

Curriculum Map – Ware Public Schools – English Language Arts: Grade 5

Playing with Words

Unit 1 - Number of Weeks: 4 – September

Essential Question: *How Why (and how) do we play with language?*

Terminology: biography, dialogue, homonym, homophone, idiom/cliché, literal and figurative, language, poetic devices: rhyme scheme, meter, stanza, metaphors, similes, alliteration, onomatopoeia, spoonerism, theme (and variation)

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Glossary (NC) Non-Conforming
<p>RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize a text.</p> <p>RI.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RI.5.4: Determine the</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>The King Who Rained</i> (Fred Gwynne) (AD580) • <i>Scholastic Book of Idioms</i> <p><u>LITERARY TEXTS</u></p> <p>Stories (Read Aloud)</p> <ul style="list-style-type: none"> • <i>The Phantom Tollbooth</i> (Norton Juster and Jules Feiffer) (1000L) <p>Stories</p> <ul style="list-style-type: none"> • <i>The Disappearing Alphabet</i> (Richard Wilbur and David Diaz) • <i>Baseball Saved Us</i> (Ken Mochizuki) AD 550L • <i>My Teacher Likes to Say</i> (Denise Brennan-Nelson) • <i>In a Pickle and Other Funny Idioms or Mad as a Wet Hen! And Other Funny Idioms</i> (Marvin Terban) • <i>What Are You Figuring Now? A Story of Benjamin Banneker</i> (Creative Minds Biography) (Jeri Ferris) (910L) 	<ul style="list-style-type: none"> • MCAS ELA Test Scores • GRADE District Test Scores • Pretest/s • Class participation & contributions to group discussion • Self-reflection/evaluation • Exit Cards • Grammar Usage - explain what conjunctions are and combine 3 sentences into one • Short research report/s • Narrative writing with a teacher/student designed rubric <p>Opinion Essay writing with a teacher/student designed rubric “Why (and how) do we play with language?”</p> <ul style="list-style-type: none"> • Vocabulary quizzes • Comprehension quizzes • Spelling quizzes

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<p>meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area.</p> <p>RF.5.3: Know and apply grade-level phonics and word analysis skills in decoding words.</p> <p>RF.5.3(a): Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.</p> <p>W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.</p> <p>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-</p>	<ul style="list-style-type: none"> • <i>A Picture Book of George Washington Carver</i> (Picture Book Biography) (David Adler and Dan Brown) (830L) • <i>Frindle</i> (Andrew Clements) (830L) • <i>What’s the Big Idea, Ben Franklin?</i> (Jean Fritz) (830L) <p>Poems (Read Aloud)</p> <ul style="list-style-type: none"> • <i>The Tree is Older than You Are: A Bilingual Gathering of Poems & Stories from Mexico with Paintings by Mexican Artists</i> (Naomi Shihab Nye) <p>Poems</p> <ul style="list-style-type: none"> • “Casey at the Bat” (Ernest Lawrence Thayer) (E) • <i>Joyful Noise: Poems for Two Voices</i> (Paul Fleischman and Eric Beddows) • “The Echoing Green” (William Blake) (E) • “Little Red Riding Hood and the Wolf” (Roald Dahl) (E) • Youtube: “Little Red Riding Hood and the Wolf” (Roald Dahl) <p>http://www.youtube.com/watch?v=Pq161aoLQ1A&feature=fvwrel</p> <ul style="list-style-type: none"> • “Eletelephony” (Laura Richards) • “My Shadow” (Robert Louis Stevenson) • <i>Runny Rabbit: A Billy Sook</i> (Shel Silverstein) • <i>Carver: A Life in Poems</i> (Marilyn Nelson) <p>INFORMATIONAL TEXTS</p> <p>Biographies</p> <ul style="list-style-type: none"> • <i>Tales of Famous Americans</i> (Peter and Connie Roop) (740L) • <i>Who Was Ben Franklin?</i> (Dennis Brindell Fradin) 	<ul style="list-style-type: none"> • Assessment of spelling in writing • Teacher observation & monitoring of skills taught • Accelerated Reader quizzes • Teacher made worksheets/assessments • Homework <p><u>RESEARCH AND INFORMATIVE/EXPLANATORY WRITING</u></p> <p>Student’s design plan to be used during research involving 2 sources of information</p> <p>Note-taking</p> <p><u>RESEARCH/BIO-POEM</u></p> <p>Select the most relevant and useful information for a chart in your journal that includes the following open-ended research questions:</p> <ul style="list-style-type: none"> • Name of the person • Where he/she lived • When he/she lived • What did he/she do that made him/her famous? • What are some additional facts you found interesting? <p>Design a plan for your informational search. After research is finished, create a bio-poem based on the person you chose. Make sure you can explain why you chose the words you put into the bio-poem, and create a digital presentation for both.</p> <p><u>RESEARCH AND INFORMATIVE/EXPLANATORY WRITING</u></p> <p>Keep track of information in categories similar to those in your journal (activity above). Select the most relevant and useful information gathered and make a plan for presenting your findings in a short</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>one, in groups, and teacher-led) on grade 5 topics and texts, building on others' ideas and expressing their own clearly.</p> <p>SL.5.1(a): Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</p> <p>SL.5.1(b): Follow agreed-upon rules for discussions and carry out assigned roles.</p> <p>L.5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<ul style="list-style-type: none"> • <i>Who Was Thomas Alva Edison?</i> (Margaret Frith, John O'Brien, and Nancy Harrison) (790L) • <i>Who Was Albert Einstein?</i> (Jess M. Brallier & Robert Andrew Parker) • <i>Who Was Jackie Robinson?</i> (Gail Herman, Nancy Harrison, and John O'Brien) (670L) • <i>Who Was William Shakespeare?</i> (Celeste Mannis) • <i>Who Was Dr. Seuss?</i> (Janet Pascal and Nancy Harrison) (820L) • <i>Who Was Pablo Picasso?</i> (True Kelley) (700L) • <i>Who Was Louis Armstrong?</i> (Yona Zeblis McDonough, John O'Brien, and Nancy Harrison) (780L) • <i>Who Was Steve Jobs?</i> (Pam Pollack, Meg Belviso, John O'Brien and Nancy Harrison) (660L) • <i>In Their Own Words: Thomas Edison</i> (George Sullivan) (670L) • <i>Alexander Graham Bell: An Inventive Life</i> (Snapshots: Images of People and Places in History) (Elizabeth MacLeod) (890L) • <i>Amelia to Zora: Twenty-Six Women Who Changed the World</i> (Cynthia Chin-Lee, Megan Halsey, and Sean Addy) • <i>The World at His Fingertips: A Story about Louis Braille</i> (Creative Minds Biographies) (Barbara O'Connor and Rochelle Draper) (1010L) • <i>John Muir: Young Naturalist</i> (Childhood of Famous Americans) (Montrew Dunham) (890L) • <i>Rachel Carson: Pioneer of Ecology</i> (Women of Our Time) (Kathleen V. Kudlinski) (770L) 	<p>report that is logically ordered and cites at least two sources of information. Edit your writing for correct use of conjunctions, prepositions, and interjections. Publish your report and insert a picture of the person (on the web).</p> <p><u>CLASS DISCUSSION</u> “How are the scientists and inventors that you have read about similar? How are they different? How and why do scientists and inventors “play”?”</p> <p><u>Compare and contrast the presentation of a topic in two different formats</u>, such as baseball in “Casey at the Bat” to <i>We Are the Ship: the Story of the Negro League Baseball</i>, drawing on specific details from the text.</p> <p><u>POETIC DEVICES</u> Find examples of similes, metaphors, alliteration, and onomatopoeia in poems from this unit, and mark them with coded sticky notes. Create a T-chart in your journal that lists the poetic devices and includes examples of each. Write your own poem that uses at least two of the devices found.</p> <p><u>NARRATIVE WRITING</u> Write a humorous story or poem in which you incorporate figurative language or idioms learned. <i>Joyful Noise</i>: Memorize and recite a poem with a classmate.</p> <p>Create a class book Illustrate the literal and figurative meaning of an idiom – to be compiled into a class book.</p> <p><u>VOCABULARY AND WORD STUDY</u> Keep an index card file of words and phrases</p>

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	<ul style="list-style-type: none"> • <i>We Are the Ship: the Story of Negro League Baseball</i> (Kadir Nelson) (E) (metaphor) • <i>Meet the Authors and Illustrators Volume 1: 60 Creators of Favorite Children’s Books Talk About Their Work (Gr. K-6)</i> (Deborah Kovacs and James Preller) • <i>Visual and Performing Artists (Women in Profile)</i> (Shaun Hunter) • <i>Musicians (Women in Profile)</i> (Leslie Strudwick) <p>REFERENCE</p> <ul style="list-style-type: none"> • <i>Scholastic Dictionary of Idioms</i> (Revised) (Marvin Terban) <p>ART, MUSIC, and MEDIA</p> <p>Art</p> <p>Joseph Cornell</p> <ul style="list-style-type: none"> • <i>L’Egypte de Mlle Cleo de Merode, cours élémentaire d’histoire naturelle</i> (1940) • <i>Object</i> (Roses des Vents) (1942-1953) • <i>Cassiopeia 1</i> (1960) • <i>Untitled</i> (Solar Set) (1956-1958) <p>Music and Songs</p> <ul style="list-style-type: none"> • Benjamin Britten, <i>The Young Person’s Guide to the Orchestra, Opus 34</i> (1946) • Jack Norworth, “Take Me Out to the Ballgame” (1908) <p>Media</p> <ul style="list-style-type: none"> • Bud Abbott and Lou Costello, “Who’s on First?” (c. 1936) <p>http://www.youtube.com/watch?v=sShMA85pv8M&feature=related</p>	<p>learned from the stories and poems in this unit, esp. homonyms and homophones. Sort the words by prefix, suffix, root words, meaning, spelling feature, etc. (NOTE: this is an ongoing activity for the year)</p> <p>MUSICAL APPRECIATION</p> <p>Listen to the Young Person’s Guide to the Orchestra as a class. Discuss how the ideas of “theme and variations” are expressed through music. Discuss the similarities and differences in writing.</p> <p>Do visual artists “play” with materials the way other artists do? Examine the works of Joseph Cornell.</p> <p>What do you notice about his assemblages? What types of objects did he use? Are Cornell’s boxes visual poems?</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 5

Renaissance Thinking

Unit 2 - Number of Weeks: 6 – Oct.-mid Nov.

Essential Question: *How does creativity change the world?*

Terminology: bibliography, fiction, nonfiction, paraphrase, character development, primary source document

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Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</p> <p>RI.5.2: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</p> <p>RI.5.9: Integrate information from several texts on the same topic in order to write or speak about the subject</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>Starry Messenger: Galileo Galilei</i> (Peter Sis) (830L) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> • <i>Leonardo: Beautiful Dreamer</i> (Robert Byrd) (1120L) • <i>Leonardo da Vinci</i> (Diane Stanley) • <i>Michelangelo</i> (Diane Stanley) • <i>The Invention of Hugo Cabret</i> (Brian Selznick) (820L) (Note: This book illustrates the creative process beautifully, but is not set in the Renaissance.) • <i>Midnight Magic</i> (Avi) • <i>Fine Print: A Story about Johann Gutenberg</i> (Creative Minds) (Joann Johansen Burch and Kent Alan Aldrich) • <i>The Apprentice</i> (Pilar Molina Llorente and Juan Ramon Alonso) • <i>The Children’s Shakespeare</i> (Edith Nesbit and Rolf Klep) 	<ul style="list-style-type: none"> • Pretest/s • Class participation & contributions to group discussion • Self-reflection/evaluation • Journal note-taking • Exit Cards • Explain the characteristics of historical fiction. • Compare a piece of fiction and nonfiction. • Compare and contrast historical fiction story elements. • Essay Writing with a teacher/student designed rubric • Vocabulary quizzes • (to include – <i>inventor, invention, venue, innovator, innovate, new, etc.</i>) • Comprehension quizzes • Spelling quizzes • Assessment of spelling in writing • Teacher observation & monitoring of skills taught

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<p>knowledgably.</p> <p>RF.5.4: Read with sufficient accuracy and fluency to support comprehension.</p> <p>RF.5.4(b): Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.</p> <p>W.5.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.</p> <p>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, group, and teacher-led) on grade 5 topics and texts, building on others' ideas and expressing their own ideas clearly.</p> <p>SL.5.1(c): Pose and respond to specific questions by making comments that</p>	<p>Poems (See Addendum B)</p> <ul style="list-style-type: none"> • “Time” (Valerie Bloom) • Riddles from Chapter Five, “Riddles in the Dark,” <i>The Hobbit</i> (J. R. R. Tolkien) <p><u>INFORMATIONAL TEXTS</u></p> <p>Informational Books</p> <ul style="list-style-type: none"> • <i>Toys! Amazing Stories Behind Some Great Inventions</i> (Don L. Wulffson and Laurie Keller) (E) • <i>The New How Things Work</i> (David MacCaulay and Neil Ardley) (1180L) • <i>So You Want to be an Inventor?</i> (Judith St. George and David Small) (840L) • <i>The Usborne Book of Inventors from DaVinci to Biro</i> (Straun Reid, Patricia Fara, and Ross Watton) (1010L) • <i>Women Inventors</i> (series) (Jean F. Blashfield) • <i>Telescopes: The New Book of Knowledge</i> (Scholastic) (Colin A Ronan) (E) • <i>About Time: A First Look at Time and Clocks</i> (Bruce Koscielniak) (E) • <i>Where Do You Get Your Ideas? Favorite Authors Reveal Their Writing Secrets</i> (Sandy Asher and Susan Hellard) (770L) • <i>Amazing Leonardo da Vinci Inventions You Can Build Yourself</i> (Build It Yourself Series) (Maxine Anderson) • <i>Leonardo da Vinci: A Nonfiction Companion to Monday with a Mad Genius</i> (Magic Tree House Research Guide) (Mary Pope Osborne, Natalie Pope Boyce, and Sal Murdocca) • <i>Michelangelo</i> (Getting to Know the World's Greatest Artists) (Mike Venezia) 840L • <i>Outrageous Women of the Renaissance</i> (Vicki Leon) 	<ul style="list-style-type: none"> • Accelerated Reader quizzes • Teacher made worksheets/assessments • Homework • Short report/s on nonfiction texts <p><u>RESEARCH AND INFORMATIVE/EXPLANATORY WRITING</u></p> <p>Conduct research and develop/present a multimedia presentation that integrates the information from more than one source (e.g., on an inventor of choice). (Create a PowerPoint)</p> <p>Describe the value of a primary source document when studying a historical period, such as the Renaissance.</p> <p><u>THE INVENTION OF HUGO CABRET</u></p> <p>Usually pictures enhance a story, but sometimes pictures are <i>part</i> of the story. How do pictures tell a story? Justify your answer by citing specific pages from the text.</p> <p><u>INFORMATIVE/EXPLANATORY ESSAY</u></p> <p>“How has inventive thinking, as revealed in fiction and nonfiction, changed the world?”</p> <p>Give at least three reasons/examples.</p> <p><u>GRAMMAR AND USAGE</u></p> <ul style="list-style-type: none"> • Form and use of the perfect tense - practice with cloze activities <p><u>ART/CLASS DISCUSSION</u></p> <p>Compare Raphael's <i>School of Athens</i> with da Vinci's <i>The Last Supper</i></p> <p>How does each artist create a narrative?</p> <p>Discuss ideas of composition – how does the</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>contribute to the discussion and elaborate on the remarks of others.</p> <p>SL.5.1.(d): Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.</p> <p>L.5.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p> <p>L.5.1(a): Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.</p> <p>L.5.1(b): Form and use the perfect (e.g., <i>I had walked; I have walked; I will have walked</i>) verb tenses.</p>	<ul style="list-style-type: none"> • <i>Science in the Renaissance</i> (Renaissance World) (Lisa Mullins) (1100L) • <i>Renaissance Artists Who Inspired the World</i> (Explore the Ages) (Gregory Blanch and Roberta Stathis) • <i>About Time: First Look at Time and Clocks</i> (Bruce Koscielniak) • <i>The Renaissance</i> (History Opens Windows) (Jane Shuter) • <i>You Wouldn't Want to Be Mary Queen of Scots: A Ruler Who Really Lost Her Head</i> (Fiona MacDonald and David Antram) • <i>The Renaissance</i> (Understanding People in the Past) (Mary Quigley) • <i>Who Was Leonardo da Vinci?</i> (Robert Edwards) <p><u>ART, MUSIC, and MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Leonardo da Vinci, <i>Mona Lisa</i> (c. 1503-1506) • Michelangelo, <i>Sistine Chapel Ceiling</i> (1508-1512) • Michelangelo, <i>Dome of St. Peter's Basilica</i> (1506-1626) • Raphael, <i>School of Athens</i> (1510-1511) • Donatello, <i>St. George</i> (c.1416) • Peter Bruegel, <i>Peasant Wedding</i> (1567) • Leonardo da Vinci, <i>The Last Supper</i> (1495-1498) <p>Music and Songs (See Addendum B)</p> <ul style="list-style-type: none"> • Traditional, possibly Henry VIII of England, "Greensleeves" (1580) • Canadian Brass, "English Renaissance Music" • The King's Singers, <i>Madrigals</i> 	<p>artist organize the painting and the story it tells? Identify the central figures in each story. Examine the way each artist chose to focus viewer's attention on these figures and then move the eye around the scene. What details did the artist include that help tell their story?</p> <p>Compare and contrast da Vinci's <i>Mona Lisa</i> and Donatello's <i>St. George</i>. How has the artist captured the subject's essence in the portrait? Both portraits are believed to be of real people. How did each artist seem to take this into consideration in their portrayal?</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 5

Animals are Characters, Too: Characters who Gallop, Bark and Squeak

Unit 3 - Number of Weeks: 6 – mid Nov.-Dec.

Essential Question: *How does literature provide insight into a culture?*

Terminology: culture, perspective, personification, point of view, sound imagery, trickster tale

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<p>RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RI.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.</p> <p>RI.5.7: Draw on information from multiple print or digital sources, demonstrating the ability to locate an</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>A Boy Called Slow</i> (Joseph Bruchac and Rocco Bavier) AD (760L) <p><u>LITERARY TEXTS</u> <i>Note: the list of Native American nations is illustrative, not comprehensive.</i></p> <p>Stories</p> <ul style="list-style-type: none"> • <i>The Birchbark House</i> (Louise Erdrich) (970L) • <i>Game of Silence</i> (Louise Erdrich) (900L) • <i>Porcupine Year</i> (Louise Erdrich) (840L) • <i>Knots on a Counting Rope</i> (John Archambault, Bill Martin, Jr., and Ted Rand) (480L) • <i>Dreamcatcher</i> (Audrey Osofsky and Ed Young) NC (1160L) • <i>Walk Two Moons</i> (Sharon Creech) (770L) • <i>Guests</i> (Michael Dorris) (850L) 	<ul style="list-style-type: none"> • Pretest/s • Class participation & contributions to group discussion • Self-reflection/evaluation • Exit Cards • Find similarities and differences in stories (e.g., trickster tales) from various cultures. • Journal note-taking • Compare and contrast historical fiction (story elements) • Comprehension quizzes • Spelling quizzes • Assessment of spelling in writing • Teacher observation & monitoring of skills taught • Essay writing – “How does literature provide clues to a culture?” • Discuss how trickster stories can reveal insights into a culture different from your own.

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>answer to a question quickly or to solve a problem efficiently.</p> <p>RF.5.4: Read with sufficient accuracy and fluency to support comprehension.</p> <p>RF.5.4(c): Use context to confirm or self-correct word recognition and understanding, rereading as necessary.</p> <p>W.5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <p>SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.</p> <p>L.5.1: Observe conventions of grammar and usage when writing or speaking.</p>	<ul style="list-style-type: none"> • <i>Julie of the Wolves</i> (Jean Craighead George and John Schoenherr) (860L) • <i>Island of the Blue Dolphins</i> (Scott O’Dell) (1000L) • <i>High Elk’s Treasure</i> (Virginia Driving Hawk Sneve) (820L) • <i>Sign of the Beaver</i> (Elizabeth George Speare) (770L) • <i>Little House on the Prairie</i> (Laura Ingalls Wilder and Garth Williams) (EA) (850) • <i>Black Cowboy, Wild Horses</i> (Julius Lester) (660L) <p>Trickster Tales</p> <ul style="list-style-type: none"> • <i>Trickster Tales: Forty Fold Stories from Around the World</i> (World Storytelling) (Josepha Sherman) • <i>How Rabbit Tricked Otter: and Other Cherokee Trickster Stories</i> (Gayle Ross and Murv Jacob) (870) • <i>A Ring of Tricksters: Animal Tales from North America, the West Indies, and Africa</i> (Virginia Hamilton and Barry Moser) (EA) (540) • <i>Raven: A Trickster Tale from the Pacific Northwest</i> (Gerald McDermott) • <i>Coyote: A Trickster Tale from the American Southwest</i> (Gerald McDermott) <p>Poems (See Addendum C)</p> <ul style="list-style-type: none"> • “Dreamcatchers” (Ojibway, Traditional) • “You Are Part of Me” (Cherokee, Lloyd Carle Owle) 	<ul style="list-style-type: none"> • Explain why characters are often personifications and not human. What impact does culture have on the tale? • Word Study and Vocabulary • (define related words and identify their parts of speech, – e.g., <i>nation, national, nationality, nationwide, culture, cultural,</i> etc.) • Accelerated Reader quizzes • Teacher made worksheets/assessments • Homework <p>OPINION WRITING Consider the speech of Chief Joseph the Younger (“I will fight no more forever”). In your opinion do you think he needed to be consoled or encouraged to go on?</p> <p>Summaries</p> <p>RESEARCH WRITING – Conduct research and develop/present a multimedia presentation that integrates the information from more than one source (e.g., on a Native American nation of choice based on fiction, nonfiction, art, or other media).</p> <p>Compare a piece of fiction and nonfiction about a specific topic (e.g., Native American nations during pioneer times in America) and quote accurately from the text. Compare pioneer life from different perspectives – Native American perspective v. Pioneer perspective.</p> <p>ART/WRITING</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>L.5.1(c): Use verb tense to convey various times, sequences, states, and conditions.</p> <p>L.5.1(d): Recognize and correct inappropriate shifts in verb tense.</p> <p>L.5.4: Determine and clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.</p> <p>L.5.4(c): Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.</p>	<p><u>INFORMATIONAL TEXTS</u> Informational Books</p> <ul style="list-style-type: none"> • <i>A History of US: the New Nation, 1789-1850</i> (Joy Hakim) (E) • <i>A History of US: First Americans, Prehistory – 1600</i> (Joy Hakim) (E) • <i>If You Were a Pioneer on the Prairie</i> (If You...Series) (Anne Kamma and James Watling) • "Pioneer Girl Growing Up on the Prairie" (Andrea Warren) (960L) • <i>Children of the West</i> (Russell Freedman) (1010L) • <i>Black Frontiers: A History of African-American Heroes in the Old West</i> (Lillian Schlissel) • <i>If You Lived with the Cherokees</i> (If You...Series) (Peter and Connie Roop and Kevin Smith) • <i>If You Lived with the Sioux Indians</i> (If You...Series) (Ann McGovern and Jean Syverud Drew) • <i>You Wouldn't Want to be an American Pioneer! A Wilderness You'd Rather Not Tame</i> (You Wouldn't Want to Series) (Jacqueline Morley, David Sslariya, and David Antram) • <i>The Nez Perce</i> (Stephanie Takacs) • <i>Sequoyah: The Cherokee Man Who Gave His People Writing</i> (Robert F. Sibert) 	<p>After viewing Rose's and Curtis's photographs, along with Indian Village, Alaska, "What can we learn about these tribes through images of their housing?"</p> <p>Why do we believe each tribe has a different form of home?</p> <p>Essay: "Describe what you have learned by viewing Rose's and Curtis's photographs"</p> <p><u>ART/CLASS DISCUSSION</u></p> <p>Compare the Haida mask with the Kachina doll – colors, fabrics, and textures.</p> <p>What is the purpose of each of these objects? Discuss the use of pattern in each of these two works.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC, AND MEDIA</u></p> <p>Apache</p> <ul style="list-style-type: none">• Edward S. Curtis, <i>Apache Still Life</i> (1907)• Artist Unknown, <i>San Juan, A Mescalero Apache Chief</i> (no date)• Noah H. Rose, <i>View of two Native American Apache women outside their cloth-covered wickiups in a camp in Arizona</i> (1880) <p>Hopi</p> <ul style="list-style-type: none">• Wooden Hopi Kachina doll (1925)• <i>Hopi Girl with Jar</i> (no date)• Edward Curtis, <i>East Side of Walpi</i> (1921) <p>Haida</p> <ul style="list-style-type: none">• Haida Mask (1879)• Bill Hupe, <i>Dedication Potlach: The Honoring of Ancient Traditions</i> (2006)• <i>Indian Village, Alaska</i> (artist unknown, 1897) <p>Music</p> <ul style="list-style-type: none">• Thomas Vennum, <i>Ojibway Music from Minnesota: A Century of Song for Voice and Drum</i> <p>Media</p> <ul style="list-style-type: none">• <i>Will Fight No More</i> (video of the speech of Chief Joseph)	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 5

America in Conflict

Unit 4 - Number of Weeks: 9 – Jan.-mid March

Essential Question: *How are fictionalized characters and real people changed through conflict?*

Terminology: ballad, cause and effect characterization, conflict, poetic terms: meter, rhyme scheme, metaphor, simile, symbolism

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.</p> <p>RI.5.3: Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.</p> <p>RI.5.5: Compare and contrast the overall structure (e.g.,</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • “The Gettysburg Address (Abraham Lincoln) (E) (Note: The Gettysburg Address is a CCSS exemplar text for grades 9-10.) <p><u>LITERARY TEXTS</u></p> <p>Picture Books for the Introductory Activity</p> <ul style="list-style-type: none"> • <i>Follow the Drinking Gourd</i> (Jeanette Winter) • <i>Sweet Clara and the Freedom Quilt</i> (Deborah Hopkins) <p>Stories</p> <ul style="list-style-type: none"> • <i>Bull Run</i> (Paul Fleischman) • <i>Maritcha: A Nineteenth-Century American Girl</i> (Tonya Bolden) (1190L) memoir • <i>Ballad of the Civil War</i> (Mary Stoltz and Sergio Martinez) (680) • <i>Across Five Aprils</i> (Irene Hunt) (1100L) • <i>A Picture of Freedom: The Diary of Clotee, a Slave Girl, Belmont Plantation, Virginia, 1859</i> 	<p>Begin building background knowledge of the Civil War period with the picture books: <i>Follow the Drinking Gourd</i> or <i>Sweet Clara and the Freedom Quilt</i></p> <p>Art: How is war depicted through art? View <i>President Abraham Lincoln in the tent of General George B. McClellan After the Battle of Antietam</i>. Discuss what the image teaches viewers about the Civil War, even before learning facts and reading literature from that time period.</p> <p>Continue the Poetic Devices Chart begun in Unit 1 that includes similes, metaphors, alliteration, and onomatopoeia in poems from this unit. Students write their own poem about America that uses at least two of the techniques found.</p> <p>Pretest/s</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.</p> <p>RF.5.4: Read with sufficient accuracy and fluency to support comprehension.</p> <p>RF.5.4(a): Read on-level text with purpose and understanding.</p> <p>W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>SL.5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an</p>	<p>(Dear America Series) (Patricia C. McKissack) (790L)</p> <ul style="list-style-type: none"> • <i>Underground Man</i> (Milton Meltzer) • <i>Steal Away...to Freedom</i> (Jennifer Armstrong) (690L) • <i>Dear Austin: Letters from the Underground Railroad</i> (Elvira Woodruff and Nancy Carpenter) • <i>A Light in the Storm: The Civil War Diary of Amelia Martin, Fenwick Island, Delaware, 1861</i> (Dear America Series) (Karen Hesse) (850L) • <i>When Will This Cruel War be Over? The Civil War Diary of Emma Simpson, Sordonsville, Virginia, 1864</i> (Dear America Series) (Barry Denenberg) (1140L) • <i>After the Rain: Virginia's Civil War Diary, Book Two</i> (Mary Pope Osborne) (EA) • <i>A Time to Dance: Virginia's Civil War Diary, Book Three</i> (Mary Pope Osborne) (EA) • <i>The Journal of James Edmond Pease: A Civil War Union Soldier, Virginia, 1863</i> (Dear America Series) (Jim Murphy) (EA) (1070L) • <i>Just a Few Words, Mr. Lincoln</i> (Jean Fritz) (390L) • <i>Charley Skedaddle</i> (Patricia Beatty) (870L) <p>Poems</p> <ul style="list-style-type: none"> • "The New Colossus" (Emma Lazarus) (E) • "The Eagle" (Alfred Lord Tennyson) • "I Hear America Singing" (Walt Whitman) (EA) • "I, Too, Sing America" (Langston Hughes) (E) 	<p><u>CLASS/GROUP DISCUSSION</u> e.g., How do the symbols of America (e.g., the Statue of Liberty, the American flag, the bald eagle, etc.) provide strength during times of conflict? Students give examples from the poems and stories read.</p> <p>Self-reflection/evaluation</p> <p>Exit Cards</p> <p>Journal note-taking For example while reading <i>Bull Run</i>, keep an ongoing list of words to describe the main character/s. After finishing the book, choose the best adjectives to describe the character's internal responses and external behaviors in response to conflicts experienced.</p> <p>Read and compare what you learn about slavery in America from fiction and nonfiction text. How does knowing the historical information enhance your understanding of the fictional story?</p> <p>Comprehension quizzes Spelling quizzes Assessment of spelling in writing Teacher observation & monitoring of skills taught Vocabulary quizzes Accelerated Reader quizzes Teacher made worksheets/assessments Homework</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>understandable pace.</p> <p>L.5.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.</p> <p>L.5.4(b): Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., photograph, photosynthesis).</p>	<p><u>INFORMATIONAL TEXTS</u> Informational Books</p> <ul style="list-style-type: none"> • You Wouldn't Want to be a Worker on the Statue of Liberty! A Monument You'd Rather Not Build (You Wouldn't Want to...series) (John Malam and David Antram) • You Wouldn't Want to be a Civil War Soldier: A War You'd Rather Not Fight (You Wouldn't Want to...series) (Thomas Ratliff and David Antram) • A History of US: War, Terrible War, 1855-1865 (Joy Hakim) (E) • "Underground Railroad": The New Book of Knowledge (Henrietta Buckmaster) (E) • If You Lived at the Time of the Civil War (If You...series) (Kay Moore and Anni Matsick) • If You Traveled on the Underground Railroad (If You...series) (Ellen Levine and Larry Johnson) • If You Lived When There was Slavery in America (If You...series) (Anne Kamma and Pamela Johnson) • The Abraham Lincoln You Never Knew (James Lincoln Collier and Greg Copeland) • Sojourner Truth: Ain't I a Woman? (Frederick McKissack and Patricia C. McKissack) • The Abolitionist Movement (Cornerstones of Freedom) (Elaine Landau) • Your Travel Guide to the Civil War (Passport to History) (Nancy Day) • I Lift My Lamp: Emma Lazarus and the Statue of Liberty (Nancy Smiler Levin) 	<p><u>INFORMATIVE WRITING –</u> Keep a chart of information (class) about the Civil War period learned from a variety of fiction and nonfiction.</p> <ul style="list-style-type: none"> • Why does this conflict occur? • Who is involved on each side of the conflict? • How is the conflict resolved? • How does this conflict affect our lives today? <p>Students write a summary of the conflicts studied.</p> <p><u>RESEARCH/MULTIMEDIA PRESENTATION</u> Write a research essay about an event from the Civil War, highlighting the causes and effects of the conflict. Part of your essay should explain the relationships or interaction between individuals or events. Essay must be logically ordered with at least two to three resources of information cited.</p> <ul style="list-style-type: none"> • Person or event • Where this took place • What is the historical significance of the event? • From whose point of view is this account written? • What other significant information did you read about this person or event? • Notes about story structure (chronology, cause/effect, etc.) <p>At the end of the unit, compare the lives of different characters, real and fictional, during the Civil War and discuss how they grew because of the conflict they experienced.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none">• Alexander Gardner, <i>President Abraham Lincoln in the tent of General George B. McClellan After the Battle of Antietam</i> (October 3, 1862) <p>Media</p> <ul style="list-style-type: none">• Rock and Revolution, “Too Late to Apologize” (2010)	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 5

Exploration, Real and Imagined

Unit 5 - Number of Weeks: 5 – mid March-April

Essential Question: *What do people, both real and imagined, learn from exploring their world?*

Terminology: metaphor, nonsense literature, paradox, parody, style, symbol

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.</p> <p>RL.5.7: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., a graphic novel, multimedia presentation of fiction, folktale, myth, or poem).</p> <p>RL.5.8: Explain how an author uses reasons and evidence</p>	<p>Introductory Activity</p> <p>Introduce ways we learn ways we can learn from characters’ experiences by reviewing characters in old favorites – such as <i>The Little Red Hen</i> and <i>Lon Po Po</i> or <i>The Three Little Pigs</i> and the <i>True Story of the Three Little Pigs</i>.</p> <p>Talk about characters’ point of view as well as the sequence of events experienced – the interrelationship among these and other elements in the story.</p> <p>ANCHOR TEXT</p> <ul style="list-style-type: none"> • <i>Alice’s Adventures in Wonderland</i> (Lewis Carroll) (E) 860L • <i>Alice in Wonderland</i> (Campfire Graphic Novel) (Lewis Carroll, adapted by Louis Helfand and Rajesh Nagulakonda) <p>LITERARY TEXTS</p> <p>Stories</p> <ul style="list-style-type: none"> • <i>Down the Rabbit Hole: An Echo Falls Mystery</i> (Peter Abrahams) (680L) 	<ul style="list-style-type: none"> • Pretest/s • Class participation & contributions to group discussion • Self-reflection/evaluation • Exit Cards • Journal note-taking • Comprehension quizzes • Spelling quizzes • Assessment of spelling in writing • Teacher observation & monitoring of skills taught • Vocabulary quizzes • Accelerated Reader quizzes • Teacher made worksheets/assessments • Homework

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>to support particular points in a text, identifying which reasons and evidence support which point/s.</p> <p>RF.5.4: Read with sufficient accuracy and fluency to support comprehension.</p> <p>W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.</p> <p>W.5.5: With guidance and support from adults and peers, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> <p>SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually,</p>	<ul style="list-style-type: none"> • <i>The Nursery “Alice”</i> (Lewis Carroll and John Tenniel) • <i>The Little Prince</i> (Antoine de Saint-Exupéry) (E) 710L • <i>The End of the Beginning: Being Adventures of a Small Snail (and an Even Smaller Ant)</i> (Avi and Tricia Tusa) (620L) <p>Poems</p> <ul style="list-style-type: none"> • “Words Free as Confetti” (Pat Mora) • “Against Idleness and Mischief” (Isaac Watts) • “The Star” (Ann and Jane Taylor) • “The Spider and the Fly” (Mary Howitt) • “Queen of Hearts” (Mother Goose, anonymous) • “How Doth the Little Crocodile” (from <i>Alice’s Adventures in Wonderland</i>) (Lewis Carroll) • “Twinkle, Twinkle, Little Bat” (from <i>Alice’s Adventures in Wonderland</i>) (Lewis Carroll) • “Tis the Voice of the Lobster” (“Lobster Quadrille”) (from <i>Alice’s Adventures in Wonderland</i>) (Lewis Carroll) <p>Quotations</p> <ul style="list-style-type: none"> • “Grown-ups never understand anything by themselves, and it is exhausting for children to have to provide explanations over and over again.” (Antoine de Saint-Exupéry, <i>The Little Prince</i>) • “It is only with the heart that one can see rightly; what is essential is invisible to the eye.” (Antoine de Saint-Exupéry, <i>The Little Prince</i>) 	<p>Alice’s Adventures in Wonderland Literature Response – What does Alice think she will find when she jumps down the rabbit hole? If you were Alice, would you have done this?</p> <p>Recall characters you have read about so far this year and compare them to the characters from this text. For example, compare Alice’s encounter in <i>Wonderland</i> with the Red Queen to another literary character that encounters a tyrant. What can you learn from Alice?</p> <p>To see <i>Alice</i> and its illustrations in a different light – introduce the poetry and graphic novel. Discuss the similarities and differences.</p> <p>Summarize each chapter by answering the question: “What does Alice learn from her experiences in <i>Alice’s Adventures in Wonderland</i>?” Cite specific examples.</p> <p>The Little Prince Literature Response - What does the little prince or the pilot learn about himself by exploring the world and thinking about his adventures?</p> <p>Symbols and metaphors are present throughout this story. Do these make it easier or harder for you to understand the story? Why?</p> <p>Summarize every 3-4 chapters by answering the question: “What does the pilot learn from the little prince? What does the little prince</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>quantitatively, and orally.</p> <p>L.5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p><u>INFORMATIONAL TEXTS</u></p> <p>Informational Books</p> <ul style="list-style-type: none"> • <i>My Librarian is a Camel: How Books are Brought to Children Around the World</i> (Margriet Ruurs) (E) • <i>Camels</i> (Nature Watch) (Cherie Winner) 880L • <i>Desert Mammals</i> (True Books) (Elaine Landau) 900L • <i>Deserts</i> (True Books: Ecosystems) (Darlene R. Stille) 670L • <i>Deserts</i> (Seymour Simon) 1020L • <i>Who is Neil Armstrong?</i> (Roberta Edwards, Nancy Harrison, and Stephen Marchesi) 810L • <i>Who Was Daniel Boone?</i> (Sydelle Kramer) 620L • <i>Who Was Ferdinand Magellan?</i> (S.A. Kramer, Nancy Harrison, and Elizabeth Wolf) 710L • <i>Who Was Marco Polo?</i> (Joan Holub, John O'Brien, and Nancy Harrison) 780L • <i>Kids During the Age of Exploration</i> (Kids Throughout History) (Cynthia MacGregor) • <i>Women Explorers of North and South America Series</i> (Margo McLoon-Basta) 590L • <i>Women Who Dare – Women Explorers</i> (Sharon M. Hannon) • <i>State-by-State Guide</i> (United States of America) (Millie Miller and Cyndi Nelson) <p>Biographies</p> <ul style="list-style-type: none"> • <i>René Magritte</i> (Getting to Know the World's Greatest Artists) (Mike Venezia) (840L) • <i>Salvador Dali</i> (Artists in Their Time) (Robert Anderson) (1000L) • <i>Onward Photobiography of African American Explorer Henson</i> (National Geographic Photographer Series) (Dolores Johnson) • <i>I, Matthew Henson: Polar Explorer</i> (Carole Boston Weatherford) (1070L) 	<p>learn from the pilot?" Cite examples from the text.</p> <p>General After reading <i>My Librarian is a Camel</i>, has your perspective about the school library and access to books changed? What are some ways that the author influenced your thinking? Cite examples. Journal Writing: "What did you learn from this text?"</p> <p>Research Essay – Research a famous explorer, using 2-3 sources.</p> <p>Narrative Writing – Write your own exploration story about a real or fictional character. Your story should have a moral or lesson to be learned. You must use at least 5 new exploration vocabulary words.</p> <p>Informative/Explanatory Writing - "What do people, both real and imagined, learn from exploring their world?"</p> <p>Listen to the song "The Little Prince" by Steve Schuch. Read the lyrics. Discuss the similarities and differences between the song and the book.</p> <p>Art – Consider what the artists might be trying to communicate about the figure/s or the setting through their juxtaposition of imagery and/or use of distortion. What role does color play in the work? Use the list to</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • <i>Mae Jemison: Space Scientist</i> (Picture-Story Biography Series) (Gail Sakurai) (880L) <p>ART, MUSIC, AND MEDIA</p> <p>Art</p> <ul style="list-style-type: none"> • Wilfredo Lam, <i>Untitled</i>, (1947) • Roberto Matta, <i>Psychological Morphology</i> (1938) • Giorgio de Chirico, <i>The Disquieting Muses</i> (1916) • Salvador Dalí, <i>The Persistence of Memory</i> (1931) • René Magritte, <i>The False Mirror</i> (1928) • René Magritte, <i>Time Transfixed</i> (1938) • Marcel Duchamp, <i>Bicycle Wheel</i> (1913) • Jean (Hans) Arp, <i>Mountain, Navel, Anchors, Table</i> (1925) <p>Illustrations</p> <ul style="list-style-type: none"> • Sir John Tennial, <i>Alice’s Adventures in Wonderland</i> • Antoine de Saint-Exupéry, <i>The Little Prince</i> (1943) <p>Music</p> <ul style="list-style-type: none"> • Danny Elfman, <i>Alice in Wonderland Soundtrack</i> (2010) (Walt Disney Records) • Steve Schuch, <i>The Little Prince</i> (1997) (Night Heron Music) <p>Film</p> <ul style="list-style-type: none"> • Stanley Donen, dir., <i>The Little Prince</i> (1974) • <i>Lewis Carroll’s Alice in Wonderland</i> (Broadway Theater Archive) (1983) 	<p>write a short story based on the work, referring back to it as the story is developed. Is the story similar to a dream?</p> <p>The suggested works in this unit belong to two related schools of art – Dadaism and Surrealism. Duchamp’s <i>Bicycle Wheel</i> is considered a Dadaist work. Dadaists created “anti-art” that attempted to go against long-established ideas of what art looked like. Duchamp made a series of works he called “readymades,” which paired or simply presented commonplace objects in an art setting.</p> <p>Jean Arp was also a Dadaist. In her work, <i>Time Transfixed</i> there is a dreamlike quality in her work and features found in Surrealism. (Margritte worked as a Surrealist, an approach to art making that developed out of Dadaism).</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 5

Coming of Age

Unit 6 - Number of Weeks: 6 – May-June

Essential Question: *How can literature help us understand what it means to “grow up”?*

Terminology: Dialogue, foreshadowing, idioms - such as, “act your age”, “at a tender age of...” “ripe old age”

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming
<p>RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).</p> <p>RI.5.6: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.</p> <p>RF.5.4: Read with sufficient accuracy and fluency to support comprehension.</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>The Golden Lion Tamarin Comes Home</i> (George Ancona) (1040L) • <i>Bud, Not Buddy</i> (Christopher Paul Curtis) (E) (950L) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> • <i>Where the Mountain Meets the Moon</i> (Grace Lin) (E) 820L • <i>M. C. Higgins, the Great</i> (Virginia Hamilton) (E) (620L) • <i>Tuck Everlasting</i> (Natalie Babbitt) (E) (770L) • <i>The Secret Garden</i> (Frances Hodgson Burnett) (E) (970L) • <i>Then Again, Maybe I Won't</i> (Judy Blume) (590L) • <i>Flying with the Eagle, Racing the Great Bear: Stories from Native North America</i> (Joseph Bruchac) (810L) • <i>Cat with a Yellow Star: Coming of Age in Terezin</i> (Susan Goldman Rubin and Ela Weissberger) (800L) 	<ul style="list-style-type: none"> • Pretest/s • Class participation & contributions to group discussion • Define the term <i>coming-of-age novel</i>. • Self-reflection/evaluation • Exit Cards • Journal note-taking – Main character, Obstacles faced, Characteristics that enable him/her to overcome obstacles • Events that lead up to the climax and, ultimately the character's growth • Notes about varieties of English (dialects, registers) or other literary techniques used in the novel • Create a coming-of-age comic strip that outlines the key events and supporting details that the main character went through to grow up. • Comprehension quizzes • Spelling quizzes • Assessment of spelling in writing • Teacher observation & monitoring of

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>W.5.6: With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.</p> <p>W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; Summarize or paraphrase information in notes and finished work, and provide a list of sources.</p> <p>SL.5.5: Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the</p>	<ul style="list-style-type: none"> • <i>The Wall: Growing Up Behind the Iron Curtain</i> (Peter Sis) (E) (950L) • <i>Blue Willow</i> (Doris Gates) (920L) • <i>Walk Two Moons</i> (Sharon Creech) (770L) • <i>Maniac Magee</i> (Jerry Spinelli) • “<i>My Side of the Mountain</i>” (HM excerpt) (Jean Craighead George) (700L) • <i>Drylongso</i> (Virginia Hamilton) (530L) • <i>A Long Way From Chicago</i> (Richard Peck) (750L) • <i>A Year Down Yonder</i> (Richard Peck) 610L • <i>Rose’s Journal: The Story of a Girl in the Great Depression</i> (Marissa Moss) (820L) • <i>The Journal of C. J. Jackson: A Dust Bowl Migrant, Oklahoma to CA, 1935</i> (Dear America Series) (William Durbin) • <i>Survival in the Storm: The Dust Bowl Diary of Grace Edwards, Dalhart, Texas, 1935</i> (Dear America Series) (990L) (Katelan Janke) • <i>Christmas After All: The Great Depression Diary of Minnie Swift, Indianapolis, Indiana, 1932</i> (Dear America Series) (Kathryn Lasky) • <i>Out of the Dust</i> (Karen Hesse) NP <p>Poems</p> <ul style="list-style-type: none"> • “Freedom” (William Stafford) • “I’m Nobody! Who Are You?” (Emily Dickinson) (EA) • “Dreams” (Nikki Giovanni) (EA) <p><u>INFORMATIONAL TEXTS</u> Informational Books (Read Aloud)</p> <ul style="list-style-type: none"> • <i>Children of the Great Depression</i> (Russell Freedman) (EA) (1170L) 	<p>skills taught</p> <ul style="list-style-type: none"> • Vocabulary quizzes • Accelerated Reader quizzes • Teacher made worksheets/assessments • Homework <p>Compare the treatment of coming of age in a variety of novels.</p> <p>Compare and contrast novels and their film versions.</p> <p>Compare and contrast two or more characters, settings, or events across novels, drawing on specific information from each novel. Write a personal response: What did you learn about yourself from these characters?</p> <p>Compare and contrast how characters in a story respond to challenges and what they learn from their experiences.</p> <p>Compare and contrast the experiences of real people during different historical time periods.</p> <p>Pair with a partner who read a different coming-of-age novel than you did. Collectively generate interview questions, keeping track of them in a shared spreadsheet, and then participate in mock interviews where you pretend to be the main character in the book you read (such as Mary Lennox from <i>The Secret Garden</i>, Sal from <i>Walk Two Moons</i>, or Mayo Cornelius from <i>M.C. Higgins, the Great</i>).</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>development of main ideas and themes.</p> <p>L.5.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>L.5.3(a): Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.</p> <p>L.5.3(b): Compare and contrast the varieties of English (e.g., dialects, registers) used in stories, dramas, or poems.</p>	<ul style="list-style-type: none"> • <i>Children of the Dust Bowl: The True Story of the School of Weedpatch Camp</i> (Jerry Stanley) (1120L) • <i>Dust to Eat: Drought and Depression in the 1930's</i> (Michael L. Cooper) <p>Informational Books</p> <ul style="list-style-type: none"> • <i>The Kid's Guide to Money: Earning It, Saving It, Spending It, Growing It, Sharing It</i> (Steve Otfinsoki) (E) 970L • <i>Setting Career Goals</i> (Stuart Schwartz and Craig Conley) (520L) • <i>Getting Ready for a Career As...(Series)</i> (820-960L) • <i>Gorilla Doctors: Saving Endangered Great Apes (Scientists in the Field)</i> (Pamela S. Turner) (910L) • <i>Michelle Kwan, Heart of a Champion</i> (Michelle Kwan) (740L) • <i>The Great Depression (Cornerstones of Freedom)</i> (Elaine Landau) (1010L) • <i>Kids During the Great Depression (Kids Throughout History)</i> (Lisa A. Wroble) IG730L • <i>Orphan Train Rider: A True Story</i> (Andrea Warren) (960L) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Edward Hopper, <i>House by the Railroad</i> (1925) • Dorothea Lange, <i>Migrant Mother</i> (1936) • Hugo Gellert, <i>The Working Day, no. 37 (c. 1933)</i> • Conrad A. Albrizio, <i>The New Deal</i> (1934) • Blanche Grambs, <i>No Work</i> (1935) • Bernard Joseph Steffen, <i>Dust Plowing</i> (c.1939) 	<p>Write about what you learned from your interview, and then have your partner check it for accuracy.</p> <p><u>RESEARCH ESSAY WRITING -</u> Citing three sources of information; include visual displays.</p> <p>Part of coming of age means moving into adulthood and getting a job. Read informational text about people who followed their interests and turned them into careers, such as Lisa Dabek in <i>Quest for the Tree Kangaroo</i>.</p> <p>What challenges did they encounter as part of their work? Research the steps that would be involved in turning a hobby or interest into a career; communicate findings.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Music</p> <ul style="list-style-type: none"> • Marsha Norman and Lucy Simon, <i>The Secret Garden</i> (musical) (1991) • Artie Shaw and His New Music, “Whistle While You Work” (no date) • Jack Yellen and Milton Ager, “Happy Days Are Here Again” (1929) • E. Y. “Yip” Harburg and Jay Gorney, “Brother, Can You Spare a Dime?” (1931) • Duke Ellington and Irving Mills, “It Don’t Mean a Thing (If It Ain’t Got that Swing)” (1931) • Jerome Kern and George Gard “Buddy” DeSylva, “Look for the Silver Lining” 1920 <p>Film</p> <ul style="list-style-type: none"> • Doug Atchison, dir., <i>Akeelah and the Bee</i> (2006) • Robert Stevenson, dir., <i>Old Yeller</i> (1957) • Victor Fleming, dir., <i>The Wizard of Oz</i> (1939) 	

Addendum A- Unit 1

Casey At The Bat

Written By Ernest Lawrence Thayer, circa 1888

The outlook wasn't
brilliant for the Mudville
nine that day;

The score stood four to
two with but one inning
left to play;

And then, when Cooney
died at first, and Barrows
did the same,

A sickly silence fell upon
the patrons of the game.

A straggling few got up to
go, in deep despair. The
rest

Clung to that hope which
"springs eternal in the
human breast;"

They thought, if only
Casey could but get a
whack at that,

We'd put up even money
now, with Casey at the
bat.

But Flynn precede Casey,
as did also Jimmy Blake,

And the former was a no-
good and the latter was a
fake;

So, upon that stricken
multitude grim
melancholy sat,

For there seemed but little
chance of Casey's getting
to the bat.

But Flynn let drive a single,
to the wonderment of all,

And Blake, the much
despised, tore the cover
off the ball,

And when the dust had
lifted and men saw what
had occurred,

There was Jimmy safe at
second, and Flynn a-
huggin' third.

Then from five thousand
throats and more threr
rose a lusty yell,

It rumbled through the
valley, it rattled in the dell,

It knocked upon the
mountain and recoiled
upon the flat,

For Casey, mighty Casey,
was advancing to the bat.

There was ease in Casey's
manner as he stepped into
his place;

There was pride in Casey's
bearing and a smile on
Casey's face,

And when, responding to
the cheers, he lightly
doffed his hat,

No stranger in the croud
could doubt 'twas Casey at
the bat.

Ten thousand eyes were
on him as he rubbed his
hands with dirt;

Five thousand tongues
applauded as he wiped
them on his shirt.

Then, while the writhing
pitcher ground the ball
into his hip,

Defiance gleamed in
Casey's eye, a sneer curled
Casey's lip.

And now the leather-
covered sphere came
hurtling through the air,

And Casey stood a-
watching it in haughty
grandeur there,

Close by the sturdy
batsman the ball
unheeded sped --

With a smile of Christian
charity great Casey's
visage shone;

He stilled the rising
tumult; he bade the game
go on;

He signaled to the pitcher,
and once more the
spheroid flew;

But Casey still ignored it,
and the umpire said,
"Strike two."

"Fraud," cried the
maddened thousands, and
the echo answered
"Fraud,"

"That ain't my style," said
Casey. "Strike one," the
umpire said.

From the benches, black
with people, there went
up a muffled roar,

Like the beating of the
storm waves on a stern
and distant shore.

But one scornful look from
Casey, and the multitude
was awed.

The saw his face grow
stern and cold; they saw
his muscles strain,

And they knew that Casey
wouldn't let that ball go by
again.

The sneer is gone from
Casey's lip; his teeth are
clenched in hate;

He pounds with cruel
violence his bat upon the
plate.

And now the pitcher holds
the ball, and now he lets it
go,

"Kill him; kill the umpire!"
shouted someone from
the stand;--

And it's likely they'd have
killed him had not Casey
raised his hand.

And now the air is
shattered by the force of
Casey's blow.

Oh! somewhere in this
favored land the sun is
shining bright;

The band is playing
somewhere, and
somewhere hearts are
light.

And somewhere men are
laughing, and somewhere
children shout;

But there is no joy in
Mudville -- mighty Casey
has Struck Out.

The Echoing Green

The sun does arise,
And make happy the skies.
The merry bells ring
To welcome the spring.
The skylark and thrush,
The birds of the bush,
Sing louder around,
To the bells' cheerful sound,
While our sports shall be seen
On the echoing green.

Old John with white hair
Does laugh away care,
Sitting under the oak,
Among the old folk.
They laugh at our play,

And soon they all say:
'Such, such were the joys
When we all, girls and boys,
In our youth-time were seen
On the echoing green.'

Till the little ones weary
No more can be merry;
The sun does descend,
And our sports have an end.
Round the laps of their mother
Many sisters and brothers,
Like birds in their nest,
Are ready for rest;
And sport no more seen
On the darkening green.

William Blake (1757-1827)

Eletelephony

by Laura Elizabeth Richards

Once there was an elephant,
Who tried to use the telephant—
No! no! I mean an elephone
Who tried to use the telephone—

(Dear me! I am not certain quite
That even now I've got it right.)

Howe'er it was, he got his trunk
Entangled in the telephunk;
The more he tried to get it free,
The louder buzzed the telephee—
(I fear I'd better drop the song
Of elephop and telephong!)

Little Red Riding Hood and the Wolf

by Roald Dahl

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, "May I come in?"
Poor Grandmamma was terrified,
"He's going to eat me up!" she cried.
And she was absolutely right.
He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"
He ran around the kitchen yelping,
"I've got to have a second helping!"

Then added with a frightful leer,
"I'm therefore going to wait right here
Till Little Miss Red Riding Hood
Comes home from walking in the wood."

He quickly put on Grandma's clothes,
(Of course he hadn't eaten those).
He dressed himself in coat and hat.
He put on shoes, and after that,
He even brushed and curled his hair,
Then sat himself in Grandma's chair.

In came the little girl in red.
She stopped. She stared. And then she said,
"What great big ears you have, Grandma."
"All the better to hear you with,"
the Wolf replied.

"What great big eyes you have, Grandma."
said Little Red Riding Hood.
"All the better to see you with,"
the Wolf replied.
He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma,
She's going to taste like caviar.

Then Little Red Riding Hood said, "
But Grandma, what a lovely great big
furry coat you have on."

"That's wrong!" cried Wolf.
"Have you forgot
To tell me what BIG TEETH I've got?
Ah well, no matter what you say,
I'm going to eat you anyway."

The small girl smiles. One eyelid flickers.
She whips a pistol from her knickers.
She aims it at the creature's head,
And bang bang bang, she shoots him dead.

A few weeks later, in the wood,
I came across Miss Riding Hood.
But what a change! No cloak of red,
No silly hood upon her head.
She said, "Hello, and do please note
My lovely furry wolfskin coat."

My Shadow

By Robert Louis Stevenson

I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head;
And I see him jump before me, when I jump into my bed.

The funniest thing about him is the way he likes to grow—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an india-rubber ball,
And he sometimes gets so little that there's none of him at all.

He hasn't got a notion of how children ought to play,
And can only make a fool of me in every sort of way.
He stays so close beside me, he's a coward you can see;
I'd think shame to stick to nursie as that shadow sticks to me!

One morning, very early, before the sun was up,
I rose and found the shining dew on every buttercup;
But my lazy little shadow, like an errant sleepy-head,
Had stayed at home behind me and was fast asleep in bed.

Addendum B- Unit 2

Riddles In The Dark by J. R. R. Tolkien

Thirty white horses on a red hill

First they champ

Then they stamp

Then they stand still.

(Teeth)

A box without hinges, keys, or lid

Yet inside golden treasure is hid.

(Egg)

What has roots as nobody sees

Is

Up Up Up it goes

And yet never grows?

(Mountains)

Voiceless it cries

Wingless flutters

(Darkness)

The thing all things devours

Birds, beasts, trees, flowers

Gnaws iron, bites steel

Grinds hard stones to meal

Slays king, ruins town

And beats high mountain down!

(Time)

Toothless bites

Mouthless mutters.

(Wind)

An eye in a blue face

Said to an eye in a green face

“That eye is like to this eye”

Said the first eye

“But in a low place,

Not a high place.”

(Sun on daisies)

It cannot be seen, cannot be felt

Cannot be heard, cannot be smelt.

It lies behind stars and under hills

And empty holes it fills.

It comes first and follows after

Ends life, Kills laughter.

Greensleeves

(poss. Henry VIII of England, 1500's.)

Alas, my love, you do me wrong,
To cast me off discourteously.
For I have loved you well and long,
Delighting in your company.

Chorus:

Greensleeves was all my joy

Greensleeves was my delight,

Greensleeves was my heart of gold,

And who but my lady greensleeves.

Your vows you've broken, like my heart,
Oh, why did you so enrapture me?
Now I remain in a world apart
But my heart remains in captivity.

chorus

I have been ready at your hand,
To grant whatever you would crave,
I have both waded life and land,
Your love and good-will for to have.

chorus

If you intend thus to disdain,
It does the more enrapture me,
And even so, I still remain
A lover in captivity.

chorus

My men were clothed all in green,
And they did ever wait on thee;
All this was gallant to be seen,
And yet thou wouldst not love me.

chorus

Thou couldst desire no earthly thing,
but still thou hadst it readily.
Thy music still to play and sing;
And yet thou wouldst not love me.

chorus

Well, I will pray to God on high,
that thou my constancy mayst see,
And that yet once before I die,
Thou wilt vouchsafe to love me.

chorus

Ah, Greensleeves, now farewell, adieu,
To God I pray to prosper thee,
For I am still thy lover true,
Come once again and love me.

Chorus

"Time"

by Valerie Bloom

Time's a bird, which leaves its footprints
At the corner of your eyes.
Time's a jockey, racing horses,
The sun and moon across the skies.
Time's a thief, stealing your beauty,
Leaving you with tears and sighs.
But if you waste time trying to catch him,
Time's a bird and time just flies.

Addendum C- Unit 3

You Are Part Of Me Lloyd Carl Owle (Cherokee)

You are part of me now
You touched me,
With your kindness and love
So enchanted.
Your soft lips are kind.
Your eyes glow with life.
I'm glad you touched me,
You're part of me now.

Addendum D- Unit 4

The New Colossus

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"

Emma Lazarus

The Eagle

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

By Alfred, Lord Tennyson 1809–1892

I Hear America Singing
by Walt Whitman

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work,
The boatman singing what belongs to him in his boat, the deckhand
singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or
at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work, or of
the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows,
robust, friendly,
Singing with open mouths their strong melodious songs.

I, Too, Sing America
by Langston Hughes

I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,

I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed--

I, too, am America.

Addendum E- Unit 5

Curriculum Map – Ware Public Schools – English Language Arts: Grade 6

I Won't Grow Up

Unit 1 - Number of Weeks: 6 – Sept.-mid Oct.

Essential Question: *What distinguishes childhood from adulthood?*

Terminology: chapter development, character traits, elements of setting: place, time, environment, interviews, prequel

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code)
<p>RI.6.1: Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL.6.7: Compare and contrast the experience of reading a story, poem, or drama to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>The Secret Knowledge of Grown-Ups</i> (David Wisniewski) (810L) • <i>Charlie and the Chocolate Factory</i> (Roald Dahl) (810L) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> • “Eleven” (Sandra Cisneros) (E) • <i>Peter Pan</i> (J.M.Barrie) (920L) • <i>Peter and the Starcatchers</i> Dave Barry, Ridley Pearson, and Greg Call) (770L) • <i>Peter and the Shadow Thieves</i> (Dave Barry, Ridley Pearson, and Greg Call)(780L) • <i>When I Was Your Age, Volume Two Volume Two: Original Stories about Growing Up</i> (Amy Ehrlich, ed.) (930L) • <i>James and the Giant Peach</i> (Roald Dahl) (870L) • <i>Last Summer with Maizon</i> (Jacqueline Woodson) (620L) 	<ul style="list-style-type: none"> • MCAS ELA Test Scores • GRADE District Test Scores • DRA • DIBELS • Pretests • Class participation & discussion • Self-reflection • Exit Cards • Vocabulary quizzes • Teacher made worksheets/assessments • Homework • Teacher observation <p><u>LITERATURE RESPONSE</u></p> <p>Reading the original and prequel versions of Peter Pan, take notes in your journal as to: setting, list of characters and their traits, character’s internal responses and external behaviors to events in the story, events that lead up to climax and character development. Cite page numbers or use sticky notes.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>W.6.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p>SL.6.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>SL.6.1(a): Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p>SL.6.1(b): Follow</p>	<p>Poetry</p> <ul style="list-style-type: none"> • “Past, Present, Future” (Emily Brontë) • “A Birthday” (Christina Rossetti) (EA) <p><u>INFORMATIONAL TEXT</u></p> <p>Nonfiction</p> <ul style="list-style-type: none"> • <i>J.M.Barrie: The Magic Behind Peter Pan</i> (Susan Bivin Aller) (1020L) • <i>Boy: Tales of Childhood</i> (Roald Dahl) (EA) (1090L) <p>Articles</p> <ul style="list-style-type: none"> • “<i>Peter Pan’s early years</i>” (Bob Minzesheimer, <i>USA Today</i>, September 1, 2004) • “<i>Prequel to Peter Pan fills in the blanks with fun</i>” (Sue Corbett, <i>Miami Herald</i>, no date) • “<i>Classic story flies in many forms</i>” (A Peter Pan timeline)” (Bob Minzesheimer, <i>USA Today</i>, September 1, 2004) <p><u>ART, MUSIC AND MEDIA</u></p> <p>Music</p> <ul style="list-style-type: none"> • Moose Charlap and Carolyn Leigh, “I Won’t Grow Up” (1954). <i>Note:</i> This song is from Peter Pan, the musical, and the version in which Cathy Rigby sings the part of Peter is recommended. <p>Film</p> <ul style="list-style-type: none"> • Glenn Casale and Gary Halvorson, dir., <i>Peter Pan</i> (2000) • Marc Forster, dir., <i>Finding Neverland</i> (2004) • Henry Selick, dir., <i>James and the Giant Peach</i> (1996) 	<p>“I Won’t Grow Up” – how do Peter Pan’s actions reflect these famous words? Create a character map – compare and contrast differences.</p> <p><u>Class Discussion</u> Discuss how <i>Peter and the Starcatcher</i> connects to the original and compare and contrast.</p> <p>Narrative Writing Write a prequel to <i>Charlie and the Chocolate Factory</i>. What elements of setting will you include? Stay true to original characters and hook the reader from the start. Edit for pronouns, punctuation and spelling. Illustration optional</p> <p>Writing (Argument) Write an argument with at least three reasons of which you prefer – the audiobook or reading the book.</p> <p>Dramatization/Fluency Present a scene from one of the books.</p> <p>Informative/Explanatory Writing What did you learn about the authors from the biographies, autobiographies, letters or interviews and how much of the author’s experience do you “see” in their text. Explain in a well-developed essay that includes three to four supporting details.</p> <p>Write an informative/explanatory essay in response to the essential question (What distinguishes childhood from adulthood?) Choose at least three things learned from a character or an author and explain what you learned from them. Upload your essay to a classroom blog or wiki. Be prepared to</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.</p> <p>L.6.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p> <p>L.6.1(a): Ensure that pronouns are in the proper case (subjective, objective, possessive).</p> <p>L.6.1(b): Use intensive pronouns (e.g., myself, ourselves).</p>	<ul style="list-style-type: none"> • Mel Stuart, dir., <i>Willy Wonka and the Chocolate Factory</i> (1971) • Tim Burton, dir., <i>Charlie and the Chocolate Factory</i> (2005) <p>Media</p> <ul style="list-style-type: none"> • <i>Peter Pan</i> (BBC Radio Presents) (Random House Audio) • <i>Peter and the Starcatchers</i> (audiobook CD) (Brilliance Audio) • <i>James and the Giant Peach</i> (audiobook CD) (Puffin Books) 	<p>make an audio recording and upload it as a podcast .</p> <p>Poetry Response Write in your journal how the treatment of growing up is similar and different in the poems and prose that was read.</p> <p>Word Study (Note: This will be an ongoing activity all year long.)Keep an index card file of words studied while reading. Use these for sorting words by prefix, suffix, root words, meaning, spelling feature, and so on.</p> <p>Grammar and Usage, Mechanics Mini-lessons on pronouns and adverbs, commas, parentheses and dashes Checklist of editing topics</p> <p>Vocabulary/Word Wall (Ongoing throughout the year)</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 6

Folklore: A Blast from the Past

Unit 2 - Number of Weeks: 6 – Oct.-mid Nov.

Essential Question: *How is folklore simultaneously revealing and limiting?*

Terminology: culture, etymology, folklore, folktale, legend, myth, oral tradition, plot, pourquoi tale

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code)
<p>RL.6.3: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.</p> <p>RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative and technical meanings.</p> <p>W.6.3: Write narratives to develop</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • Pourquoi Stories • “Twelfth Song of Thunder” (Navajo) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> • <i>Favorite Folktales from Around the World</i> (Jane Yolen) (980L) • <i>The Firebird and Other Russian Fairy Tales</i> (Arthur Ransome) • <i>Just So Stories</i> (Rudyard Kipling) (1060L) • <i>Cut from the Same Cloth: American Women of Myth, Legend, and Tall Tale</i> (Robert D. San Souci, Brian Pinkney and Jane Yolen) • <i>American Tall Tales</i> (Mary Pope Osborne and Michael McCurdy) (EA) (970L) • <i>Talking Eggs</i> (Robert San Souci) (AD940L) <p>Greece/Ancient World</p> <ul style="list-style-type: none"> • <i>Black Ships Before Troy: The Story of the</i> 	<ul style="list-style-type: none"> • Pretests/post-tests • Class participation • Self-reflection • Journal Responses • Homework <p>Introductory Activity Read aloud <i>Talking Eggs</i> to review the elements of folktales, discuss folklore in general and describe what is expected in journal entries: characters, country of origin, problem(that can't be solved), setting, title, hero(who comes to solve the problem or explain the mystery), ending, characteristics unique to the country's folklore.</p> <p>Class Discussion Be prepared to compare and contrast two or more characters, settings, or events across stories, drawing on specific information from the stories read.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>real or imagined experiences or events using effective technique, relevant descriptive details and well-structured event sequences.</p> <p>W.6.7: Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.</p> <p>SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade 6 topics, texts and issues, building on others' ideas and expressing their own clearly.</p> <p>SL.6.1(c): Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.</p>	<p><i>Iliad</i> (Rosemary Sutcliff) (E) (1300L)</p> <ul style="list-style-type: none"> • <i>Heroes, Gods and Monsters of the Greek Myths</i> (Bernard Evslin) (800L) • <i>The Lightning Thief: Percy Jackson and the Olympians: Book 1</i> (Rick Riordan) (740L) • <i>Women Warriors: Myths and Legends of Heroic Women</i> (Marianna Mayer and Heller Julek) <p>Rome</p> <ul style="list-style-type: none"> • <i>Roman Myths</i> (Geraldine McCaughrean and Emma Chichester Clark) <p>Viking</p> <ul style="list-style-type: none"> • <i>D'Aulaires' Book of Norse Myths</i> (Ingri D'Aulaire and Edgar Parin D'Aulaire) <p>Inuit-Eskimo</p> <ul style="list-style-type: none"> • <i>Tikta'Liktak: An Inuit-Eskimo Legend</i> (James A. Houston) (1120L) <p>Latin America</p> <ul style="list-style-type: none"> • <i>Golden Tales: Myths, Legends, and Folktales from Latin America</i> (Lulu Delacre (Note: This title also includes informational text.) <p><u>INFORMATIONAL TEXTS</u> Nonfiction</p> <p>Ancient World</p> <ul style="list-style-type: none"> • <i>The Usborne Internet-Linked Encyclopedia of World History</i>(Jane Bingham) <p>Greece</p> <ul style="list-style-type: none"> • <i>The Hero Schliemann: The Dreamer Who Dug for Troy</i> (Laura Amy Schlitz and Robert Byrd) • <i>Greeks: Internet Linked</i> (Illustrated World History) (Susan Peach, Anne Millard, and Ian Jackson) 	<p>How does <i>Black Ships Before Troy: The Story of the Iliad</i> provide insight into ancient Greek civilization?(Discuss insights into characters from this story, plot developments, and ancient Greek society in general).</p> <p>After class discussion, create a Venn diagram in your journal that outlines the similarities and differences among three of the types of folklore.</p> <p>Literature Response Outline how the plot of a myth, tall tale, or pourquoi tale of choice unfolds in a series of episodes by creating a comic strip of key events. Include the characters and how they respond or change as the plot moves toward resolution. Make note of the page numbers to which each box refers so you can go back and cite the text during class discussion.</p> <p>How is listening to <i>Just So Stories</i> as an audiobook similar to or different from reading the book? Which do you prefer and why?</p> <p>Narrative Writing Write a myth or legend. Myths and legends were written to explain natural phenomena (often before scientific explanations were found). Use the typical pattern: explanation of the setting, the problem , the failure to solve the problem, the main character comes along, he/she has a plan, the solution is found, conclusion (usually a happy ending) Edit writing for pronoun shifts and vagueness. Draw or scan an illustration or relevant visuals from the Internet for publication on the class web page.</p> <p>Dramatization/fluency Choose a scene from one of the myths or legends</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>SL.6.1(d): Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.</p> <p>L.6.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.</p> <p>L.6.4(a): Use context (e.g. the overall meaning of a sentence or paragraph; a word position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>L.6.4(b): Use common, grade appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g. audience, auditory, audible).</p>	<ul style="list-style-type: none"> • <i>You Wouldn't Want to Be a Slave in Ancient Greece! A Life You'd Rather Not Have</i> (You Wouldn't Want to . . . Series) (Fiona MacDonald, David Salariya, and David Antram) IG830L) <p>Rome</p> <ul style="list-style-type: none"> • <i>Romans:Internet Linked</i> (Illustrated World History) (Anthony Marks) • <i>You Wouldn't Want to Live in Pompeii! A Volcanic Eruption You'd Rather Avoid</i> (You Wouldn't Want to . . . Series) (John Malam, David Salariya, and David Antram) • <i>You Wouldn't Want to be a Roman Soldier! Barbarians You'd Rather Not Meet</i> (You Wouldn't Want . . . Series)(David Stewart and David Antram) (IG950L) <p>Vikings</p> <ul style="list-style-type: none"> • <i>First Facts about the Vikings</i> (Jacqueline Morley) (IG830L) • <i>Vicious Vikings (Horrible Histories TV Tie-In)</i> (Terry Deary and Martin Brown (870L) • <i>You Wouldn't Want to Be a Viking Explorer! Voyages You'd Rather Not Make</i> (You Wouldn't Want to . . . Series) (Andrew Langley, David Salariya, and David Antram) (IG840L) <p>Inuit-Eskimo</p> <ul style="list-style-type: none"> • <i>The Inuit</i> (Watts Library) (Suzanne M. Williams • <i>Building an Igloo</i> (Ulli Steltzer) (720L) <p>Latin America</p> <ul style="list-style-type: none"> • <i>Golden Tales: Myths, Legends, and Folktales from Latin America</i> (Iulu Delacre) • <i>Aztec, Inca and Maya</i>(DK Eyewitness Books) (Elizabeth Baquedano and Barry Clarke) (1050L) 	<p>that you think are the most revealing about that culture. Present the scene as a dramatic reading. Record the readings using a video camera for future reference to see how fluency improves during the course of a year.</p> <p>Art/Class Discussion View the <i>Winged Victory of Samothrace</i> in comparison to a wall painting of the Great Goddess at Teotihuacan. How are these two goddesses depicted? Are they portrayed similarly? What are some of the differences? Examine the images for evidence. What leads you to believe that these are goddesses that were worshipped?</p> <p>Informative/Explanatory Writing and Multimedia Presentation After reading folklore from a country, choose an informational text about the country/culture of origin to read. Talk with a partner about why it would be good to know more about the country of culture. Formulate two to three questions to guide your research. Write an essay to answer the essential question. Include two supporting details from each text. Include relevant visuals found on the internet. Add a multimedia component to your research report, either by creating a digital slide presentation to highlight key points, or by reading your essay set to music and images from your country of choice. Present to the class.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none">• <i>Beneath the Stone: A Mexican Zapotec Tale</i> (Bernard Wolf) (770L)• <i>The History Atlas of South America</i> (MacMillan Continental History Atlases) (Edwin Early, ed.)• <i>First Americans: Story of Where They Came From and Who They Became</i> (Anthony F. Aveni and S.D. Nelson) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none">• <i>Winged Victory of Samothrace</i> (Greek, ca. 190 BCE)• Marble portrait of the emperor Augustus (Roman, ca. 14-37 CE)• Sutton Hoo Burial Helmet (Viking, early seventh century)• Oseburg Burial Ship (Viking, 800 CE)• Mural Painting at Teotihuacan (Latin American, ca. fourteenth to fifteenth century)• Stelae from La Venta (Olmec, Latin America, ca. 1000-500 BCE) <p>MEDIA</p> <ul style="list-style-type: none">• <i>Just So Stories</i> (Rudyard Kipling) (audiobook CD) (HarperCollins)• <i>The Lightning Thief: Percy Jackson and the Olympians: Book 1</i>(Rick Riordan and Jesse Bernstein) (Listening Library)	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 6

Embracing Heritage

Unit 3 - Number of Weeks: 8 – Dec.-mid Feb.

Essential Question: *How does heritage define us individually and as a nation?*

Terminology: biography, heritage, lore, memoir, realism, epilogue, legacy, traditional literature

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (N) Non-prose (no code)
<p>RL.6.6: Explain how an author develops the point of view of the narrator in a text.</p> <p>RL.6.3: Analyze in detail how a key individual, event or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).</p> <p>RL.6.9: Compare and contrast one author’s presentation of events with that of another (e.g., a memoir written by and a biography on</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> <i>First Crossing: Stories about Teen Immigrants</i> (Donald R. Gallo) (820L) <p><u>LITERARY TEXTS</u> Stories</p> <ul style="list-style-type: none"> <i>One More River to Cross: The Stories of Twelve Black Americans</i> (Scholastic Biography) (Jim Haskins) EA (1070L) <i>As Long as the Rivers Flow: The Stories of Nine Native Americans</i> (Scholastic Biography) (Paula Gunn Allen and Patricia Clark Smith) (1160L) <i>Esperanza Rising</i> (Pam Munoz Ryan) (750L) <i>Project Mulberry</i> (Linda Sue Park) (690L) <i>Weedflower</i> (Cynthia Kadohata) (750L) <i>Escape from Saigon: How a Vietnam War Orphan Became an American Boy</i> (Andrea Warren) (930L) 	<ul style="list-style-type: none"> • Pretests • Class participation • Self-evaluation/reflection • Journal note-taking • Exit cards <p>Class Discussion What is meant by the word <i>heritage</i>? Which elements of heritage does one look for when learning about a culture. Write ideas on a sticky note and “give one, get one.”</p> <p>How are the immigrants’ stories alike and how are they different?</p> <p>Literary Response After reading one of the immigrant stories, have students respond to James Baldwin’s quote: “Know from whence you came. If you know whence you came, there are absolutely no limitations to where you can go.”</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>the same person).</p> <p>W.6.1: Write arguments to support claims with clear reasons and relevant evidence.</p> <p>W.6.5: 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.</p> <p>SL.6.3: Delineate a speaker’s argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.</p> <p>L.6.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.</p>	<ul style="list-style-type: none"> • “On Discovering America” from <i>Survey Graphic Magazine</i> (Pearl S. Buck) • <i>One Eye Laughing, the Other Eye Weeping: The Diary of Julie Weiss, Vienna, Austria, to New York, 1938</i> (Dear America Series) (Barry Deneberg) (950L) • <i>Something About America</i>(Maria Testa) (NP) • <i>Journey of the Sparrows</i> (Fran Leeper Buss) (760L) • <i>Behind the Mountains</i> (First Person Fiction) (Edwidge Danticat) (940L) • <i>An Indian in Cowboy Country: Stories from an Immigrant’s Life</i> (Pradeep Anand) • <i>When Jesse Came Across the Sea</i> (Amy Hest and P.J. Lynch) • <i>Dreaming of America</i> (Eve Bunting) (320L) • <i>The Christmas Tapestry</i> (Patricia Polacco) (490L) <p><u>INFORMATIONAL TEXT</u></p> <p>Nonfiction</p> <ul style="list-style-type: none"> • <i>Coming to America: The Story of Immigration</i> (Betsy Maestro and Susannah Ryan) (AD890L) • <i>If Your Name Was Changed at Ellis Island</i> (If You[r]. . .Series) (Ellen Levine and Wayne Parmenter) • <i>A History of US: Reconstructing America 1865-1890</i> (Book 7) (Joy Hakim) (EA) • <i>How People Immigrate</i> (True Books) Sarah DeCapua) (940L) • <i>Immigrant Kids</i> (Russell Freedman) (EA) (1050L) 	<p>Research/Travel Brochure (and/or Multimedia Presentation) Conduct research on one of the immigrants’ countries that you read about drawing on print, digital, video, multimedia etc. Report findings in a report or travel brochure or multimedia presentation. Cite sources.</p> <p>Genealogy/Multimedia Generations Project Interview three family members to learn about the countries from which your family emigrated. Get perspectives from different generations.</p> <p>Writing(Argument) Research past and current immigration patters and draft an argument about whether you think the reasons are more similar or different between the two waves of immigration.</p> <p>Informative/Exploratory Writing Write an essay answering the essential question. To prepare, make a T chart with one column describing differences and similarities about immigrant experiences. Make an audio recording of your essay and upload it as a podcast to accompany your genealogy project or upload to a classroom blog or a class wiki.</p> <p>Art /Class Discussion Riis and Hassam both depicted New York City during the same period, yet they chose strikingly different subject matter. Speculate on the reasons for this difference.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>L.6.4(c): Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word to determine or clarify its precise meaning or its part of speech.</p> <p>L.6.4(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).</p>	<ul style="list-style-type: none"> • <i>New Kids in Town: Oral Histories of Immigrant Teens</i> (Scholastic Biography) (Janet Bode) (630L) • <i>Through the Eyes of Your Ancestors: A Step-by-Step Guide to Uncovering Your Family’s History</i> (Maureen Alice Taylor) (1000L) • <i>Do People Grow on Family Trees? Genealogy for Kids and Other Beginners: The Official Ellis Island Handbook</i> (Ira Wolfman and Michael Klein) (900L) • <i>Passage to Freedom</i> (Ken Mochizuki) (AD670L) <p><u>ART.MUSIC. AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Jacob Riis, various photographs • Childe Hassam, <i>Village Scene</i> (1883-1885) • Childe Hassam, <i>Winter in Union Square</i> (1889-1890) • Childe Hassam, <i>Flags on Fifty-Seventh Street: The Winter of 1918</i> <p>Music and Lyrics</p> <ul style="list-style-type: none"> • “Coming to America” (Neil Diamond) 	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 6

America in Conflict

Unit 4 - Number of Weeks: 6 – mid Feb.-March

Essential Question: *How are acts of courage revealed in writing?*

Terminology: antagonist, character development, protagonist

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code)
<p>RL.6.9: Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.</p> <p>RL.6.2: Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions and judgments.</p> <p>W.6.1: Write</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>Hatchet</i> (Gary Paulsen) (1020L) • <i>The Cay</i> (Taylor) (860L) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> • <i>The Power of Light: Eight Stories for Hanukkah</i> (Isaac Bashevis Singer and Irene Lieblich) (EA) • <i>Fire from the Rock</i> (Sharon M. Draper) (830L) • <i>War Comes to Willy Freeman</i> (James and Christopher Collier) (800L) • <i>Sadako and the Thousand Paper Cranes</i> (Eleanor Coerr) (630L) • <i>Climb or Die</i> (Edward Myers) (740L) <p>Slavery and Overcoming Slavery</p> <ul style="list-style-type: none"> • “The People Could Fly” from <i>The People Could Fly</i> (Virginia Hamilton and Leo and Diane Dillon) (E) 	<ul style="list-style-type: none"> • Pre/post-tests • Class participation/discussion • Self-reflection • Exit Cards • Vocabulary quizzes • Teacher made worksheets/assessments • Homework • Teacher observation • Graphic Organizers • Response journals <p>Class Discussion What is meant by the word courage? How do stories from this unit provide insight into the courageous characters? How are their stories alike? How are they different? Talk with a partner about if and how the characters use storytelling and song to help them get through experiences of sorrow.</p> <p>Literary Response</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>arguments to support claims with clear reasons and relevant evidence.</p> <p>W.6.6: Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single setting.</p> <p>SL.6.2: Interpret information presented in diverse formats (e.g. visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.</p> <p>L.6.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p>	<ul style="list-style-type: none"> • <i>Free at Last! Stories and Songs of Emancipation</i> (Doreen Rappaport and Shane W. Evans) <p>Asia</p> <ul style="list-style-type: none"> • <i>The Tale of the Mandarin Ducks</i> (Katherine Paterson and Leo and Diane Dillon) (E) (AD930L) • <i>Sign of the Chrysanthemum</i> (Katherine Paterson and Peter Landa) (EA) (870L) • <i>Kira-Kira</i> (Cynthia Kadohata) (740L) • <i>Red Scarf Girl: A Memoir of the Cultural Revolution</i> (Ji-Li Jiang) (780L) • <i>Under the Blood-Red Sun</i> (Graham Salisbury) (640L) • <i>Snow Falling in Spring: Coming of Age in China During the Cultural Revolution</i> (Moying Li) (1020L) <p>Shipwrecks</p> <ul style="list-style-type: none"> • <i>SOS Titanic</i> (Eve Bunting) (690L) • <i>Shipwreck Season</i> (Donna Hill) (670L) <p>Child Labor</p> <ul style="list-style-type: none"> • <i>Uprising: Three Young Women Caught in the Fire That Changed America</i> (Margaret Peterson Haddix) (790L) • <i>Lyddie</i> (Katherine Paterson) (EA) (860L) • <i>Counting on Grace</i> (Elizabeth Winthrop) (760L) • <i>The Circuit: Stories from the Life of a Migrant Child</i> (Francisco Jimenez) • <i>Iqbal</i> (Francesco D'Adamo) 	<p>Respond to the following questions in your journal:</p> <ul style="list-style-type: none"> • What obstacles does he/she overcome, and how does he/she do it? • How does the protagonist respond to different events? • What/who is the antagonist/ • Does the character grow over the course of the novel, or was he/she always courageous/ • What does the protagonist learn about him-/herself? <p>Literature Response Create a Venn diagram in your journal of a courageous character compared with a non-courageous, or cowardly, character.</p> <p>Dramatization/fluency Present a dramatic reading of an emotional passage from a story that exemplifies a character's courage. Record the reading using a video camera and evaluate your performance.</p> <p>Informative/Explanatory Writing Write a well-developed paper about how a character had "the courage to follow his/her convictions". Cite three examples from the text and edit your writing. (Can be posted on classroom blog)</p> <p>Informational Text Response Read a variety of stories and interviews from the same time period. How are the accounts similar? Different? Why would accounts of the same event vary?</p> <p>Oral Presentation Choose a story from <i>The People Could Fly</i> to read, summarize, and present to the class. Part of the presentation should include the meaning of the story, the</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Poetry</p> <ul style="list-style-type: none"> • “If” (Rudyard Kipling) (EA) • <i>Lives: Poems about Famous Americans</i> (Lee Bennett Hopkins and Leslie Staub) • “Casabianca” (Felicia Dorothea Hemans) <p><u>INFORMATIONAL TEXT</u></p> <p>Nonfiction</p> <ul style="list-style-type: none"> • <i>Kids with Courage: True Stories About Young People Making a Difference</i> (Barbara A. Lewis) (820L) <p>Slavery and Overcoming Slavery</p> <ul style="list-style-type: none"> • <i>Harriet Tubman: Conductor on the Underground Railroad</i> (Ann Petry) (E) (1000L) • <i>Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself</i> (Frederick Douglass) (E) (1080L) • <i>Rebels Against Slavery: American Slave Revolts</i> (Patricia C. McKissack and Frederick L. McKissack) (1130L) • <i>Leon’s Story</i> (Leon Walter Tillage and Susan L. Roth) (970L) • <i>Many Thousand Gone: African Americans from Slavery to Freedom</i> (Companion to <i>The People Could Fly</i>) (Virginia Hamilton, Leo Dillon, and Diane Dillon) (990L) • <i>Up Before Daybreak: Cotton and People in America</i> (Deborah Hopkinson) (1060L) 	<p>qualities of the courageous character, and how the dialect affects the story. Record your presentation using a video camera so you can evaluate your performance.</p> <p>Writing (Argument) Survivors from the <i>Titanic</i> reported that musicians on the ship played music to keep the passengers calm as the crew loaded lifeboats. Do you think this was an act of courage? Why or why not? Write a well-developed paper that includes an engaging opening statement of your position, at least three clear reasons, and relevant evidence from texts read. Edit and then upload your published essay to the classroom blog, where you can receive feedback on the strength of your argument from your classmates.</p> <p>Reflective Essay Describe an exemplary courageous character. Include some graphics or visuals that demonstrate the setting (either historical or present-day) and publish it so that others can enjoy it. Write an introduction that answers the essential question.</p> <p>Art/Class Discussion How do we memorialize courageous people and actions? Examine each of the memorials. In the case of the Lincoln Memorial and the Iwo Jima Memorial, consider how the figures are portrayed and presented. How does this approach compare to the Washington Monument and the Vietnam War Memorial, which do not include images of people? How do these approaches differ from preserving someone’s home as a monument, as in the case of Frederick Douglass?</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Asia</p> <ul style="list-style-type: none">• <i>Samurai: Warlords of Japan</i> (High Interest Books) (Arlan Dean)• <i>Life in Ancient Japan</i> (Peoples of the Ancient World) (Hazel Richardson) <p>Shipwrecks</p> <ul style="list-style-type: none">• <i>A Night to Remember: A Classic Account of the Final Hours of the Titanic</i> (Walter Lord) (E)• <i>You Wouldn't Want to Sail on the Titanic! One Voyage You'd Rather Not Make</i> (You Wouldn't Want . . . Series) (David Evelyn Stewart, David Salariya and David Antram) (IG940L)• <i>Exploring the Titanic: How the Greatest Ship Ever Lost – Was Found</i> (Robert D. Ballard)• <i>Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance</i> (Jennifer Armstrong) (1090L) <p>Child Labor</p> <ul style="list-style-type: none">• <i>Kids on Strike</i> (Susan Campbell Bartoletti) (920L)• <i>Kids at Work: Lewis Hine and the Crusade Against Child Labor</i> (Russell Freedman and Lewis Hine) (EA) (1140L)	

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art and Architecture</p> <ul style="list-style-type: none">• Frederick Douglass Home (Washington, DC, ca. 1855)• Lincoln Memorial (Washington, DC, 1912-1922)• Washington Monument (Washington, DC 1848-1888)• Iwo Jima Memorial (Rosslyn, Virginia, 1954)• Vietnam War Memorial (Washington, DC, 1982) <p>Music</p> <ul style="list-style-type: none">• Traditional, possibly Wallis Willis, “Swing Low, Sweet Chariot”• Traditional, “Nobody Knows the Trouble I’ve Seen”• Traditional, “Cotton Mill Girls” (as sung by Michele Welborne)	

Curriculum Map – Ware Public Schools – English Language Arts: Grade 6

Figure It Out

Unit 5 - Number of Weeks: 4 – April

Essential Question: *How do strategies for solving math problems compare with strategies for solving mysteries?*

Terminology: alibi, deductive reasoning, evidence, inductive reasoning, inference, investigator, mystery, problem solving, red herring, sleuth, suspect, victim, witness

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code)
<p>RL.6.5: Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.</p> <p>RL.6.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.</p> <p>W.6.2: Write informative/</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> <i>Chasing Vermeer</i> (Blue Balliet and Brett Helquist) (770L) <p><u>LITERARY TEXTS</u></p> <p>Math Stories</p> <ul style="list-style-type: none"> <i>The Westing Game</i> (Ellen Raskin) (750L) <i>G is for Googol: A Math Alphabet Book</i>(David M. Schwartz and Marissa Moss) <i>Math Curse</i> (Jon Scieszka) (560L) <i>Toothpaste Millionaire</i> (Jean Merrill) (820L) <p>Classic Mysteries</p> <ul style="list-style-type: none"> <i>The Mysterious Adventures of Sherlock Holmes</i> (Arthur Conan Doyle) (1090L) <i>Three-Act Tragedy</i> (Agatha 	<ul style="list-style-type: none"> Class participation Teacher observation Self-reflection Journal Note-taking <p>Class Discussion How do you make sense of nonsense poems such as “Jabberwocky” and how do you figure out what words mean when they don’t really exist? Optional: Write your own nonsense poem and see if classmates can make sense of it. What have you learned about inductive and deductive reasoning? Which of the following problem-solving approaches use inductive and which use deductive reasoning: acting out the scenario, role-playing, drawing a picture, making a list, working backwards, making educated guesses and checking how they work, drawing a web of facts, events and characters.</p> <p>Math Connection Solve some problems from <i>The \$1.00 Word Riddle Book</i> and write in your journal the thought process used to solve those</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>SL.6.4: Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p>L.6.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>Christie) (680L)</p> <p>Contemporary Mysteries</p> <ul style="list-style-type: none"> • <i>39 Clues</i> series (Rick Riordan) • <i>The Mysterious Benedict Society</i> (Trenton Lee Stewart and Carson Ellis) • <i>The Name of this Book is Secret</i> (Secret Series) (Pseudonymous Bosch) <p>Poetry</p> <ul style="list-style-type: none"> • “Jabberwocky” (Lewis Carroll) (E) • <i>Math Talk: Mathematical Ideas in Poems for Two Voices</i> (Theoni Pappas) • <i>Poetry for Young People: Edward Lear</i> (Edward Lear, Edward Mendelson, and Laura Huliska-Beith) • <i>Poetry for Young People: Edgar Allen Poe</i> (Edgar Allen Poe, Brod Bagert andCarolynn Cobleigh) • <i>39 Clues Book 1: The Maze of Bones</i> (Rick Riordan) (Scholastic Audio Books) <p>Nonfiction</p> <ul style="list-style-type: none"> • <i>The Number Devil: A Mathematical Adventure</i> (Hans Magnus Enzenberger) (E) • <i>Go Figure! A Totally Cool Book About Numbers</i> (Johnny Ball) • <i>The \$1.00 Word Riddle Book</i> (Marilyn Burns and Martha Weston) • <i>Math-terpieces: The Art of</i> 	<p>problems.</p> <p>Just the Facts Graphic Organizer</p> <ul style="list-style-type: none"> • Title and author of your mystery • Each character’s name, his/her traits, and his/her role in the mystery • List of clues, including page numbers on which they are found • Make and revise predictions • Solution <p>Writing Argument How does listening to a mystery such as <i>The Mysterious Adventures of Sherlock Holmes</i> as an audiobook compare to reading the book? Write an argument with at least three reasons for your preference.</p> <p>Literature Response Select a pivotal passage or scene from the mystery as you are reading. How does this scene fit into the overall structure of the text? How does it contribute to your overall understanding of the plot? Write your thoughts in your journal and reevaluate your claim at the end of the book.</p> <p>Dramatization/fluency Choose your favorite poem from this unit to memorize and/or recite to the class using appropriate eye contact, adequate volume, and clear pronunciation.(videotape)</p> <p>Narrative Writing Write your own mystery. See how long you keep the reader engaged without giving away the resolution. Hook the reader with a mysterious opening sentence and have a logical sequence of events.</p> <p>Informative/Explanatory Writing</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><i>Problem Solving</i> (Greg Tang and Greg Paprocki)</p> <ul style="list-style-type: none"> • <i>Grapes of Math: Mind-Stretching Math Riddles</i> (Greg Tang and Harry Briggs) (NP) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Balthus, <i>The Mountain</i> (1936-1937) • Balthus, <i>The Street</i> (1933-1935) • Balthus, <i>The Living Room</i> (1942) • Balthus, <i>Solitaire</i> (1943) • Chris Van Allsburg, illustrations from <i>The Mysteries of Harris Burdick</i> (1984) <p>Media</p> <ul style="list-style-type: none"> • <i>The New Adventures of Sherlock Holmes</i> (Arthur Conan Doyle) (Anthony Boucher) (audiobook CD) • <i>The Essential Agatha Christie Stories; Agatha Christie’s Best Short Sleuths Crack Twenty-Two Famous Cases</i> (Agatha Christie) (BBC Audiobooks America) 	<p>Write an essay in response to the essential question and upload it to the classroom blog.</p> <p>Art/Class Discussion Compare the work of Balthus to the illustrations in <i>The Mysteries of Harris Burdick</i>. What are the differences you notice between fine art (Balthus) and illustrations? How are they similar?</p> <p>Language/Style Read the opening pages from <i>Math Curse</i> and a book from <i>39 Clues</i> and describe the authors’ styles. Are they formal or informal? How does each author’s style compare to yours?</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 6

Winging It

Unit 6 - Number of Weeks: 6 – May-June

Essential Question: *How do literature and informational text reveal why people dream of flying?*

Terminology: figurative language idioms - “fly in the face of”, “fly off the handle”, “flying by the seat of your pants”, “flying colors”, “when pigs fly”, imagery literary techniques – “rhyme, scheme, meter, metaphor, simile, alliteration, onomatopoeia” memoir, personification

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code)
<p>RI.6.2: Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>RI.6.6: Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.</p> <p>RI.6.7: Integrate information presented in different media or</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>Amelia Earhart</i> (DK Biography) (Tanya Lee Stone) (1000L) • <i>Amelia Earhart: First Lady of Flight</i> (Mann) (HM) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> • <i>Dragonwings</i> (Lawrence Yep) (E) (870L) • <i>First to Fly: How Wilbur and Orville Wright Invented the Airplane</i> (Peter Busby) • <i>Flight</i> (Robert Burleigh) (AD570L) 	<ul style="list-style-type: none"> • GRADE District Test Scores • DIBELS • Tests/quizzes • Homework • Class participation • Teacher observation and monitoring of skills taught <p>Introductory Activity/Class Discussion Teacher read aloud: <i>A is for Airplane</i> or <i>The Airplane Alphabet Book</i>. Discuss how picture books give background information about new topics. Talk with a partner and note in journal: Were you surprised by the amount of information within an alphabet book?</p> <p>Literature Response As students read <i>Dragonwings</i>, have them keep a journal that specifies:</p> <ul style="list-style-type: none"> • Characteristics of Moon Shadow and Windrider that enable them to overcome obstacles

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>formats (e.g. visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.</p> <p>W.6.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>SL.6.5: Include multimedia components (e.g. graphics, images, music, sound) to visual displays in presentations to clarify information.</p> <p>L.6.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.</p>	<p>Picture Books (as an Introduction to the Unit)</p> <ul style="list-style-type: none"> • <i>A is For Airplane: An Aviation Alphabet</i> (Mary Ann McCabe Riehle, Fred Stillwell, and Rob Bolster) • <i>The Airplane Alphabet Book</i> (Jerry Pallotta) <p>Poetry</p> <ul style="list-style-type: none"> • <i>I Am Phoenix: Poems for Two Voices</i> (Paul Fleischman) <p>INFORMATIONAL TEXTS</p> <p>Nonfiction</p> <ul style="list-style-type: none"> • <i>Flying Free: America’s First Black Aviators</i> (Philip S. Hart) • <i>Fantastic Flights: One Hundred Years of Flying on the Edge</i> (Patrick O’Brien) (990L) • <i>Black Eagles: African Americans in Aviation</i> (James Haskins) (1160L) • <i>Strange and Wonderful Aircraft</i> (Harvey Weiss)(980L) • <i>The Simple Science of Flight: From Insects to Jumbo Jets</i> (Henk Tennekes) • <i>Flight: Discover Science Through Facts and Fun</i> (Gerry Bailey) <p>Biographies</p> <ul style="list-style-type: none"> • <i>Sterling Biographies: The Wright Brothers: First in Flight</i> (Tara Dixon-Engel) • <i>Wilbur and Orville Wright: Taking Flight</i> (Stephanie Sammartino McPherson and Joseph Sammartino Gardner) (950L) • <i>The Wright Brothers: How They</i> 	<ul style="list-style-type: none"> • The obstacles they face • Their internal responses and external behaviors to these obstacles • The events that lead up to the climax and, ultimately, the characters’ growth • The theme of the book <p>Journal Entry/Figurative Language After reading chapter 3, mark the text with sticky notes in places where Yep uses imagery, alliteration, metaphors, similes, and personification. Share with a partner. Follow-up: write about your own dreams using similar types of figurative language.</p> <p>Graphic Organizer/Literary Response Make a class list of the aviators studied listing name, obstacles he/she faces, why he/she is famous, what turning point in his/her life led him/her into aviation and what did you learn about this person that surprised you?</p> <p>Writing(Argument) “Success is not a destination; it’s a journey.” Write an argument in response to this quotation from the perspective of the aviator you studied.</p> <p>Drama Work in small groups to create and present a short skit about the principles of flight and/or an aviator. Try to include the idioms about flying learned in the unit. Write the script paying careful attention to capitalization, punctuation, spelling and word choice. Your classmates will compare your presentation with your written version and will discuss the differences between seeing it performed live and reading it. Record the performance with a video camera so you can evaluate your performance.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><i>Invented the Airplane</i> (Russell Freedman)</p> <ul style="list-style-type: none"> • <i>Charles A. Lindbergh: A Human Hero</i> (James Cross Giblin) (1140L) • <i>William Boeing: Builder of Planes</i> (Community Builders) (Sharlene Nelson and Ted Nelson) (850L) • <i>Up in the Air : The Story of Bessie Coleman</i> (Philip S. Hart and Barbara O'Connor) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Orville Wright, Wilbur Wright and John T. Daniels, <i>First Flight</i> (early twentieth century) • Orville Wright and Wilbur Wright, <i>Wilbur gliding down steep slope of Big Kill Devil Hill</i> (early twentieth century) • Orville Wright and Wilbur Wright, <i>Crumpled glider wrecked by the wind on Hill of the Wreck</i> (early twentieth century) • Photographer unknown, <i>Charles Lindbergh, three-quarter length portrait, standing, left profile, working on engine of The Spirit of St. Louis</i> (early twentieth century) • Attributed to Orville and/or Wilbur Wright, <i>Orville Wright, Major John F. Curry, and Colonel Charles Lindbergh, who came to pay Orville a personal call at Wright Field, Dayton, Ohio</i> (early twentieth century) 	<p>Art/Class Discussion</p> <p>As you reflect on the background on the Wright Brothers and Charles Lindbergh, describe what you see in the images. How do these images show their passion and ambition to achieve flight?</p>

Grade 6 Poetry

Addendum A – Unit 1

Past, Present, Future

by **Emily Brontë**

Tell me, tell me, smiling child,
What the past is like to thee ?
'An Autumn evening soft and mild
With a wind that sighs mournfully.'
Tell me, what is the present hour ?
'A green and flowery spray
Where a young bird sits gathering its power
To mount and fly away.'
And what is the future, happy one ?
'A sea beneath a cloudless sun ;
A mighty, glorious, dazzling sea
Stretching into infinity.'

A BIRTHDAY

by: **Christina Rossetti (1830-1894)**

MY heart is like a singing bird
Whose nest is in a water'd shoot;
My heart is like an apple-tree
Whose boughs are bent with thick-set fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these,
Because my love is come to me.
Raise me a dais of silk and down;
Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes,
In leaves and silver fleurs-de-lys;
Because the birthday of my life
Is come, my love is come to me.

Unit 2

A Navajo Thunder Song

The song below is part of a Navajo chant for thunder, which brings rain.
The Navajo sang the song during the Mountain Chant Ceremony.

Twelfth Song of the Thunder

from the Navajo

(translated by Dr. Washington Matthews, 1887)

The voice that beautifies the land!
The voice above,
The voice of the thunder.
Within the dark cloud
Again and again it sounds,
The voice that beautifies the land.

The voice that beautifies the land!
The voice below:
The voice of the grasshopper.
Among the plants
Again and again it sounds,
The voice that beautifies the land.

Unit 4

If

If you can keep your head when all about you
 Are losing theirs and blaming it on you;
 If you can trust yourself when all men doubt you,
 But make allowance for their doubting too:
 If you can wait and not be tired by waiting,
 Or, being lied about, don't deal in lies,
 Or being hated don't give way to hating,
 And yet don't look too good, nor talk too wise;

If you can dream---and not make dreams your master;
 If you can think---and not make thoughts your aim,
 If you can meet with Triumph and Disaster
 And treat those two impostors just the same:.
 If you can bear to hear the truth you've spoken
 Twisted by knaves to make a trap for fools,
 Or watch the things you gave your life to, broken,
 And stoop and build'em up with worn-out tools;

If you can make one heap of all your winnings
 And risk it on one turn of pitch-and-toss,
 And lose, and start again at your beginnings,
 And never breathe a word about your loss:
 If you can force your heart and nerve and sinew
 To serve your turn long after they are gone,
 And so hold on when there is nothing in you
 Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
 Or walk with Kings---nor lose the common touch,
 If neither foes nor loving friends can hurt you,
 If all men count with you, but none too much:
 If you can fill the unforgiving minute
 With sixty seconds' worth of distance run,
 Yours is the Earth and everything that's in it,
 And---which is more---you'll be a Man, my son!

Rudyard Kipling

ABE

And so,
Young Abe
 Of the too-short pants
 And too-long legs,
Young Abe spitting into his palms,
Wrapping his bony fingers around
The handle of an axe,
Sinking the bright blade deep
 Into heartwood,
Young Abe splitting the rails apart.

Grew into Abe
 Of the sad eyes
 Of the face carved deep
 By sorrow,
Wrapping his strong hands
 Around a nation,
Trying to hold the bleeding halves
Together
Until they healed.

Alice Schertle

-from Lives: Poems about Famous Americans

CASABIANCA

by: *Felicia Dorothea Hemans (1793-1835)*

THE boy stood on the burning deck
Whence all but him had fled;
The flame that lit the battle's wreck
Shone round him o'er the dead.

Yet beautiful and bright he stood,
As born to rule the storm;
A creature of heroic blood,
A proud, though childlike form.

The flames rolled on -- he would not go
Without his father's word;
That father, faint in death below,
His voice no longer heard.

He called aloud -- "Say, father, say,
If yet my task is done?"
He knew not that the chieftain lay
Unconscious of his son.

"Speak, father!" once again he cried,
"If I may yet be gone!"
And but the booming shots replied,
And fast the flames rolled on.

Upon his brow he felt their breath,
And in his waving hair,
And looked from that lone post of death
In still, yet brave despair.

And shouted but once more aloud,
"My father! must I stay?"
While o'er him fast, through sail and shroud,
The wreathing fires made way.

They wrapt the ship in splendor wild,
They caught the flag on high,
And streamed above the gallant child,
Like banners in the sky.

There came a burst of thunder sound--
The boy -- oh! where was he?
Ask of the winds that far around
With fragments strewed the sea!--

With mast, and helm, and pennon fair
That well had borne their part--
But the noblest thing that perished there
Was that young, faithful heart.

Unit 5

JABBERWOCKY

Lewis Carroll

(from *Through the Looking-Glass and
What Alice Found There*, 1872)

`Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my
son!
The jaws that bite, the claws that
catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"
He took his vorpal sword in hand:
Long time the manxome foe he
sought --
rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And, has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

`Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.



All

So

Curriculum Map – Ware Public Schools – English Language Arts: Grade 7

Characters with Character

Unit 1 – Number of Weeks: 6 – Sept.-mid Oct.

Essential Question: *What makes characters in historical fiction believable?*

Terminology: characterization, dialogue, monologue, plot, protagonist, setting (historical)

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose)
<p>RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL.7.2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p>RL.7.9: Compare and contrast a fictional portrayal of a time, place, or character</p>	<p><u>ANCHOR TEXT</u> Medieval Korea</p> <ul style="list-style-type: none"> • <i>A Single Shard</i> (Linda Sue Park) (920L) <p><u>LITERARY TEXTS</u> Stories Medieval Europe</p> <ul style="list-style-type: none"> • <i>Favorite Medieval Tales</i> (Mary Pope Osborne) (860L) • <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i> (Laura Amy Schlitz) (NP) • <i>The World of King Arthur and his Court: People, Places, Legend, and Lore</i> (Kevin Crossley-Holland) • <i>Anna of Byzantium</i> (Tracy Barrett) (910L) • <i>Castle Diary: The Journal of Tobias Burgess</i> (Richard Platt and Chris 	<ul style="list-style-type: none"> • MCAS ELA Test Scores • MCAS Science Open Response Scores • DRA • DIBELS • Course assessments, formative and summative • Class discussion <p><u>INTRODUCTORY ACTIVITY (FOR THE YEAR)</u> Read a variety of literature and informational texts this year in at least three genres that you haven't encountered before (such as adventure, historical fiction, comedy, ancient history, science fiction, fantasy, etc.) Keep track of the books you read and their genres.</p> <p><u>INFORMATIONAL TEXT RESPONSES</u> Read <i>Cathedral: The Story of Its Construction</i>. Take notes about the key steps in building a cathedral. Keep track of the page numbers your notes come from. Make a list of new vocabulary words. Create a comic strip or digital slide presentation showing the major steps. Cite your sources.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> <p>RI.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>W.7.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p>	<p>Riddell)</p> <ul style="list-style-type: none"> • <i>The Seeing Stone</i> (Arthur Trilogy, Book One) Kevin Crossley-Holland • <i>Crispin: The Cross of Lead</i> (Avi) • <i>Old English Riddles: From the Exeter Book</i> (Michael Alexander) • <i>Adam of the Road</i> (Elizabeth Janet Gray) (1030L) • <i>The Midwife’s Apprentice</i> (Karen Cushman) (1240L) <p>Medieval Africa</p> <ul style="list-style-type: none"> • <i>Sundiata: Lion King of Mali</i> (David Wisniewski) • <i>Traveling Man: The Journey of Ibn Battuta 1325-1354</i> (James Rumford) (AD650L) • <i>Sundiata: An Epic of Old Mali</i> (Djibril Tamsir Niane) <p><u>INFORMATIONAL TEXTS</u> Nonfiction</p> <p>Medieval Europe</p> <ul style="list-style-type: none"> • <i>Cathedral: The Story of Its Construction</i> (David Macaulay) (E) (1120L) • <i>The Medieval World</i> (Philip Steele) • <i>Manners and Customs in the Middle Ages</i> (Marsha Groves) (IG1090L) • <i>Joan of Arc</i> (Diane Stanley) (980L) • <i>Personal Recollections of Joan of Arc</i> (Mark Twain) • <i>Outrageous Women of the Middle Ages</i> (Vicki Leon) 	<p><u>GRAPHIC ORGANIZER</u> Take notes in your reading about how characters are affected by their time period. Keep track of page numbers so you can cite your sources. Look for answers to these questions: Where was that person’s place in the feudal system? Where did the character live, and why? What did the character’s parents do, and how did that affect the character’s life? What was happening in the character’s world, and what was a typical day like?</p> <p><u>CLASS DISCUSSION</u> Compare and contrast characters and plots from various novels. Discuss how authors portray history accurately or alter it. Create a Venn diagram comparing three of the characters.</p> <p><u>WRITING (ARGUMENT)</u> Read <i>A Single Shard</i> and think about where Tree-ear gets his courage. Write a journal response to the question, “Are characters born brave or is courage developed by facing fears?” Write a well-developed paper on the same topic including an engaging opening statement, at least three reasons for your answer, and examples from the text.</p> <p><u>WRITING (ARGUMENT)</u> Read <i>The Midwife’s Apprentice</i> and think about the techniques the author uses to turn a nameless girl into a memorable character. Write a well-developed paper in response to the question, “Do good characterization techniques help convey the theme of the story?” Include an engaging opening statement, three reasons, and examples from the text.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • <i>The Horrible, Miserable Middle Ages: The Disgusting Details about Life During Medieval Times</i> (Fact Finders: Disgusting History Series) (Kathy Allen) • <i>The Middle Ages: An Illustrated History</i> (Oxford Illustrated Histories) (Barbara Hanawalt) • <i>How Would You Survive in the Middle Ages</i> (How Would You Survive ... Series) (Fiona MacDonald, David Salariya, and Marke Peppe) (910L) <p>Medieval Africa</p> <ul style="list-style-type: none"> • <i>The Royal Kingdoms of Ghana, Mali, and Songhay: Life in Medieval Africa</i> (Patricia and Frederick McKissack) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <p>Armor</p> <ul style="list-style-type: none"> • <i>Child's Suit of Armor</i>, French or German (sixteenth century) (Walters Art Museum) <p>Byzantine Art</p> <ul style="list-style-type: none"> • Mosaics at Hagia Sophia, Istanbul, Turkey (562-1204) • Mosaics at Chora Church, Istanbul, Turkey (1315-1321) <p>Islamic Art</p> <ul style="list-style-type: none"> • Textile art of the Caucasus, Persia • The Islamic Art Collection at the Los Angeles County Museum of Art <p>Western European Medieval Art</p> <ul style="list-style-type: none"> • Giotto, <i>Madonna di Ognissanti</i>, 1306- 	<p><u>NARRATIVE WRITING</u></p> <p>Write your own well-developed “Character with Character” story. Use elements and techniques learned in this unit to develop the theme of the story. Discuss your story with a classmate and then revise it. Create a visual to accompany the story.</p> <p><u>CLASS DISCUSSION</u></p> <p>Write in your journal about the ways the poem <i>Sundiata: An Epic Of Old Mali</i> captures the mystery of a medieval African king. Use your ideas in a class discussion.</p> <p><u>DRAMATIZATION/FLUENCY</u></p> <p>Choose a strong character from <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i>. Memorize or present the character’s dialog, or work with a classmate to present a dialog.</p> <p><u>ART/CLASS DISCUSSION</u></p> <p>Discuss how art can provide insight into a historical period. Compare and contrast the Chora Church and Hagia Sophia mosaics, and talk about what is happening in the images and what that would have communicated to people who could not read.</p> <p><u>ART/WRITING</u></p> <p>View Giotto’s <i>Madonna and Martini’s Annunciation</i>. Write a description of how the paintings use colors, lines, and textures to create a sense of majesty. Write about how can you tell who the central figure is in each painting and which painting you think is most beautiful.</p> <p><u>WORD STUDY</u></p> <p>Create a personal dictionary of words learned in this unit, to be used all year to study etymology.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>1310</p> <ul style="list-style-type: none"> • Simone Martini and Lippo Memmi, <i>Annunciation</i> (1330) • Attributed to Jean de Touyl, Reliquary Shrine (fourteenth century) <p>Gothic Art and Architecture</p> <ul style="list-style-type: none"> • Chartes Cathedral, Chartres, France • Notre Dame de Paris, Paris, France • Westminster Abbey, London, England <p>Illuminated Manuscripts</p> <p>Herman, Paul, and Jean de Limbourg, <i>The Belles Heures of Jean de France, Duc de Berry</i> (1405-1408/1409)</p> <p>Music</p> <ul style="list-style-type: none"> • Gregorian chants and madrigals 	<p><u>INFORMATIVE/ EXPLANATORY WRITING</u></p> <p>Write a response to this question based on the novels you have read in this unit: “What makes characters in historical fiction believable?” Cite examples from the stories. Discuss your writing with a teacher and a classmate and revise and edit your answer.</p> <p><u>GRAMMAR AND USAGE</u></p> <p>Find five phrases and clauses in a book you are reading and explain their function. Underline and label phrases and clauses in a piece of your own writing. Eliminate misplaced modifiers.</p> <p><u>MECHANICS/GRAMMAR WALL</u></p> <p>Contribute to a class bulletin board on editing topics. Use the information on the bulletin board throughout the year to edit your work.</p> <p><u>MECHANICS</u></p> <p>Explain the use of punctuation, grammar, and usage you have learned about in lessons. Underline words in your own writing that could use more description. Add adjectives. Check your work with a partner.</p> <p><u>VOCABULARY/WORD WALL</u></p> <p>Contribute to a class word wall.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 7

Perseverance

Unit 2 - Number of Weeks: 6 – mid Oct.-Nov.

Essential Question: *How do individuals, real and fictional, use words and actions to demonstrate perseverance?*

Terminology: biography, character's conflict: external and internal, diction, imagery, graphical, autobiography, photobiography, tone

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code)
<p>RL.7.3: Analyze how particular elements of a story or drama interact (e.g. how setting shapes the characters of plot).</p> <p>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.</p> <p>W.7.7: Conduct short research projects from multiple print and digital sources, using</p>	<p><u>ANCHOR TEXTS</u></p> <ul style="list-style-type: none"> • <i>Timothy of the Cay</i> (Taylor) (860L) <p>Poetry</p> <ul style="list-style-type: none"> • “Oranges” (Gary Soto) (E) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> • <i>The Mostly True Adventures of Homer P. Figg</i> (Rodman Philbrick) • <i>The Voyage of Patience Goodspeed</i> (Heather Vogel Frederick) (1020L) • <i>Jesse</i> (Gary Soto) (900L) • <i>Lizzie Bright and the Buckminster Boy</i> (Gary D. Schmidt) (1000L) • <i>I Rode a Horse of Milk White Jade</i> (Diane Lee Wilson) (1010L) • <i>Treasure Island</i> (Robert Louis Stevenson) (610L) 	<p><u>CLASS DISCUSSION</u></p> <p>Look up the word “perseverance” in a dictionary. Contribute to a class word map of the word, listing examples from the books you read.</p> <p><u>NOTE TAKING</u></p> <p>Take notes from one book about how characters are affected by their time period, location, family, and obstacles they overcome. Keep track of the page numbers your notes come from, so you can cite them.</p> <p><u>CLASS DISCUSSION</u></p> <p>Compare and contrast characters from the novels and biographies you read. Note the experiences that build perseverance or destroy it. Discuss this with your class. Create a Venn diagram comparing the positive and negative experiences.</p> <p><u>INFORMATIONAL TEXT RESPONSE</u></p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>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.</p> <p>SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>SL.7.1(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.</p>	<ul style="list-style-type: none"> • <i>Ties That Bind, Ties That Break</i> (Lensey Namioka) (830L) • <i>The Miracle Worker (and Related Readings)</i> (William Gibson) (NP) <p>Drama</p> <ul style="list-style-type: none"> • <i>The Miracle Worker: A Play</i> (William Gibson) <p><u>INFORMATIONAL TEXTS</u></p> <p>Biographies</p> <ul style="list-style-type: none"> • <i>Dare to Dream! 25 Extraordinary Lives</i> (Sandra McLeod Humphrey) • <i>African American Firsts: Famous Little-Known and Unsung Triumphs of Blacks in America</i> (Joan Potter) • <i>The World at Her Fingertips: The Story of Helen Keller</i> (Joan Dash) • <i>Geronimo</i> (Joseph Bruchac) (900L) • <i>The Civil Rights Movement in America</i> (Cornerstones of Freedom Series, Second Series) (Elaine Landau) (1080L) • <i>Dare to Dream: Coretta Scott King and the Civil Rights Movement</i> (Angela Shelf Medearis) (890L) <p>Photobiographies</p> <ul style="list-style-type: none"> • <i>Inventing the Future: A Photobiography of Thomas Alva Edison</i> (Marfe Ferguson Delano) (1140L) • <i>Helen Keller: A Photographic Story of a Life</i> (Leslie Garrett) (890L) • <i>Helen's Eyes: A Photobiography of Annie Sullivan, Helen Keller's Teacher</i> (Marfe Ferguson Delano) (1030L) 	<p>Read <i>Dare to Dream! 25 Extraordinary lives</i> about people who overcome great challenges. Write a journal response to the question, "How do expectations affect what one can accomplish?" Justify your answer with examples from the text.</p> <p><u>DRAMATIZATION/FLUENCY</u></p> <p>Study the photobiography <i>Helen's Eyes</i> and then read <i>The Miracle Worker</i> in a small group or as a class. Practice your part before reading the play aloud. Discuss how a play contributes to meaning in a different way from a photobiography. Discuss how the playwright develops the point of view of the characters.</p> <p><u>MEDIA APPRECIATION/ CLASS DISCUSSION</u></p> <p>Write in your journal about the differences in learning about Annie Sullivan and Helen Keller by reading, seeing a film, or seeing a play. Share your ideas with a partner and then discuss the topic with your class.</p> <p><u>RESEARCH AND WRITING (ARGUMENT) AND MULTIMEDIA PRESENTATION</u></p> <p>Research a famous person who persevered in the face of obstacles. Use a wide range of credible sources for your research. Find a video clip of your person speaking, if possible. Write and present a multimedia presentation.</p> <p><u>LITERATURE RESPONSE</u></p> <p>Write a response in your journal to the question, "In historical fiction, how does the author's style affect the believability of the main character?"</p> <p><u>CLASS DISCUSSION</u></p> <p>Read <i>Inventing the Future</i> and note how Edison</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>SL.7.1(d): Acknowledge new information expressed by others and, when warranted, modify their own views.</p> <p>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.</p> <p>L.7.4(b): Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>belligerent</i>, <i>bellicose</i>, <i>rebel</i>).</p> <p>L.7.4(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).</p>	<p>Graphical Autobiography</p> <ul style="list-style-type: none"> • <i>Persepolis: The Story of a Childhood</i> (Marjane Satrapi) (NC380L) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • N.C. Wyeth, <i>All day he hung round the cove, or upon the cliffs, with a brass telescope</i> (1911) • N.C. Wyeth, <i>For all the world, I was led like a dancing bear</i> (1911) • N.C. Wyeth, <i>Then, climbing on a roof, he had with his own hand bent and run up the colors</i> (1911) • N.C. Wyeth, <i>Treasure Island</i>, title page illustration (1962) <p>Film</p> <p>Arthur Penn, dir., <i>The Miracle Worker</i> (1962)</p>	<p>seems to view failures as successes. Write in your journal about how a failure can be considered a success. Discuss the topic as a class, citing examples from the text.</p> <p><u>NARRATIVE WRITING/ RECITATION</u></p> <p>Write a bio-poem about a real or fictional person who demonstrates perseverance. Memorize and/or read the poem to the class.</p> <p><u>INFORMATIVE/ EXPLANATORY WRITING</u></p> <p>Compare the prose and poetry of Gary Soto. Write in your journal about how the form, diction, and imagery in “Oranges” compares with <i>Jesse</i>. Share your ideas with a partner. Write a well-developed paper citing at least three examples from each of two texts. Edit your writing to add sentence variety and correct spelling.</p> <p><u>WORD STUDY</u></p> <p>Add words to your personal dictionary.</p> <p><u>INFORMATIVE/ EXPLANATORY WRITING</u></p> <p>Write an informative/explanatory essay in response to the essential question for this unit. Cite specific details. Revise and strengthen your writing based on comments from your teacher and a classmate.</p> <p><u>VOCABULARY/WORD WALL</u></p> <p>Contribute new words to your class word wall.</p> <p><u>ART/CLASS DISCUSSION</u></p> <p>View the Wyeth drawings in <i>Treasure Island</i>. Discuss how the illustrations add to your understanding of the book, and whether they can stand alone as works of art.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 7

Courage in Life and Literature

Unit 3 - Number of Weeks: 8 – Dec.-mid Feb.

Essential Question: *How can reading about the courage of real people inform our understanding of determined literary characters?*

Terminology: connotation, denotation, dialogue, diction, documentary, point of view, screenplay

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>RL.7.5: Analyze how a drama’s or poem’s form or structure (e.g. soliloquy, sonnet) contributes to its meaning.</p> <p>RL.7.7: Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).</p> <p>RI.7.3: Analyze the interactions between</p>	<p><u>ANCHOR TEXT</u></p> <ul style="list-style-type: none"> <i>The Devil’s Arithmetic</i> (Jane Yolen) (730L) <p><u>LITERARY TEXTS</u></p> <ul style="list-style-type: none"> <i>I Am David</i> (Anne Holm) (910L) <i>Milkweed</i> (Jerry Spinelli) (510L) <i>When Hitler Stole Pink Rabbit</i> (Judith Kerr) (940L) <i>Number the Stars</i> (Lois Lowry) (670L) <i>Summer of My German Soldier</i> (Bette Greene) (800L) <i>Daniel’s Story</i> (Carol Matas) (720L) <i>Pocket Full of Seeds</i> (Marilyn Sachs) (720L) <p>Poetry</p> <ul style="list-style-type: none"> <i>War and the Pity of War</i> (Neil Philip and Michael McCurdy) <p>Drama</p> <ul style="list-style-type: none"> <i>The Diary of Anne Frank: A Play</i> (Frances Goodrich and Albert Hackett) 	<p><u>CLASS DISCUSSION</u></p> <p>Look up the word “courage” in a dictionary. Share ideas with classmates to learn the word’s denotation and various connotations. Contribute to a class word map showing examples of courage from your reading.</p> <p><u>LITERATURE RESPONSE</u></p> <p>Write a response in your journal to the question, “What makes Anne Frank a person to whom I can relate?” Justify your response with examples of the language in the text.</p> <p><u>NOTE TAKING ON CHARACTERIZATION</u></p> <p>Read one of the fictional stories to compare it to Anne Frank. Take notes on questions such as where the character lived, what was going on in the world, what was a typical day like, and how is the character like or different from Anne Frank? Note the author’s characterization techniques. Keep track of the page numbers of your examples so you can cite them in a paper. Compare your notes to those of a classmate who read the same book.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).</p> <p>RI.7.9: Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.</p> <p>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.</p> <p>SL.7.2: Analyze the main ideas and supporting details presented in diverse media and formats</p>	<ul style="list-style-type: none"> • <i>101 Monologues for Middle School Actors: Including Duologues and Triologues</i> (Rebecca Young) <p><u>INFORMATIONAL TEXTS</u></p> <p>Nonfiction</p> <ul style="list-style-type: none"> • <i>A History of US: War, Peace, and All that Jazz</i> (Joy Hakim) (E) • <i>Ghost Soldiers; The Epic Account of World War II's Greatest Rescue Mission</i> (Hampton Sides) • <i>True Stories of D-Day (True Adventure Stories)</i> (Henry Brook) (1120L) • <i>Dear Miss Breed: True Stories of the Japanese American Incarceration During World War II and a Librarian Who Made a Difference</i> (Joanne Oppenheim) (1040L) • <i>Hiroshima</i> (John Hersey) (1190L) • <i>Fighting for Honor: Japanese Americans and World War II</i> (Michael L. Cooper) (1040L) • <i>Never to Forget: The Jews of the Holocaust</i> (Milton Meltzer) (1120L) • <i>Six Million Paper Clips: The Making of a Children's Holocaust Memorial</i> (Peter W. Schroeder and Dagmar Schroeder-Hildebrand) (870L) • <i>Atomic Structure and Chemical Reactions: Middle Grades and High School</i> (Nevin Katz) • <i>The Making of the Atomic Bomb</i> (Richard Rhodes) 	<p><u>CLASS DISCUSSION</u> Compare and contrast characters from the novels in this unit. Look for ways that the authors create courageous characters. Discuss this with your class. Create a Venn diagram or other comparison chart that notes similarities and differences for three characters.</p> <p><u>INFORMATIVE/ EXPLANATORY WRITING</u> Use the notes you have taken to write a well-developed paper comparing a fictional character's experience to Anne Frank's. Cite three or four examples from the texts. Edit your writing for phrases and clauses, modifiers, and precise language.</p> <p><u>INFORMATIVE/ EXPLANATORY WRITING</u> Analyze the events of World War II using a variety of sources. Write a journal entry that distinguishes between facts and opinions about events. Include new vocabulary words.</p> <p><u>INFORMATIVE/ EXPLANATORY WRITING</u> Describe how Winston Churchill's use of repetition and rhetorical questions advances the theme of courage in his speech. Cite at least two examples from the text to support your thesis.</p> <p><u>SPEECH ANALYSIS</u> Compare the styles and themes in the speeches by Churchill and Franklin D. Roosevelt. Write your ideas on a T-chart or Venn diagram. Cite specific examples of style, such as diction and the use of figurative language.</p> <p><u>RESEARCH</u> Research in detail one of the rights that was taken</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>(e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.</p> <p>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.</p>	<p>Biographies</p> <ul style="list-style-type: none"> • <i>Anne Frank: The Diary of a Young Girl</i> (Anne Frank) (1080L) • <i>Anne Frank: Beyond the Diary: A Photographic Remembrance</i> (Ruud van der Rol and Rian Verhoeven) • <i>The Journal of Scott Pendleton Collins: A World War II Soldier, Normandy, France, 1944</i> (Walter Dean Myers) • <i>Night</i> (Elie Wiesel) (570L) • <i>Zlata’s Diary: A Child’s Life in Wartime Sarajevo</i> (Zlata Filipovic) (640L) • <i>I Have Lived a Thousand Years: Growing Up in the Holocaust</i> (Livia Bitton-Jackson) (720L) <p>Memoir</p> <ul style="list-style-type: none"> • <i>A Friend Called Anne: One Girl’s Story of War, Peace, and a Unique Friendship with Anne Frank</i> (Jacqueline van Maarsen) • <i>Four Perfect Pebbles</i> (Lila Perl) (1080L) • <i>Children of Willesden Lane: Beyond the Kindertransport – A Memoir of Music, Love, and Survival</i> (Mona Golabek) (920L) <p>Speeches</p> <ul style="list-style-type: none"> • “<i>Blood, Toil, Tears, and Sweat: Address to Parliament on May 13th, 1940</i>” (Winston Churchill) (E) • “<i>Declaration of War on Japan</i>” (Franklin D. Roosevelt) 	<p>away from the Jewish people during the Nazi regime in Germany. Write an essay or make a presentation of your findings. Write a notecard summarizing your findings and contribute to a chronological class bulletin board on the topic. Discuss how people could react with perseverance and courage even as their rights were taken away.</p> <p><u>CLASS DISCUSSION AND WRITING (ARGUMENT)</u></p> <p>Write in your journal about how understanding the historical period helps to understand the writing of Anne Frank. Discuss your ideas in class. Use your ideas to write a speech explaining your viewpoint. Use figurative language and careful word choice.</p> <p><u>DRAMATIZATION/FLUENCY (OPTION 1)</u></p> <p>Write a play about Anne Frank’s or someone else’s experience of conflict during the Holocaust. Focus on interpersonal or intrapersonal conflict, conflict between self and others, or another type of conflict. Use what you learned in the drama unit and in history class.</p> <p><u>DRAMATIZATION/FLUENCY (OPTION 2)</u></p> <p>Choose a poem from <i>War and the Pity of War</i> or a diary entry from a book. Memorize it and present it to the class.</p> <p><u>MEDIA APPRECIATION</u></p> <p>Watch <i>Paper Clips</i> and discuss how the format of the documentary contributes to its meaning and why it is important to learn from history.</p> <p><u>WORD STUDY</u></p> <p>Add new words to your personal dictionary. Trace the meaning of some of the words in your dictionary back</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC, AND MEDIA</u></p> <p>Film</p> <ul style="list-style-type: none"> • George Stevens, dir., <i>The Diary of Anne Frank</i> (Screenplay by Frances Goodrich and Albert Hackett) (1959) • Robert Dornhelm, dir., <i>Anne Frank: The Whole Story</i> (2001) • Elliot Berlin and Joe Fab, dir., <i>Paper Clips</i> (HBO documentary) (2004) • Peter Jones, dir., <i>Bataan Rescue: The Most Daring Rescue Mission of World War II</i> (PBS documentary) (2005) 	<p>to their historical origins.</p> <p><u>INFORMATIVE/ EXPLANATORY WRITING</u> Write an informative/explanatory essay in response to the essential question of this unit. Revise your work after your teacher reviews it. Summarize your work on two PowerPoint slides and contribute them to a class presentation.</p> <p><u>GRAMMAR AND USAGE</u> Select a piece of your own writing and edit it for misplaced modifiers.</p> <p><u>MECHANICS/GRAMMAR WALL</u> Continue adding to the class Mechanics/Grammar bulletin board. Use the lessons on the board to edit your work.</p> <p><u>USAGE</u> Study redundancies. Read a piece of your work to a classmate and work together to edit out redundancies.</p> <p><u>VOCABULARY/WORD WALL</u> Contribute to the class Word Wall bulletin board.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 7

Survival in the Wild

Unit 4 - Number of Weeks: 4 – March

Essential Question: *What similarities and differences exist among the characters who survive in the wild?*

Terminology: abridged, anthropomorphism, flashbacks, foreshadowing, point of view

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code)
<p>RL.7.2L: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</p> <p>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.</p> <p>W.7.1: Write arguments to support</p>	<p><u>ANCHOR TEXT</u></p> <ul style="list-style-type: none"> <i>The River</i> (Gary Paulsen)(960L) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> <i>The Call of the Wild</i> (Jack London) (1120L) <i>Woodsong</i> (Gary Paulsen) (1090L) <i>Far North</i> (Will Hobbs) (820L) <i>Incident at Hawk’s Hill</i> (Allan W. Eckert) (1200L) <i>Black Hearts in Battersea</i> (Joan Aiken) (900L) <p>Comparisons to <i>The Call of the Wild</i></p> <ul style="list-style-type: none"> <i>Touching Spirit Bear</i> (Ben Mikaelson) (670L) <i>The Higher Power of Lucky</i> (Susan 	<p><u>INTRODUCTORY ACTIVITY</u></p> <p>Read “The Song of the Wandering Aengus.” Talk to a classmate about what you think the poem means, literally and figuratively. Write your ideas in a journal.</p> <p><u>NOTE TAKING ON CHARACTER DEVELOPMENT</u></p> <p>Read <i>The Call of the Wild</i>. Takes notes about how the characters, including the animals, are affected by their environment. Note page numbers so you can cite your ideas in a discussion. Consider the character’s typical day and challenges, and the meaning of “the call of the wild.”</p> <p><u>NOTE TAKING AND CLASS DISCUSSION</u></p> <p>Compare and contrast characters from the novels you read. Generalize about the traits that allow a character to survive in the wild. Discuss the characters with your class. Create a Venn diagram to summarize your character comparison.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>claims with clear reasons and relevant evidence.</p> <p>SL.7.4: Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p>L.7.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>Patron) (1010L)</p> <ul style="list-style-type: none"> • <i>Call It Courage</i> (Armstrong Sperry) (830L) • Other Will Hobbs survival tales, such as <i>Beardance</i> (890L) <p>Graphic Novel</p> <ul style="list-style-type: none"> • <i>The Call of the Wild</i> (Puffin Graphics, Jack London) <p>Poetry</p> <ul style="list-style-type: none"> • “The Song of Wandering Aengus” (William Butler Yeats) (E) <p><u>INFORMATIONAL TEXTS</u></p> <p>Nonfiction</p> <ul style="list-style-type: none"> • <i>Into the Ice: The Story of Arctic Exploration</i> (Lynn Curlee) • <i>SAS Survival Handbook, Revised Edition: For Any Climate, in Any Situation</i> (John “Lofty” Wiseman) <p>Biographies</p> <ul style="list-style-type: none"> • <i>Jack London: A Biography</i> (Daniel Dyer) • <i>Guts</i> (Gary Paulsen) • <i>Will Hobbs</i> (My Favorite Writer Series) (Megan Lappi) 	<p><u>LITERATURE RESPONSE</u></p> <p>Find examples of anthropomorphism in the stories you read. Record them in your journal. Discuss how this additional “character” plays a role in the story.</p> <p><u>WRITING (ARGUMENT)</u></p> <p>Takes notes about the characters of John Thornton and Judge Miller in <i>The Call of the Wild</i>. Write an argument about who, from the book’s point of view, is the better master. Cite examples.</p> <p><u>LITERATURE RESPONSE</u></p> <p>Notice the use of flashbacks in <i>Hatchet</i>. Write a response to this question in your journal: “How does Gary Paulsen incorporate the past into the present?” Compare two authors’ use of flashbacks in different works.</p> <p><u>LITERATURE RESPONSE AND WRITING (ARGUMENT)</u></p> <p>Read the graphic novel of <i>The Call of the Wild</i>. Write a convincing argument for reading the original version. Cite similarities and differences between the versions.</p> <p><u>RESEARCH ESSAY</u></p> <p>Study proper documentation of sources with your class. Write a research essay about an author who writes about wilderness survival. Describe at least three significant events in the author’s life and explain their significance. Edit your writing for grammar conventions studied this year. Watch online interviews with your author. Add multimedia elements and present your research to the class.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Théodore Géricault, <i>The Raft of the Medusa</i> (1818-1819) • Winslow Homer, <i>The Gulf Stream</i> (1899) • Frederic Edwin Church, <i>The Heart of the Andes</i> (1859) • Albert Bierstadt, <i>The Rocky Mountains, Lander’s Peak</i> (1863) • Thomas Cole, <i>View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm – The Oxbow</i> (1836) <p>Film</p> <ul style="list-style-type: none"> • Richard Gabai, dir., <i>Call of the Wild</i> (2009) • Peter Svatek, dir., <i>The Call of the Wild: Dog of the Yukon</i> (1997) • Mark Griffiths, dir., <i>A Cry in the Wild</i> (based on <i>Hatchet</i>) (1990) 	<p>MEDIA APPRECIATION</p> <p>Compare the book and movie versions of <i>The Call of the Wild</i>. Write your ideas in your journal. Cite specific examples.</p> <p>WORD STUDY</p> <p>Add words from this unit to your personal dictionary. Include a section on idioms and figures of speech. Group words that are synonyms and antonyms.</p> <p>NARRATIVE ESSAY</p> <p>Write a survival-in-the-wilderness story, using words, techniques, and styles from the novels read in this unit. Work with peers to strengthen your writing. Edit for grammar conventions studied so far.</p> <p>CLASS DISCUSSION</p> <p>Reread “The Song of Wandering Aengus.” Describe how your understanding of the poem has changed since the unit began. Memorize and/or recite the poem, emphasizing different words. Discuss with the class how this poem is related to the theme of this unit.</p> <p>INFORMATIVE/ EXPLANATORY ESSAY</p> <p>Write an informative/explanatory essay responding to the essential question of this unit.</p> <p>MECHANICS/GRAMMAR WALL</p> <p>Contribute to the class Mechanics/Grammar Wall. Edit your work using the rules on the wall.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p>VOCABULARY/WORD WALL Contribute to the class word wall.</p> <p>ART/CLASS DISCUSSION/WRITING Study the art of Géricault and Homer. Note the similarities and differences between them. Listen to the story of the <i>Medusa</i> shipwreck. Write a short story describing what might have happened before or after the scene in Homer’s work.</p> <p>ART/DISCUSSION Examine the paintings by Church, Bierstadt, and Cole, who are part of an artist group call the Hudson River School. Describe the differences you see between their styles, how they portray the wilderness, and what they chose to highlight in their art.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 7

Science or Fiction?

Unit 5 - Number of Weeks: 4 – April

Essential Question: *What makes science fiction believable?*

Terminology: settings: in the future, alternate timelines, in outer space; themes: time travel, alternate histories/societies, body and mind alterations; fantasy vs. science fiction

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code)
<p>RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RI.7.9: Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.</p>	<p><u>ANCHOR TEXT</u> “Classic” Science Fiction</p> <ul style="list-style-type: none"> • A Wrinkle in Time (Madeleine L’Engle) (E) (740L) <p><u>LITERARY TEXTS</u></p> <p>“Classic” Science Fiction</p> <ul style="list-style-type: none"> • Dune (Frank Herbert) (800L) • The War of the Worlds (H.G. Wells) (1100L) • The Invisible Man (H.G. Wells) • I, Robot (Isaac Asimov) (820L) • Journey to the Center of the Earth (Enriched Classics) (Jules Verne) (1040L) 	<p><u>NOTE TAKING AND STORY ELEMENTS</u> Takes notes in your journal from one of the science fiction works about: what is familiar or believable about the characters, what is unusual about their circumstances, and what is the theme of the novel.</p> <p><u>CLASS DISCUSSION AND INFORMATIVE/ EXPLANATORY WRITING</u> Compare and contrast settings and experiences from the stories you read. As you read one of the novels, take notes about the story elements that make it science fiction. Keep track of page numbers so you can cite your examples in class discussion. Write a well-developed paper that explains what makes science fiction a unique genre. Edit your writing for the conventions studied so far.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>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.</p> <p>SL.7.5: Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.</p> <p>L.7.1: Demonstrate command of the conventions of Standard English grammar and usage when writing and speaking.</p>	<p>“Modern” Science Fiction</p> <ul style="list-style-type: none"> • The Ear, the Eye, and the Arm (Nancy Farmer) • My Favorite Science Fiction Story (Martin H. Greenberg) (940L) • Eva (Peter Dickinson) • The House of the Scorpion (Nancy Farmer) • Fly by Night (Frances Hardinge) (1080L) • George’s Cosmic Treasure Hunt (Lucy and Stephen Hawking) (940L) • Among the Hidden (Shadow Children Series, #1) (Margaret Peterson Haddix) (800L) • George’s Secret Key to the Universe (Lucy and Stephen Hawking) (850L) • The Hitchhiker’s Guide to the Galaxy (Douglas Adams) • Ender’s Game (Orson Scott Card) (780L) • The Collected Stories of Arthur C. Clarke (Arthur C. Clarke) <p>Audiobooks <i>A Wrinkle in Time</i> (Madeleine L’Engle)</p> <p><u>INFORMATIONAL TEXTS</u></p> <ul style="list-style-type: none"> • “Elementary Particles” from the <i>New Book of Popular Science</i> (E) • “Space Probe” from <i>Astronomy & Space: From the Big Bang to the Big Crunch</i> (Phillis Engelbert) (E) • <i>Almost Astronauts: 13 Women Who Dared to Dream</i> (Tanya Lee Stone) 	<p><u>LITERATURE RESPONSE</u> Read <i>A Wrinkle in Time</i>. Take notes in your journal in response to Meg’s mother’s words, “Just because we don’t understand doesn’t mean an explanation doesn’t exist.” Relate this to the content of the book and also to the scientific principles in it. defend your answers, using citations from the text.</p> <p><u>INFORMATIVE/ EXPLANATORY WRITING</u> Read <i>Eva</i> and takes notes about the author’s comments on human beings’ impact on the environment. Describe whether and why this book made you think more about this issue. Explain your answer in a well-developed paper. Edit your writing for the grammar conventions studied so far.</p> <p><u>CLASS DISCUSSION</u> Write in your journal your ideas about why H.G. Wells didn’t give a name to his protagonist in <i>The War of the Worlds</i> and whether this adds to the effectiveness of the story. Discuss these questions with your class.</p> <p><u>RESEARCH PROJECT</u> Write a research essay about an astronaut or a science fiction author. Include at least three significant details and cite at least three sources. Use both proper paraphrasing and direct quotes in the essay.</p> <p><u>ANALYSIS OF INFORMATIONAL TEXT AND INFORMATIVE/ EXPLANATORY WRITING</u> Compare and contrast the way the authors of <i>Beyond Jupiter</i>, a biography, and <i>Stargazing</i>, a procedural text, discuss the topic of astronomy. Note how the differences affect readers’ understanding of the topic.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<ul style="list-style-type: none"> • <i>Robo World: The Story of Robot Designer Cynthia Breazeal</i> (Women's Adventures in Science Series) (Jordan D. Brown) (1040L) <p>Planets/Stars</p> <ul style="list-style-type: none"> • <i>Beyond Jupiter: The Story of Planetary Astronomer Heidi Hammel</i> (Women's Adventures in Science Series) (Fred Bortz) (1030L) • <i>Summer Stargazing: A Practical Guide for Recreational Astronomers</i> (Terence Dickinson) (1270L) • <i>Stephen Hawking: Cosmologist Who Gets a Big Bang Out of the Universe</i> (Mike Venezia) (940L) • <i>Stars & Planets</i> (Carole Stott) (1000L) • <i>The Physics of Star Trek</i> (Lawrence M. Krauss) <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Music</p> <ul style="list-style-type: none"> • Gustav Holst, <i>The Planets</i> (1914-1916) <p>Media</p> <ul style="list-style-type: none"> • <i>War of the Worlds</i> (Orson Welles, <i>The Mercury Theater of the Air</i>, October 30, 1938) 	<p><u>MEDIA APPRECIATION AND PRESENTATION</u> Listen to the original 1938 radio broadcast of <i>War of the Worlds</i>. Discuss the following questions: Which techniques helped the show “come alive;” did you get invested what happened to any of the characters, and does this remind you of any similar stories you have heard? Write your ideas in your journal.</p> <p>Follow up by researching the public reaction to the program.</p> <p>Write your own broadcast script that includes the same techniques to make the story believable.</p> <p><u>MUSIC APPRECIATION</u> Listen to <i>The Planets</i> in which each movement is named after a planet of the solar system. Discuss what makes the music for each planet unique.</p> <p><u>WORD STUDY</u> Add words from this unit to your personal dictionary.</p> <p><u>NARRATIVE WRITING AND MULTIMEDIA PRESENTATION</u> Write your own science fiction story that answers the question, “What if...” Work with peers to edit and strengthen your story, and present it to the class.</p> <p><u>INFORMATIVE/EXPLANATORY WRITING</u> Write an essay that responds to the essential question of this unit.</p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
		<p><u>MECHANICS/GRAMMAR WALL</u> Contribute to the class mechanics/grammar bulletin board. Use the rules on the bulletin board to edit your own work.</p> <p>VOCABULARY/WORD WALL Contribute to the class vocabulary word wall bulletin board.</p>

Curriculum Map – Ware Public Schools – English Language Arts: Grade 7

Literature Reflects Life: Making Sense of Our World

Unit 6 - Number of Weeks: 6 – May-June

Essential Question: *Is literature always a reflection of life?*

Terminology: comedy, fantasy, hyperbole, irony (verbal, situational, dramatic), oxymoron, parody, plot, point of view, theme, tragedy

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
Lexile Framework for Reading http://lexile.com/fab/	(E) indicates a CCSS exemplar text (EA) indicates a text from a writer with other works identified as exemplar	(AD) Adult Directed (IG) Illustrated Guide (NC) Non-Conforming (NP) Non-prose (no code) (GN) Graphic Novel
<p>RL.7.6: Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</p> <p>W.7.1: Write arguments to support claims with clear reasons and relevant evidence.</p> <p>SL.7.3: Delineate a speaker's argument and specific claims, evaluating the soundness of the</p>	<p><u>ANCHOR TEXT</u></p> <ul style="list-style-type: none"> <i>Acorn People</i> (Ron Jones) (720L) <p><u>LITERARY TEXTS</u></p> <p>Stories</p> <ul style="list-style-type: none"> <i>Home of the Brave</i> (Katherine Applegate) <i>A Girl Named Disaster</i> (Nancy Farmer) (730L) <i>Diary of a Wimpy Kid: The Last Straw</i> (Jeff Kinney) (1060L) <i>Letters from a Nut</i> (Ted L. Nancy) (840L) <i>Cyrano</i> (Geraldine McCaughrean) (830L) <i>The Prince and the Pauper</i> (Mark Twain) (GN510L) <i>Dr. Jekyll and Mr. Hyde and Other Stories of the Supernatural</i> (Robert Louis Stevenson) (1040L) <p>Fantasy</p>	<p><u>NOTE TAKING ON GENRE, SETTING, AND CHARACTERIZATION</u></p> <p>Take notes on genre, setting, characters, conflicts, and themes from the books and stories you read. Note page numbers so you can cite your examples.</p> <p><u>WRITING (ARGUMENT)</u></p> <p>Select three traits that all humans have in common. Discuss how these traits contribute to the human spirit. Defend your choices and justify your answer by citing examples from the texts.</p> <p><u>WRITING (ARGUMENT)</u></p> <p>Read <i>The Dark is Rising</i>. Take notes in your journal about Will's search for his destiny, and whether his search is organized or random. Choose a position and defend your answer in a well-developed paper.</p> <p><u>WRITING (POETRY)</u></p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
<p>reasoning and the relevance and sufficiency of the evidence.</p> <p>L.7.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p>	<ul style="list-style-type: none"> • <i>The Dark is Rising</i> (Susan Cooper) (E) (920L) • <i>The Grey King</i> (Susan Cooper)(930L) • <i>Peter Pan in Scarlet</i> (Geraldine McCaughrean) (930L) <p>Short Stories</p> <ul style="list-style-type: none"> • <i>Woman Hollering Creek: And Other Stories</i> (Sandra Cisneros) (EA) • <i>Best Shorts: Favorite Stories for Sharing</i> (Avi) • <i>Little Worlds: A Collection of Short Stories for the Middle School</i> (Peter Guthrie) • <i>American Dragons: Twenty-Five Asian American Voices</i> (Laurence Yep) (EA) (990L) <p>Poetry</p> <ul style="list-style-type: none"> • <i>Feel a Little Jumpy Around You: Paired Poems by Men & Women</i> (Naomi Shihab Nye and Paul B. Janeszko) <p>Drama</p> <ul style="list-style-type: none"> • <i>Cyrano de Bergerac</i> (Edmond Rostand) <p><u>INFORMATIONAL TEXTS</u> [None for this unit]</p> <p><u>ART, MUSIC, AND MEDIA</u></p> <p>Art</p> <ul style="list-style-type: none"> • Honoré Daumier, <i>André-Marie-Jean-Jacques Dupin Aîné</i> (1929/1930) • Honoré Daumier, <i>Antoine-Maurice-Apollinaire, Comte D’Argout</i> (1929) • Honoré Daumier, <i>Antoine Odier</i> (1929) • Honoré Daumier, <i>Auguste Gady</i> (1929) • Honoré Daumier, <i>Auguste-Hilarion, Comte de Kératry</i> (1929) 	<p>Read <i>Peter Pan in Scarlet</i>. Write a poem about Peter Pan and how he changed in this sequel. Use poetic devices that show his traits as a character, his experiences, and/or his approach to life. Memorize and recite your poem to the class.</p> <p><u>WRITING (ARGUMENT)</u></p> <p>Read <i>Cyrano de Bergerac</i> and decide if it is a tragedy or a comedy. Share your ideas with classmates who have the same idea. Write an essay, justifying your answer by drawing on other stories read this year. Include at least three examples to support your position.</p> <p><u>LITERATURE RESPONSE</u></p> <p>Read the <i>Prince and the Pauper</i> and take notes about what make Tom Candy and Edward Tudor unique. Choose a character about whom to write a poem, using poetic devices that show the characters traits and development. Memorize and/or recite your poem for the class.</p> <p><u>CLASS DISCUSSION</u></p> <p>Discuss some humorous stories and note how they contain some truth and provide insights into the human character. Write your ideas in a journal, share them with a partner, and discuss them with the class.</p> <p><u>MEDIA APPRECIATION</u></p> <p>Compare and contrast a written story with its filmed or theatrical version. Compare a written text to a script that includes directions about lighting, sound, color, and camera angles.</p> <p><u>INFORMATIVE/ EXPLANATORY WRITING (AND WORD STUDY)</u></p>

Focus Standards	Suggested Works/Resources	Sample Activities and Assessment
	<p>Film</p> <ul style="list-style-type: none">• Fred Schepisi, dir., <i>Roxanne</i> (1987)	<p>Select a genre studied this year and write an informative/explanatory essay in response to the essential question for this unit. Name the genre, cite specific details from texts, and use as many of this year’s vocabulary words as possible.</p> <p><u>MECHANICS/GRAMMAR WALL</u> Contribute to the class mechanics/grammar bulletin board. Use the rules on the bulletin board to edit your own work.</p> <p><u>VOCABULARY/WORD WALL</u> Contribute to the class vocabulary word wall bulletin board.</p> <p><u>ART/CLASS DISCUSSION/WRITING</u> Describe in a short paragraph the emotions you can identify in the characters created by Daumier.</p> <p><u>ART/CLASS DISCUSSION/WRITING</u> Study the busts by Daumier. Select three, rename the subjects, and assign the subject an occupation based on appearance.</p>

Grade 7 Poetry

Addendum A

Unit 2

Oranges

The first time I walked
 With a girl, I was twelve,
 Cold, and weighted down
 With two oranges in my jacket.
 December. Frost cracking
 Beneath my steps, my breath
 Before me, then gone,
 As I walked toward
 Her house, the one whose
 Porch light burned yellow
 Night and day, in any weather.
 A dog barked at me, until
 She came out pulling
 At her gloves, face bright
 With rouge. I smiled,
 Touched her shoulder, and led
 Her down the street, across
 A used car lot and a line
 Of newly planted trees,
 Until we were breathing
 Before a drugstore. We
 Entered, the tiny bell
 Bringing a saleslady
 Down a narrow aisle of goods.
 I turned to the candies
 Tiered like bleachers,
 And asked what she wanted -
 Light in her eyes, a smile
 Starting at the corners
 Of her mouth. I fingered
 A nickel in my pocket,
 And when she lifted a chocolate
 That cost a dime,
 I didn't say anything.
 I took the nickel from
 My pocket, then an orange,
 And set them quietly on
 The counter. When I looked up,
 The lady's eyes met mine,
 And held them, knowing
 Very well what it was all
 About.

Outside,
 A few cars hissing past,
 Fog hanging like old
 Coats between the trees.
 I took my girl's hand
 in mine for two blocks,
 Then released it to let
 Her unwrap the chocolate.
 I peeled my orange
 That was so bright against
 The gray of December
 That, from some distance,
 Someone might have thought
 I was making a fire in my hands.

Written by Gary Soto

Unit 3

War Poet

By Sidney Keyes

Second World War

I am the man who looked for peace and found

My own eyes barbed.

I am the man who groped for words and found

An arrow in my hand.

I am the builder whose firm walls surround

A slipping land.

When I grow sick or mad

Mock me not nor chain me:

When I reach for the wind

Cast me not down:

Though my face is a burnt book

And a wasted town.

-from *War and the Pity of War* (Neil Philip and Michael McCurdy)

Unit 4**THE SONG OF WANDERING AENGUS***by: W.B. Yeats*

IWENT out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
And caught a little silver trout.
When I had laid it on the floor
I went to blow the fire a-flame,
But something rustled on the floor,
And some one called me by my name:
It had become a glimmering girl
With apple blossom in her hair
Who called me by my name and ran
And faded through the brightening air.
Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck till time and times are done
The silver apples of the moon,
The golden apples of the sun.

Unit 6

Sunday

B. Vincent Hernandez

Sunday morning
while the Earth
arches below the sun
Mother washes dinner dishes
clanging silver spoons
as father pulls
nickels from our ears
There is really magic
in my head
and the ringing of silver
reminds me of
ice cream trucks
in the summer
Mother demands
that we stop these games
and calls our father
a fool.

From: *Feel A Little Jumpy Around You: Paired Poems by Men and Women*