

Grade 7 ► Unit 1

Characters with Character

This first six-week unit of seventh grade starts the year off with reflections on characters from literature and historical time periods.



ESSENTIAL QUESTION

What makes characters in historical fiction believable?

OVERVIEW

Students build on their knowledge of the medieval time period, first introduced to them as fourth graders. (Note that basic informational and picture books are provided to build the necessary background knowledge for understanding of this unit.) Students have a variety of Middle Ages novels from which to choose. The novels are set in Byzantium, England, France, Korea, or Africa. While the historical time period is secondary to the focus on characterization, historical accuracies and creative license are considered. Students discuss how elements of a story interact, practice citing textual evidence, and formalize a process for determining word meanings. This unit ends with 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.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.7.2: Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

RL.7.9: Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

RI.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

W.7.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

SL.7.1(a): Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

SL.7.1(b): Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.

L.7.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

L.7.4(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.7.4(c): Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

SUGGESTED STUDENT OBJECTIVES

- Describe the relationship between characterization techniques and the development of theme in a story.
- Cite textual evidence, especially as it relates to characterization.
- Explain the importance of balancing historical accuracy with “creative license” when writing historical fiction; evaluate the ways in which authors achieve that balance.
- Explain the historical context of a story and how authors make historical fiction believable.
- Compare and contrast characters and settings across stories from different countries about the Middle Ages.
- Write “Character with Character” narratives that use effective technique, relevant descriptive details, and well-structured event sequences.
- Perform a monologue 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

Medieval Europe

- *Favorite Medieval Tales* (Mary Pope Osborne)
- *Good Masters! Sweet Ladies! Voices from a Medieval Village* (Laura Amy Schlitz)
- *The World of King Arthur and His Court: People, Places, Legend, and Lore* (Kevin Crossley-Holland)

- *Anna of Byzantium* (Tracy Barrett)
- *Castle Diary: The Journal of Tobias Burgess* (Richard Platt and Chris Riddell)
- *The Seeing Stone* (Arthur Trilogy, Book One) (Kevin Crossley-Holland)
- *Crispin: The Cross of Lead* (Avi)
- *Old English Riddles: From the Exeter Book* (Michael Alexander)
- *Adam of the Road* (Elizabeth Janet Gray)
- *The Midwife's Apprentice* (Karen Cushman)

Medieval Korea

- *A Single Shard* (Linda Sue Park)

Medieval Africa

- *Sundiata: Lion King of Mali* (David Wisniewski)
- *Traveling Man: The Journey of Ibn Battuta 1325–1354* (James Rumford)
- *Sundiata: An Epic of Old Mali* (Djibril Tamsir Niane)

INFORMATIONAL TEXTS

Nonfiction

Medieval Europe

- *Cathedral: The Story of Its Construction* (David Macaulay) (E)
- *The Medieval World* (Philip Steele)
- *Manners and Customs in the Middle Ages* (Marsha Groves)
- *Joan of Arc* (Diane Stanley)
- *Personal Recollections of Joan of Arc* (Mark Twain)
- *Outrageous Women of the Middle Ages* (Vicki Leon)
- *The Horrible, Miserable Middle Ages: The Disgusting Details About Life During Medieval Times* (Fact Finders: Disgusting History Series) (Kathy Allen)
- *The Middle Ages: An Illustrated History* (Oxford Illustrated Histories) (Barbara Hanawalt)
- *How Would You Survive in the Middle Ages* (How Would You Survive . . . Series) (Fiona MacDonald, David Salariya, and Mark Peppe)

Medieval Africa

- *The Royal Kingdoms of Ghana, Mali, and Songhay: Life in Medieval Africa* (Patricia and Frederick McKissack)

ART, MUSIC, AND MEDIA

Art

Armor

- *Child's Suit of Armor*, French or German (sixteenth century) (Walters Art Museum)

Byzantine Art

- Mosaics at Hagia Sophia, Istanbul, Turkey (562–1204)
- Mosaics at Chora Church, Istanbul, Turkey (1315–1321)

Islamic Art

- Textile art of the Caucasus, Persia
- The Islamic Art Collection at the Los Angeles County Museum of Art

Western European Medieval Art

- Giotto, *Madonna di Ognissanti*, 1306–1310
- Simone Martini and Lippo Memmi, *Annunciation* (1330)
- Attributed to Jean de Touyl, *Reliquary Shrine* (fourteenth century)

Gothic Art and Architecture

- Chartres Cathedral, Chartres, France
- Notre Dame de Paris, Paris, France
- Westminster Abbey, London, England

Illuminated Manuscripts

- Herman, Paul, and Jean de Limbourg, *The Belles Heures of Jean de France, Duc de Berry* (1405–1408/1409)

Music

- Gregorian chants and madrigals

SAMPLE ACTIVITES AND ASSESSMENTS

1. INTRODUCTORY ACTIVITY (FOR THE YEAR)

You will be reading a variety of literature and informational texts this year and perhaps some genres that you haven't encountered before. On a shared online spreadsheet, your teacher will give you a list of twenty genres (such as adventure, historical fiction, comedy, ancient history, science fiction, fantasy, etc.) from which to select titles and to which you may add new titles. Be sure to select titles, and topics, of enduring interest. One of your goals by the end of the year is to read books from at least three genres that are new to you. (RL.7.10, RI.7.10)

2. INFORMATIONAL TEXT RESPONSES

After reading *Cathedral: The Story of Its Construction* by David Macaulay, outline the major steps involved in constructing a cathedral by creating a comic strip or digital slide presentation of key events. Be mindful of important details. Be sure to note the page numbers that each box refers to so you can go back and cite the text during class discussion. Make a list of new vocabulary words that you learned from this book and that you encounter in other (fictional) texts. Your teacher may ask you to take notes in your journal of key events and share them with a partner before creating your comic strip or slide presentation. Be sure to note page numbers with relevant information or mark your text with sticky notes so you can cite the text, if needed. Practice the citation format introduced by your teacher. (RI.7.1, RI.7.2, RI.7.4, RI.7.6)

3. GRAPHIC ORGANIZER

As you read one of the novels that take place in the Middle Ages, take notes in your journal about how the characters are affected by the time period in which they lived. 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. As an optional extension, create a movie about a character's experience.

- Where was that person's place in the feudal system?
- What was his or her economic status?
- Where did the character live, and why?
- What did the character's parents do, and what does this mean for the character?
- What was that character's context? What was happening in the world?
- What was a typical day like for this person?

Your teacher may give you the opportunity to share your notes with a partner who read the same text, prior to class discussion. (RL.7.1, RL.7.3, RL.7.9)

4. CLASS DISCUSSION

Compare and contrast characters and plots from the various novels read and discuss how authors accurately portray or alter history. After class discussion, create a Venn diagram in your journal—or use an online template that outlines the similarities and differences among three of the characters discussed. (SL.7.1a,b, RL.7.9)

5. WRITING (ARGUMENT)

While reading *A Single Shard*, think about where Tree-ear gets courage for his dangerous mission. First write a response to this question in your journal: "Are characters born brave, or is courage developed by facing fears?" Then compose a well-developed paper that includes an engaging opening statement, at least three clear reasons for your answer, and relevant evidence cited from the text read. Edit your writing for phrases and clauses, as well as commas separating coordinate adjectives. Your teacher may ask you to upload your essay to the classroom blog. (RL.7.1, RL.7.9, W.7.1, L.7.1a, L.7.2a)

6. WRITING (ARGUMENT)

While reading *The Midwife's Apprentice*, think about how a nameless girl becomes a memorable character. Think about the techniques the author uses to develop this memorable character. Then compose a well-developed paper in response to the following question: "Do good characterization techniques help convey the theme of a story?" Include an engaging opening statement, at least three clear reasons for your answer, and relevant evidence cited from the informational text read. Edit your writing for phrases and clauses, as well as commas separating coordinate adjectives. Your teacher may ask you to upload your essay to the classroom blog. (RL.7.1, RL.7.2, RL.7.3, W.7.1, L.7.1a, L.7.2a)

7. NARRATIVE WRITING

Write your own well-developed "Character with Character" story. It can take place during the Middle Ages or in another time period of your choosing. Incorporate elements and techniques learned in this unit. Your characterization techniques should help develop the theme of the story. You will have the opportunity to talk with a partner prior to writing the first draft, and again at the end, to revise and strengthen your story. Edit your writing for phrases and clauses, as well as commas separating coordinate adjectives. Feel free to add visual aids or illustrations to your story once it is complete. Be prepared to publish your story on the class web page. (RL.7.2, W.7.3, L.7.1a, L.7.2a)

8. CLASS DISCUSSION

How does the epic poem *Sundiata: An Epic of Old Mali* capture the mystery of a medieval African king? Find evidence from the text to explain your position. Write your ideas in your journal prior to a class discussion. (SL.7.1a,b, RL.7.2)

9. DRAMATIZATION/FLUENCY

Choose a monologue or dialogue from *Good Masters! Sweet Ladies! Voices from a Medieval Village* by Laura Amy Schlitz that has a strong character. Memorize and/or recite the monologue, or work with a classmate to present the dialogue as a dramatic reading and record it using a video camera so you can evaluate your performance. (SL.7.6)

10. ART/CLASS DISCUSSION

Discuss as a class how art can provide insight into a historical time period. Show the Chora Church mosaics alongside the Hagia Sophia mosaics. Both sets of mosaics were created to endow the viewer with a sense of religion's role in everyday life—since they could neither read nor write, many viewers relied on visual images. What do you see happening in these images? What events may be occurring? Do these mosaics provide a sense of power? Who is the dominant figure? What message would religious leaders want their viewers to take away? (SL.7.1a,b)

11. ART/WRITING

View Giotto's *Madonna* and Martini's *Annunciation*. Write a descriptive response to the following questions: How are colors, lines, and textures used to create a sense of majesty? Who is the central figure in both works, and how do you know? What does examining these two panel paintings teach us about the medieval style of art? Consider the flatness of the bodies, the exquisite drapery, and the use of color. What affects you the most? Which of these two pieces do you think is more beautiful? (W.7.2)

12. WORD STUDY

Where do words come from? How does knowing their origin help us not only to spell the words, but also understand their meaning? This is why we study etymology. Create a personal dictionary of terms found, learned, and used throughout this unit (i.e., *chivalry*, *feudalism*, *medieval*, *secular*, *serf*, *vassal*, etc.). This dictionary will be used all year long to explore the semantics (meanings) of words and their origins, especially those with Greek and Latin roots. (L.7.4a,c)

13. INFORMATIVE/EXPLANATORY WRITING

Write a written response to this question based on the novels read and discussed in class: "What makes characters in historical fiction believable?" Cite specific details from texts read. After your teacher reviews your first draft, work with a partner to strengthen your writing and edit for phrases and clauses, as well as commas separating coordinate adjectives. Be prepared to record your essay and upload it as a podcast on the class web page for this unit. (RL.7.9, W.7.9a,b, L.7.1a, L.7.2a)

14. GRAMMAR AND USAGE

Your teacher will teach mini-lessons on the individual language standards. For example, he/she will explain the function of phrases and clauses to the class. Find five phrases and five clauses in a book you are reading in class and explain their function. Select a piece of your own writing, underline and label phrases and clauses, and ensure that there are no misplaced or "dangling" modifiers. (L.7.1b)

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. 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.7.1, L.7.2, L.7.3)

16. MECHANICS

Your teacher will teach mini-lessons on the individual language standards. For example, as a class you will talk about the strategy of using *and* to determine whether or not a comma is needed between two adjectives of equal importance. If the word *and* makes sense between two adjectives, then a comma is needed. Your teacher will give you examples of sentences (without commas), and you will determine whether a comma is needed or not and why. For example:

- The winding bumpy road led to a beautiful picnic spot. (needs a comma)
- The broken rear view mirror needed repair. (no comma)

Then, you will choose a piece of your own writing, underline words that could use more description, and add adjectives—some with and some without commas. Check your work with a partner. (L.7.2a)

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.7.4)

ADDITIONAL RESOURCES

- *Internalization of Vocabulary Through the Use of a Word Map* (ReadWriteThink) (RL.7.4, RI.7.4)
- *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).
- *Analyzing and Comparing Medieval and Modern Ballads* (ReadWriteThink) (This lesson is geared toward grades 9–12, but may be adapted.) (RL.7.5)
- *Multiple Texts: Multiple Opportunities for Teaching and Learning* (ReadWriteThink) (RL.7.2)
- *Glimpses of Medieval Life* (The British Library)
- *Middle Ages* (Tolt Middle School, Carnation, WA)
- *Medieval Islamic Cultures* (San Francisco Unified School District, San Francisco, CA)
- *Middle Ages for Kids* (Kidipede: History and Science for Middle School Kids)
- *Building Big* (PBS)

TERMINOLOGY

Characterization
Dialogue

Monologue
Plot

Protagonist
Setting (historical)

Grade Seven, Unit One Sample Lesson Plan

Good Masters! Sweet Ladies! Voices from a Medieval Village by Laura Amy Schlitz

In this series of five lessons, students read *Good Masters! Sweet Ladies! Voices from a Medieval Village* by Laura Amy Schlitz, and they:

- Revisit the characters of the medieval village (RL.7.3, RL.7.6, RL.7.9)
- Prepare dramatic interpretations of *Good Masters! Sweet Ladies!* (SL.7.6)
- Perform dramatic interpretations of *Good Masters! Sweet Ladies!* (SL.7.4, SL.7.6)

Summary

<p>Lesson I: Good Masters! Sweet Ladies! <i>(Note: The assumption here is that the students have already read Good Masters! Sweet Ladies!)</i> Explore the “Foreword” of <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i> (RL.7.2, SL.7.6, L.7.6) Note the original intent of the author (RL.7.2, SL.7.2) Recall details about the characters in the village (RL.7.1, SL.7.6) Select characters to portray (RL.7.3, SL.7.1)</p>	<p>Lesson II/III: Prepare Dramatic Interpretations of <i>Good Masters! Sweet Ladies!</i> Note specific details about the assigned character (RL.7.1, SL.7.1, L.7.6) Identify jobs for group work (SL.7.1) Assign jobs to group members (SL.7.1) Perform assigned tasks Rehearse dramatic interpretation of the selected character (SL.7.4, SL.7.6)</p>
<p>Lesson IV/V: View Dramatic Interpretations of <i>Good Masters! Sweet Ladies!</i> Prepare to perform dramatic interpretations of the characters from the medieval village (RL.7, SL.7.1, SL.7.6) Perform dramatic interpretations of the characters from the medieval village (SL.7.4, SL.7.6) View performances (SL.7.1d) Explore reactions to the performances (RL.7.7, SL.7.1, SL.7.6)</p>	

Lessons II/III: Prepare Dramatic Interpretations of *Good Masters! Sweet Ladies!*

Objectives

- Note specific details about the assigned character (RL.7.1, SL.7.1, L.7.6)
- Identify jobs for group work (SL.7.1)
- Assign jobs to group members (SL.7.1)
- Perform assigned tasks
- Rehearse dramatic interpretation of the selected character (SL.7.4, SL.7.6)

Required Materials

- ☐ *Good Masters! Sweet Ladies! Voices from a Medieval Village* by Laura Amy Schlitz
- ☐ Material for costumes
- ☐ Props

Procedures

1. Lead-In:
Divide the class into small groups. Assign a character (the characters were identified in Lesson I) from the village to each group.
 2. Step by Step:
 - a. Group members recall details about their character. They also conduct further research concerning these details. For example, what would Will the Plowboy wear? How were medieval farmers dressed? What kind of stage props will they need?
 - b. Once each group identifies specific details relevant to their character, they list the jobs necessary for producing the performance.
A few examples:
An actor to portray Will
An actor to portray the mother, if her character is added
Stage manager who is in charge of stage setting and props
 - c. Group members are assigned specific roles.
 - d. Group members begin to carry out their assignments.
 - e. Group rehearses the dramatic presentations of its character.
 3. Closure:
Groups identify final tasks to be completed prior to their performances.
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Differentiation

Advanced

- Allow students to do a real and a parodied interpretation of their character. For example, what would they need to change about Will if he were in a modern-day setting? What could remain the same? In writing, students summarize the elements of their parody prior to performing.
- Allow students to add new characters to the story, with the caveat that these characters have to be historically accurate.
- Give students an opportunity to bookmark the most helpful websites for other classmates to conduct their research. Collect the websites on a web portal.
- Record the performances with a video camera and allow students to create movies of the characters to post on a class web page or wiki. Ask classmates for feedback about their performance.

Struggling

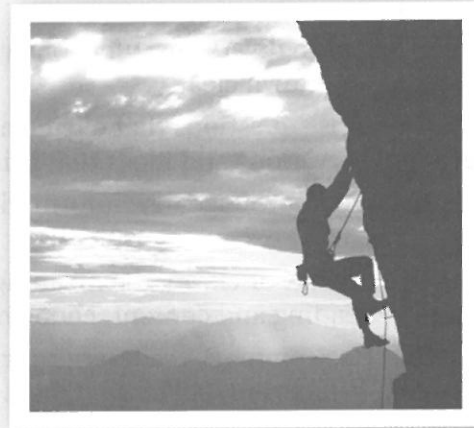
- Provide a graphic organizer or sticky notes that students can use to record details about their character.
- Provide a graphic organizer with some prompting questions for students to record their research.
- Allow students to begin their research using the websites chosen by classmates (listed above).
- Record students with a video camera as they practice the dramatic reading, so they can evaluate their performance in order to improve.

Homework/Assessment

N/A

Perseverance

This second six-week unit of seventh grade builds upon the study of character by examining those who persevered in a variety of challenging circumstances.



ESSENTIAL QUESTION

How do individuals, real and fictional, use words and actions to demonstrate perseverance?

OVERVIEW

Students read an array of novels—one about an orphan in the midst of the Civil War, another about a girl on a whaling ship in 1835, still another about a Latino teen working at the time of Cesar Chavez. They also read informational texts—about Helen Keller, Geronimo, or Martin Luther King Jr., to name a few. Students continue to reflect on the impact that historical events have on people, but also delve more deeply into the internal and external conflicts that characters experience and the qualities they possess that help them overcome challenges. Students continue to hone skills learned in the first unit about how characters develop and compare their development to the development of ideas in an informational text. This unit ends with an informative/explanatory essay in response to the essential question: How do individuals, real and fictional, use words and actions to demonstrate perseverance?

FOCUS STANDARDS

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

RL.7.3: Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

RI.7.2: Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

W.7.7: Conduct short research projects from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

SL.7.1(c): Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.

SL.7.1(d): Acknowledge new information expressed by others and, when warranted, modify their own views.

L.7.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.

L.7.4(b): Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *belligerent*, *bellicose*, *rebel*).

L.7.4(d): Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

SUGGESTED STUDENT OBJECTIVES

- Define *perseverance*.
- Read and discuss fictional and informational texts featuring real people or characters that demonstrate perseverance.
- Analyze how the setting (historical context) of a story or biography affects character development.
- Explain authors' use of literary techniques such as diction and imagery.
- Compare and contrast the play *The Miracle Worker* to film and other print versions.
- Conduct research on a person of interest who demonstrated perseverance, such as Martin Luther King Jr. or Geronimo.
- Create a persuasive multimedia presentation.
- Write a bio-poem and memorize and/or recite it for the class.

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 Mostly True Adventures of Homer P. Figg* (Rodman Philbrick)
- *The Voyage of Patience Goodspeed* (Heather Vogel Frederick)
- *Jesse* (Gary Soto)
- *Lizzie Bright and the Buckminster Boy* (Gary D. Schmidt)
- *I Rode a Horse of Milk White Jade* (Diane Lee Wilson)
- *Treasure Island* (Robert Louis Stevenson)
- *Ties That Bind, Ties That Break* (Lensey Namioka)
- *The Miracle Worker (and Related Readings)* (William Gibson)

Poetry

- “Oranges” (Gary Soto) (E)

Drama

- *The Miracle Worker: A Play* (William Gibson)

INFORMATIONAL TEXTS

Biographies

- *Dare to Dream! 25 Extraordinary Lives* (Sandra McLeod Humphrey)
- *African American Firsts: Famous Little-Known and Unsung Triumphs of Blacks in America* (Joan Potter)
- *The World at Her Fingertips: The Story of Helen Keller* (Joan Dash)
- *Geronimo* (Joseph Bruchac)
- *The Civil Rights Movement in America* (Cornerstones of Freedom Series, Second Series) (Elaine Landau)
- *Dare to Dream: Coretta Scott King and the Civil Rights Movement* (Angela Shelf Medearis)

Photobiographies

- *Inventing the Future: A Photobiography of Thomas Alva Edison* (Marfe Ferguson Delano)
- *Helen Keller: A Photographic Story of a Life* (Leslie Garrett)
- *Helen's Eyes: A Photobiography of Annie Sullivan, Helen Keller's Teacher* (Marfe Ferguson Delano)

Graphical Autobiography

- *Persepolis: The Story of a Childhood* (Marjane Satrapi)

ART, MUSIC, AND MEDIA

Art

- N. C. Wyeth, *All day he hung round the cove, or upon the cliffs, with a brass telescope* (1911)
- N. C. Wyeth, *For all the world, I was led like a dancing bear* (1911)
- N. C. Wyeth, *Then, climbing on the roof, he had with his own hand bent and run up the colors* (1911)
- N. C. Wyeth, *Treasure Island*, title page illustration (1911)

Film

- Arthur Penn, dir., *The Miracle Worker* (1962)

SAMPLE ACTIVITIES AND ASSESSMENTS

1. CLASS DISCUSSION

What is meant by the word *perseverance*? Look up the word in a dictionary and write your ideas down on a sticky note. Your teacher will give you the opportunity to “Give one, get one” in order to go beyond the dictionary definition. Create a class word map of the word *perseverance*. As you find examples of

perseverance in texts read during this unit, write them on sticky notes and add them to our chart. While working on this unit, your teacher may ask you to create an online concept map. (SL.7.1)

2. NOTE TAKING

As you read one of the novels or biographies about people or characters with perseverance, take notes in your journal or on a shared online document about how the individuals are affected by the time period in which they lived. Be sure to note page numbers with relevant information or mark your text with sticky notes so you can go back and cite the text during class discussion.

- During what historical time period does the novel/biography take place?
- Where did the person or character live, and why?
- What was that individual's historical context?
- What role, if any, does the person or character's family play in his/her outlook on life?
- What obstacle(s) does the individual overcome? How?

Prior to class discussion, your teacher may give you the opportunity to share your notes and/or collaborate on a shared online document with a partner who read the same text. (RL.7.1, RL.7.3, RL.7.9)

3. CLASS DISCUSSION

Compare and contrast characters from the various novels and biographies read. What similarities exist between fictional characters and real people? Can you generalize about the types of experiences that build perseverance? What destroys perseverance? After class discussion, create a Venn diagram in your journal, or in an online template, that outlines the potentially positive and negative experiences. (SL.7.1, RL.7.9)

4. INFORMATIONAL TEXT RESPONSE

While reading *Dare to Dream! 25 Extraordinary Lives* by Sandra McLeod Humphrey, think about how everyone has a different limit to which they can be pushed while overcoming the challenges and obstacles they face. Write a response to this question in your journal: How do expectations affect what one can accomplish? Justify your answer with specific information from the text. Your teacher may ask you to post your response to this prompt on the classroom blog so you and your classmates can comment on each other's thoughts. (RI.7.1)

5. DRAMATIZATION/FLUENCY

Study the photobiography *Helen's Eyes: A Photobiography of Annie Sullivan, Helen Keller's Teacher*, by Marfe Ferguson Delano, noting how the pictures relate Annie Sullivan's life, including her time as Helen Keller's teacher. Then read *The Miracle Worker: A Play* by William Gibson in small groups or as a class. Practice speaking the lines prior to reading the play aloud. Discuss how the play form contributes to its meaning in a different way than the photobiography. In addition, discuss how the author develops the point of view of different characters. (RL.7.5, RL.7.6, RI.7.9, SL.7.1, SL.7.6)

6. MEDIA APPRECIATION/CLASS DISCUSSION

Discuss the similarities and differences among reading about Annie Sullivan, seeing the film version of *The Miracle Worker*, and reading the play. Do reading and watching all three versions give you a better picture of Helen Keller and Annie Sullivan than if you only read or saw one text? Write your ideas in your journal. Then, share your ideas with a partner prior to discussing as a class. (RL.7.5, RL.7.7)

7. RESEARCH AND WRITING (ARGUMENT) AND MULTIMEDIA PRESENTATION

Research a famous person (such as Martin Luther King Jr., Geronimo, or another person of your choosing) who persevered in spite of significant challenges. Use a wide range of credible print and electronic, primary, and secondary resources for your research. See if you can find a video clip online of him or her speaking. Write and present your multimedia report to the class, making a case for why the person you chose is a striking example of determination and perseverance in the face of difficult circumstances. Edit your work for sentence variety and spelling. (W.7.1, W.7.7, RI.7.2, SL.7.2, SL.7.5, L.7.1a,b, L.7.2a,b)

8. LITERATURE RESPONSE

Historical fiction such as *The Mostly True Adventures of Homer P. Figg* by Rodman Philbrick is based on true events. Write a response to this question in your journal: How does the author's style (i.e., word choice) affect the believability of the main character? Justify your answer with specific details from the text. (RL.7.3, RL.7.9)

9. CLASS DISCUSSION

Based on the book *Inventing the Future: A Photobiography of Thomas Alva Edison* by Marfe Ferguson Delano, Edison appears to view failures as successes. How can a failure be construed as a success? Write your ideas in your journal prior to class discussion. Then, discuss as a class, citing information from texts read. Follow the class discussion by posting your thoughts on the classroom blog so you and your classmates can continue this conversation. (RI.7.1, RI.7.2)

10. NARRATIVE WRITING/RECITATION

Write a bio-poem about an individual, real or fictional, who demonstrates the essence of perseverance. Memorize and/or recite the poem for the class. Record your recitation using a video camera so you can evaluate your performance. (SL.7.6, RL.7.4)

11. INFORMATIVE/EXPLANATORY WRITING

Compare the prose and poetry of Gary Soto. How do the form, diction, and imagery in "Oranges" compare to the form, diction, and imagery in *Jesse*? Write your initial ideas in your journal and then share ideas with a partner. Revise your writing to include additional ideas based on your discussion, if desired. Then write a well-developed paper, citing at least three specific examples from two different texts read. Edit your writing for sentence variety and spelling. Upload your paper to the classroom blog. (RL.7.5, W.7.2, W.7.9a, L.7.1a,b, L.7.2a,b)

12. WORD STUDY

[Continuing activity from Unit One.] Where do words come from? How does knowing their origin help us not only to spell the words, but also to understand their meanings? Add words found, learned, and used throughout this unit to your personal dictionary, including synonyms for *perseverance* (e.g., *determination, constancy, relentlessness, obstinacy, tenacity, steadfastness, stalwartness, drive, willpower*, etc.). This dictionary will be used all year long to explore the semantics (meanings) of words and their origins, especially those with Greek and Latin roots. (L.7.4)

13. INFORMATIVE/EXPLANATORY WRITING

Reflecting on the novels and biographies read and discussed in class, write an informative/explanatory essay in response to the essential question: How do individuals, real and fictional, use words and actions

to demonstrate perseverance? Cite specific details from texts read. After your teacher reviews your first draft, work with a partner to edit and strengthen your writing, especially for sentence variety and spelling. Be prepared to record your final essay and upload it as a podcast or as the narrative to accompany a movie on the class web page for this unit. (W.7.9a,b, L7.1a,b, L7.2a,b)

14. 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.7.4)

15. ART/CLASS DISCUSSION

View the works by N. C. Wyeth, which were drawn to illustrate *Treasure Island*. How do these illustrations add to or alter your understanding of the text? Can these images stand alone as a work of art or do they require the text in order to be fully appreciated and understood? What does examining these works teach us about the difference between fine art and illustration? (SL.7.2, SL.7.4, SL.7.5)

ADDITIONAL RESOURCES

- *Drama Map* (ReadWriteThink) (RL.7.5)
- *Young Adult Literature About the Middle East: A Cultural Response Perspective* (ReadWriteThink) (RL.7.6)
- *She Did What? Revising for Connotation* (ReadWriteThink) (L.7.5)
- *Exploring Author's Voice Using Jane Addams's Award-Winning Books* (ReadWriteThink) (L.7.3)
- *Additional Poems by Gary Soto* (The Poetry Foundation)

TERMINOLOGY

Biography

Character's conflict:
external and internal

Diction

Imagery

Graphical autobiography

Photobiography

Tone

Grade Seven, Unit Two Sample Lesson Plan

“Oranges” and “Black Hair” by Gary Soto

In this series of five lessons, students read “Oranges” and “Black Hair” by Gary Soto, and they:

- Examine Gary Soto’s autobiographical poems (RL.7.1, RI.7.2, RI.7.3, RL.7.5, SL.7.1, SL.7.4)
- Explore their own stories (RL.7.6, SL.7.6, W.7.7)
- Express their memories in poetic form (W.7.3, SL.7.6, L.6.6)

Summary

Lesson I: “Oranges”

- Annotate the poem (for the objectives listed below) (RL.7.1, L.7.5)
- Retell the story of the poem (RL.7.2, SL.7.1, SL.7.4, L.7.6)
- Note its details (RL.7.1, RL.7.3, SL.7.1, L.7.5, L.7.6)
- Explore the significance of the words:

“When I looked up, The lady’s eyes met mine, And held them,
knowing Very well what it was all About.”

(RL.7.4, SL.7.1, SL.7.4, L.7.5, SL.7.6)

- Explore the image of “fire” in the final line of the poem (RL.7.4, SL.7.1, SL.7.4, L.7.5, SL.7.6)

Lesson II: “Black Hair”

- Annotate the poem (for the objectives listed below) (RL.7.1, L.7.5)
- Retell the story of the poem (RL.7.2, SL.7.1, SL.7.4, L.7.6)
- Examine the allusion to Hector Moreno (RL.7.4, SL.7.1, L.7.5)
- Note the speaker’s relationship with his family (RL.7.6, SL.7.1, L.7.6)
- Probe specific lines that depict the speaker’s point of view (RL.7.1, RL.7.6, SL.7.1, L.7.5, L.7.6)
- Explore the tone of the poem (SL.7.1, L.7.5, L.7.6)
- Relate the poem’s title to its content (RL.7.1, RL.7.2, SL.7.1)

<p>Lesson III: Memories and Compositions</p> <p>Recall details of “Oranges” and “Black Hair” (RL.7.1, RL.7.3, SL.7.1, SL.7.4, L.7.6)</p> <p>List ideas for personal poems (W.7.5)</p> <p>Select a single idea (W.7.5)</p> <p>Record as many details as possible (W.7.5)</p> <p>Relate memories to a setting (W.7.5, L.7.5)</p> <p>Relate memories to the senses (L.7.3)</p> <p>Begin to group words (L.7.5b)</p> <p>Begin to compose drafts of poems (W.7.3, W.7.5)</p>	<p>Lesson IV: Compositions and Revisions</p> <p>Revisit drafts of poems (W.7.5, SL.7.1, L.7.6)</p> <p>Note possible needs for revisions (L.7.3, L.7.6)</p> <p>Content/details</p> <p>Form of the poem (stanzas)</p> <p>Allusions</p> <p>Repetitions</p> <p>Metaphors/simile</p> <p>Symbol</p> <p>Revise poems (W.7.5, SL.7.1, L.7.5, L.7.6)</p>
<p>Lesson V: Sharing Memories</p> <p>Publish the poems (W.7.5)</p> <p>Explore the poetry of classmates (SL.7.1c, SL.7.1d, L.7.5)</p> <p>Critically consider the influence of reading poetry on the writing of poetry (SL.7.1, SL.7.4)</p>	

Lesson III: Memories and Compositions

Objectives

- Recall details of “Oranges” and “Black Hair” (RL.7.1, RL.7.3, SL.7.1, SL.7.4, L.7.6)
- List ideas for personal poems (W.7.5)
- Select a single idea (W.7.5)
- Record as many details as possible (W.7.5)
- Relate memories to a setting (W.7.5, L.7.5)
- Relate memories to the senses (L.7.3)
- Begin to group words (L.7.5b)
- Begin to compose drafts of poems (W.7.3, W.7.5)

Required Materials

- ☐ Class sets of “Oranges” by Gary Soto
- ☐ Class sets of “Black Hair” by Gary Soto
- ☐ Writing journals or loose-leaf paper

Procedures

1. Lead-In:
 - Revisit the previously annotated (Lessons I & II) poems “Oranges” and “Black Hair” by Gary Soto.
2. Step by Step:
 - a. In journals or on loose-leaf paper, students list memories for writing poems.
 - b. Students revisit their list and consider which memory is the most vivid.
 - c. Once the specific memory is selected, students begin to record as many details of the event as they can recollect. Remind the students to consider the setting of the event, the people who were present, the smells, and the sounds.
 - d. Students revisit their notes and, based on the content, they make an initial decision about how many stanzas they will write. Remind the students that Gary Soto chose to write “Oranges” in two stanzas and “Black Hair” in three.
 - e. Using their notes, students begin to group words.
 - f. Students form stanzas from the grouped words and begin to add words, move words around, revise, read, and reread the poem.

A demonstration at each step may be useful; here is an example:

- a. watermelon seeds
corn on the beach
mushrooms
pine nuts
- b. The topic I choose is mushrooms.
- c. Here are the notes:

“When I was a little girl, we used to collect mushrooms in the forest. The forest was full of pine trees. I remember the deep green color. I also remember that the leaves were not really like leaves, but spiky. That is why they call them needles. There were mushrooms only after the rain, so there was always a smell of rain. The mushrooms were always near the trees, and sometimes they hid under old pine leaves. My father taught me which ones were the good mushrooms. The top was brown and the bottom was like a yellow sponge. He also showed me how to pull the mushroom from the bottom so that I would not break it. And when you find the mushrooms, they are in a group, like a family. Back home, my mother showed me how to clean the mushrooms. We removed the yellow sponge. I used a spoon and kind of scooped the sponge. Then my mother sliced the mushrooms and she fried them with onions. She turned them around and around in the frying pan while we were all watching, and smelling, and getting hungry. Then she put them on toast. They were ready. Kind of slippery. So good.”
- d. I am likely to write two stanzas (below is an example of the first stanza) — one in the forest and one at home.
- e. entering the forest
green pine trees
leaves like needles

wet smell of rain
hidden mushrooms
under which pile of old needles
move the needles
here they are
a group
a family of mushrooms
a father, a mother, two children
my father laughs
and shows me how to pick to mushrooms
careful, do not break them

f. We enter the forest,
I look up at the
Tall green trees,
And my dad says:
"Pine trees,
They hide the mushrooms."
"They have funny leaves," I say,
"Like needles."
I kneel and gently
Move some wet needles.
My knees are now wet.
My hand touches something soft –
A family of mushrooms.
"I found them!"
My dad says:
"Gently, pick from the bottom,
Gently."
I am gentle.
I cradle the mushrooms
And I pull –
The father mushroom,
The mother one,
And two little ones.
And we look some more ...

[Note that a dialogue between the speaker and her father is added here.
These are the types of revisions that the teacher can point out to her students.]

3. Closure:

Student volunteers may choose to read drafts of their poems.

Differentiation

Advanced

- Select a “feeling” versus an “event” memory to describe.
- Create a concept web, or some other visual, to accompany the poem.
- Try to write poems in two different styles (for example, a haiku and free verse) and evaluate which is the more effective form and why.

Struggling

- Ask students to bring in a picture of an event to help with describing.
- Prior to writing, allow students to share their ideas with a partner in order to organize their thoughts. Alternatively, allow them to talk about the picture into a voice recorder, then transcribe their thoughts.
- Give students a pre-created template for organizing their thoughts around their memory. (For example, a web on a shared spreadsheet.)
- Encourage students to write their memories on index cards to facilitate sorting and organizing into stanzas.
- Allow students to mimic the structure of Gary Soto’s work, using their own ideas.

Homework/Assessment

N/A

Grade 7 ► Unit 3

Courage in Life and in Literature

This third eight-week unit of seventh grade delves more deeply into character analysis, focusing on determined and courageous people in both informational texts and literature.



OVERVIEW

Students read, study, and discuss *Anne Frank: The Diary of a Young Girl*. Students choose another biography, such as *The Journal of Scott Pendleton Collins*, or a fictional work to explore how courage is projected through these works. Students see how and where these stories fit within informational texts on World War II. They also compare the ways in which Frank's diary is similar to and different from the play version of her story. Students focus their reading on in-depth analyses of interactions among individuals, events, and ideas in a variety of texts, comparing the ways in which different authors shape similar stories. This unit ends with an informative/explanatory essay in response to the essential question.

Note: This unit provides an example of how cross-curricular collaboration can naturally occur between English and other classes. Students can read informational text in history class and scientific texts in science class, and then compare those accounts to personal narratives and accounts about life during World War II read in English class. Much discussion can center upon the way background information enhances understanding of literature (for example, whether on World War II, the Nazis, or any other history or science topic of the teacher's choosing). This unit also demonstrates how the reading and writing standards provide instructional connectivity between learning in English and other areas.

FOCUS STANDARDS

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

RL.7.5: Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

ESSENTIAL QUESTION

How can reading about the courage of real people form our understanding of determined literary characters?

RL.7.7: Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

RI.7.3: Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

RI.7.9: Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

W.7.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

SL.7.2: Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

L.7.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

SUGGESTED STUDENT OBJECTIVES

- Define *courage*.
- Read and discuss fictional and informational texts about people, real and fictional, that face conflict.
- Explain how knowing the historical context of a story may enhance your understanding of a story.
- Analyze two accounts of the same event and describe important similarities and differences in the details they provide.
- Explain how an author's style can help convey the theme of their stories, poems, or speeches.
- Compare and contrast *Anne Frank: The Diary of a Young Girl* to dramatic interpretations for stage and screen.

SUGGESTED WORKS

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

LITERARY TEXTS

Stories

- *I Am David* (Anne Holm)
- *Milkweed* (Jerry Spinelli)
- *The Devil's Arithmetic* (Jane Yolen)
- *When Hitler Stole Pink Rabbit* (Judith Kerr)
- *Number the Stars* (Lois Lowry)
- *Summer of My German Soldier* (Bette Greene)
- *Daniel's Story* (Carol Matas)
- *A Pocket Full of Seeds* (Marilyn Sachs)

Poetry

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

Drama

- *The Diary of Anne Frank: A Play* (Frances Goodrich and Albert Hackett) (E)
- *101 Monologues for Middle School Actors: Including Duologues and Triologues* (Rebecca Young)

INFORMATIONAL TEXTS

Nonfiction

- *A History of US: War, Peace, and All that Jazz* (Joy Hakim) (E)
- *Ghost Soldiers: The Epic Account of World War II's Greatest Rescue Mission* (Hampton Sides)
- *True Stories of D-Day (True Adventure Stories)* (Henry Brook)
- *Dear Miss Breed: True Stories of the Japanese American Incarceration During World War II and a Librarian Who Made a Difference* (Joanne Oppenheim)
- *Hiroshima* (John Hersey)
- *Fighting For Honor: Japanese Americans and World War II* (Michael L. Cooper)
- *Never to Forget: The Jews of the Holocaust* (Milton Meltzer)
- *Six Million Paper Clips: The Making of a Children's Holocaust Memorial* (Peter W. Schroeder and Dagmar Schroeder-Hildebrand)
- *Atomic Structure and Chemical Reactions: Middle Grades and High School* (Nevin Katz)
- *The Making of the Atomic Bomb* (Richard Rhodes)

Biographies

- *Anne Frank: The Diary of a Young Girl* (Anne Frank)
- *Anne Frank: Beyond the Diary: A Photographic Remembrance* (Ruud van der Rol and Rian Verhoeven)
- *The Journal of Scott Pendleton Collins: A World War II Soldier, Normandy, France, 1944* (Walter Dean Myers)
- *Night* (Elie Wiesel)
- *Zlata's Diary: A Child's Life in Wartime Sarajevo* (Zlata Filipovic)
- *I Have Lived a Thousand Years: Growing Up in the Holocaust* (Livia Bitton-Jackson)

Memoir

- *A Friend Called Anne: One Girl's Story of War, Peace, and a Unique Friendship with Anne Frank* (Jacqueline van Maarsen)
- *Four Perfect Pebbles* (Lila Perl)
- *Children of Willesden Lane: Beyond the Kindertransport—A Memoir of Music, Love, and Survival* (Mona Golabek)

Speeches

- “Blood, Toil, Tears, and Sweat: Address to Parliament on May 13th, 1940” (Winston Churchill) (E)
- “Declaration of War on Japan” (Franklin D. Roosevelt)

ART, MUSIC, AND MEDIA

Film

- George Stevens, dir., *The Diary of Anne Frank* (Screenplay by Frances Goodrich and Albert Hackett) (1959)
- Robert Dornhelm, dir., *Anne Frank: The Whole Story* (2001)
- Elliot Berlin and Joe Fab, dir., *Paper Clips* (HBO documentary) (2004)
- Peter Jones, dir., *Bataan Rescue: The Most Daring Rescue Mission of World War II* (PBS documentary) (2005)

SAMPLE ACTIVITIES AND ASSESSMENTS

1. CLASS DISCUSSION

What is meant by the word *courage*? Look up the word in a dictionary and write your ideas down on a sticky note. Your teacher will give you the opportunity to “Give one, get one” in order to understand the word’s *denotation* and its various *connotations*. 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 the chart or online concept map. (SL.7.1)

2. LITERATURE RESPONSE

In *Anne Frank: The Diary of a Young Girl*, Anne writes vividly about her experiences. What is it about the language she uses that offers insights into her character, especially her courage? Write a response to this question in your journal: What makes Anne Frank a person to whom I can relate? Justify your answer with specific examples of the language from the text and type your response on the classroom blog so you and your classmates can compare essays. (RL.7.4, RL.7.5, RL.7.6)

3. NOTE TAKING ON CHARACTERIZATION

As you read one of the fictional stories to compare it to *Anne Frank: The Diary of a Young Girl*, take notes in your journal or on a shared online document about how the characters’ experiences are similar to and different from Anne Frank’s. Be sure to note page numbers with relevant information or mark your text with sticky notes so you can cite the text during class discussion.

- Where did the character live?
- What was that character’s context? What was happening in the world?
- What was a typical day like for this person?
- How is the character’s experience similar to Anne Frank’s?
- How is the character’s experience different from Anne Frank’s?
- What are some of the author’s characterization techniques?

Prior to class discussion, your teacher may give you the opportunity to share your notes (and/or collaborate on shared online spreadsheet) with a partner who read the same text. (RL.7.2, RL.7.6)

4. CLASS DISCUSSION

Compare and contrast characters from the various novels read. Can you generalize about ways that authors create courageous characters? After class discussion, create a Venn diagram or other type of chart online or in your journal that outlines the similarities and differences among three of the characters discussed. (SL.7.1, RL.7.2, RL.7.5, RL.7.6)

5. INFORMATIVE/EXPLANATORY WRITING

As you read one of the fictional stories to compare it to *Anne Frank: The Diary of a Young Girl*, take notes in your journal about how the characters' experiences are similar to and different from Anne Frank's. Be sure to note page numbers with relevant information or mark your text with sticky notes so you can cite the text during class discussion. When done, write a well-developed paper, citing at least three to four specific examples. Edit your writing for phrases and clauses, modifiers, and precise language. Your teacher may ask you to upload your essay on the classroom blog. (W.7.2a,b,c,d,e; W.7.4, L.7.1a,b,c; L.7.2a,b, L.7.3a)

6. INFORMATIVE/EXPLANATORY WRITING

Analyze various accounts of World War II events from a variety of print and digital, primary, and secondary resources. In your journal (or a spreadsheet or text document), identify and distinguish among the facts, opinions, and reasoned judgments presented by different people. Include an analysis of the interactions among individuals, events, and ideas, drawing on various accounts from different authors. Include new vocabulary words learned during this unit. Edit your writing for phrases and clauses, modifiers, and precise language. You may even choose to prepare your essay as a podcast and present it to the class. (W.7.2, W.7.4, RI.7.3, RI.7.6, RI.7.9, L.7.1a,b,c; L.7.2a,b, L.7.3a, L.7.6, SL.7.4)

7. INFORMATIVE/EXPLANATORY WRITING

In an informative/explanatory essay or speech, describe how Churchill's use of repetition and/or rhetorical questions advances the theme of courage. Cite at least two examples from the text to support your thesis. (RI.7.2, W.7.2, W.7.9)

8. SPEECH ANALYSIS

Compare the speeches by Winston Churchill and Franklin D. Roosevelt. How are the styles and themes similar and different? In what ways does style contribute to the theme of each speech? Write your ideas on a T-chart or Venn diagram in your journal or online and share with a partner prior to class discussion. Cite specific examples of style, such as diction and the use of figurative language. (SL.7.3, RI.7.6, RI.7.7, RI.7.9)

9. RESEARCH

Many rights were taken away from the Jewish people during the Holocaust. Choose one of these rights to research in detail, following the research process through to the presentation of findings, either as an essay or other presentation. When you are done, write a note card about how the right you researched was taken away and include the date. As a class, create a bulletin board or spreadsheet of the note cards in order to share what you have learned with each other. Make sure that the events are arranged in correct chronological order. Discuss how people reacted with perseverance and courage at their rights

being taken away. Enter your “takeaway” thoughts from this research and class conversation on the classroom blog so you can continue the conversation electronically. (RI.7.3, RI.7.6, W.7.2, W.7.7, W.7.8, SL.7.1, SL.7.2)

10. CLASS DISCUSSION AND WRITING (ARGUMENT)

You have read about Anne Frank and her life within the confines of an attic during World War II. How does knowing the historical context of the diary add to your appreciation of Anne’s writing? Why? Write your ideas in your journal and share with a classmate prior to class discussion. After the class discussion, write a speech in which you explain your viewpoint and present it to the class. Use figurative language and select words carefully for maximum impact. Record your presentation using a video camera so you can evaluate your performance. Post the presentation on the class blog to get feedback from others outside of your classroom. (RI.7.3, RL.7.2, RL.7.6, W.7.4, SL.7.6)

11. DRAMATIZATION/FLUENCY (OPTION 1)

Write a dramatic interpretation of Anne Frank’s (or someone else’s) experience with conflict during the Holocaust; you may focus on interpersonal conflict, intrapersonal conflict, conflict between self and society, or another type of conflict. Your interpretation should incorporate the dramatic elements studied during the drama unit and accurately reflect the information learned in history class. Edit your writing for phrases and clauses, modifiers, and precise language. Record your presentation using a video camera so you can evaluate your performance. (W.7.3, W.7.4, RI.7.3, L.7.1, L.7.2a,b, L.7.3a)

12. DRAMATIZATION/FLUENCY (OPTION 2)

Choose a poem from *War and the Pity of War* or a diary entry from one of the books read; memorize the poem or passage and present it to the class. How does the text you chose reflect the courage of characters during the horrors of war? (SL.7.6, RL.7.2)

13. MEDIA APPRECIATION

Discuss the similarities and differences between Anne’s biography and the play and film interpretations of her story. What parts were true to the original? What parts were changed? Why do you think the elements that changed were changed? Does it add or detract from the dramatic effect of Anne’s story? Why or why not? Write your ideas in your journal or complete a two-circle or three-circle Venn diagram using online templates. Share with a classmate prior to class discussion. (RL.7.5, RL.7.7)

14. MEDIA APPRECIATION

Watch the HBO documentary *Paper Clips*, which is about a project started by middle school students to remember the people affected by the Holocaust. How does the format contribute to the meaning or impact? As a class, discuss why it is important to learn from history and pass that learning from generation to generation. (RL.7.5, RL.7.7, SL.7.2)

15. WORD STUDY

[Continuing activity from the first two units.] Just as we can trace the path of our ancestors—some back to World War II—we can trace the path of words. Choose some words learned this year in content classes, and trace back from modern-day uses of the words to their historical origins (i.e., *tyranny*, *assimilation*, *displacement*, *genocide*, *Gestapo*, *propaganda*, *internment*, *smuggle*, etc.). Add these to your personal dictionary. (L.7.4, L.7.6, RI.7.4)

16. INFORMATIVE/EXPLANATORY WRITING

Reflecting on the novels read and discussed in class, write an informative/explanatory essay in response to the essential question: How can reading about the courage of real people inform our understanding of courageous literary characters? Cite specific details from texts read, not only from English class, but also from history class. After your teacher reviews your first draft, work with a partner to strengthen and edit your writing for phrases and clauses, modifiers, and precise language. Be prepared to summarize your thoughts on two digital slides that include visuals. All slides will be combined into a single presentation for posting on the class web page. (W.7.2, W.7.4, W.7.9a,b, L.7.1, L.7.2a,b, L.7.3a)

17. GRAMMAR AND USAGE

Your teacher will teach mini-lessons on the individual language standards. For example, he/she will teach the class about misplaced modifiers by putting sentences on the board, and asking you to describe why they are incorrect, and then correct them. For example:

- Slithering through the wet grass, we watched the garden snake. (*Correction: We watched the garden snake slithering through the wet grass.*)
- When he was three years old, Jerry's uncle showed him how to fly a kite. (*Correction: When Jerry was three years old, his uncle showed him how to fly a kite.*)
- The boys were spoken to sharply about loitering in the principal's office. (*Correction: While in the principal's office, the boys were spoken to sharply about loitering.*)

Select a piece of your own writing and check for any misplaced or dangling modifiers. Correct them. (L.7.1c)

18. 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.7.1, L.7.2, L.7.3)

19. USAGE

Your teacher will give you some sentences containing redundancies, and you will try to simplify the sentences without affecting the meaning. For example (strikethrough shows the redundant phrase):

- As far as I'm concerned, there is no need for further discussion of the topic.
- Grass has overgrown in areas because of the fact that we stopped mowing our lawn.
- In my opinion, this dress code policy ought to be revoked.
- "I am so mad," I said angrily.

Next, choose a piece of your own writing and read it aloud to a classmate. He/she should help you listen for any redundant words or phrases that could be eliminated. (L.7.3a)

20. 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.7.4)

ADDITIONAL RESOURCES

- *Anne Frank: One of Hundreds of Thousands* (National Endowment for the Humanities) (RI.7.9)
- *Teacher's Guide to Bataan Rescue: The Most Daring Rescue of World War II* (PBS)
- *Elie Wiesel was Born on September 30, 1928* (ReadWriteThink) (RI.7.6)
- *Walter Dean Myers, Author of the Printz Award–Winning Novel Monster, was Born in 1937* (ReadWriteThink) (RL.7.7)
- *Investigating the Holocaust: A Collaborative Inquiry Project* (ReadWriteThink) (RI.7.9)
- *Language Arts and Social Studies—It's the Connections that Matter Most!* (Ohio Resource Center for Mathematics, Science, and Reading)
- *Teacher's Guide to the Holocaust* (Florida Holocaust Museum)
- *Great Speeches Collection* (The History Place)

TERMINOLOGY

Connotation
Denotation

Dialogue
Diction

Documentary
Point of view

Screenplay

Grade Seven, Unit Three Sample Lesson Plan

The Diary of Anne Frank: A Play by Frances Goodrich and Albert Hackett *Anne Frank Beyond the Diary: A Photographic Remembrance* by Ruud Van Rol and Rian Verhoven

In this interdisciplinary series of eight lessons, students read *The Diary of Anne Frank: A Play* by Frances Goodrich and Albert Hackett, and *Anne Frank Beyond the Diary: A Photographic Remembrance* by Ruud Van Rol and Rian Verhoven, and they:

- Examine the historical background to the life and death of Anne Frank (RI.7.2, RI.7.5, RI.7.6)
- Evaluate the dramatic presentation of Anne Frank's life (RL.7.2, RL.7.3, RL.7.5)
- Examine Anne Frank's personality (RL.7.2, SL.7.1)
- Consider why Anne Frank's legacy endures (SL.7.1)

Summary

Lesson I: Meet Anne Frank Study the map of Europe and locate Germany and Holland (informational text) Meet Anne Frank (RI.7.6) Appreciate the need to contextualize the story of Anne Frank (informational text) (RI.7.5, RI.7.6) Explore the meaning and scope of anti-Semitism and Nazism (RI.7.2)	Lesson II: Entering the Secret Annex (Act I) Identify the purpose of dramatizing Anne Frank's story (RL.7.3, RL.7.5) Imagine the early days in the annex (pp. 9–17) (RL.7.3) Visualize the secret annex (RL.7.3) Explore the characters in the annex (RL.7.3) Investigate the role of Miep Gies (include informational text) (RL.7.2, RL.7.3, RL.7.5) Listen to Anne's voice (select diary entry) (RL.7.2)
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<p>Lesson III: Life in the Annex (Act I)</p> <p>Explore the dramatic impact of Hitler's voice (p. 17) (RL.7.3, RL.7.5)</p> <p>Juxtapose Hitler's voice with Anne's words: "It's the silence that frightens me most" (p. 17) (RL.7.1, RL.7.2, RL.7.3, RL.7.5, SL.7.1)</p> <p>Investigate the daily routine and tensions in the annex (RL.7.2)</p> <p>Examine the dramatic impact of the closing moment of Act I (RL.7.3, RL.7.5, SL.7.1)</p> <p>Listen to Anne's voice (select diary entry) (RL.7.2)</p>	<p>Lesson IV: Enduring and Longing (Act II)</p> <p>Note the passage of time in the annex (RL.7.1, RL.7.2)</p> <p>Examine the link that Miep Gies provides to the outside world (RL.7.2, RL.7.3, RL.7.5)</p> <p>Explore the nature of Anne's longing (p. 48) (RL.7.5, SL.7.1)</p> <p>Explore the relationship between Anne and Peter (RL.7.2)</p> <p>Listen to Anne's voice (select diary entry) (RL.7.2)</p>
<p>Lesson V: Captured (Act II)</p> <p>Contextualize Miep's news about the invasion of Europe by the Allies (informational text) (RL.7.2, RL.7.3, RL.7.5)</p> <p>Investigate the significance of Anne's words: "I'd never turn away from who I am. I couldn't. Don't you know you'll always be Jewish ... in your soul" (p. 60) (RL.7.2, SL.7.1)</p> <p>Revisit <i>Anne Frank Beyond the Diary</i> and contextualize the play's conclusion (RL.7.2, SL.7.1)</p>	<p>Lesson VI: Dramatizing Moments in the Annex</p> <p>Select passages for performance (RL.7.5)</p> <p>Assign roles</p> <p>Dramatize select moments in the annex (in groups) (RL.7.5)</p>
<p>Lesson VII: Dramatizing Moments in the Annex</p> <p>Actively observe groups' representations of life in the secret annex (RL.7.5, RL.7.6)</p> <p>(Individually) assess the impact of these representations (RL.7.5, RL.7.6)</p> <p>Appreciate the limits of dramatizing the life and death of Anne Frank (SL.7.1)</p>	<p>Lesson VIII: "Give," and "Why?" by Anne Frank (from <i>Tales from the Secret Annex</i>)</p> <p>Explore Anne's complex personality as it is portrayed in "Give," and "Why?" (RL.7.2, SL.7.1)</p> <p>Think about Anne's ability to hold on to her humanity while in hiding (SL.7.1a, SL.7.1b, SL.7.1c)</p> <p>Examine the enduring legacy of Anne Frank (SL.7.1)</p>

Lesson I: Meet Anne Frank

Objectives

Study the map of Europe and locate Germany and Holland

Meet Anne Frank (RI.7.6)

Appreciate the need to contextualize the story of Anne Frank (RI.7.5, RI.7.6)

Explore the meaning and scope of anti-Semitism and Nazism (RI.7.2)

Required Materials

- ☐ A large map of 1939 Europe
- ☐ A large map of 1944 Europe under German occupation
- ☐ *Anne Frank Beyond the Diary: A Photographic Remembrance*, by Ruud Van Rol and Rian Verhoven. (Class sets are recommended, but a single text will do. Change the lesson format if only one text is available; the objectives will remain the same.)
- ☐ Chart paper
- ☐ Markers

Procedures

1. Lead-In:

- a. Students study the two large maps that are on the board. Direct them first to notice the map of Europe in 1939, before the beginning of World War II.
- b. Students then examine a 1944 map of Europe under German occupation.

2. Step by Step:

Part I

- a. The discussion begins after all students have located Germany on both maps.
- b. Direct the class discussion as students consider the differences between the two maps.
- c. Students identify the countries that were occupied by Nazi Germany during World War II. Volunteers point to and name the countries that were occupied.

Part II

- a. Distribute *Anne Frank Beyond the Diary: A Photographic Remembrance* by Ruud Van Rol and Rian Verhoven.
- b. Read Anna Quindlen's "Introduction" aloud. (Students take turns reading in pairs or trios.)
- c. Identify key ideas that Quindlen highlights.
- d. Read "The Best Birthday Present" together. (Students take turns reading.)
- e. Students are now aware that Anne received her diary on June 12, 1942, days before going into hiding.
- f. Students turn to the Chronology on page 108; the chronology of events provides historical context to Anne's life.

Part III

- a. In small groups, students read assigned pages from the book:

“From Frankfurt to Amsterdam”
“Hitler Comes to Power”
“Fleeing to Another Country”
“The Netherlands Is Occupied, the Persecution Begins”
“Deportation of Dutch Jews”
“Going into Hiding”
“Daily Life”
“The Diary Is Left Behind”
“The Murder of Millions”

- b. Once students have read their assigned sections, the groups decide on key points to share with the rest of the class and write them on the chart paper provided. Display the charts around the classroom in the order of their appearance in the book. (Alternatively, students can compile key points set up by the sections above on the classroom blog or a shared spreadsheet.)
- c. Once back in their seats, each group introduces the rest of the class to their selection of the key ideas. Project the ideas from the computer (class blog or spreadsheet) to the interactive whiteboard.
- d. Students must copy all the information provided into their notebooks, or print out the class-assembled document.

3. Closure:

Teacher-directed activity: Students need to understand the concept and practice of anti-Semitism in order to come a step closer to comprehending the events of World War II. Use informational texts and offer a brief lecture on the history of anti-Semitism and the emergence of Nazism in Germany. Countless sources provide this information.

Differentiation

Advanced

- Pre-assess (all) students for their knowledge of World War II. If students already know the content of the lesson/book, choose another related text from this unit for students to compare/contrast with.
- Allow students to set up a shared online spreadsheet for the class where students can collaboratively outline *The Photographic Remembrance*.
- Allow students to find and select images that reveal the key points from the readings for their classmates to discuss.

Struggling

- Pre-assess (all) students for their knowledge of World War II. Consider pre-teaching key ideas to students on the day prior (for example, give them the maps from the Lead-In section to study as a jumpstart).

- Have key ideas from the relevant chapters of the book pre-printed on index cards or paper. Students read through the ideas, and then highlight the ones they hear being read aloud.
- Consider pairing stronger and weaker readers, so the weaker readers can hear the chapter read aloud fluently.
- Have the chapters that will be read aloud available on audio recording so students who aren't fluent grade-level readers can listen and follow along.
- To build background knowledge of the World War II time period, select Discovery Education clips or select images for students to preview/review and discuss.

Homework/Assessment

Using the notes that they have taken in class, students outline *Anne Frank Beyond the Diary: A Photographic Remembrance*, by Ruud Van Rol and Rian Verhoven. This assignment helps students recap the lesson. It also provides an assessment of the class activities and the students' individual work.