: Why has the state of the economy made social status a bigger issue for teens than it was in the past? (RI.7.3)

- a. “I think the pressure for students to fit in is a common thing. I had to act the part to keep people from thinking there was something about me that was different and so I was able to sit with the popular girls.”
- b. “Sometimes in our society we equate success and popularity with high-priced items,” says Variny Yim Paladino, coauthor of *The Teen Girl’s Gotta-Have-It Guide to Money* (Watson-Guptill).
- c. “In my high school, clothes made you more popular. If you didn’t have the right clothes or the latest brands, people would tear you down.”
- d. At a time when the Bureau of Labor Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens.

6. Choose a quote from the text that supports the central idea. Use the quote sandwich to explain the quote and how it supports the central idea. (RI.7.2)

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End of Unit 1 Assessment:



Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”

7. For each piece of text listed in the box, write a corresponding inference you can make about social status. (RI.7.1)

<b>TEXT</b>  But she was hiding a secret only a few of her close friends and teachers knew about—her mom was struggling to make ends meet after a nasty divorce. “People didn’t know my financial situation,” she says.	<b>INFERENCE</b>
<b>TEXT</b>  Gossiping about who’s broke and who has bank can be a favorite topic of conversation among girls, many of whom say that items like smartphones, purses, and shoes are important status symbols.	<b>INFERENCE</b>





**End of Unit 1 Assessment:**

Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”  
(Answers, for Teacher Reference)

**Long-Term Learning Targets Assessed**

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

I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)

**Directions:** Carefully read and mark the text, specifically reading for central ideas and how they are developed. Once you have read the text, answer these questions.

1. What is the central idea of “Is Money Affecting Your Social Status?” Write one sentence, in your own words, to explain the central idea. (RI.7.2)

**The central idea of “Is Money Affecting Your Social Status?” is that teens and young adults are deeply affected by the signs and symbols of wealth among their friends. This can change friendships and social status.**



End of Unit 1 Assessment:

Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”  
(Answers, for Teacher Reference)

2. Which of these quotes from “Is Money Affecting Your Social Status?” best support the central idea of the text? Choose **three** pieces of supporting evidence. (RI.7.1)
- a. She had stylish clothes, took violin lessons, and had lots of pals with fat wallets.
  - b. Being in a different income bracket from your friends can be tough. Lisa, nineteen, from Fort Lauderdale, Florida, grew up lower-class. She remembers feeling envious when her best friend got \$600 from her uncle to spend just for fun.**
  - c. “When you have a friend who’s constantly wanting to go out for dinner every day, it puts more pressure on you,” she says.
  - d. Stephanie, a 20-year-old college student from San Antonio who lives in New York City, says her family is solidly upper-class—they pay for her college, trips abroad, and living expenses—but even she feels the stress.
  - e. Though it’s not commonly talked about, how much cash your parents have can often have a huge effect on your allowance, popularity, and, more importantly, who your BFFs are.**
  - f. “I wasn’t as fortunate as some of my friends. I’ve never spent more than \$20 on a pair of jeans.”
  - g. At a time when the Bureau of Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens.**
3. Which statement best describes the structure of the text (the way the author has chosen to put it together)? RI.7.5
- a. Information is organized in the order in which it happened.
  - b. A central idea is supported with evidence.**
  - c. Paragraphs have no structure.
  - d. A problem is presented in the beginning of the text, and a solution follows.

**End of Unit 1 Assessment:**  
Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”  
(Answers, for Teacher Reference)

4. How does Paragraph 2 relate to Paragraph 3? (RI.7.5)

- a. Paragraph 2 presents a central idea, and Paragraph 3 supports that central idea with evidence.**
- b. Paragraph 2 presents a problem, and Paragraph 3 explains a possible solution.
- c. Paragraph 2 presents evidence of a problem, and Paragraph 3 contradicts that evidence.
- d. Paragraph 2 presents a central idea, and Paragraph 3 contradicts it.

5. From the statements below, choose the best piece of evidence that answers the question: Why has the state of the economy made social status a bigger issue for teens than it was in the past? (RI.7.3)

- a. “I think the pressure for students to fit in is a common thing. I had to act the part to keep people from thinking there was something about me that was different and so I was able to sit with the popular girls.”
- b. “Sometimes in our society we equate success and popularity with high-priced items,” says Variny Yim Paladino, coauthor of *The Teen Girl’s Gotta-Have-It Guide to Money* (Watson-Guptill).
- c. “In my high school, clothes made you more popular. If you didn’t have the right clothes or the latest brands, people would tear you down.”
- d. At a time when the Bureau of Labor Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens.**

6. Choose a quote from the text that supports the central idea. Use the quote sandwich to explain the quote and how it supports the central idea. (RI.7.2)

**In the article, teens can have a difficult time when their family’s income is lower than that of their peers. As the article states, “Lisa\*, nineteen, from Fort Lauderdale, Florida, grew up lower-class. She remembers feeling envious when her best friend got \$600 from her uncle to spend just for fun.” This describes an example of a teen struggling with negative feelings when her friend demonstrated that she had more wealth than Lisa did.**



**End of Unit 1 Assessment:**  
Claims, Interactions, and Structure in “Is Money Affecting Your Social Status?”  
(Answers, for Teacher Reference)

7. For each piece of text listed in the box, write a corresponding inference you can make about social status. (RI.7.1)

<b>TEXT</b>  But she was hiding a secret only a few of her close friends and teachers knew about—her mom was struggling to make ends meet after a nasty divorce. “People didn’t know my financial situation,” she says.	<b>INFERENCE</b>  <i><b>She was hiding her true financial situation because she was afraid her friends would not like her as much if they knew she was struggling with money.</b></i>
<b>TEXT</b>  Gossiping about who’s broke and who has bank can be a favorite topic of conversation among girls, many of whom say that items like smartphones, purses, and shoes are important status symbols.	<b>INFERENCE</b>  <i><b>Talking about a peer’s financial situation can be a way of judging class. Class markers can be a way of deciding who to include and exclude.</b></i>



**2-Point Rubric: Writing from Sources/Short Response<sup>1</sup>**  
(for Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

<b>2-point Response</b>	The features of a 2-point response are:
	<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>	The features of a 1-point response are:
	<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>	The features of a 0-point response are:
	<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>

<sup>1</sup>From New York State Department of Education, October 6, 2012.



EXPEDITIONARY  
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# **Grade 7: Module 2B: Unit 1: Lesson 10**

## **Independent Reading Celebration and Read-aloud of the Myth of Pygmalion**



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Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
I can self-select text based on personal preferences. (RL.7.11a)	
Supporting Learning Target	Ongoing Assessment
<ul style="list-style-type: none"><li>I can celebrate my accomplishments in independent reading for this unit.</li></ul>	<ul style="list-style-type: none"><li>Independent Reading sharing</li></ul>



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Identity Journal Entry Task (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Independent Reading Celebration (25 minutes)</li> <li>B. Unit 2 Teaser: Pygmalion Myth Read-aloud (10 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Goal-Setting for Unit 2 (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Continue reading in your independent book.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• This lesson primarily is left open for teachers to determine how you would like to celebrate the independent reading students have been doing throughout Unit 1 and will continue to do through the rest of the module. Suggestions include, but are not limited to:               <ul style="list-style-type: none"> <li>– A book swap</li> <li>– Reading stories aloud</li> <li>– A guest author</li> <li>– Writing a class letter to a beloved author</li> <li>– Students signing up to give informal book talks about books they love</li> <li>– Inviting adults to come in and give book talks</li> <li>– Themed book talks (spooky/horror, zombies, animals)</li> <li>– Creating and participating in an artistic project that symbolizes the amount of reading done (a paper clip chain, a quote quilt, drawings)</li> <li>– Technological options, according to your resources and previously developed activities (writing book reviews online, exploring teen book sites, leaving comments on class blog posts)</li> <li>– Library visits</li> <li>– Simple, relaxed reading time</li> </ul> </li> <li>• Be sure, regardless of how you choose to use Work Time A, that you allow time for Work Time B, which involves a read-aloud of the myth of Pygmalion. The text version used here is written in an engaging, narrative form of the myth. However, due to its age (written in the 1960s), students may pick up some references to era-specific notions of proper male and female behavior. Feel free to address these if they come up, and even connect them to the gender-based identity reading in Lesson 2, if possible. Note: It is important to not answer any direct questions about the connection of the myth to the play just yet. Simply encourage connections between the myth and the identity reading just conducted in this unit. (The myth will be revisited in Lesson 12 of Unit 2, when students will be asked explicitly about connections between the myth and the play).</li> <li>• In advance: Rehearse reading the myth of Pygmalion with expression and enthusiasm, or arrange for a guest reader.</li> <li>• Post: Learning targets.</li> </ul>





Lesson Vocabulary	Materials
N/A	<ul style="list-style-type: none"><li>• Identity journals (begun in Lesson 1; one per student)</li><li>• Students' independent reading books (various)</li><li>• "The Myth of Pygmalion" (one per student and one for teacher read-aloud)</li><li>• Document camera</li><li>• Index cards (one per student)</li></ul>

Opening	Meeting Students' Needs
<p><b>A. Identity Journal Entry Task (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students open their <b>identity journals</b> to the Entry Task, Lesson 10:<ul style="list-style-type: none"><li>* "Take a look at your Identity anchor chart and remember the texts we have read in this unit. What have you learned about yourself, and your identity, through this work? How can you connect to the information and stories that we have read and studied?"</li></ul></li><li>• Invite students to write quietly for 5 minutes. If anyone wishes to share their work afterward, they may do so, but it is optional.</li></ul>	

Work Time	Meeting Students' Needs
<p><b>A. Independent Reading Celebration (25 minutes)</b></p> <ul style="list-style-type: none"><li>• Point out the learning target for this lesson.</li><li>• Dive in and have fun!</li></ul>	



Work Time(continued)	Meeting Students' Needs
<p><b>B. Unit 2 Teaser: Pygmalion Myth Read-aloud (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Note: It is important to not answer any direct questions about the connection of the myth to the play just yet. Simply encourage connections between the myth and the identity reading just conducted in this unit. For example, you might ask:<ul style="list-style-type: none"><li>* “Whose identity is being shaped in this myth?”</li></ul></li><li>• Explain that in the next lesson, you will begin reading the play <i>Pygmalion</i>, which also deals with identity in a very interesting way. Note that the title of the play is taken from the Greek myth that you are about to read aloud.</li><li>• Distribute “<b>The Myth of Pygmalion</b>” and display it using a <b>document camera</b>. Ask students to read along as you read aloud.</li><li>• Read aloud, with energy and expression (or have a guest reader do so).</li><li>• Conduct a very informal “Notice and Wonder” class conversation about the myth. Have students hold onto their copies of the myth, since they will revisit it during Unit 2.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<p><b>A. Goal-Setting for Unit 2 (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>index cards</b>. Have students consider and write down an achievable, measurable, and specific goal for their independent reading for Unit 2. Model goals that are not achievable (I’ll read every book in the library) or not specific (I’ll get better at reading), and model one or two well-written goals (I’ll move on to the next book in the Harry Potter series.)</li><li>• Have students store the index cards in a place where they can keep them in mind during Unit 2.</li><li>• Give them specific positive praise for their hard work in this unit.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Continue reading in your independent book.</li></ul>	



EXPEDITIONARY  
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# Grade 7: Module 2B: Unit 1: Lesson 10

## Supporting Materials



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The Myth of Pygmalion

The women of Cyprus were displeased with Pygmalion. He was one of the few unmarried young men on the island, and it seemed that he meant to stay that way. He was a sculptor who lived alone in a house he had knocked together out of an old stable, one enormous room on a hill overlooking the sea, far away from any neighbor. Here he spent the days very happily. Great unhewn blocks of marble stood about, and tubes of clay, and a crowd of figures, men and women, nymphs, satyrs, wolves, lions, bulls, and dolphins. Some of them were half-carved, some of them clay daubs, almost shapeless; and others were finished statues, marvelous gleaming shapes of white marble.

Sometimes people came and bought Pygmalion's figures. He sold only those he was tired of looking at, but would never set a price. He took anything offered. Often, he would give his work away, if he thought that someone enjoyed looking at it and had not money to pay. He ate when he was hungry, slept when he was tired, worked when he felt like it, swam in the sea when hot, and spent days without seeing anyone.

"Oh, I have plenty of company," he'd say. "Plenty of statues around, you know. Not very good conversationalists, but they listen beautifully."

Now, all this irritated the mothers and daughters of Cyprus exceedingly. A bachelor is bad enough, a happy bachelor is intolerable. And so they were resolved that he should marry.

"He's earning enough to keep a wife ... or he would be if he charged properly. That's another reason he needs one. My Althea is a very shrewd girl. She'd see he got the right prices for his work ..."

"My Laurel is an excellent housekeeper. She'd clean out that pig-sty of his, and make it fit to live in ..."

"My daughter has very strict ideas. She'll make him toe the mark. Where does he get the models for those nymph statues? Tell me that? Who knows what goes on in that stable of his?..."

"My daughter ..."

And so it went. They talked like this all the time, and Pygmalion was very much aware of their plans for him. More than ever he resolved to keep to himself.

## The Myth of Pygmalion

Now Cyprus was an island sacred to Aphrodite, for it was the first land she touched when she arose from the sea. The mothers of the island decided to use her favor for their own purposes. They crowded into the temple of Aphrodite and recited this prayer:

“Oh , great goddess of Love, you who rose naked and dripping from the sea and walked upon this shore, making it blossom with trees and flowers, you, Aphrodite, hear our plea: touch the heart of young Pygmalion, who has become as hard as his own marble. Weave your amorous spell, plaiting it into the tresses of one of our maidens, making it a snare for his wild loneliness. Bid your son, the Archer of Love, plant one of his arrows in that indifferent young man so that he becomes infected with a sweet sickness for which there is only one cure. Please, goddess, forbid him all solitary joy. Bind him to one of our maidens. Make him love her and take her as his wife.”

That night Pygmalion, dreaming, was visited by the goddess, who said, “Pygmalion, I have been asked to marry you off. Do you have any preferences?”

Pygmalion, being an artist, was acquainted with the terrible reality of dreams and knew that the matter was serious, that he was being threatened. He said, “There is one lady I fancy. But she is already married.”

“Who?”

“You.”

“Me?”

“You, Aphrodite, queen of beauty, lady of delight. How can you think that I who in my daily work will accept nothing less than the forms of ideal beauty, how can you think that I could pin my highest aspiration on any but the most perfect face and form? Yours, Aphrodite. Yours, yours. I love you, and you alone. And until I can find a mortal maid of the same perfection, I will not love.”

Now, Aphrodite, although a goddess, was also a woman. In fact, her divinity was precisely in this, womanliness raised to its highest power. She was much pleased by this ardent praise. She knelt beside Pygmalion and, stroking his face, said, “Truly, you are a fair-spoken young man. I find your arguments very persuasive. But what am I to do? I have promised the mothers of Cyprus that you shall wed, and I must not break my promise.”

“Did you tell them *when*?”

“No, I set no time.”

“Then grant me this: permit me to remain unwed until I do one more statue. It will be my masterwork, the thing I have been training myself for. Let me do it now, and allow me to remain unmarried until I complete it for the vision is upon me goddess. The time has come. I must do this last figure.”

The Myth of Pygmalion

“Of whom?”

“Of you, of course! Of you, of you! I told you that I have loved you all my life without ever having seen you. And now that you have appeared to me, now that I do see you, why then I must carve you in marble. It is simple. This is what my life is for; it is my way of loving you in a way that you cannot deny me.”

“I see.... And how long will this work take?”

“Until it is finished. What else can I say? If you will be good enough to visit me like this whenever you can spare the time, I will fill my eyes with you and work on your image alone, putting all else aside. Once and for all I shall be able to cast in hard cold marble the flimsy, burning dream of man, his dream of beauty, his dream of you ...”

“Very well,” said Aphrodite, “you may postpone your marriage until my statue is completed.” She smiled at him. “And every now and again I shall come to pose.”

Pygmalion worked first in clay. He took it between his hands and thought of Aphrodite—of her round arms, of the strong column of her neck, of her long, full thighs, of the smooth swimming of her back muscles when she turned from the waist—and his hands followed his thinking, pressing the clay to the shape of her body. She came to him at night, sliding in and out of his dreams, telling him stories about herself. He used a whole tub-full of clay making a hundred little Aphrodites, each in a different pose. He caught her at the moment when she emerged from the sea, shaking back her wet hair, lifting her face to the sky which she saw for the first time. He molded her in the Hall of the Gods receiving marriage offers, listening to Poseidon, and Hermes, and Apollo press their claims, head tilted, shoulders straight, smiling to herself, pleasing everyone, but refusing to give answer. He molded her in full magnificent fury, punishing Narcissus, kneeling on the grass, teasing the shy Adonis, then mourning him, slain.

He caught her in a hundred poses, then stood the little clay figures about, studying them, trying to mold them in his mind to a total image that he could carve in marble. He had planned to work slowly. After all, the whole thing was a trick of his to postpone marriage; but as he made the lovely little dolls and posed them among her adventures, his hands took on a schedule of their own. The dream invaded daylight, and he found himself working with wild fury.

## The Myth of Pygmalion

When the clay figures were done, he was ready for marble. He set the heavy mass of polished stone in the center of the room and arranged his clay studies about it. Then he took mallet and chisel, and began to work—it was as if the cold tools became living parts of himself. The chisel was like his own finger, with a sharp fingernail edge; the mallet was his other hand, curled in to a fist. With these living tools he reached in to the marble and worked the stone as if it were clay, chopping, stroking, carving, polishing. And from the stone a body began to rise as Aphrodite had risen from the white foam of the sea.

He never knew when he had finished. He had not eaten for three days. His brain was on fire, his hands flying. He had finished carving; he was polishing the marble girl now with delicate lines. Then, suddenly, he knew that it was finished. His head felt full of ashes; his hands hung like lumps of meat. He fell onto his pallet and was drowned in sleep.

He awoke in the middle of the night. The goddess was standing near his bed, he saw. Had she come to pose for him again? It was too late. Then he saw that it was not Aphrodite, but the marble figure standing in the center of the room, the white marble gathering all the moonlight to her. She shone in the darkness, looking as though she were trying to leap from the pediment.

He went to the statue and tried to find something unfinished, a spot he could work on. But there was nothing. She was complete. Perfect. A masterwork. Every line of her drawn taut by his own strength stretched to the breaking point, the curvings of her richly rounded with all the love he had never given a human being. There she was, an image of Aphrodite. But not Aphrodite. She was herself, a marble girl, modeled after the goddess, but different; younger; human.

“You are Galatea,” he said. “That is your name.”

He went to a carved wooden box and took out jewels that had belonged to his mother. He decked Galatea in sapphires and diamonds. Then he sat at the foot of the statue, looking at it, until the sun came up. The birds sang, a donkey brayed; he heard the shouting of children, the barking of dogs. He sat there, looking at her. All that day he sat, and all that night. Still he had not eaten. And now it seemed that all the other marble figures in the room were swaying closer, were shadows crowding about, threatening him.

*She* did not move. She stood there, tall, radiant. His mother’s jewels sparkled on her throat and on her arms. Her marble foot spurned the pediment.

The Myth of Pygmalion

Then Aphrodite herself stepped into the room. She said, “I have come to make you keep your promise, Pygmalion. You have finished the statue. You must marry.”

“Whom?”

“Whomever you choose. Do you not wish to select your own bride?”

“Yes.”

“Then choose. Choose any girl you like. Whoever she is, whatever she is, she shall love you. For I am pleased with the image you have made of me. Choose.”

“I choose—her,” said Pygmalion, pointing to the statue.

“You may not.”

“Why not?”

“She does not live. She is a statue.”

“My statues will outlive all who are living now,” said Pygmalion.

“That is just a way of speaking. She is not flesh and blood; she is a marble image. You must choose a living girl.”

“I must choose where I love. I love her who is made in your image, goddess.”

“It cannot be.”

“You said, ‘whoever she is, whatever she is ...’”

“Yes, but I did not mean a statue.”

“I did. You call her lifeless, but I say my blood went into her making. My bones shaped hers. My fingers loved her surfaces. I polished her with all my knowledge, all my wit. She has seen all my strength, all my weakness, she has watched me sleep, played with my dreams. We *are* wed, Aphrodite, in a fatal incomplete way. Please, dear goddess, give her to me.”



The Myth of Pygmalion

“Impossible.”

“You are a goddess. Nothing is impossible.”

“I am the Goddess of Love. There is no love without life.”

“There is not life without love. I know how you can do it. Look ... I stand here, I place my arm about her; my face against hers. Now, use your power, turn me to marble too. We shall be frozen together in this moment of time, embracing each other though eternity. This will suffice. For I tell you that without her my brain is ash, my hands are meat; I do not wish to breathe, to see, to be.”

Aphrodite, despite herself, was warmed by his pleas. After all, he had made a statue in her image. It was pleasing to know that her beauty, even cast in lifeless marble, could still drive a young man mad.

“You are mad,” she said, “Quite mad. But in people like you, I suppose, it is called inspiration. Very well, young sir, put your arms about her again.”

Pygmalion embraced the cold marble. He kissed the beautiful stiff lips, and then he felt the stone flush with warmth. He felt the hard polished marble turn to warm silky flesh. He felt the mouth grow warm and move against his. He felt arms come up and hug him tight. He was holding a live girl in his arms.

He stepped off the pediment, holding her hand. She stepped after him. They fell on their knees before Aphrodite and thanked her for her gift.

“Rise, beautiful ones,” she said. “It is the morning of love. Go to my temple, adorn it with garlands. You, Pygmalion, set about the altar those clever little dolls of me you have made. Thank me loudly for my blessings, for I fear the mothers of Cyprus will not be singing my praises so ardently for some time.”

She left. Galatea looked about the great dusty studio, littered with tools, scraps of marble, and spillings of clay. She looked at Pygmalion—tousled, unshaven, with bloodshot eyes and stained tunic—and said, “Now, dear husband, it’s my turn to work on you.”

“Pygmalion” in Bullfinch, Thomas, and George H. Godfrey. *The Golden Age of Myth and Legend*. London: George C. Harrap. 1919. Pp. 57-58.

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