

GRADE 6



Entering middle school students who were taught with the Common Core curriculum maps for K–5 have a strong background in mythology, folktales, and fables from around the world; classic and contemporary fiction and poetry; and literary nonfiction related to historical and select scientific topics. They are able to write short essays in which they articulate a central idea and support it with examples from texts. In sixth grade, students take their knowledge to new levels as they begin to explore deeper and subtler themes. While reading *Peter Pan* and its prequel versions at the start of sixth grade, students consider the question: What distinguishes childhood from adulthood? Later in the year, they study folklore; consider aspects of courage; read literature, first-hand narratives, and informational texts about heritage and immigration; learn about the elements of a mystery story; read about flying from literary, historical, and scientific perspectives; and more. Throughout the units, they study morphology and etymology, building their own dictionaries of words that they have investigated. Students write in a variety of genres, including responses to literature, reflective essays, and stories. They use graphic organizers to lay out their ideas and plan their essays. They participate in class discussion and art enrichment activities; practice reading literature expressively; and deliver presentations. By the end of sixth grade, they are ready to study literature with complex and challenging themes.

Standards Checklist for Grade Six

Standard	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Standard	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
Reading—Literature							3d	A	A		A	A	
1	A	A	A	A			3e	A	A		A	A	
2		A		A	A	FA	4	A	A	A	A	A	
3	A	FA		A	A	A	5		A	FA		A	
4	A	A	A	A	A		6		A		FA	A	A
5		A			FA	A	7		FA	A			A
6	A		FA	A			Speaking and Listening						
7	FA	A			A		1	FA	FA	A	A	A	A
8 n/a							1a	FA	A	A	A	A	A
9		A	A	FA	A		1b	FA	A	A	A	A	A
10						A	1c	A	FA	A	A	A	A
Reading—Informational Text							1d	A	FA	A	A	A	A
1	FA						2		A	A	FA	A	A
2		A		FA		A	3		A	FA			
3			FA	A		A	4				A	FA	
4	A	FA		A	FA		5						FA
5				A	A		6	A	A	A	A	A	A
6				A		FA	Language						
7			A	A		FA	1	FA	A	A	A	A	FA
8			A	A			1a	FA	A	A	A	A	A
9			FA			A	1b	FA	A	A	A	A	A
10						A	1c	A	A	A	A	A	A
Writing							1d	A	A	A	A	A	A
1	A		FA	FA	A	A	1e	A	A	A	A	A	A
1a	A		A	A	A	A	2	A	A	A	A	A	A
1b	A		A	A	A	A	2a	A	A	A	A	A	A
1c	A		A	A	A	A	2b	A	A	A	A	A	A
1d	A		A	A	A	A	3	A	A	A	FA	A	A
1e	A		A	A	A	A	3a	A	A	A	A	A	A
2		A			FA	FA	3b	A	A	A	A	A	A
2a		A			A	A	4	A	FA	FA	A		A
2b		A			A	A	4a	A	FA	A	A	A	A
2c		A			A	A	4b	A	FA	A	A	A	A
2d		A			A	A	4c	A	A	FA	A	A	A
2e		A			A	A	4d	A	A	FA	A		A
2f		A			A	A	5				A	FA	A
3	FA	FA		A	A		5a				A	A	A
3a	A	A		A	A		5b				A	A	A
3b	A	A		A	A		5c				A	A	A
3c	A	A		A	A		6						A

F = Focus Standard; A = Activity/Assessment

I Won't Grow Up

This first six-week unit of sixth grade starts off the year with reflections on childhood—from literature and poetry to students' own experiences.



SENTIAL QUESTION



What distinguishes childhood from adulthood?

OVERVIEW

Students build on their knowledge of books read in fifth grade (see the Common Core Curriculum Maps for grades K–5) and explore the theme of growing up. Students read the original and prequel versions of *Peter Pan*. They have the opportunity to listen to one of the books on tape, compare and contrast the written and audio presentations, and extend this activity to watching the Broadway musical version. Students read biographies about and interviews with the respective authors of the various versions. After reading and discussing the elements of effective prequels, students write their own prequels to another well-known story in order to see just how challenging writing one can be. This unit ends with an informative/explanatory essay that addresses the essential question.

FOCUS STANDARDS

These Focus Standards have been selected for the unit from the Common Core State Standards.

RI.6.1: Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

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.

W.6.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

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.

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.

SL.6.1(b): Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.

L.6.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

L.6.1(a): Ensure that pronouns are in the proper case (subjective, objective, possessive).

L.6.1(b): Use intensive pronouns (e.g., *myself*, *ourselves*).

SUGGESTED STUDENT OBJECTIVES

- Read and compare an original text to its prequel (e.g., *Peter Pan* and *Peter and the Starcatchers*).
- Establish a plan for locating credible and reliable information when conducting research.
- Research the relationship between authors' lives and what they write about through reading author biographies, autobiographies, letters, and interviews; present findings to the class.
- Prepare for class discussions by taking notes on specific elements of texts read.
- Write a prequel for a story of choice that reflects appreciation for the selected work.
- Demonstrate understanding of texts by interpreting significant scenes for classmates.

SUGGESTED WORKS

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Stories

- "Eleven" (Sandra Cisneros) (E)
- *Peter Pan* (J. M. Barrie)
- *Peter and the Starcatchers* (Dave Barry, Ridley Pearson, and Greg Call)
- *Peter and the Shadow Thieves* (Dave Barry, Ridley Pearson, and Greg Call)
- *When I Was Your Age, Volume Two: Original Stories about Growing up* (Amy Ehrlich, ed.)
- *The Secret Knowledge of Grown-Ups* (David Wisniewski)
- *James and the Giant Peach* (Roald Dahl)
- *Charlie and the Chocolate Factory* (Roald Dahl)

Poetry

- "Past, Present, Future" (Emily Brontë)
- "A Birthday" (Christina Rossetti) (EA)

INFORMATIONAL TEXTS

Nonfiction

- *J. M. Barrie: The Magic Behind Peter Pan* (Susan Bivin Aller)
- *Boy: Tales of Childhood* (Roald Dahl) (EA)

Articles

- “Peter Pan’s early years” (Bob Minzesheimer, *USA Today*, September 1, 2004)
- “Prequel to Peter Pan fills in the blanks with fun” (Sue Corbett, *Miami Herald*, no date)
- “Classic story flies in many forms” (A Peter Pan timeline)” (Bob Minzesheimer, *USA Today*, September 1, 2004)

ART, MUSIC, AND MEDIA

Music

- Moose Charlap and Carolyn Leigh, “I Won’t Grow Up” (1954). *Note:* This song is from *Peter Pan*, the musical, and the version in which Cathy Rigby sings the part of Peter is recommended.

Film

- Glenn Casale and Gary Halvorson, dir., *Peter Pan* (2000)
- Marc Forster, dir., *Finding Neverland* (2004)
- Henry Selick, dir., *James and the Giant Peach* (1996)
- Mel Stuart, dir., *Willy Wonka and the Chocolate Factory* (1971)
- Tim Burton, dir., *Charlie and the Chocolate Factory* (2005)

Media

- *Peter Pan* (BBC Radio Presents) (Random House Audio)
- *Peter and the Starcatchers* (audiobook CD) (Brilliance Audio)
- *James and the Giant Peach* (audiobook CD) (Puffin Books)

SAMPLE ACTIVITIES AND ASSESSMENTS

1. LITERATURE RESPONSE

As you read the original and prequel versions of *Peter Pan*, take notes about the following in your journal:

- Setting
- List of characters and their traits
- The character’s internal responses and external behaviors to events in the story
- The events that lead up to climax, and, ultimately, the character’s development
- “I Won’t Grow Up”—how do Peter Pan’s actions reflect these famous words?

Be sure to write down the page numbers of relevant information, or mark your book with sticky notes, so you can go back and cite the text during class discussion. You will be given an opportunity to talk through your ideas with a partner prior to class discussion. (RL.6.1)

2. LITERATURE RESPONSE

Discuss the elements of setting (e.g., time, place, environment) with your classmates. Find examples of how time, place, and environment are used in *Peter Pan*. Write your ideas on a sticky note before sharing ideas as a class. After the class discussion, look back in the text to find specific examples of how J. M. Barrie described Neverland and even how he described the Darlings' home in England. Create a three-column chart in your journal (or as a table on the computer) to help organize your notes; use one column for each element of setting. (RL.6.1, RL.6.3)

3. LITERATURE RESPONSE

Create a character map of one of the characters from *Peter Pan*, citing specific examples from the text. As a class, we will compare and contrast similarities and differences in how the characters develop over the course of a story, and discuss how we learn from the behavior of literary characters—both through examples and “non-examples.” (RL.6.1, RL.6.3)

4. CLASS DISCUSSION

In *Peter and the Starcatchers*, Dave Barry and Ridley Pearson took a well-known book, *Peter Pan*, and wrote about what happened before the events that took place in it. How do Barry and Pearson connect this story to the original? What elements and details do they retain, and which ones do they omit? Your teacher may ask you first to write your own response in your journal and share it with a partner prior to discussing as a class. Be sure to write down the page numbers of relevant information, or to mark your book with sticky notes, so you can cite the text during class discussion. (SL.6.1a,b, RL.6.1, RL.6.6)

5. NARRATIVE WRITING

Write a prequel to *Charlie and the Chocolate Factory* by Roald Dahl (or to another favorite book). What elements of the original are important to maintain in creating a prequel? What elements of setting (e.g., time, place, environment) will you include? Be sure to stay true to the original characters and open the prequel with an attention-getting scene, like the one in *Peter and the Starcatchers*. The well-developed prequel should hook the reader from the start. Edit your writing for pronouns, punctuation, and spelling. Your teacher may ask you to draw and scan an illustration to accompany it. (RL.6.3, W.6.3, W.6.4, L.6.1a,b, L.6.2a,b)

6. WRITING (ARGUMENT)

How is listening to *Peter Pan*, *Peter and the Starcatchers*, or *James and the Giant Peach* as an audiobook similar to and different from reading the book? Which do you prefer? Why? Write an argument to support your preference in your journal or post it on the classroom blog, and compare your response to those of your classmates. Discuss at least three reasons for your preference, citing evidence from the text. (RL.6.7, W.6.1, L.6.1a,b, L.6.2a,b)

7. DRAMATIZATION/FLUENCY

Choose a scene from one of the books that you find humorous or that touched you in some way. Work with classmates to present the scene as a dramatic reading. You may also record your presentation using a video camera to compare the difference in impact between seeing and hearing the words. (SL.6.6)

8. INFORMATIVE/EXPLANATORY WRITING

What did you learn about the authors from the biographies, autobiographies, letters, or interviews that you didn't know before? How much of the author's experience do you "see" in the text after learning more about him/her? Prior to drafting your essay, you should establish a plan for locating credible and reliable information. Your explanation should be a well-developed essay that includes three to four supporting details. Edit your writing for pronouns, punctuation, and spelling. (RI.6.1, L.6.1a,b, L.6.2a,b)

9. POETRY RESPONSE

How is the treatment of growing up similar and different in the poems and the prose we've read? Write your ideas in your journal prior to class discussion. (SL.6.6)

10. LITERATURE RESPONSE/MEDIA APPRECIATION

What does the phrase "I won't grow up" mean to you? Based on the lyrics from the musical version of *Peter Pan*, what does growing up mean to Peter? Does this song include all aspects of growing up? Your teacher may ask you to first write your own response in your journal and share it with a partner prior to discussing as a class. (SL.6.1a,b) (Note: Alternatively, you may watch the "I Won't Grow Up" scene from the movie or on YouTube and then discuss.) (RL.6.7)

11. WORD STUDY

Keep an index card file of words studied while reading *Peter Pan*. Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, spelling feature, and so on. Can you select a word and find its root? How do prefixes and suffixes affect the part of speech and spelling? (Note: This will be an ongoing activity all year long.) (L.6.4a,b)

12. CLASS DISCUSSION (QUESTIONS THAT BUILD ON TEXTS READ IN GRADE FIVE)

Compare and contrast the character of Wendy Darling in *Peter Pan* with the character of Alice in *Alice's Adventures in Wonderland*. How are their experiences in a fantastic land similar? How are they different? How does the fact that these characters are female affect their fantastic experiences?

Eternal youth is a common theme between *Tuck Everlasting* and *Peter Pan*. Would you like to remain young forever? Why or why not? Cite specific passages or events from *Peter Pan* or *Tuck Everlasting* to support your claim. (SL.6.1a,b)

13. INFORMATIVE/EXPLANATORY WRITING

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. Prepare the essay for publication by editing, especially for pronouns, punctuation, and spelling. Upload your essay to the classroom blog or a class wiki. Be prepared to make an audio recording of your essay and upload it as a podcast on the class web page for this unit. (W.6.9a,b, W.6.4, L.6.1a,b, L.6.2a,b)

14. GRAMMAR AND USAGE

Your teacher will teach mini-lessons on the individual language standards. For example, he/she will explain relative pronouns and adverbs to the class, and then you will practice some cloze activities as a class: (i.e., (1) I told you about the dog _____ [who, whose, whom, which, that] lives next door. (2) The stars were shining _____ [brightly, bright] in the night sky.) Select a piece of your own writing, circle the relative pronouns and adverbs, and ensure the correct words were used. (L.6.1a)

15. MECHANICS/GRAMMAR WALL

As a class, create a Mechanics/Grammar bulletin board where, throughout the year, you will add to a checklist of editing topics as they are taught through targeted mini-lessons (e.g., proper use of punctuation, capitalization). Once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for the elements before publication. (L.6.1, L.6.2, L.6.3)

16. MECHANICS

Your teacher will teach mini-lessons on the individual language standards. For example, as a class you will find examples of commas, parentheses, and dashes in books read in class. See if the class can generalize rules for when these are used. (See the following examples: (1) The 25th anniversary of our school (August 25, 2008) brought back memories for the retired teachers who worked there. (2) The 25th anniversary of our school—August 25, 2008—brought back memories for the retired teachers who worked there. (3) Sheila’s youngest brother, Connor, will be visiting her in the hospital.) Then, you will choose a piece of your own writing and see if there is a place where information could be added—and decide if a comma, parentheses, or a dash is needed. Check your work with a partner. (L.6.2a)

17. VOCABULARY/WORD WALL

As a class, create a Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study. (L.6.4)

ADDITIONAL RESOURCES

- *Literary Elements Map* (ReadWriteThink) (RL.6.3)
- *Lights, Camera, Action: Interviewing a Book Character* (ReadWriteThink) (RL.6.3)
- *Book Report Alternative: Creating a Childhood for a Character* (ReadWriteThink) (RL.6.3)
- *Action Is Character: Exploring Character Traits with Adjectives* (ReadWriteThink) (RL.6.1)
- *Internalization of Vocabulary Through the Use of a Word Map* (ReadWriteThink) (RL.6.4, RI.6.4)
- *Improve Comprehension: A Word Game Using Root Words and Affixes* (ReadWriteThink) (RL.7.4, RI.7.4)
- *Flip-a-Chip: Examining Affixes and Roots to Build Vocabulary* (ReadWriteThink) (RL.7.4, RI.7.4)
- *You Can’t Spell the Word Prefix Without a Prefix* (ReadWriteThink) (RL.7.4, RI.7.4)
- *March Is Music in Our Schools Month* (ReadWriteThink) (SL.6.1)
- *Roald Dahl Was Born on This Day in 1916* (ReadWriteThink) (RL.6.7)
- Story map (ReadWriteThink)

TERMINOLOGY

Character development
Character traits

Elements of setting: place, time,
environment

Interviews
Prequel

Grade Six, Unit One Sample Lesson Plan

“Eleven” by Sandra Cisneros

In this series of four lessons, students read “Eleven” by Sandra Cisneros, and they:

- Examine Sandra Cisneros’s “Eleven” and note its memoir qualities (RL.6.1, RL.6.2, RL.6.9)
- Explore the literary art of fictionalizing memories (RL.6.6, L.6.6)
- Reflect upon their memories (SL.6.1, W.6.3, W.6.4)

Summary

Lesson I: “Eleven” Explicate “Eleven” (RL.6.1) Analyze Cisneros’s literary style (RL.6.6) Explore the narrator’s voice (RL.6.6) Probe the narrator’s conflict (RL.6.2) Investigate the central theme of the story (RL.6.2) Identify the literary genre, memoir (RL.6.9) Note the memoir qualities in Cisneros’s short story (RL.6.9)	Lesson II: “Fictionalizing Memories” Generate memories (SL.6.1) Begin to reconstruct events that carry meaning (W.6.3) Revisit the components of a story (RL.6.3, W.6.3) Begin to translate mere memories into more memorable, meaningful moments (W.6.3, W.6.4, L.6.6) Draft a memoir (W.6.3, W.6.4, W.6.10)
Lesson III: Writing and Revising Memories Revisit initial drafts of memoirs (W.6.3) Rethink details (L.6.6) Enhance descriptions (W.6.3, W.6.4) Rewrite earlier drafts (W.6.3, W.6.5, L.6.1, L.6.2, L.6.3, W.6.10)	Lesson IV: Collecting Memories Reflect upon one’s memories (SL.6.1) Emphasize the ability to make memorable moments more meaningful (RL.6.6) Appreciate the stories of others (SL.6.1)

Lesson II: Fictionalizing Memories

Objectives

- Generate memories (SL.6.1)
- Begin to reconstruct events that carry meaning (W.6.3)
- Revisit the components of a story (RL.6.3, W.6.3)
- Begin to translate mere memories into more memorable, meaningful moments (W.6.3, W.6.4, L.6.6)
- Draft a memoir (W.6.3, W.6.4, W.6.10)

Required Materials

- ☐ Childhood photos, artifacts of childhood, etc.

Procedures

1. Lead-In:

Ask the students to take out their artifacts and lead a conversation in which they describe what they brought. The story “Eleven” is not about the red sweater; it is about growing up. Similarly, the purpose of the artifact is to help students relive memories.

2. Step by Step:

- a. Independently, the students will begin to take notes. This is a time for remembering details. For example, if the artifact is a picture, the students might think of the moment it was taken: Who else was around? Was he/she happy or sad? What was the occasion?
- b. Before the students begin to draft their memoirs, they should be reminded to consider the components that make stories, both fiction and nonfiction, exciting (narrative voice, conflict, characters, setting, and so on).
- c. Students will begin to draft their memoirs.

3. Closure:

Since the writing activity will continue, summarize what has been accomplished so far, and what the students will do in the next lesson.

Differentiation

Advanced

- Students will collaboratively create interview questions on a shared online spreadsheet, based on teacher prompts, to help students for whom this assignment is difficult. Students will conduct interviews with a recording device such as a voice memo or video camera, asking probing questions to “pull” the story from the reluctant storyteller.

Struggling

- Students will talk about their artifact or photograph with a partner as a warm-up, participate in student interviews, and use the recorded interview to write the memoir draft. Students will write out main ideas from the recorded interview on index cards, sort them, and write their memoir draft focusing on three main components (narrative voice, characters, and setting).
- Students without artifacts and photographs will read "My Name," from *House on Mango Street* by Susan Cisneros, in a small group. Students will write a memoir based on their name.

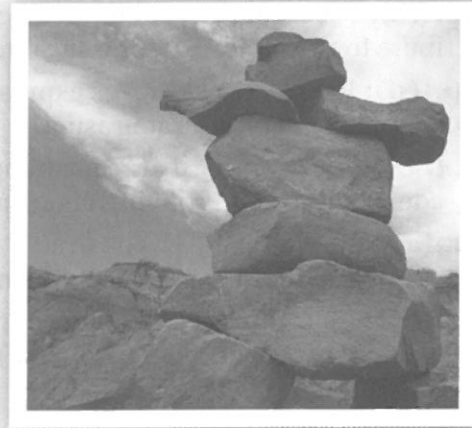
Homework/Assessment

N/A

Grade 6 ► Unit 2

Folklore: A Blast from the Past

This six-week unit focuses on what folklore (myths, legends, tall, and pourquoi tales) reveals about world cultures—including our own.



ESSENTIAL QUESTION

How is folklore simultaneously revealing and hiding?

OVERVIEW

Students explore myths and legends from a variety of sources: ancient Greek or Roman civilizations; Russian history; Viking, Eskimo, or Latin American cultures; or other cultures of the students' choice. In addition, students read informational text, listen to music, and examine art from the myth's or legend's country of origin. Class discussions focus on the fact that folklore provides a limited view of a culture and that it's important to research the country before making sweeping generalizations about it. The goal of this unit is not only for students to find commonalities across this genre, but to discover countries and cultures other than our own. The culminating project is an informative/explanatory essay in response to the essential question.

FOCUS STANDARDS

These Focus Standards have been selected for the unit from the Common Core State Standards.

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.

RI.6.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

W.6.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

W.6.7: Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

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.

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.

SL.6.1(d): Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.

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.

L.6.4(a): Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.

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*).

SUGGESTED STUDENT OBJECTIVES

- Read, compare, and contrast myths, legends, and tall and pourquoi tales from a variety of countries/cultures.
- Compare and contrast one author's presentation of events with that of another.
- Compose your own myth, legend, tall tale, or pourquoi tale, exhibiting the form's essential characteristics.
- Compare and contrast the reading of a story (e.g., one of the *Just So Stories*) to an audio version.
- Conduct research on a country of choice and compare what you learn with what the country's folklore teaches you about that country's culture.

SUGGESTED WORKS

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Stories

- *Favorite Folktales from Around the World* (Jane Yolen)
- *The Firebird and Other Russian Fairy Tales* (Arthur Ransome)
- *Just So Stories* (Rudyard Kipling) (EA)
- *Cut from the Same Cloth: American Women of Myth, Legend, and Tall Tale* (Robert D. San Souci, Brian Pinkney, and Jane Yolen)
- *American Tall Tales* (Mary Pope Osborne and Michael McCurdy) (EA)
- *Talking Eggs* (Robert San Souci)

Greece/Ancient World

- *Black Ships Before Troy: The Story of the Iliad* (Rosemary Sutcliff) (E)
- *Heroes, Gods, and Monsters of the Greek Myths* (Bernard Evslin)
- *The Lightning Thief: Percy Jackson and the Olympians: Book 1* (Rick Riordan)
- *Women Warriors: Myths and Legends of Heroic Women* (Marianna Mayer and Heller Julek)

Rome

- *Roman Myths* (Geraldine McCaughrean and Emma Chichester Clark)

Viking

- *D'Aulaires' Book of Norse Myths* (Ingri D'Aulaire and Edgar Parin D'Aulaire)

Inuit-Eskimo

- *Tikta'Liktak: An Inuit-Eskimo Legend* (James A. Houston)

Latin America

- *Golden Tales: Myths, Legends, and Folktales from Latin America* (Lulu Delacre) (Note: This title also includes informational text.)

Poetry

- "Twelfth Song of Thunder" (Navajo, Traditional) (E)

INFORMATIONAL TEXTS

Nonfiction

Ancient World

- *The Usborne Internet-Linked Encyclopedia of World History* (Jane Bingham)

Greece

- *The Hero Schliemann: The Dreamer Who Dug for Troy* (Laura Amy Schlitz and Robert Byrd)
- *Greeks: Internet Linked* (Illustrated World History) (Susan Peach, Anne Millard, and Ian Jackson)
- *You Wouldn't Want to Be a Slave in Ancient Greece! A Life You'd Rather Not Have* (You Wouldn't Want to ... Series) (Fiona MacDonald, David Salariya, and David Antram)

Rome

- *Romans: Internet Linked* (Illustrated World History) (Anthony Marks)
- *You Wouldn't Want to Live in Pompeii! A Volcanic Eruption You'd Rather Avoid* (You Wouldn't Want to ... Series) (John Malam, David Salariya, and David Antram)
- *You Wouldn't Want to Be a Roman Soldier! Barbarians You'd Rather Not Meet* (You Wouldn't Want to ... Series) (David Stewart and David Antram)

Vikings

- *First Facts about the Vikings* (Jacqueline Morley)
- *Vicious Vikings* (Horrible Histories TV Tie-in) (Terry Deary and Martin Brown)
- *You Wouldn't Want to Be a Viking Explorer! Voyages You'd Rather Not Make* (You Wouldn't Want to ... Series) (Andrew Langley, David Salariya, and David Antram)

Inuit-Eskimo

- *The Inuit* (Watts Library) (Suzanne M. Williams)
- *Building an Igloo* (Ulli Steltzer)

Latin America

- *Golden Tales: Myths, Legends, and Folktales from Latin America* (Lulu Delacre)
- *Aztec, Inca, and Maya* (DK Eyewitness Books) (Elizabeth Baquedano and Barry Clarke)
- *Beneath the Stone: A Mexican Zapotec Tale* (Bernard Wolf)
- *The History Atlas of South America* (MacMillan Continental History Atlases) (Edwin Early, ed.)
- *First Americans: Story of Where They Came from and Who They Became* (Anthony F. Aveni and S. D. Nelson)

ART, MUSIC, AND MEDIA**Art**

- *Winged Victory of Samothrace* (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)

Media

- *Just So Stories* (Rudyard Kipling) (audiobook CD) (HarperCollins)
- *The Lightning Thief: Percy Jackson and the Olympians: Book 1* (Rick Riordan and Jesse Bernstein) (Listening Library)

SAMPLE ACTIVITIES AND ASSESSMENTS**1. INTRODUCTORY ACTIVITY**

Your teacher will start this unit by reading aloud a favorite folktale picture book, *Talking Eggs*, to review the elements of folktales, discuss folklore in general, and describe what he/she will expect from you in journal entries this year. (RL.5.1, SL.5.1, SL.5.3, W.5.4, W.5.8)

2. GRAPHIC ORGANIZER

As you read a variety of myths and legends, keep track of the following information in your journal or on a shared online spreadsheet:

- Characters
- Country of origin
- Problem (that can't be solved)
- Setting
- Title
- Hero (who comes to solve the problem or explains the mystery)
- Ending
- Characteristics unique to this country's folklore

Your teacher may ask you to share your responses with a partner before class discussion. Be sure to note the page numbers of relevant information or mark your book with sticky notes, so you can cite evidence from the text during class discussion. (RL.6.1, RL.6.2, RL.6.3)

3. CLASS DISCUSSION

Be prepared to compare and contrast two or more characters, settings, or events across stories, drawing on specific information from the stories that you and your classmates read. (SL.6.1, RL.6.2, RL.6.3)

4. CLASS DISCUSSION

How does *Black Ships Before Troy: The Story of the Iliad* by Rosemary Sutcliff provide insight into ancient Greek civilizations? Discuss insights into characters from this story, plot developments, and

ancient Greek society in general. Your teacher may ask you to write your own responses in your journal and share them with a partner before class discussion. (RI.6.4, SL.6.1, RL.6.1)

5. LITERATURE RESPONSE

Outline how the plot of a myth, legend, tall tale, or pourquoi tale of choice unfolds in a series of episodes by creating a comic strip of key events. Be sure to 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, if needed. You may want to use an online comic creation tool to publish your ideas. (RL.6.3)

6. CLASS DISCUSSION/VENN DIAGRAM

What are the similarities and differences you notice among myths, legends, tale tales, and pourquoi tales? Your teacher may ask you to write your own responses in your journal (or in an online template) and share them with a partner before class discussion. After class discussion, create a Venn diagram in your journal that outlines the similarities and differences among three of the types of folklore. (SL.6.1, RL.6.9)

7. NARRATIVE WRITING

Write your own myth or legend. As discussed in class, myths and legends were written to explain natural phenomena (often before scientific explanations were found). Follow the typical pattern (as in the following list), but also build on your insights from the graphic organizer in the first activity.

- 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)

Your well-developed myth or legend should clearly and logically include the characteristics of myths and legends (cited in the preceding list). Edit your writing for pronoun shifts and vagueness. Your teacher may ask you to draw and scan an illustration or to find relevant visuals from the Internet for publication on the class web page. (W.6.3, W.6.4, W.6.5, L.6.1, L.6.2a,b)

8. DRAMATIZATION/FLUENCY

Choose a scene from one of the myths or legends that you think are the most revealing about that culture. Work with classmates to present the scene as a dramatic reading. Record the readings using a video camera for future reference and to see how your fluency improves during the course of the year. (SL.6.6)

9. ART/CLASS DISCUSSION

Find art works that portray the characters or culture(s) about which you read. For instance, consider a Viking member of the Sutton Hoo ship or an Olmec sculptor creating a monumental work at La Venta. How does knowing the story behind the character give you a deeper insight into the artwork? What aesthetic or cultural considerations might have been on the artist's mind during the creation of such works? Your teacher may ask you to write your own responses in your journal and share them with a partner before class discussion. (SL.6.1, RL.6.3)

10. LITERATURE RESPONSE/MEDIA APPRECIATION

How is listening to *Just So Stories* as an audiobook similar to or different from reading the book? Which do you prefer? Why? Your teacher may ask you to write your own responses in your journal and share them with a partner before class discussion. Alternatively, you may respond to the prompt posted on the classroom blog by your teacher. (RL.6.7)

11. WORD STUDY

Keep an index card file of words studied while reading various myths, legends, tall tales, or *pourquoi* tales. Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, spelling feature, and so on. Did you find words you recognize that are from the country/culture of the folklore read? How can word origins—*etymology*—affect our understanding of the words? (*Note:* This will be an ongoing activity all year long.) (L.6.4a,b, RI.6.4)

12. INFORMATIVE/EXPLANATORY WRITING AND MULTIMEDIA PRESENTATION

After reading folklore from a particular 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 or culture. Collaboratively formulate two to three questions to guide your research. Plan how you will conduct your research. Communicate your findings in an informative/explanatory essay in response to the essential question: How is folklore simultaneously revealing and limiting? Your writing should include at least two supporting details from each text. Edit your writing for pronoun shifts and vagueness. Your teacher may ask you to include relevant visuals found on the Internet. Your teacher may give you the option of adding 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. (RI.6.2, RI.6.4, W.6.2, W.6.4, W.6.7, W.9a,b, L.6.1, L.6.2a,b)

Optional reflection question: How does knowing information about the country of origin enhance your understanding of the folklore from that country? What information did you learn only from research? Discuss your responses with classmates in pairs, as a class discussion, and/or on the classroom blog.

13. GRAMMAR AND USAGE

Your teacher will teach mini-lessons on the individual language standards. For example, he/she will give some examples of sentences with vague references, and, as a class, you will make them specific.

- These should be solved. (example correction = Math problems 2 through 12 should be solved.)
- This is difficult when you are just beginning to learn it. (example correction = Spanish is difficult when you are just beginning to learn it.)
- Those are the best. (example correction = Ripe bananas are the best.)

Select a piece of your own writing; circle every use of *this*, *that*, *these*, and *those*, and make sure that the sentence is as clear and specific as it can be. (L.6.1d)

14. GRAMMAR/MECHANICS WALL

As a class, continue adding to the Mechanics/Grammar bulletin board started in Unit One. Remember—once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for these elements before publication. (L.6.1, L.6.2, L.6.3)

15. VOCABULARY/WORD WALL

As a class, continue adding to the Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study. (L.6.4)

16. ART/CLASS DISCUSSION

View the *Winged Victory of Samothrace* 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? (SL.6.1, SL.6.2)

ADDITIONAL RESOURCES

- *Pourquoi Tales* (ReadWriteThink) (This site is geared towards grades 3–5, but may be adapted.)
- *Myth and Truth: The “First Thanksgiving”* (ReadWriteThink) (RL.6.2)
- *The Big Bad Wolf: Analyzing Point of View in Texts* (ReadWriteThink) (RL.6.3)
- *Plot Diagram* (ReadWriteThink) (RL.6.5)
- *Today Is St. Patrick’s Day* (ReadWriteThink) (RL.6.4)

TERMINOLOGY

Culture	Folktale	Oral tradition
Etymology	Legend	Plot
Folklore	Myth	Pourquoi tale

Grade Six, Unit Two Sample Lesson Plan

“Twelfth Song of Thunder” Navajo Traditions

In this series of three lessons, students read “Twelfth Song of Thunder,” a Navajo Tradition, and they:

- Conduct online, museum, and library research on the Navajo Nation’s history and its traditions of song and dance (RI.6.1, RI.6.7, W.6.7, W.6.8, SL.6.1c, SL.6.1d)
- Document research findings (W.6.5, W.6.6, W.6.8)
- Display findings (SL.6.1, SL.6.5, SL.6.6, L.6.2)

Summary

Lesson I: “Twelfth Song of Thunder” Examine the rhythm of “Twelfth Song of Thunder” (SL.6.1) Examine the use of repetitions (RL.6.4, SL.6.1) Explore the purpose of the song (RL.6.2, RL.6.5, SL.6.1c, SL.6.1d)	Lesson II: Researching Navajo Traditions Identify key sources for conducting research about the Navajo Nation (W.6.7, W.6.8) Identify the geographical location of the Navajo Nation (W.6.7) Chronicle key events of the Navajo Nation’s history (RI.6.1, RI.6.7, W.6.7) Explore the Navajo traditions of song and dance (SL.6.1c,d, W.6.7)
Lesson III: Document and Display Findings Assemble facts gathered during research (W.6.10, SL.6.2) Select a format for displaying the findings (W.6.5, W.6.6) Document the findings (W.6.5, W.6.6, W.6.8) Display findings (SL.6.1, SL.6.5, SL.6.6, L.6.2)	

Lesson II: Researching Navajo Traditions

Objectives

- Identify key sources for conducting research about the Navajo Nation (W.6.7, W.6.8)
- Identify the geographical location of the Navajo Nation (W.6.7)
- Chronicle key events of the Navajo Nation's history (RI.6.1, RI.6.7, W.6.7)
- Explore the Navajo traditions of song and dance (SL.6.1c,d, W.6.7)

Required Materials

- ☐ Access to a library
- ☐ Access to the Internet
- ☐ Museum

(Teachers are encouraged, if possible, to take their students to local museums where exhibits portray Native American culture and traditions.)

Procedures

1. Lead-In:
If students visited a museum, ask them to share in small groups the data that they collected and identify the next steps in their research. If a museum visit was not possible, split students into groups and consider available resources for research, such as Discovery Education Streaming.
2. Step by Step:
 - a. Students will assign group members to different stations:
 - School library
 - Internet (there are several Navajo Nation websites available)
 - b. Students begin to collect and record data:
 - Geographical
 - Historical
 - Cultural
3. Closure:
Students meet in their groups and briefly share results.

Differentiation

Advanced

- Students will research the Navajo Nation through the lens of geography, noting the important role that geography played in the development of Navajo history and culture. Students can evaluate and collect useful websites for their classmates to use for research and assemble them on the teacher's portal.

Struggling

- Work with students to create a graphic organizer on a shared online spreadsheet to help focus the research. Students can begin their research using the websites found by classmates (listed above). Give students the option of working in teams of two: one student as reader and the other as note-taker. Another option would be to allow students to use recording devices (such as a dictation application) to store interesting information as they read various sources and then to translate the information to print.

Homework/Assessment

Type research notes.

Embracing Heritage

In this eight-week unit, students continue to read stories and informational texts and discuss what they each reveal about our own country, the United States of America.



OVERVIEW

Remember, remember always that all of us, and you and I especially, are descended from immigrants and revolutionists.

FRANKLIN D. ROOSEVELT

ESSENTIAL QUESTION

How does heritage define us individually and as a nation?

America is a nation of immigrants. This diversity has helped to make our country rich in ideas, traditions, and customs. Except for the Native Americans, every American came here from somewhere else—or is born of ancestors who did. People have come, and continue to come, to America to seek freedom and opportunity. Some did not come here voluntarily. And some immigrants encountered prejudice. To learn more about the role of immigration in American heritage, students read and discuss a variety of fictional and informational texts. To appreciate how we are shaped by the experiences we have and the people we encounter, students do a Generations Project, in which they consider perspectives from different generations within a family. The project also helps hone students' interview and research skills. In addition, students create semantic maps of the phrase "embracing heritage" in order to represent visually their understanding of this phrase. They write an informative/explanatory essay in response to the essential question: How does heritage define us individually and as a nation?

Note: This unit provides an example of how cross-curricular collaboration can naturally occur between English and other content areas. Students can read informational texts in history class, and compare those accounts to personal narratives and accounts about the immigrants' experience read in English class. Much discussion centers on the ways in which background information enhances understanding of literature (whether on immigration or any other history/science topic of teachers' choosing). This unit also demonstrates how the reading and writing standards provide instructional connectivity between learning in English and other content areas.

FOCUS STANDARDS

These Focus Standards have been selected for the unit from the Common Core State Standards.

RL.6.6: Explain how an author develops the point of view of the narrator in a text.

RI.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).

RI.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 the same person).

W.6.1: Write arguments to support claims with clear reasons and relevant evidence.

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.

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.

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.

L.6.4(c): Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

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).

SUGGESTED STUDENT OBJECTIVES

- Define the word *heritage* and review the word *culture*.
- Explore U.S. immigrant experiences through historical fiction and nonfiction texts.
- Analyze multiple accounts of U.S. immigration from different points of view and describe important similarities and differences in the details they provide.
- Conduct interviews to gather information from human “primary sources” (e.g., with family members).
- Summarize information gleaned from interviews.
- Explain the importance of oral tradition.
- Conduct research on countries from which family members emigrated.
- Write arguments about the proposition that America is a “land of opportunity.”
- Define related words and identify their parts of speech (e.g., *migrate*, *immigrate*, *emigrate*, etc.).

SUGGESTED WORKS

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Stories

- *One More River to Cross: The Stories of Twelve Black Americans* (Scholastic Biography) (Jim Haskins) (EA)
- *As Long As the Rivers Flow: The Stories of Nine Native Americans* (Scholastic Biography) (Paula Gunn Allen and Patricia Clark Smith)

- *Esperanza Rising* (Pam Munoz Ryan)
- *Project Mulberry* (Linda Sue Park)
- *Weedflower* (Cynthia Kadohata)
- *Escape from Saigon: How a Vietnam War Orphan Became an American Boy* (Andrea Warren)
- “On Discovering America” from *Survey Graphic Magazine* (Pearl S. Buck)
- *One Eye Laughing, the Other Eye Weeping: The Diary of Julie Weiss, Vienna, Austria, to New York, 1938* (Dear America Series) (Barry Denenberg)
- *Something About America* (Maria Testa)
- *Journey of the Sparrows* (Fran Leeper Buss)
- *Behind the Mountains* (First Person Fiction) (Edwidge Danticat)
- *An Indian in Cowboy Country: Stories from an Immigrant’s Life* (Pradeep Anand)
- *When Jesse Came Across the Sea* (Amy Hest and P. J. Lynch)
- *Dreaming of America* (Eve Bunting)
- *The Christmas Tapestry* (Patricia Polacco)

INFORMATIONAL TEXTS

Nonfiction

- *Coming to America: The Story of Immigration* (Betsy Maestro and Susannah Ryan)
- *If Your Name Was Changed at Ellis Island* (If You[r] ... Series) (Ellen Levine and Wayne Parmenter)
- *A History of US: Reconstructing America 1865–1890* (Book 7) (Joy Hakim) (EA)
- *How People Immigrate* (True Books) (Sarah De Capua)
- *Immigrant Kids* (Russell Freedman) (EA)
- *New Kids in Town: Oral Histories of Immigrant Teens* (Scholastic Biography) (Janet Bode)
- *First Crossing: Stories about Teen Immigrants* (Donald R. Gallo)
- *Through the Eyes of Your Ancestors: A Step-by-Step Guide to Uncovering Your Family’s History* (Maureen Alice Taylor)
- *Do People Grow on Family Trees? Genealogy for Kids and Other Beginners: The Official Ellis Island Handbook* (Ira Wolfman and Michael Klein)

ART, MUSIC, AND MEDIA

Art

- Jacob Riis, various photographs
- Childe Hassam, *Village Scene* (1883–1885)
- Childe Hassam, *Winter in Union Square* (1889–1890)
- Childe Hassam, *Flags on Fifty-Seventh Street: The Winter of 1918* (1918)

Music and Lyrics

- “Coming to America” (Neil Diamond)

SAMPLE ACTIVITIES AND ASSESSMENTS

1. CLASS DISCUSSION

What is meant by the word *heritage*? Which elements of heritage does one look for when learning about a culture? Write your ideas down on a sticky note and “Give one, get one.”

(*Note: Culture* was discussed and defined in Grade Five, but you may want to review it. Answers to the elements of heritage may include something that is passed down from previous generations, a tradition, our family members' culture, etc.) With your class, create a chart of elements to look for in texts read during this unit. We will continue to add to this list as we gain additional insights into heritage during this unit. Your teacher may ask you to create an online concept map using a web tool. (SL.6.1)

2. CLASS DISCUSSION

How do the stories from this unit provide insight into the experiences of immigrants? How are their stories alike? Different? Cite specific information from the texts to justify your responses. Do the stories turn out as you expected? Why or why not? Your teacher may ask you to write your own response in your journal and share it with a partner before class discussion. (SL.6.1, SL.6.3, RL.6.1)

3. LITERARY RESPONSE (AND/OR WRITING: ARGUMENT)

After reading one of the immigrant stories, respond in your journal to this James Baldwin quotation (from the character's point of view): "Know from whence you came. If you know whence you came, there are absolutely no limitations to where you can go." Be sure to cite specific examples from the text to justify your response. Post your response on the classroom blog and compare it to responses by your classmates. This activity can be expanded into a writing (argument) assignment. (RL.6.1, RL.6.6, L.6.1, L.6.2a,b)

4. RESEARCH/TRAVEL BROCHURE (AND/OR MULTIMEDIA PRESENTATION)

Conduct research on one of the countries you have read about in this unit (from which an immigrant left), drawing on several sources (e.g., print, digital, video, multimedia, etc.). You may have the opportunity to work collaboratively with a partner through the entire research process: sharing ideas; formulating research questions; planning the research; conducting the research; evaluating the credibility and relevance of the information; and, finally, synthesizing the information and reporting your findings in a report or brochure. Type a report or create a travel brochure. Be sure to follow the format provided by your teacher for citing the sources used in your research. For the travel brochure, what should visitors learn that would increase understanding of that country's heritage? Work with peers to get feedback and improve your report or brochure and publish using publishing software. An optional extension is to present your findings as a multimedia presentation (e.g., digital slides or video). (W.6.7, RI.6.7, RI.6.9)

5. GENEALOGY/MULTIMEDIA GENERATIONS PROJECT

As a way for you to personalize immigration stories, you are encouraged to learn about the countries from which your family emigrated. Prior to starting this project, plan with a classmate which aspects of their immigration you would like to research and why, how you plan to conduct and organize your research, and how you plan to search through sources efficiently for relevant information. Then, as a class, collaboratively generate meaningful interview questions that will generate the information you need. Interview three family members (or family friends) from different generations for this project, asking ten questions about significant aspects of their respective childhoods and life growing up. The purpose of this project is to get perspectives from different generations within one family to show how we are shaped by the experiences we have and by the people we encounter. Your essay/multimedia project should be logically ordered with at least three quotations from each family member interviewed. Edit your work for the grammar conventions studied so far this year (see Standards for more details) and upload it to your class web page to facilitate sharing with family members far away. Include photographs or other artifacts if desired. (RI.6.3, RI.6.7, L.6.1a,b,c,d; L.6.2a, L.6.2b)

6. CLASS DISCUSSION

Analyze various accounts of immigrant experiences, then identify and distinguish among facts, opinions, and reasoned judgments presented in the texts. How do these sources combine to give you a better

picture of the immigrant experience than informational text or literature alone? Your teacher may ask you to write your response in your journal and share it with a partner before class discussion. Be sure to write down the page numbers of facts and opinions or mark your book with sticky notes so you can go back and cite the text during class discussion. (RI.6.3, RL.6.9, RI.6.8, SL.6.3)

7. WRITING (ARGUMENT)

People have been immigrating to the United States for more than two hundred years. Even today, there are people who immigrate to America. Do you think the reasons for current immigration are similar to or different from the reasons of those who immigrated two hundred years ago? Write your position on a sticky note and discuss your preliminary ideas with classmates. Plan with a classmate which aspects of past and current immigration patterns you would like to research and how you plan to conduct and organize your research, and how you plan to search through sources efficiently for relevant information. Then, draft your argument about whether the reasons are more similar or different between these two waves of immigration. Write a well-developed paper that includes an engaging opening statement of your position, at least three supporting details from two different sources, and a strong conclusion. Edit your writing for the grammar conventions studied so far this year. Your teacher may ask you to include relevant visuals found on the Internet. (W.6.1, W.6.4, W.6.5, RI.6.8, L.6.1, L.6.2a,b)

8. DRAMATIZATION/FLUENCY

Write a poem or a song for two voices about an immigrant's experience. The poem should be modeled after the poetry in *Joyful Noise: Poems for Two Voices* by Paul Fleischman (read in fifth grade), and the song modeled after Neil Diamond's lyrics in "Coming to America." The song or poem should accurately reflect historical information (or present-day information). Work with classmates to present the song or poem as a dramatic reading and record it with a video camera. (SL.6.6)

9. WORD STUDY

Keep an index card file of words studied while reading about immigrant experiences. Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, country of origin, spelling feature, and more. Just as we can trace the path of our ancestors, we can trace the path of words. Choose some words and trace back from modern-day uses of the words to their historical origins (e.g., *culture, heritage, immigration, emigration, immigrant, endowment, lineage, racism, tolerance, legacy, ancestry*, etc.). (Note: This will be an ongoing activity all year long.) In addition, you will create an individual semantic map of the phrase "embracing heritage" in order to represent visually your understanding of this phrase. (RL.6.4, L.6.4)

10. INFORMATIVE/EXPLANATORY WRITING

Write an informative/explanatory essay in response to the essential question: How does heritage define us individually and as a nation? To prepare for the essay, make a T-chart that describes in one column what is common about immigrant experiences and in the other column what is different (drawing on your own research). Provide at least three ways of learning and cite examples from the texts to support your assertions. Be prepared to make an audio recording of your essay and upload it as a podcast to accompany your Genealogy/Multimedia Generations Project (discussed in Activity 5). Prepare it for upload to the classroom blog or a class wiki. (W.6.5, W.6.9a,b, L.6.1, L.6.2a,b)

11. MECHANICS/GRAMMAR WALL

As a class, continue adding to the Mechanics/Grammar bulletin board started in Unit One. Remember—once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for these elements before publication. (L.6.1, L.6.2, L.6.3)

12. VOCABULARY/WORD WALL

As a class, continue adding to the Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study. (L.6.4)

13. 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. (SL.6.1, SL.6.2)

14. ART/CLASS DISCUSSION

Riis was one of the first artists to use flash photography. How did the stillness that this technology required affect his choice of subject matter and the time of day in which he worked? (SL.6.1, SL.6.2)

15. ART/CLASS DISCUSSION

Why do you think Hassam chose the colors and patterns that he did? Do you believe this is what the scenes actually looked like? (SL.6.1, SL.6.2)

ADDITIONAL RESOURCES

- *Annie Moore Becomes the First Immigrant to Enter Ellis Island in 1892* (ReadWriteThink) (W.6.8)
- *Song and Poetry Analysis Tools* (Library of Congress) (RI.6.7)
- *Thinking About Songs as Historical Artifacts* (Library of Congress) (RI.6.8)
- *Thinking About Poems as Historical Artifacts* (Library of Congress) (RI.6.8)
- Gateway to Dreams: An Ellis Island/Immigration WebQuest for Upper Elementary Grades (Today's Teacher)
- Phillip Lopate, "Immigrant Fiction: Exploring an American Identity" (The Gilder Lehrman Institute of American History)
- Pearl S. Buck: "On Discovering America" Reading Questions (National Endowment for the Humanities)
- *The Peopling of America* (The Statue of Liberty–Ellis Island Foundation, Inc.)
- Lydia Lum, "Angel Island: Immigrant Journeys of Chinese-Americans" from *An Oral History of Chinese Immigrant Detainees*
- Immigration History Research Center (University of Minnesota)
- Photographs from Ellis Island (Library of Congress)
- *New Americans Series, Cultural Riches* (PBS)
- *Travel Brochures: Highlighting the Setting of a Story* (ReadWriteThink)
- *Create a Travel Brochure* (Scholastic)

TERMINOLOGY

Biography	Heritage	Lore	Realism
Epilogue	Legacy	Memoir	Traditional literature

Grade Six, Unit Three Sample Lesson Plan

Immigrant Kids by Russell Freedman

In this series of four lessons, students read *Immigrant Kids* by Russell Freedman, and they:

- Explore the conditions that immigrants experienced, as described in *Immigrant Kids* (RI.6.1, RI.6.2, SL.6.1)
- Conduct independent research (RI.6.1, RI.6.2, RI.6.7, W.6.7, W.6.8)
- Examine why immigration to America continues (SL.6.1)

Summary

Lesson I: Immigrant Kids Note the origins of the book (RI.6.1, RI.6.2) Examine the immigrant experience, as portrayed in <i>Immigrant Kids</i> (RI.6.1, RI.6.2, SL.6.1) Homes Schools Work Consider why, despite the challenges depicted in <i>Immigrant Kids</i> , America is a nation that continues to attract immigrants (SL.6.1)	Lesson II: Immigration Continues—A Research Project Examine the world map Identify the countries for research purposes Conduct preliminary research in groups (RI.6.1, RI.6.2, RI.6.7, W.6.7, W.6.8) Narrow the area of research (RI.6.1, RI.6.2, RI.6.7, W.6.7, W.6.8) Assign specific roles Continue to conduct research (RI.6.1, RI.6.2, RI.6.7)
Lesson III: Preparing to Present In groups, examine the material that has been researched (RI.6.2, RI.6.3, RI.6.7, SL.6.1c) Identify areas where more information is needed (SL.6.1c, SL.6.4) Consider ways to present the work (SL.6.1) Prepare the material for presentation (W.6.2a,b,c,d,e; W.6.4, W.6.5, W.6.6, W.6.7, W.6.8) Lay out material	Lesson IV: An Exhibit Representatives of each of the groups introduce the project Examine the exhibit Take notes while “touring” the exhibit (RI.6.2, W.6.7) Compose personal reflections (W.6.2, W.6.4)

Lesson III: Preparing to Present

Objectives

- In groups, examine the material that has been researched (RI.6.2, RI.6.3, RI.6.7, SL.6.1c)
- Identify areas where more information is needed (SL.6.1c, SL.6.4)
- Consider ways to present the work (SL.6.1)
- Prepare the material for presentation (W.6.2a,b,c,d,e; W.6.4, W.6.5, W.6.6, W.6.7, W.6.8)
- Lay out material

Required Materials

- ☐ Research work
- ☐ Maps
- ☐ Markers
- ☐ Poster boards
- ☐ Glue

Procedures

1. Lead-In:
Students revisit the material that has been researched, assess what may still be missing, and conduct further research before preparing the material for presentation.
2. Step by Step:
 - a. Groups conclude research.
 - b. Groups prepare the material for presentation. The material includes maps, written passages, charts, and so on.
 - c. At the conclusion of step b, groups move on to a presentation of the material.
3. Closure:
Students report on the progress of the groups.

Differentiation

Advanced

- In heterogeneous research groups, give students leadership opportunities and more difficult research assignments. Students will think of a question to extend the research and then answer that question. Encourage students to use a wider variety of sources in their research, both in-person and online. They should evaluate and justify which ones contribute to the depth of their research in an annotated bibliography. Students can design a class web page on which to archive all projects for presenting and viewing after this lesson is complete. Encourage students to go deeper into an aspect of research that interests them, and present it in a multimedia/creative format. Students can evaluate and collect useful websites for their classmates to use for research, and collect them on the teacher's web portal.

Struggling

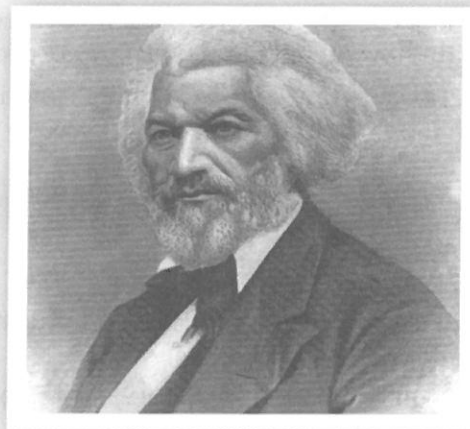
- Prior to this lesson, work with students to create a graphic organizer for compiling research findings. Students can begin their research using the websites found by classmates (listed above). Assign more straightforward research to students in heterogeneous research groups. Offer them the opportunity to present in a multimedia/creative format. Perhaps create a digital template on a shared online spreadsheet for students to use. The template will help students ensure that they include all required information.

Homework/Assessment

N/A

Courageous Characters

In this six-week unit, students select a fictional story with a courageous character and pair it with related informational text from the same historical time period.



SENTENTIAL QUESTION



How are acts of courage revealed in writing?

OVERVIEW

Students choose from stories about varied circumstances in which people acted with tremendous courage: in times of slavery, instances of shipwrecks, or during the days of unfair child labor practices. Students recognize that acts of courage may have lasting effects on others. In this unit, students have the opportunity to refine their definitions of courage by examining how characters—real and fictional—grow by overcoming obstacles. After reading about outwardly courageous people, students consider quiet acts of courage, and class discussions reveal the importance of those people who often remain unnoticed or behind the scenes. Students examine how language and vocabulary enhance the reader's experience, cite specific passages of text to justify their thoughts, and critically examine the artistic license often taken in historical fiction. In the culminating project for this unit, students write and publish their own stories of courageous characters.

FOCUS STANDARDS

These Focus Standards have been selected for the unit from the Common Core State Standards.

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.

RI.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.

W.6.1: Write arguments to support claims with clear reasons and relevant evidence.

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 sitting.

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.

L.6.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.

SUGGESTED STUDENT OBJECTIVES

- Define *courage*.
- Read a variety of literature and informational text about challenging historical events and memorable experiences.
- Compare and contrast stories with courageous characters.
- Explore the similarities and differences in authors' characterization techniques.
- Read informational text to understand the historical context for the setting of a story with courageous characters.
- Write an argument about a historical event studied.
- Define related words and identify their parts of speech (e.g., *courage*, *courageous*, *courageousness*, *conviction*, *convince*, etc.).

SUGGESTED WORKS

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Stories

- *The Power of Light: Eight Stories for Hanukkah* (Isaac Bashevis Singer and Irene Lieblich) (EA)
- *Fire from the Rock* (Sharon M. Draper)
- *War Comes to Willy Freeman* (James and Christopher Collier)
- *Sadako and the Thousand Paper Cranes* (Eleanor Coerr)

Slavery and Overcoming Slavery

- “The People Could Fly” from *The People Could Fly* (Virginia Hamilton and Leo and Diane Dillon) (E)
- *Free at Last! Stories and Songs of Emancipation* (Doreen Rappaport and Shane W. Evans)

Asia

- *The Tale of the Mandarin Ducks* (Katherine Paterson and Leo and Diane Dillon) (E)
- *Sign of the Chrysanthemum* (Katherine Paterson and Peter Landa) (EA)
- *Kira-Kira* (Cynthia Kadohata)
- *Red Scarf Girl: A Memoir of the Cultural Revolution* (Ji-Li Jiang)
- *Under the Blood-Red Sun* (Graham Salisbury)
- *Snow Falling in Spring: Coming of Age in China During the Cultural Revolution* (Moying Li)

Shipwrecks

- *SOS Titanic* (Eve Bunting)
- *Timothy of the Cay* (Theodore Taylor)
- *Shipwreck Season* (Donna Hill)

Child Labor

- *Uprising: Three Young Women Caught in the Fire That Changed America* (Margaret Peterson Haddix)
- *Lyddie* (Katherine Paterson) (EA)
- *Counting on Grace* (Elizabeth Winthrop)
- *The Circuit: Stories from the Life of a Migrant Child* (Francisco Jiménez)
- *Iqbal* (Francesco D'Adamo)

Poetry

- “If” (Rudyard Kipling) (EA)
- *Lives: Poems about Famous Americans* (Lee Bennett Hopkins and Leslie Staub)
- “Casabianca” (Felicia Dorothea Hemans)

INFORMATIONAL TEXTS

Nonfiction

- *Kids with Courage: True Stories About Young People Making a Difference* (Barbara A. Lewis)

Slavery and Overcoming Slavery

- *Harriet Tubman: Conductor on the Underground Railroad* (Ann Petry) (E)
- *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* (Frederick Douglass) (E)
- *Rebels Against Slavery: American Slave Revolts* (Patricia C. McKissack and Frederick L. McKissack)
- *Leon's Story* (Leon Walter Tillage and Susan L. Roth)
- *Many Thousand Gone: African Americans from Slavery to Freedom* (Companion to *The People Could Fly*) (Virginia Hamilton, Leo Dillon, and Diane Dillon)
- *Up Before Daybreak: Cotton and People in America* (Deborah Hopkinson)

Asia

- *Samurai: Warlords of Japan* (High Interest Books) (Arlan Dean)
- *Life in Ancient Japan* (Peoples of the Ancient World) (Hazel Richardson)

Shipwrecks

- *A Night to Remember: A Classic Account of the Final Hours of the Titanic* (Walter Lord) (E)
- *You Wouldn't Want to Sail on the Titanic! One Voyage You'd Rather Not Make* (You Wouldn't Want to . . . Series) (David Evelyn Stewart, David Salariya, and David Antram)

- *Exploring the Titanic: How the Greatest Ship Ever Lost—Was Found* (Robert D. Ballard)
- *Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance* (Jennifer Armstrong)

Child Labor

- *Kids On Strike!* (Susan Campbell Bartoletti)
- *Kids at Work: Lewis Hine and the Crusade Against Child Labor* (Russell Freedman and Lewis Hine) (EA)

ART, MUSIC, AND MEDIA

Art and Architecture

- 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)

Music

- Traditional, possibly Wallis Willis, “Swing Low, Sweet Chariot”
- Traditional, “Nobody Knows the Trouble I’ve Seen”
- Traditional, “Cotton Mill Girls” (as sung by Michèle Welborne)

SAMPLE ACTIVITIES AND ASSESSMENTS

1. CLASS DISCUSSION

What is meant by the word *courage*? Look up the word in a dictionary (print or online) and write your ideas down on a sticky note. (*Note:* Answers may include the quality of mind or spirit that enables a person to face difficulty, danger, pain, or sorrow.) Let’s create a class word map of the word *courage*. As you find examples of courage in texts read during this unit, write them on sticky notes and add them to our word map. Your teacher may ask you to create an online concept map with a web tool. (SL.6.1a,b,c,d)

2. LITERARY RESPONSE

While reading one of the stories about a courageous character, keep notes in your journal or on a shared online spreadsheet about the following:

- 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?

You may have the opportunity to share your ideas with a partner before class discussion. Be sure to write down the page numbers of relevant information or mark your text with sticky notes so you can go back and cite the text during class discussion. (RL.6.2, RL.6.3, RI.6.8)

3. CLASS DISCUSSION

How do the stories from this unit provide insight into the courageous characters? How are their stories alike? How are they different? Cite specific information from the text to justify your response. (RL.6.1, RL.6.9, SL.6.1)

4. LITERATURE RESPONSE

Create a Venn diagram in your journal of a courageous character compared with a noncourageous, or cowardly, character. The differences between courageous and cowardly characters may seem obvious, but are there ways in which these characters are similar? Discuss your insights with a partner or use an online template. (RL.6.1, RL.6.3, RL.6.6)

5. JOURNAL RESPONSE/START A BLOG

Does courage always require overt acts of bravery? What are other ways of thinking about courageous characters? Write your responses to the questions in your journal and share them with a partner. Then, work with classmates to create your own class blog about unrecognized courageous characters, either in literature or real life. (RI.6.8, W.6.4, W.6.9a,b)

6. DRAMATIZATION/FLUENCY

Choose an emotional passage from a story we've read that exemplifies a character's courage. Work with classmates to present it as a dramatic reading. After the reading, ask your classmates to point out language that enhanced meaning, conveyed style, and helped achieve a feeling of strong emotion. Record the reading using a video camera so you can evaluate your performance. (SL.6.6, RL.6.4, L.6.5a,b,c)

7. INFORMATIVE/EXPLANATORY WRITING

After reading one of the stories with a courageous character, write a well-developed paper about how the character had "the courage to follow his/her convictions." What were his/her convictions? What challenges arose when the character followed these convictions? Be sure to cite at least three specific examples from the text to justify your response. Edit your writing for the grammar conventions studied so far this year. Your teacher may ask you to post your essay on the classroom blog. (W.6.9a, RL.6.3, L.6.1, L.6.2a,b)

8. INFORMATIONAL TEXT RESPONSE

Read a variety of stories and interviews from the same time period (e.g., *Titanic* survivors, slaves, or children who worked during the Depression). How are their accounts similar? Different? Why would accounts of the same event vary? Trace and evaluate the specific claims in a text with a partner who read about the same topic, and decide if they are sound and if there is sufficient evidence to support the claims. Write responses in your journal, or upload them in response to the teacher prompt on the classroom blog, and share them with a partner who read about the time period. (RI.6.5, RI.6.6, RI.6.8, W.6.8, W.6.9a,b, SL.6.2)

9. FACT OR FICTION GRAPHIC ORGANIZER

Historical fiction gets its name because these stories are based on true events, but the author may modify events to make a good story. Read informational text about the historical setting of a story read and create a T-chart or Venn diagram in your journal (or in an online template) that outlines historical facts and historical fiction from the story. Cite specific information from the texts read in the format

provided by your teacher or mark your book with sticky notes to justify your response. Check each others' work for instances of plagiarism, as this concept was introduced by your teacher during this unit. (RL.6.9, RI.6.2, RI.6.5, RI.6.6)

10. ORAL PRESENTATION

Choose a story from *The People Could Fly* to read, summarize, and present to the class. Part of the presentation should include the meaning of the story, the 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. (L.6.1e, L.6.3a,b, SL.6.6)

11. WRITING (ARGUMENT) (OPTION 1)

Survivors from the *Titanic* 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 your writing for the grammar conventions studied so far this year. Upload your published essay to the classroom blog, where you can receive feedback on the strength of your argument from your classmates. (W.6.1, SL.6.4, RL.6.4, W.6.4, L.6.1a,b,c,d; L.6.2a,b)

12. WRITING (ARGUMENT) (OPTION 2)

The poem “Casabianca,” by Felicia Dorothea Hemans, was based on a true incident. In your opinion, was she courageous or crazy? 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 your writing for the grammar conventions studied so far this year. Upload your published essay to the classroom blog, where you can receive feedback on the strength of your argument from your classmates. (W.6.1, W.6.4, SL.6.4, L.6.1a,b,c,d; L.6.2a,b)

13. WORD STUDY

Keep an index card file of words studied while reading about courageous characters. Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, country of origin, spelling feature, and more. Focus on words that help describe the overt and quiet courageousness of characters and historical figures (e.g., *bravery*, *conviction*, *oppression*, etc.). (Note: This continues an etymology activity from Unit Three and will be an ongoing activity all year long.) (RI.6.4, RL.6.4, L.6.4)

14. CLASS DISCUSSION

One reason for storytelling and song is to help people to get through experiences of sorrow and pain. Choose selections from this unit and talk with a partner about if and how the character from your story would find comfort in a creative form of expression. (SL.6.1, SL.6.4)

15. REFLECTIVE ESSAY

Write your own essay describing 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: How are acts of courage revealed in writing? Edit your writing for the grammar conventions studied so far this year before sharing your work with your teacher. Prepare your essay for upload to the classroom blog or a class wiki. (W.6.3, W.6.4, W.6.6, L.6.1a,b,c,d; L.6.2a,b, SL.6.6)

16. 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? (SL.6.1, SL.6.2)

17. MECHANICS/GRAMMAR WALL

As a class, continue adding to the Mechanics/Grammar bulletin board started in Unit One. Remember—once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for these elements before publication. (L.6.1, L.6.2, L.6.3)

18. VOCABULARY/WORD WALL

As a class, continue adding to the Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study. (L.6.4)

ADDITIONAL RESOURCES

- *Choose Your Own Adventure: A Hypertext Writing Experience* (ReadWriteThink) (W.6.3)
- *Families in Bondage* (National Endowment for the Humanities) (RL.6.9)
- *Slave Narratives: Constructing U.S. History Through Analyzing Primary Sources* (National Endowment for the Humanities) (RI.6.7)
- *Underground Railroad: Escape from Slavery—An Interactive Unit on Scholastic.com* (RI.6.7)
- *Susan B. Anthony Voted on This Date in 1872, Leading to Her Arrest* (ReadWriteThink) (RI.6.3)
- *Heroes Around Us* (ReadWriteThink) (RL.6.2)
- *Titanic: The RMS Titanic Sank on This Day in 1912* (ReadWriteThink)
- *Spirituals* (National Endowment for the Humanities)
- *Africans in America* (PBS)
- *In Motion: The African American Migration Experience* (Schomburg Center for Research in Black Culture, The New York Public Library)
- Word map (ReadWriteThink)
- Venn diagram circles (ReadWriteThink)

TERMINOLOGY

Antagonist

Character development

Protagonist

Grade Six, Unit Four Sample Lesson Plan

"If" by Rudyard Kipling

In this series of four lessons, students read "If" by Rudyard Kipling, and they:

- Examine the theme of "If" (RL.6.1, RL.6.2, RL.6.5, SL.6.1c,d)
- Explore oral renditions of "If" (SL.6.2, RL.6.7)
- Compose new stanzas for "If" (W.6.4, W.6.5, W.6.10, L.6.1, L.6.2, L.6.3, L.6.6)
- Perform new stanzas (RL.6.10)

Summary

<p>Lesson I: "If"</p> <p>Annotate "If" for its use of repetitions (RL.6.4, SL.6.1)</p> <p>Investigate the ideas in each of the four stanzas (RL.6.1, RL.6.2, RL.6.5, SL.6.1c,d)</p> <p>Recite (aloud) "If" (RL.6.10)</p>	<p>Lesson II: Renditions of "If"</p> <p>View several renditions of "If" (SL.6.2, RL.6.7)</p> <p>Ponder the experience of viewing and listening to poetry (RL.6.7, W.6.9a)</p> <p>Explore the presenters' interpretations of "If" (W.6.9a, SL.6.1, SL.6.2)</p>
<p>Lesson III: Composing New Stanzas</p> <p>In groups, probe the structure of the stanzas in "If" (RL.6.5)</p> <p>Each group composes a new stanza for "If" (W.6.4, W.6.5, W.6.10, L.6.1, L.6.2, L.6.3, L.6.6)</p> <p>Groups prepare to perform the new stanzas (RL.6.10)</p>	<p>Lesson IV: Performing New Stanzas</p> <p>Rehearse renditions of new stanzas in groups (RL.6.10)</p> <p>Memorize and recite new stanzas (RL.6.10)</p> <p>Reflect upon the experience (SL.6.1)</p>

Lesson II: Renditions of "If"

Objectives

- View several renditions of "If" (SL.6.2, RL.6.7)
- Ponder the experience of viewing and listening to poetry (RL.6.7, W.6.9a)
- Explore the presenters' interpretations of "If" (W.6.9a, SL.6.1, SL.6.2)

Required Materials

- Computers with Internet access

Procedures

1. Lead-In:

Introduce the students to oral renditions of “If.” (Many renditions of “If” exist on online; decide how many performances the students should watch.) Below are a few suggestions:

- 1998 World Cup
- Harvey Keitel
- Dennis Hopper on the *Johnny Cash Show*

2. Step by Step:

- a. The students discuss their initial response to viewing and listening to poetry.
- b. Students highlight the different interpretations of each rendition.

3. Closure:

Watch a different rendition that students have not yet seen.

Differentiation

Advanced

- Create your own interpretation of “If” and record it using a video camera, not only to evaluate your performance, but also to share it with your classmates.
- Choose one of the following assignments or create your own:
 - Read a variety of Kipling’s poems. Choose a poem that appeals to you and write a letter to Kipling about the poem.
 - Read about Kipling’s life. Choose a time in his life that *may* have inspired the writing of “If” and write a persuasive paragraph justifying your answer.
 - Write an essay on the poem “If,” describing a moment in your life when you related to the sentiments in the poem.

Struggling

- On three small sticky notes, ask students to write three words from “If” that are new to them or that are simply “fuzzy” in meaning. Place the sticky notes on a display board, creating a visual representation of the words. Ask students to use dictionaries to learn the meaning(s) of the word and the part(s) of speech that it can be. Then ask the students to explain which part of speech and which meaning the author intended in the poem.
- Throughout the lesson series, take a few minutes each day to have students play charades or other games with the vocabulary.
- Students should choose their favorite version of “If” and be able to justify why it’s their favorite. Work on a choral presentation for another class and possibly record it using a video camera.

Homework/Assessment

N/A

Figure It Out

In this four-week unit, students have the opportunity to read classic and contemporary mysteries, make sense of nonsense poems, and solve riddles and math problems.



OVERVIEW

Students delve deeply into language and vocabulary specific to mysteries and problem solving. They examine how understanding these words is key to uncovering connections made in texts. Students are asked to articulate their basis for predictions, describe why and when they revise those predictions, and share the strategies they use to solve a variety of problems. Divergent approaches to similar problems are encouraged, followed by analysis of why students chose a particular strategy. In the culminating activity for this unit, students write an informative/explanatory essay in response to the essential question.

ESSENTIAL QUESTION

? How do strategies for solving math problems compare with strategies for solving mysteries?

FOCUS STANDARDS

These Focus Standards have been selected for the unit from the Common Core State Standards.

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.

RI.6.4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

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.

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.

L.6.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

SUGGESTED STUDENT OBJECTIVES

- Discern which passages from texts contribute to the development of a text’s plot, setting, and/or theme.
- Distinguish between explicit clues and inferences drawn from the text.
- Compare and contrast mystery stories by a variety of authors.
- Articulate strategies used when solving problems (i.e., highlighting key information) and when figuring out mysteries (i.e., refining predictions as each chapter is read).
- Compare and contrast the experience of reading a mystery with listening to or viewing an audio, video, or live version.

SUGGESTED WORKS

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Math Stories

- *The Westing Game* (Ellen Raskin)
- *G Is for Googol: A Math Alphabet Book* (David M. Schwartz and Marissa Moss)
- *Math Curse* (Jon Scieszka)
- *Toothpaste Millionaire* (Jean Merrill)

Classic Mysteries

- *The Mysterious Adventures of Sherlock Holmes* (Arthur Conan Doyle)
- *Three-Act Tragedy* (Agatha Christie)

Contemporary Mysteries

- *39 Clues* series (Rick Riordan)
- *The Mysterious Benedict Society* (Trenton Lee Stewart and Carson Ellis)
- *The Name of this Book Is Secret* (Secret Series) (Pseudonymous Bosch)
- *Chasing Vermeer* (Blue Balliet and Brett Helquist)

Poetry

- “Jabberwocky” (Lewis Carroll) (E)
- *Math Talk: Mathematical Ideas in Poems for Two Voices* (Theoni Pappas)
- *Poetry for Young People: Edward Lear* (Edward Lear, Edward Mendelson, and Laura Huliska-Beith)
- *Poetry for Young People: Edgar Allan Poe* (Edgar Allen Poe, Brod Bagert, and Carolynn Cobleigh)
- *39 Clues Book 1: The Maze of Bones* (Rick Riordan) (Scholastic Audio Books)

INFORMATIONAL TEXTS

Nonfiction

- *The Number Devil: A Mathematical Adventure* (Hans Magnus Enzensberger) (E)
- *Go Figure! A Totally Cool Book About Numbers* (Johnny Ball)
- *The \$1.00 Word Riddle Book* (Marilyn Burns and Martha Weston)
- *Math-terpieces: The Art of Problem Solving* (Greg Tang and Greg Paprocki)
- *Grapes of Math: Mind-Stretching Math Riddles* (Greg Tang and Harry Briggs)

ART, MUSIC, AND MEDIA

Art

- Balthus, *The Mountain* (1936–1937)
- Balthus, *The Street* (1933–1935)
- Balthus, *The Living Room* (1942)
- Balthus, *Solitaire* (1943)
- Chris Van Allsburg, illustrations from *The Mysteries of Harris Burdick* (1984)

Media

- *The New Adventures of Sherlock Holmes* (Arthur Conan Doyle) (Anthony Boucher) (audiobook CD)
- *The Essential Agatha Christie Stories: Agatha Christie's Best Short Sleuths Crack Twenty-Two Famous Cases* (Agatha Christie) (BBC Audiobooks America)

SAMPLE ACTIVITIES AND ASSESSMENTS

1. CLASS DISCUSSION

How do you make sense of nonsense poems such as “Jabberwocky” by Lewis Carroll? How do you figure out what words mean when they don’t really exist? How are clues provided in the text structure, repetition, or content of the poem? Your teacher may ask you to write your ideas down in your journal and share them with a partner before class discussion. (RL.6.4, SL.6.1)

Optional follow-up activity: Write your own nonsense poem and see if classmates can make sense of it.

2. “DEDUCTION OR INDUCTION?” T-CHART GRAPHIC ORGANIZER

As you discuss how you solve mysteries and math problems, classify your approach as *inductive* or *deductive*.

- When do you use inductive reasoning? When do you use deductive reasoning? Why?
- Which of the following problem-solving approaches use inductive reasoning 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
- What strategies do your characters use (e.g., Reynis, Kate, Sticky, and Constance from *The Mysterious Benedict Society*)?

Your teacher may ask you to write your response in your journal (or chart it in a shared online spreadsheet) and share it with a partner before each section of the class chart is filled in. Be sure to make notes of page numbers with relevant information so you can go back and cite the text during class discussion. (RL.6.5, RI.6.4)

3. CLASS DISCUSSION

Usually there is more than one way to solve a (math) problem. What have you learned about inductive and deductive reasoning? How does hearing your classmates articulate their thinking increase your understanding of problem solving? (SL.6.1, SL.6.4)

4. MATH CONNECTION

Ask your math teacher if you can solve the “Painted Cube Problem” in math class, or solve some math problems from *The \$1.00 Word Riddle Book* by Marilyn Burns or found online. Write in your journal about the thought process used to solve these problems, or create a screenshot of your work online, and use this experience to add to your graphic organizer (in Activity 2). (RI.6.4, RI.6.5, W.6.4)

5. JUST THE FACTS GRAPHIC ORGANIZER

Since you and your classmates are reading different mysteries, keep track of this information in your journal or mark your book with sticky notes to facilitate class discussions about these points:

- 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 (because mystery stories continually evolve, it is important to make predictions and return to them each time new evidence is found)
- Solution

Your teacher may ask you to write your response in your journal and share it with a partner before class discussion. The class can also create a shared online spreadsheet to facilitate the exchange of information. (RI.6.4, RI.6.5)

6. WRITING (ARGUMENT)

As a follow-up to the Just the Facts graphic organizer (in Activity 5), write an argument to respond to this question: Which character played the most pivotal role in the mystery read? Why? Write a

well-developed paper that includes an engaging opening statement of your position, at least three clear reasons, and relevant evidence from the mystery read. Cite at least two significant passages, and explain how and why those passages contribute to the development of the plot. Edit your writing for varied sentence patterns and consistency in style and tone. You may upload your essay to the classroom blog. (W.6.1, W.6.4, L.6.1, L.6.2a,b, L.6.3a,b)

7. LITERATURE RESPONSE: *THE WESTING GAME*

The clues provided to the heirs in *The Westing Game* are mostly words from the song “America the Beautiful” taken out of order. When rearranged, they notice the missing parts spell out the name of an heir—but this is actually a red herring. Select your own song, change the order of the lyrics, delete some words or letters, and see if your classmates can solve *your* mystery. (RL.6.5, W.6.2)

Optional extension: Remix your own song using music recording software.

8. LITERATURE RESPONSE

Select a pivotal passage or scene from the mystery you are reading. How does this scene fit into the overall structure of the text? How does it contribute to your understanding of the plot? Write your thoughts down in your journal. Reevaluate your claim at the end of the book. Do you still think that passage was critical to the solution? Why or why not? Talk with a partner to justify your answer, and cite specific details from the text. (RL.6.5, W.6.2, SL.6.4)

9. WRITING (ARGUMENT)

How does listening to a mystery such as *The Mysterious Adventures of Sherlock Holmes* as an audiobook compare to reading the book? Which do you prefer? Why? Write an argument to explain your preference. Be sure to include at least three reasons for your preference and examples for each reason. Take the online poll on your classroom blog for this topic. If the class responses are equally divided, your teacher may ask you to upload your response on the classroom blog to get feedback from your classmates. (RL.6.7, W.6.1, L.6.1)

10. 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. Record your presentation using a video camera so you can evaluate your performance. (Alternatively, you can write your own poem based on a poem read in class.) After the reading, ask your classmates to point out figurative language, word relationships, and/or nuances in word meanings. (SL.6.1, L.6.5)

11. WORD STUDY

Keep an index card file of words studied while reading mysteries, riddles, and math problems (e.g., *alibi*, *evidence*, *sleuth*, *suspect*, *victim*, *witness*, *red herring*, *investigator*, *hunch*, *motive*, etc.). Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, spelling feature, and so on. (*Note:* This will be an ongoing activity all year long.) (L.6.4a,b,c)

12. NARRATIVE WRITING

After reading and discussing mysteries in class, try to write your own mystery that incorporates the new vocabulary words learned in this unit. Talk your ideas through with a partner, but don't give away the ending! See how long you can keep your reader engaged without giving away the resolution. Your

well-developed mystery should hook the reader with a mysterious opening sentence and have a logical sequence of events that is made clear in the concluding section. Edit your writing for varied sentence patterns and consistency in style and tone (see Standards for more details) before publishing your mystery on a class web page. (W.6.3, W.6.4, W.6.5, W.6.6, L.6.1, L.6.2a,b, L.6.3a,b)

13. ART/CLASS DISCUSSION

Compare the work of Balthus to the illustrations in *The Mysteries of Harris Burdick* by Chris Van Allsburg. What are the differences you notice between fine art (Balthus) and illustrations (Van Allsburg)? How are the looks of these two artists similar? How are they different? Illustrators are sometimes inspired by the work of fine artists. Might this have been the case here? (SL.6.1, SL.6.4)

14. ART/WRITING

Study the small details and imagery in Balthus's *The Street* and *The Mountain*. What is happening in these paintings? Imagine what might have occurred before and after each scene. Write a short story describing what you see, and what might happen next to these characters. (W.6.3, W.6.4, W.6.5)

15. INFORMATIVE/EXPLANATORY WRITING

In this unit, you have read mystery books, made sense of nonsense poems, and solved riddles and math problems. Write an informative/explanatory essay in response to the essential question: How do strategies for solving math problems compare with strategies for solving mysteries? Cite specific examples from texts read to justify your response. Edit your writing for varied sentence patterns and consistency in style and tone. Upload your essay to the classroom blog. (W.6.2, W.6.4, W.6.5, W.6.6, W.6.9a,b, L.6.1, L.6.2a,b, L.6.3a,b, SL.6.4)

16. MECHANICS/GRAMMAR WALL

As a class, continue adding to the Mechanics/Grammar bulletin board started in Unit One. Remember—once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for these elements before publication. (L.6.1, L.6.2, L.6.3)

17. LANGUAGE/STYLE

Read the opening pages from two books, such as *Math Curse* by Jon Scieszka and a book from the 39 *Clues* series by Rick Riordan, by different authors in this unit. Describe both authors' styles. Are they formal or informal? How does each author's style compare to yours? Choose a piece of your own writing and compare it with a classmate's. Describe how your styles are similar and different. Read your work aloud, and listen for shifts in style. Working with a partner, revise your work as necessary so the style is consistent. (L.6.3b)

ADDITIONAL RESOURCES

- *Everyone Loves a Mystery: A Genre Study* (ReadWriteThink) (RL.6.4)
- *Mystery Cube* (ReadWriteThink) (RL.6.2)
- Edward Stratemeyer, *Creator of Book series, such as Nancy Drew, Was Born on This Day in 1862* (ReadWriteThink) (RL.6.3)
- *Celebrate Blues Legend Robert Johnson's Birthday* (ReadWriteThink) (L.6.3)
- *Becoming History Detectives Using Shakespeare's Secret* (ReadWriteThink) (RL.6.9)

- *History's Mysteries* (Education World) (W.6.1)
- *Chasing Vermeer: Picture the Process! Do You See What I See? and Patterns and Pentominoes* (Scholastic) (SL.6.6)
- *Ingredients of a Mystery* (Scholastic) (RL.6.3)
- *Puzz.com 1001 Best Puzzles* (Puzz.Com)

TERMINOLOGY

Alibi	Inference	Red herring	Witness
Deductive reasoning	Investigator	Sleuth	
Evidence	Mystery	Suspect	
Inductive reasoning	Problem solving	Victim	

Grade Six, Unit Five Sample Lesson Plan

The Number Devil: A Mathematical Adventure by Hans Magnus Enzensberger

In this series of four lessons, students read *The Number Devil: A Mathematical Adventure* by Hans Magnus Enzensberger, and they:

- Examine Enzensberger's ways of introducing math in fictional form (RL.6.1, RL.6.2, RL.6.3, RI.6.2, RI.6.3, RI.6.8)
- Emulate Enzensberger's style and write new mathematical adventures (SL.6.1, W.6.2, W.6.3, W.6.4, W.6.5)

Summary

Lesson I: Meet the Number Devil and Robert Articulate the plot of the dream in "The First Night" Identify the leading characters of the dream (RL.6.6) Examine the setting of the dream (RL.6.3) Identify the shape and function of the calculator in the chapter Investigate the mathematical concepts of the dream (RI.6.2, RI.6.3, RI.6.8)	Lesson II: Eleven Nights—Eleven Dreams (Note: In eleven groups) Read the assigned dream Discuss the plot of the dream Note the evolution of the characters (RL.6.6) Identify the setting (RL.6.3) Explore the particular shape and function of the calculator Investigate the mathematical concepts in the dream (RI.6.2, RI.6.3, RI.6.8) Consult the Seek-and-Ye-Shall-Find List (see Additional Resources)
Lesson III: Eleven New Dreams Revisit the assigned dream Recollect the mathematical concepts Exchange ideas for a new dream (SL.6.1.a,b,c,d) Collaborate in the creation of a new mathematical adventure (W.6.2a, W.6.3.a,b, W.6.4, W.6.5)	Lesson IV: Eleven New Dreams Revealed Share Robert's new dreams (SL.6.1) Enjoy Robert's new adventures (SL.6.1) Appreciate the new mathematical challenges

Lesson III: Eleven New Dreams

Objectives

- Revisit the assigned dream
- Recollect the mathematical concepts
- Exchange ideas for a new dream (SL.6.1.a,b,c,d)
- Collaborate in the creation of a new mathematical adventure (W.6.2.a, W.6.3.a,b, W.6.4, W.6.5)

Required Material

- ☐ Class sets of *The Number Devil: A Mathematical Adventure* by Hans Magnus Enzensberger
- ☐ Lined paper for writing
- ☐ Rulers
- ☐ Calculators
- ☐ Colored pencils and markers
- ☐ Drawing paper

Procedures

1. Lead-In:

In the groups that were established in Lesson II, students revisit the assigned dream and recollect its mathematical concepts.

2. Step by Step:

- a. Each group exchanges ideas for a new dream and a new mathematical adventure for Robert. Each of the dreams must have several necessary components:

A plot

Two characters

A setting

A calculator

Mathematical concepts

Remind the students that all of the components above must work together.

- b. Once the students have their story line, they must clearly articulate their mathematical adventure. They may use calculators, rulers, or any other tools that are available.
- c. Students need to consider the illustrations that they will draw. The illustrations must reflect the specific setting of their story. Students must determine what the calculator will look like. They must also decide how to represent the mathematical concept that they explore.

- d. With guidance, the students assign roles for writing and illustrating Robert's new adventures.
- e. Collaboratively, the students write, revise, draw, and complete a new mathematical adventure.

3. Closure:

The closure for this work is in the next lesson, when each group shares its work with the rest of the class.

Differentiation

Advanced

- Intentionally assign students to a dream that contains a mathematical concept that is more difficult to explain.
- Encourage students to select a challenging concept for their new mathematical adventure.
- Encourage students to represent their mathematical adventure online. After writing the adventure, transform it into a screen capture or comic using a comic creation web tool.
- If the students are good editors, have them peer edit the dreams written by classmates.

Struggling

- Intentionally assign students to a dream that contains a mathematical concept that is easier to explain.
- Provide students with a list of easier mathematical concepts from which to choose. If students are stymied, provide the book *Math Curse*, by Jon Scieszka, as an additional support.
- Provide students with a graphic organizer to complete as they brainstorm their adventure (plot, two characters, setting, calculator, and mathematical concept).
- After partners talk through their mathematical adventure, write the first section with them before asking them to continue on their own.
- Allow students to represent their mathematical adventure online, transforming it into a screen capture, a comic using a comic creation web tool, or an online story.

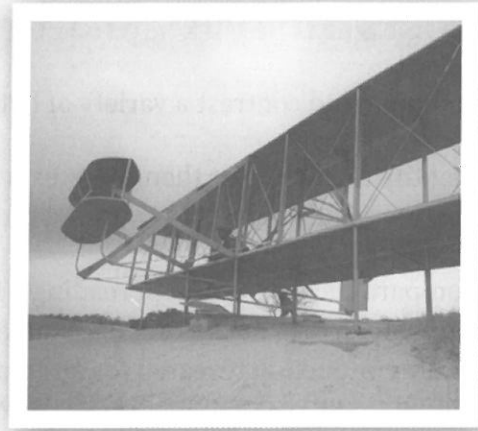
Homework/Assessment

The above assignment will enable the teacher to assess the students':

- Comprehension of mathematical concepts
- Ability to articulate their understanding in an imaginative way
- Ability to work collaboratively with their peers

Winging It

In this final six-week unit of sixth grade, students read *Dragonwings* by Lawrence Yep, compare this novel to biographies of aviators, and read about the science and history of flight.



OVERVIEW

Reading *Dragonwings* helps students recall class conversations that incorporate the themes from this year: flying (from *Peter Pan*), reading folklore, embracing heritage, courageous characters, and “figuring it out.” *Dragonwings* is also an effective springboard for a conversation about people’s dreams. The goal of this unit is for students to apply all their reading, writing, speaking, and listening strategies and skills learned up until this point in the year. The year culminates with a multimedia project on the science of flight, making connections to how people worked to make their dreams of flying come true.

SENTENTIAL QUESTION

How do literature and informational text reveal why people dream of flying?

FOCUS STANDARDS

These Focus Standards have been selected for the unit from the Common Core State Standards.

RL.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.

RI.6.6: Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.

RI.6.7: Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

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.

SL.6.5: Include multimedia components (e.g., graphics, images, music, sound) to visual displays in presentations to clarify information.

L.6.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

SUGGESTED STUDENT OBJECTIVES

- Compare and contrast a variety of fictional and nonfictional texts about flight and dreams of flying.
- Identify the theme or themes in texts read and describe how the author develops them.
- Compare and contrast literature with biographies of aviators and videos of some of the first flights.
- Compare the experience of reading a text to watching it performed live.
- Perform an original skit for classmates about aviators and the science of flight.
- While conducting research for an informative/explanatory essay, compare the information from primary-source documents (videos) with the secondary sources read (e.g., biographies); include in your essay the sources most appropriate to support your thesis.

SUGGESTED WORKS

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Stories

- *Dragonwings* (Lawrence Yep) (E)
- *First to Fly: How Wilbur and Orville Wright Invented the Airplane* (Peter Busby)
- *Flight* (Robert Burleigh)

Picture Books (as an Introduction to the Unit)

- *A is for Airplane: An Aviation Alphabet* (Mary Ann McCabe Riehle, Fred Stillwell, and Rob Bolster)
- *The Airplane Alphabet Book* (Jerry Pallotta)

Poetry

- *I Am Phoenix: Poems for Two Voices* (Paul Fleischman)

INFORMATIONAL TEXTS

Nonfiction

- *Flying Free: America's First Black Aviators* (Philip S. Hart)
- *Fantastic Flights: One Hundred Years of Flying on the Edge* (Patrick O'Brien)
- *Black Eagles: African Americans in Aviation* (James Haskins)
- *Strange and Wonderful Aircraft* (Harvey Weiss)
- *The Simple Science of Flight: From Insects to Jumbo Jets* (Henk Tennekes)
- *Flight: Discover Science Through Facts and Fun* (Gerry Bailey)

Biographies

- *Sterling Biographies: The Wright Brothers: First in Flight* (Tara Dixon-Engel)
- *Wilbur and Orville Wright: Taking Flight* (Stephanie Sammartino McPherson and Joseph Sammartino Gardner)

- *The Wright Brothers: How They Invented the Airplane* (Russell Freedman)
- *Charles A. Lindbergh: A Human Hero* (James Cross Giblin)
- *William Boeing: Builder of Planes* (Community Builders) (Sharlene Nelson and Ted Nelson)
- *Amelia Earhart* (DK Biography) (Tanya Lee Stone)
- *Up in the Air: The Story of Bessie Coleman* (Philip S. Hart and Barbara O'Connor)

ART, MUSIC, AND MEDIA

Art

- Orville Wright, Wilbur Wright, and John T. Daniels, *First flight* (early twentieth century)
- Orville Wright and Wilbur Wright, *Wilbur gliding down steep slope of Big Kill Devil Hill* (early twentieth century)
- Orville Wright and Wilbur Wright, *Crumpled glider wrecked by the wind on Hill of the Wreck* (early twentieth century)
- Photographer unknown, *Charles Lindbergh, three-quarter length portrait, standing, left profile, working on engine of The Spirit of St. Louis* (early twentieth century)
- Attributed to Orville and/or Wilbur Wright, *Orville Wright, Major John F. Curry, and Colonel Charles Lindbergh, who came to pay Orville a personal call at Wright Field, Dayton, Ohio* (early twentieth century)

SAMPLE ACTIVITIES AND ASSESSMENTS

1. INTRODUCTORY ACTIVITY/CLASS DISCUSSION

Your teacher will read *A is for Airplane: An Aviation Alphabet* by Mary Ann McCabe Riehle and/or *The Airplane Alphabet Book* by Jerry Pallotta to the class. How can picture books give you background information about topics that may be new to you? Were you surprised by the amount of information within an alphabet book? Talk with a partner about the answers to these questions, then write your response in your journal. (RI.6.6, RI.6.7)

2. LITERATURE RESPONSE

As you read *Dragonwings*, keep a journal that specifies:

- The characteristics of Moon Shadow and Windrider that enable them to overcome obstacles
- The obstacles that 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

After reading the novel, the class will create an alphabet book summary as a class, so keep a list of ideas for each letter in your journal. (W.6.9a, W.6.9b, RL.6.2, RL.6.3, RL.6.5, RL.6.10)

3. JOURNAL ENTRY/FIGURATIVE LANGUAGE

After reading Chapter Three (where Windrider recounts his dream of being the physician to the dragon king), mark the text with sticky notes in places where Yep uses imagery, alliteration, metaphors, similes, and personification. Share your ideas with a partner before the class discussion. As a follow-up, write about your own dreams using similar types of figurative language. (L.6.1, L.6.5)

4. GRAPHIC ORGANIZER/LITERARY RESPONSE

As a class, keep a chart of the aviators studied using the categories listed here, either on chart paper or on a shared online spreadsheet. At the end of the unit, this information will be used to make comparisons and generalizations about people who are passionate about aviation, either as a hobby or a career.

- Aviator's name
- Obstacles he/she faces
- Why he/she is famous
- What turning point in his/her life led him/her into aviation?
- What did you learn about this person that surprised you?

Your teacher may ask you to write your responses in your journal and share them with a partner before each section of the class chart is filled in. Be sure to make notes of page numbers with relevant information or mark your text with a sticky note so you can cite the text during class discussion. (W.6.7, W.6.8, W.6.9b, RI.6.6, RI.6.10)

5. CLASS DISCUSSION

Talk about the aviators studied. How are their stories alike? How are they different? What traits do they have in common? Cite specific information from the text read to justify your responses. Write a summary of the class discussion in your journal or on the classroom blog. (L.6.1, RI.6.9)

6. 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. Would he/she agree with this phrase? Why or why not? Your well-developed argument should include an engaging opening statement of your aviator's position, at least three clear reasons, and relevant evidence cited from the informational text read. Edit your writing for the grammar conventions studied so far this year. Be prepared to record yourself reading your essay as a podcast. (RI.6.7, RI.6.10, W.6.1, RL.6.10, L.6.1, L.6.2, L.6.3)

7. DRAMA, DRAMA, DRAMA

Work in small groups to create and present a short skit about the principles of flight and/or an aviator you learned about from experiments, simulations, videos, or multimedia sources in science class. Try to include the idioms about flying learned in this 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 your performance using a video camera so you can evaluate your performance. (RI.6.7, RI.6.10, W.6.7, L.6.2a,b, RL.6.10)

8. POETRY PERFORMANCE

Choose your favorite poem from *I Am Phoenix: Poems for Two Voices* and present a dramatic reading to the class. (Alternatively, write your own poem for two voices about flight, and present it to the class with a classmate.) Record your performance using a video camera so you can evaluate your performance. (RL.6.2, SL.6.6)

9. INFORMATIVE/EXPLANATORY WRITING AND MULTIMEDIA PRESENTATION

Create an informative/explanatory multimedia essay or presentation in which you respond to the question: How do literature and informational text reveal why people dream of flying? Continue building

on the research skills you have learned this year. Cite at least two specific details from two different sources from your research, including links to videos of flights or interviews with aviators. Compare the information from primary-source documents with the secondary sources read (biographies). Use a variety of words learned and studied throughout the year (from Word Study). Edit your writing for the grammar conventions studied so far this year prior to publication. This assessment will end with a class discussion in which you discuss what you have learned about the research process this year. (RI.6.7, RI.6.10, SL.6.5, L.6.1, L.6.2, L.6.3a,b, L.6.6, W.6.2, W.6.6, W.6.8, W.6.10, RL.6.10)

10. MECHANICS/GRAMMAR WALL

As a class, continue adding to the Mechanics/Grammar bulletin board started in Unit One. Remember—once skills are taught in a mini-lesson and listed on the bulletin board, you are expected to edit your work for these elements before publication. (L.6.1, L.6.2, L.6.3)

11. VOCABULARY/WORD WALL

As a class, continue adding to the Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study. (L.6.4)

12. ART/CLASS DISCUSSION

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? What do the photos teach us about the process involved in such progress? Discuss the degree to which the photos focus on the people versus the planes. (SL.6.1, SL.6.2)

ADDITIONAL RESOURCES

- *The Wright Brothers Made Their Phenomenal Flight* (ReadWriteThink) (RI.6.7)
- *America on the Move* (National Museum of American History) (RI.6.7)
- *Charles Lindberg Began His Transatlantic Flight on May 20, 1927* (ReadWriteThink) (RI.6.2)
- *Women Aviators in World War II: “Fly Girls”* (National Endowment for the Humanities) (RI.6.3)
- *ABC Bookmaking Builds Vocabulary in the Content Areas* (ReadWriteThink) (L.6.4)
- *Aviation History Online Museum* (a website for researching the history of flight) (RI.6.3)
- *First Flight* (a website for researching flight and aviation) (RI.6.3)
- Lesson Plans for *Dragonwings* (WebEnglishTeacher.com)
- *Video Interview with Lawrence Yep* (Reading Rockets)
- *Wright Brothers Have Lift Off* (and other examples of first flights)

TERMINOLOGY

Figurative language	“Flying by the seat of your pants”	Imagery	simile, alliteration, onomatopoeia”
Idioms such as:		Literary techniques:	
“Fly in the face of”	“Flying colors”	“rhyme scheme,	Memoir
“Fly off the handle”	“When pigs fly”	meter, metaphor,	Personification

Grade Six, Unit Six Lesson Plan

Dragonwings by Laurence Yep

In this series of ten lessons, students read *Dragonwings* by Laurence Yep, and they:

- Examine the character of Windrider (RL.6.1, RL.6.3, RL.6.5, SL.6.1, SL.6.4)
- Illustrate scenes from the novel (RL.6.1, RL.6.3, RL.6.5, SL.6.5)
- Investigate the story of Fung Joe Guey (RI.6.7, RI.6.10, W.6.7, W.6.10)
- Explore Orville and Wilbur Wright's early flights (RI.6.7, RI.6.10, W.6.7, W.6.10)
- Produce an exhibit of early aviators (SL.6.4, SL.6.5, L.6.1)

Summary

<p>Lessons I–V: Windrider</p> <p>Examine the significance of Chapter III, “The Dragon Man” (RL.6.1, SL.6.1, SL.6.4)</p> <p>Explore the relationship between Windrider and Orville Wright (RL.6.3)</p> <p>Trace the development of <i>Dragonwings</i> (RL.6.5)</p> <p>Note Windrider’s vision (RL.6.5)</p> <p>Explore the inner strength of Windrider (RL.6.3)</p> <p>Illustrate select scenes from the novel (RL.6.1, RL.6.3, RL.6.5, SL.6.5)</p>	<p>Lesson VI–VII: Fung Joe Guey</p> <p>Conduct research about the life of Fung Joe Guey (RI.6.7, RI.6.10, W.6.7, W.6.10)</p> <p>Explore the accomplishments of Fung Joe Guey (W.6.7)</p> <p>Document information about Fung Joe Guey (W.6.2)</p>
<p>Lessons VIII–IX: Orville and Wilbur Wright</p> <p>Conduct research into the lives of Orville and Wilbur Wright (RI.6.7, RI.6.10, W.6.7, W.6.10)</p> <p>Explore the accomplishments of Orville and Wilbur Wright (W.6.7)</p> <p>Document information about Orville and Wilbur Wright (W.6.2)</p>	<p>Lesson X: Early American Aviators</p> <p>Assemble research information (SL.6.4, SL.6.5)</p> <p>Display findings on poster boards (SL.6.4, SL.6.5, L.6.1)</p> <p>Display illustrations of select scenes from <i>Dragonwings</i> (Lessons I–V) (SL.6.5)</p> <p>Survey findings (SL.6.2)</p> <p>Explore the connection between historical events and writing fiction (RL.6.9, W.6.9)</p>

Lesson X: Early American Aviators

Objectives

- Assemble research information (SL.6.4, SL.6.5)
- Display findings on poster boards (SL.6.4, SL.6.5, L.6.1)
- Display illustrations of select scenes from *Dragonwings* (Lessons I–V) (SL.6.5)
- Survey findings (SL.6.2)
- Explore the connection between historical events and writing fiction (RL.6.9, W.6.9)

Required Materials

- ☐ Poster boards
- ☐ Markers
- ☐ Glue

Procedures

1. Lead-In:

The students assemble all the material gathered about Fung Joe Guey and the Wright Brothers; they also assemble the illustrations they produced while reading *Dragonwings*.

2. Step by Step:

- a. Lead a class discussion to determine the way in which the material gathered will be displayed.
- b. In groups, students arrange the material on poster boards.

They identify the most important facts and where to place them.

They consider colors that are used; they also consider the size of the font.

They add captions if necessary.

They determine how to display their own illustrations.

- c. While students survey the display, they consider the final objective of the lesson. (You may choose to provide students with worksheets.)

3. Closure:

Lead a class discussion exploring the connection between historical events and writing fiction.

Differentiation

Advanced

- Students may choose to create a digital version of their poster board project, using a computer graphics program.
- Students may create a class web page where the presentations can be archived and shared. The electronic posters can be uploaded, or the tri-fold boards used can be photographed. Set up a blog where others can add comments.

Struggling

- Give students a guiding checklist as they do the research and an organizational design for the final product. Help students, as needed, with the creation and organization of the poster boards.
- Create a template on a shared online document for students who want to do an electronic presentation.

Homework/Assessment

N/A