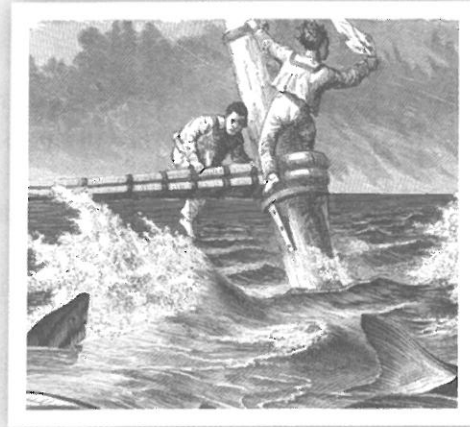


Survival in the Wild

This four-week unit of seventh grade continues the close examination of characters and examines how setting plays a role in their development.



OVERVIEW

Students read “The Song of Wandering Aengus” by William Butler Yeats and use it as a springboard for discussions of characters’ pursuits of the unknown. Students analyze the development of the theme of survival across various texts, evaluate nonfiction text structures, and present their analyses to their classmates. Students compare and contrast character experiences across novels, as well as the points of view in narration, and are encouraged to research the authors behind the stories, many of whom are wilderness survivors themselves. This unit ends with a review of Yeats’s poem in order to see how this unit led to deeper understanding of the work. In addition, students are asked to write an informative/explanatory essay in response to the essential question.

ESSENTIAL QUESTION

What similarities and differences exist among characters who survive in the wild?

FOCUS STANDARDS

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

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.

RI.7.5: Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

W.7.1: Write arguments to support claims with clear reasons and relevant evidence.

SL.7.4: Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

L.7.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

SUGGESTED STUDENT OBJECTIVES

- Analyze the development of characters and themes in texts about survival.
- Discuss how the authors' use of literary techniques in narration, such as flashback and point of view, engage the reader.
- Write an argument about the importance of reading original versions of stories, such as *The Call of the Wild*.
- Conduct research on authors who write about survival in the wild and present findings to the class.
- Compare and contrast *The Call of the Wild* in written form to the film version.
- Take comprehensible notes on important content, ideas, and details in texts (e.g., about character development).
- Write a survival-in-the-wild story using figurative language and exploiting nuances in word meaning for effect.

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 Call of the Wild* (Jack London)
- *Woodson* (Gary Paulsen)
- *Far North* (Will Hobbs)
- *Incident at Hawk's Hill* (Allan W. Eckert)
- *Black Hearts in Battersea* (Joan Aiken)

Comparisons to *The Call of the Wild*

- *Touching Spirit Bear* (Ben Mikaelson)
- *The Higher Power of Lucky* (Susan Patron)
- *Call It Courage* (Armstrong Sperry)
- *Hatchet* (Gary Paulsen)
- Other Will Hobbs survival tales, such as *Beardance*

Graphic Novel

- *The Call of the Wild* (Puffin Graphics, Jack London)

Poetry

- "The Song of Wandering Aengus" (William Butler Yeats) (E)

INFORMATIONAL TEXTS

Nonfiction

- *Into the Ice: The Story of Arctic Exploration* (Lynn Curlee)

- *SAS Survival Handbook, Revised Edition: For Any Climate, in Any Situation* (John “Lofty” Wiseman)

Biographies

- *Jack London: A Biography* (Daniel Dyer)
- *Guts* (Gary Paulsen)
- *Will Hobbs* (My Favorite Writer Series) (Megan Lappi)

ART, MUSIC, AND MEDIA

Art

- Théodore Géricault, *The Raft of the Medusa* (1818–1819)
- Winslow Homer, *The Gulf Stream* (1899)
- Frederic Edwin Church, *The Heart of the Andes* (1859)
- Albert Bierstadt, *The Rocky Mountains, Lander’s Peak* (1863)
- Thomas Cole, *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow* (1836)

Film

- Richard Gabai, dir., *Call of the Wild* (2009)
- Peter Svatek, dir., *The Call of the Wild: Dog of the Yukon* (1997)
- Mark Griffiths, dir., *A Cry in the Wild* (based on *Hatchet*) (1990)

SAMPLE ACTIVITIES AND ASSESSMENTS

1. INTRODUCTORY ACTIVITY

Read “The Song of Wandering Aengus” by William Butler Yeats. Talk with a classmate about what you think the poem means, both literally and figuratively. Write your ideas down in your journal or on an online document. You will revisit this poem at the end of the unit to see if your thoughts and ideas have changed. (RL.7.2, RL.7.4, SL.7.5)

2. NOTE TAKING ON CHARACTER DEVELOPMENT

As you read *The Call of the Wild*, take notes in your journal or on an online document about how the characters are affected by their environment. (Remember—characters that survive in the wild can be animals, too!) 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. (RL.7.1, RL.7.2, L.7.5a,b,c)

- Which character are you studying?
- What is a typical day like for this character?
- What challenges did this character face?
- How did this character overcome these challenges?
- What is the “call of the wild”? How does it affect (Buck’s) behavior throughout the novel?

Prior to class discussion, your teacher may give you the opportunity to share your notes with a partner who read the same text.

3. NOTE TAKING AND CLASS DISCUSSION

Compare and contrast characters from the various novels read. Can you generalize about the types of character qualities that enable a person (or animal) to survive in the wild? After class discussion, create a two- or three-circle Venn diagram or summarize your thoughts in your journal or on the classroom blog to see how similar and different your thoughts are from those of your classmates. (SL.7.1, RL.7.3)

4. LITERATURE RESPONSE

Anthropomorphism is defined as giving human characteristics to animals or nonliving things (e.g., winds, rain, or the sun depicted as creatures with human motivations). The term derives from the combination of the Greek *anthropos*, meaning “human,” and *morph*, meaning “shape” or “form.” Find examples of anthropomorphism in the stories you have read, record them in your journal or on a class spreadsheet, and discuss how this additional “character” plays a role in the story. (RL.7.3, RL.7.6, L.7.5)

5. WRITING (ARGUMENT)

While reading *The Call of the Wild*, take notes in your journal about the roles of John Thornton and Judge Miller. Who, from the novel’s point of view, is the better master? Write an argument in which you justify your opinion, citing specific evidence from the text. Enter your thoughts in the classroom blog so you can compare your argument with those of your classmates. (SL.7.4, RL.7.1, RL.7.3, W.7.1)

6. LITERATURE RESPONSE

Notice the use of flashback in *Hatchet* and how the past comes into Brian’s present through his daydreams, night dreams, and flashbacks. Write a response to this question in your journal: How does Gary Paulsen incorporate the past into the present? Extend the activity by comparing two authors’ use of flashbacks in two different works. (RL.7.3)

7. LITERATURE RESPONSE AND WRITING (ARGUMENT)

Is it important to read the original (“full”) version of a novel? Read the graphic novel version of *The Call of the Wild* by Jack London and then write a convincing argument for reading the original version, citing similarities and differences between the versions read. You may talk through your ideas with a partner prior to writing your first draft. (RL.7.2, W.7.1, SL.7.4, L.7.1, L.7.2a,b, L.7.5)

8. RESEARCH ESSAY

After discussing the ethics of proper documentation of sources as a class, write a research essay about Jack London, Gary Paulsen, Will Hobbs, or another author of your choice who writes about survival in the wilderness. Describe at least three significant events in the author’s life and explain their significance. Edit your writing for the grammar conventions studied so far this year. Read or watch online interviews with the authors (see Additional Resources) and try to arrange a teleconference conversation with him/her. Feel free to add multimedia elements, such as a digital slide presentation prior to presenting your research to the class. (W.7.7, RI.7.5, RI.7.8, SL.7.4, L.7.1, L.7.2a,b, L.7.3a)

9. MEDIA APPRECIATION

Compare the book *The Call of the Wild* to the movie version. Write your ideas down in your journal or mark your text with sticky notes. Be sure to cite specific similarities and differences between the versions. (RL.7.7)

10. WORD STUDY

[Continuing activity from the first three units.] Choose some words learned this unit and add these to your personal dictionary. Include a section on idioms and figures of speech. Develop groups by synonyms and antonyms. (L.7.4, L.7.5)

11. NARRATIVE ESSAY

Write your own survival-in-the-wilderness story, incorporating words, techniques, and styles from the novels read and discussed in class. Work with peers to strengthen writing in order to publish it on the class web page. Edit your writing for the grammar conventions studied so far this year before uploading it as a blog, podcast, movie, or other multimedia format of choice. (W.7.3, W.7.4, W.7.5, L.7.1, L.7.2a,b, L.7.3a)

12. CLASS DISCUSSION

Re-read the first poem read in this unit, “The Song of Wandering Aengus.” After this unit of study, describe how your understanding of this poem has changed. What new insights have you gained? Add these insights on the shared online document created in Activity 1 (in a new column next to your initial thoughts). Memorize and/or recite the poem aloud while emphasizing different words. Record them using a video camera so you can see and hear the different phrasing. How does changing emphasis change the meaning of the sentences? Follow the performances with a class discussion about how this poem relates to the theme of this unit (survival in the wild). (RL.7.5, SL.7.6)

13. INFORMATIVE/EXPLANATORY ESSAY

Based on the novels read and discussed in class, write an informative/explanatory essay in response to the essential question: What similarities and differences exist among characters who survive in the wild? Cite at least three specific details from texts read. After your teacher reviews your first draft, work with a partner to strengthen your writing and edit it for the grammar conventions studied so far this year before final publication. Upload your essay to the classroom blog and consider posting your thoughts on a class wiki about survival in the wilderness. (W.7.9a,b, RI.7.8, RL.7.1, L.7.1, L.7.2a,b)

14. 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)

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.7.4)

16. ART/CLASS DISCUSSION/WRITING

The works by Géricault and Homer are considered to be classic images of man’s survival at sea. Study the works separately, beginning with the Géricault. Note the many ways in which the artist emphasized the high drama of the situation (e.g., the dramatic surf and sky, billowing sail, imposing wave). Observe that half of the men are reaching toward a barely visible ship on the horizon, while the rest slip slowly into the surf. Then turn to the Homer and identify similarities with the Géricault (e.g., the coming boat). Which work do you think documents a real event? Listen to the story of the *Medusa* shipwreck. Write a short story describing the events that you would imagine either led to or came after the scene in Homer’s work. (SL.7.2, SL.7.4, SL.7.5, W.7.3)

17. ART/CLASS DISCUSSION

Look carefully at the paintings by Church, Bierstadt, and Cole. Each of these artists came from a common school of art called the Hudson River School. However, what differences can you see in their paintings? How did each artist choose to depict the wild? What aspects did each choose to highlight, and what did they choose to forgo in their depictions? (SL.7.1, SL.7.3, SL.7.4)

ADDITIONAL RESOURCES

- *Boys Read: Considering Courage in Novels* (ReadWriteThink) (RL.7.6)
- *Action Is Character: Exploring Character Traits with Adjectives* (ReadWriteThink) (RL.7.3)
- *Jack London’s Call of the Wild: “Nature Faker”?* (National Endowment for the Humanities)
- *Anthropomorphic Poetry* (TeacherWeb)
- Interview with Gary Paulsen

TERMINOLOGY

Abridged	Flashbacks	Point of view
Anthropomorphism	Foreshadowing	

Grade Seven, Unit Four Sample Lesson Plan

“The Song of Wandering Aengus” by William Butler Yeats

In this series of two lessons, students read “The Song of Wandering Aengus” by William Butler Yeats, and they:

- Explore the speaker’s tale (RL.7.2, RL.7.3, SL.7.4, SL.7.6, L.7.5)
- Identify the mythological origins of Aengus (RL.7.1, RI.7.1, SL.7.4)
- Listen to Donovan’s rendition of the poem (RL.7.5, SL.7.2)
- Discuss the impact Donovan’s interpretation has on the reader (L.7.5, SL.7.1, SL.7.6)

Summary

Lesson I: “The Song of Wandering Aengus” Probe the imagery in “The Song of Wandering Aengus” (RL.7.2, RL.7.3, RL.7.4, L.7.4, L.7.5, SL.7.4) Explore the speaker’s mood (SL.7.2, SL.7.4, SL.7.6, L.7.5) Identify the mythological origins of Aengus (RI.7.1, RL.7.1, SL.7.1, SL.7.4, L.7.6) Probe the inspiration that Yeats found in the myth (RL.7.1, SL.7.1, SL.7.4)	Lesson II: “The Song of Wandering Aengus” and Donovan Listen to Donovan’s rendition of “The Song of Wandering Aengus” (SL.7.2, L.7.5) Discuss Donovan’s interpretation of the poem (RL.7.5, RL.7.7, SL.7.1, SL.7.2, SL.7.4, L.7.5) Recall earlier impressions of the poem (SL.7.1, SL.7.4) Discuss (in paragraph form) the impact that Donovan’s interpretation has on the reader (W.7.2, SL.7.4, L.7.3, L.7.6)
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Lesson I: “The Song of Wandering Aengus”

Objectives

- Probe the imagery in “The Song of Wandering Aengus” (RL.7.2, RL.7.3, RL.7.4, L.7.4, L.7.5, SL.7.4)
- Explore the speaker’s mood (SL.7.2, SL.7.4, SL.7.6, L.7.5)
- Identify the mythological origins of Aengus (RI.7.1, RL.7.1, SL.7.1, SL.7.4, L.7.6)
- Probe the inspiration that Yeats found in the myth (RL.7.1, SL.7.1, SL.7.4)

Required Materials

- ☐ Class set of “The Song of Wandering Aengus” by W. B. Yeats
- ☐ Text describing the mythological origins of Aengus
- ☐ Computer with Internet access

Procedures

1. Lead-In:
Student volunteer reads “The Song of Wandering Aengus” aloud.
2. Step by Step:
 - a. Students annotate the poem for its imagery.
 - b. A discussion of the poem’s imagery follows.
 - c. Students probe how the imagery contributes to the poet’s depiction of the speaker’s mood.
 - d. Teachers may either distribute texts that describe the life of Aengus, or allow the students to conduct research.
 - e. With the new information, students probe the allusion to Aengus.
3. Closure:
Student volunteer rereads “The Song of Wandering Aengus” aloud.

Differentiation

Advanced

- Encourage students to create a modern-day interpretation of the poem. They must be able to justify how the modern version stays true to the original, while also changing style. Perhaps challenge them to create a movie similar in function to Donovan’s.
- Give students an opportunity to bookmark the most helpful websites for other classmates to conduct their research. Collect the websites on a web portal.
- Select a student volunteer to read the poem at the end of class. Give the student an opportunity to practice reading dramatically, recorded with a video camera, so he/she can evaluate his/her performance and improve upon it.

Struggling

- Read the poem to students, or allow them to listen to a pre-recorded version on an MP3 player.
- Give students a worksheet of the poem they can write on or annotate, possibly even with sketches (nonlinguistic representations) to help aid memory and understanding. Alternatively, allow them to annotate by inserting their notes in a text document.
- Allow students to highlight examples of imagery. Lead a small-group discussion about why authors use imagery.
- Allow students to begin their research using the websites chosen by classmates (listed above).
- Record the student volunteer who reads the poem using a video camera so students can: (1) review and re-watch it as needed; and (2) practice reading along to aid in fluency and understanding.

Homework/Assessment

N/A

Science or Fiction?

This four-week unit of seventh grade examines the genre of science fiction and related science.



OVERVIEW

Like other genres studied to date, science fiction examines humanity, but often approaches characters and experiences in a futuristic context. Science fiction involves the imagining of ideas and technologies that haven't yet been invented; however, many of them may comport with our current understanding of science and technology. In addition to exploring classic and contemporary works of science fiction, students pair fictional stories with informational texts about science and astronomy. Student discussions trace the logic of various storylines, focusing on the believability of the stories read in class. This unit ends with the students' choice of writing an informative/explanatory essay in response to the essential question: What makes science fiction believable?

INITIAL QUESTION

What makes science fiction believable?

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.

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.7.5: Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

L.7.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

SUGGESTED STUDENT OBJECTIVES

- Compare and contrast the settings, characters, and unusual circumstances among science fiction stories and describe the unique nature of this genre.
- Analyze how a science fiction story evolves over the course of a text, and discuss how this is similar to and different from other novels read.
- Compare and contrast the ways in which two authors present information on the same topic (e.g., astronomy in *Beyond Jupiter* and *Summer Stargazing*).
- Conduct research on an astronaut or science fiction author of choice and present findings to the class in a multimedia format.
- Write a science fiction story.

SUGGESTED WORKS

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

LITERARY TEXTS

“Classic” Science Fiction

- *A Wrinkle in Time* (Madeleine L’Engle) (E)
- *Dune* (Frank Herbert)
- *The War of the Worlds* (H. G. Wells)
- *The Invisible Man* (H. G. Wells)
- *I, Robot* (Isaac Asimov)
- *Journey to the Center of the Earth* (Enriched Classics) (Jules Verne)

“Modern” Science Fiction

- *The Ear, the Eye, and the Arm* (Nancy Farmer)
- *My Favorite Science Fiction Story* (Martin H. Greenberg)
- *Eva* (Peter Dickinson)
- *The House of the Scorpion* (Nancy Farmer)
- *Fly by Night* (Frances Hardinge)
- *George’s Cosmic Treasure Hunt* (Lucy and Stephen Hawking)
- *Among the Hidden* (Shadow Children Series, #1) (Margaret Peterson Haddix)
- *George’s Secret Key to the Universe* (Lucy and Stephen Hawking)
- *The Hitchhiker’s Guide to the Galaxy* (Douglas Adams)
- *Ender’s Game* (Orson Scott Card)
- *The Collected Stories of Arthur C. Clarke* (Arthur C. Clarke)

Audiobooks

- *A Wrinkle in Time* (Madeleine L’Engle)

INFORMATIONAL TEXTS

- “Elementary Particles” from the *New Book of Popular Science* (E)
- “Space Probe” from *Astronomy & Space: From the Big Bang to the Big Crunch* (Phillis Engelbert) (E)
- *Almost Astronauts: 13 Women Who Dared to Dream* (Tanya Lee Stone)
- *Robo World: The Story of Robot Designer Cynthia Breazeal* (Women’s Adventures in Science Series) (Jordan D. Brown)

Planets/Stars

- *Beyond Jupiter: The Story of Planetary Astronomer Heidi Hammel* (Women’s Adventures in Science Series) (Fred Bortz)
- *Summer Stargazing: A Practical Guide for Recreational Astronomers* (Terence Dickinson)
- *Stephen Hawking: Cosmologist Who Gets a Big Bang Out of the Universe* (Mike Venezia)
- *Stars & Planets* (Carole Stott)
- *The Physics of Star Trek* (Lawrence M. Krauss)

ART, MUSIC, AND MEDIA

Music

- Gustav Holst, *The Planets* (1914–1916)

Media

- *War of the Worlds* (Orson Welles, *The Mercury Theater on Air*, October 30, 1938)

SAMPLE ACTIVITIES AND ASSESSMENTS

1. NOTE TAKING AND STORY ELEMENTS

As you read one of the science fiction novels, take notes in your journal or on a spreadsheet about the elements of the story that would classify it as science fiction. Be sure to note page numbers with relevant information so you can cite the text during class discussion.

- What is the setting of the novel?
- Who are the character(s) you are studying?
- What is familiar or believable about these characters?
- What is unusual about the characters’ circumstances?
- What is the primary theme of the novel (i.e., good vs. evil)?

Prior to class discussion, your teacher may give you the opportunity to share your notes with a partner who read the same text. (RL.7.1, RL.7.2, RL.7.3)

2. CLASS DISCUSSION AND INFORMATIVE/EXPLANATORY WRITING

Compare and contrast settings and experiences from the various science fiction stories read. As you read one of the science fiction novels, take notes about the elements of the story that would classify it as science fiction. Be sure to note page numbers with relevant information so you can cite the text during

class discussion. Then write a well-developed paper that explains what makes science fiction a unique genre. Include at least three characteristics of the genre and examples of each. Edit your writing for the grammar conventions studied so far this year. Upload your essay to the classroom blog so you can collaborate on this topic with your classmates. (SL.7.1a,b,c,d; RL.7.1, RL.7.3, L.7.1, L.7.2a,b, L.7.3a)

3. LITERATURE RESPONSE

While reading *A Wrinkle in Time* by Madeleine L'Engle, take notes in your journal in response to Meg's mother's words, "Just because we don't understand doesn't mean an explanation doesn't exist." How does this relate not only to the content of the book, but also to the scientific principles contained within? Defend your answers, citing specific information from the text. Enter your thoughts on the classroom blog so you can share ideas with your classmates. (RL.7.1, RL.7.4)

4. INFORMATIVE/EXPLANATORY WRITING

While reading *Eva* by Peter Dickinson, take notes in your journal about the author's comments on human beings' impact on the ecology of the earth. Did this book make you think more about this issue? Why or why not? Explain your answer in a well-developed paper that includes an engaging opening statement of your position, at least three clear reasons, and relevant evidence cited from the text. Edit your writing for the grammar conventions studied so far this year. (RL.7.1, RL.7.2, L.7.1, L.7.2 a,b, L.7.3a)

5. CLASS DISCUSSION

Why doesn't H. G. Wells give a name to his protagonist in *The War of the Worlds*? What is the significance of his anonymity? How does it add to the effectiveness of the story? Write your ideas in your journal and share ideas with a partner prior to class discussion. (SL.7.1, L.7.1)

6. RESEARCH PROJECT

Write a research essay about an astronaut or science fiction author of choice. Include at least three significant details about the person and cite at least three sources. Use both paraphrasing and direct quotations from research. (*Optional:* You may include multimedia components and visual displays, such as a digital slide presentation.) Edit your writing for the grammar conventions studied so far this year. Publish your research on the class web page, including proper endnote or footnote links to reference materials used, and present your report to the class. (W.7.7, W.7.2, W.7.4, W.7.5, W.7.6, W.7.8, SL.7.5, RI.7.1, RI.7.7, RI.7.10, L.7.1, L.7.3a, L.7.5c)

7. RESEARCH AND CLASS DISCUSSION

While conducting research on an astronaut or science fiction author of choice (see Activity 6), discuss with classmates the specific claims made by the writers of the texts you are consulting. Is the reasoning "sound" and the evidence "relevant and sufficient" to support the claims? Why or why not? If not, how could the writer have improved his/her argument? Enter your thoughts on the classroom blog so you can debate with your classmates. (RI.7.5, RI.7.8, SL.7.1, L.7.1)

8. ANALYSIS OF INFORMATIONAL TEXT AND INFORMATIVE/EXPLANATORY WRITING

Compare and contrast the ways in which the authors of *Beyond Jupiter* (biography) and *Summer Stargazing* (procedural text) discuss the topic of astronomy. How do the differences in approach affect the readers' understanding of the topic? (W.7.2, W.7.9)

9. MEDIA APPRECIATION AND PRESENTATION

After listening to the original 1938 radio broadcast of *The War of the Worlds*, discuss the following questions:

- Did the radio play hold your attention? Why or why not?
- Which techniques were effective in making the audio “come alive”?
- Were you invested in what happened to any of the characters? Why or why not?
- Does this remind you of any similar stories/broadcasts you have heard? (RL.7.7, SL.7.1)

Follow up by researching public reaction to the radio broadcast on the night before Halloween in 1938. What effect did the program have on listeners who tuned in late? What elements make the broadcast sound believable? Write your ideas in your journal (or on a shared spreadsheet) and share ideas with a partner prior to class discussion. Compile your own broadcast or other kind of multimedia presentation that exhibits the same elements. (SL.7.3, SL.7.4, SL.7.5)

10. MUSIC APPRECIATION

Each movement of *The Planets* by Gustav Holst is named after a planet of the solar system. All planets except Earth are represented. Discuss what makes the music for each planet unique. Take notes of your thoughts in your journal while listening to the music. (SL.7.1, L.7.1)

11. WORD STUDY

[Continuing activity from the first four units.] Choose some words learned this unit and add these to your personal dictionary. (L.7.4, L.7.5c)

12. NARRATIVE WRITING AND MULTIMEDIA PRESENTATION

Write your own science fiction story that answers the question, What if . . . ? Work with peers to edit and strengthen your story before presenting it to the class. Edit your writing for the grammar conventions studied so far this year. Publish it in multimedia format, such as a movie, or on the class web page. (SL.7.5, W.7.3, W.7.4, W.7.5, W.7.6, W.7.8, L.7.1, L.7.3a, L.7.5c)

13. INFORMATIVE/EXPLANATORY WRITING

Write an essay response to the essential question: What makes science 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 it for the grammar conventions studied so far this year before presenting it to the class. Publish it in written or multimedia format, such as a podcast, on the class web page. (RL.7.2, W.7.4, W.7.5, W.7.6, W.7.8, W.7.9a, W.7.9b, L.7.1, L.7.3a, L.7.5c)

14. 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)

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.7.4)

ADDITIONAL RESOURCES

- *Finding the Science Behind Science Fiction Through Paired Readings* (ReadWriteThink) (RL.7.9)
- *Science-Fiction Author Ray Bradbury Was Born in 1920* (ReadWriteThink) (W.7.7)
- *Text Messages, Recommendations for Adolescent Readers Podcast: Episode 2—Teen Time Travel* (ReadWriteThink) (RL.7.9)
- *Star Wars Creator George Lucas Was Born in 1944* (ReadWriteThink) (RI.7.6)

TERMINOLOGY

Common settings for science fiction: in the future, alternate timelines, in outer space

Common themes for science fiction: time travel, alternate histories/societies, body and mind alterations

Fantasy versus science fiction

Grade Seven, Unit Five Sample Lesson Plan

A Wrinkle in Time by Madeleine L'Engle

In this series of five lessons, students read *A Wrinkle in Time* by Madeleine L'Engle, and they:

- Explore the genre of science fiction (RL.7.6, RL.7.9, SL.7.1, SL.7.4, SL.7.6, L.7.4)
- Examine the adventures and the emotional evolution of Meg (RL.7.2, RL.7.3, RL.7.6, SL.7.4, L.7.5)
- Identify the components of the short story (RL.7.1, RL.7.4, W.7.7, SL.7.1, L.7.6)
- Compose science fiction stories (W.7.3, W.7.4, W.7.5, SL.7.6, L.7.1, L.7.2, L.7.3, L.7.5)

Summary

(The lessons begin following the independent reading of the novel.)

Lessons I/II: <i>A Wrinkle in Time</i> Explore the genre of science fiction (RL.7.6, RL.7.9, SL.7.1, SL.7.4, SL.7.6, L.7.4) Probe the roles of the key characters of the novel (RL.7.3, RL.7.6, SL.7.1, SL.7.4) Note the qualities of these characters (RL.7.1, RL.7.3, SL.7.1, L.7.5) Retell the adventures of Meg, Charles Wallace, and Calvin O'Keefe (RL.7.3, RL.7.4, RL.7.6, SL.7.4, L.7.5) Examine the changing settings of the novel (RL.7.3, RL.7.4, SL.7.1) Identify the central conflict of the novel (RL.7.2, SL.7.4) Explore the lessons that Meg and her brother learn (RL.7.1, RL.7.6, SL.7.1)	Lesson III: Writing Science Fiction Stories In groups, generate ideas for individual stories (W.7.5, SL.7.1) Outline the plot of the story (W.7.5, RL.7.2) Identify a conflict (W.7.5, RL.7.2, SL.7.1) Explore possible settings for the story (W.7.5, RL.7.2, SL.7.1) Explore the personalities of these characters (W.7.5, SL.7.1, L.7.5) Begin writing the story (W.7.3, W.7.5, L.7.3)
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<p>Lesson IV: Writing Science Fiction Stories</p> <p>Resume writing (W.7.3, W.7.5, L.7.3)</p> <p>Ponder the growth of the characters (W.7.5, SL.7.1, RL.7.3, RL.7.6)</p> <p>Consider the lesson that the reader will learn from the story (W.7.5, SL.7.1, RL.7.2)</p> <p>Identify the story's climax (W.7.5, SL.7.4, RL.7.3)</p> <p>Offer a resolution (W.7.5, SL.7.1, SL.7.4, RL.7.3)</p>	<p>Lesson V: Revising the Short Stories</p> <p>Reread the stories (W.7.5)</p> <p>Identify possible weaknesses (W.7.4, SL.7.4, SL.7.6)</p> <p>The conflict is unclear</p> <p>The characters do not evolve</p> <p>The dialogue is confusing</p> <p>Revise essays (W.7.4, W.7.5, L.7.1, L.7.2, L.7.3, L.7.6)</p> <p>Produce final drafts (a take-home assessment: 3–5 pp. long) (W.7.4, W.7.5, L.7.1, L.7.2, L.7.3, L.7.6)</p>
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Lesson III: Writing Science Fiction Stories

Objectives

- In groups, generate ideas for individual stories (W.7.5, SL.7.1)
- Outline the plot of the story (W.7.5, RL.7.2)
- Identify a conflict (W.7.5, RL.7.2, SL.7.1)
- Explore possible settings for the story (W.7.5, RL.7.2, SL.7.1)
- Explore the personalities of these characters (W.7.5, SL.7.1, L.7.5)
- Begin writing the story (W.7.3, W.7.5, L.7.3)

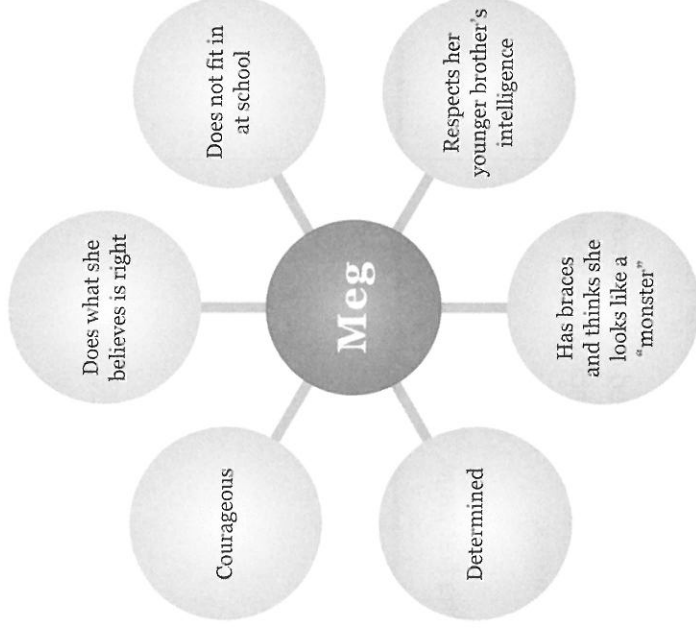
Required Materials

- ☐ Student notebooks

Procedures

1. Lead-In:
 - Introduce the opening activity; in small groups, the students will discuss ideas for writing short stories.
2. Step by Step:
 - a. Students write brief descriptions in their notebooks of the plot of their stories. (The purpose of this step is to be sure that students keep their stories in focus.)
 - b. An important component of a good story is a conflict. As students revisit their story summaries, they identify or strengthen the conflict.
 - c. In their notebooks, students describe the setting of the story and consider why the setting is important. For example, if the story takes place in a mysterious forest, what would the forest look like and sound like?

- d. A good way to create complex characters is to draw a chart. See the example shown in this lesson plan.
e. Students begin writing the stories.



3. Closure:
Explain the homework.

Differentiation

Advanced

- Students create more advanced stories with complex interaction among characters, setting, and plot.
- Students find a list of science fiction stories for their classmates that could be used to write modified endings (see last bullet below). Create an annotation (e.g., ReadWriteThink "Suggested Science Fiction").
- Students create a visual storyboard to show how their story elements work together. Students may start thinking about how to create a podcast or movie of their story once it is completed.
- Students create a website where all the stories can be posted once they are completed.

Struggling

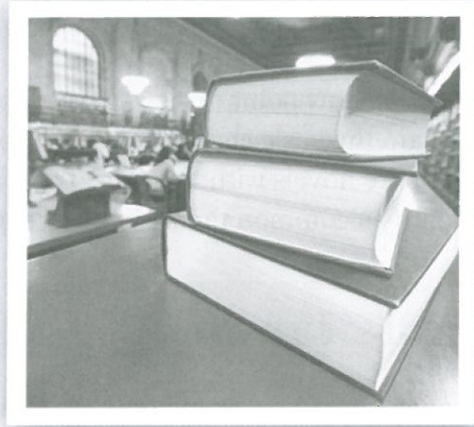
- Help students generate ideas for science fiction stories. If necessary, provide some student prompts.
- Provide students with as detailed a graphic organizer as they need (possibly a shared online template), which they can use to draft their stories. Include more or less scaffolding, as needed:
 - Who is your protagonist?
 - What does he/she want?
 - What happens to him/her? (In other words, what is the conflict?)
 - What does his/her world look like?
 - What background information does the reader need to know for this story to make sense?
 - About how long should this story be?
- Depending on what type of support students need, the graphic organizer may be something like the “Plot Alternatives Designer” found on the ReadWriteThink website.
- Model the writing of a story together in class, perhaps on a shared online document that all students could access at home.
- Allow students to write a shorter piece that may be a modified ending of a favorite science fiction story. More advanced students will generate a potential list of stories for their classmates.

Homework/Assessment

Continue working on the stories. Complete at least the first page.

Literature Reflects Life: Making Sense of Our World

In this final six-week unit of seventh grade, students conclude their year-long study of the human condition by examining how a variety of genres can address the human condition: fantasy, comedy, tragedy, the short story, and poetry.



ESSENTIAL QUESTION

Is literature always a reflection of life?

OVERVIEW

Although students read from various genres, writing and class discussions focus on how literature can help us make sense of our world. In particular, students will examine “point of view,” analyzing how authors develop different points of view. The overall goal of this unit is for students to apply all the reading, writing, speaking, and listening strategies and skills they have learned up to this point in the year. The unit ends with an informative/explanatory essay in response to the essential question: Is literature always a reflection of life?

FOCUS STANDARDS

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

RL.7.6: Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

W.7.1: Write arguments to support claims with clear reasons and relevant evidence.

SL.7.3: Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.

L.7.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.

SUGGESTED STUDENT OBJECTIVES

- Describe how point of view is developed in a variety of genres—drama, short stories, and poetry.
- Explain the basic characteristics of comedy and tragedy.
- Compare novels with their theatrical and film versions.
- Identify a common theme in different novels and advance an argument about that theme.

SUGGESTED WORKS

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

LITERARY TEXTS**Stories**

- *Home of the Brave* (Katherine Applegate)
- *A Girl Named Disaster* (Nancy Farmer)
- *Diary of a Wimpy Kid: The Last Straw* (Jeff Kinney)
- *Letters from a Nut* (Ted L. Nancy)
- *Cyrano* (Geraldine McCaughrean)
- *The Prince and the Pauper* (Mark Twain)
- *Dr. Jekyll and Mr. Hyde and Other Stories of the Supernatural* (Robert Louis Stevenson)

Fantasy

- *The Dark is Rising* (Susan Cooper) (E)
- *The Grey King* (Susan Cooper)
- *Peter Pan in Scarlet* (Geraldine McCaughrean)

Short Stories

- *Woman Hollering Creek: And Other Stories* (Sandra Cisneros) (EA)
- *Best Shorts: Favorite Stories for Sharing* (Avi)
- *Little Worlds: A Collection of Short Stories for the Middle School* (Peter Guthrie)
- *American Dragons: Twenty-Five Asian American Voices* (Lawrence Yep) (EA)

Poetry

- *Feel a Little Jumpy Around You: Paired Poems by Men & Women* (Naomi Shihab Nye and Paul B. Janeczko)

Drama

- *Cyrano de Bergerac* (Edmond Rostand)

INFORMATIONAL TEXTS

[None for this unit]

ART, MUSIC, AND MEDIA

Art

- Honoré Daumier, *André-Marie-Jean-Jacques Dupin Aîné* (1929/1930)
- Honoré Daumier, *Antoine-Maurice-Apollinaire, Comte D'Argout* (1929)
- Honoré Daumier, *Antoine Odier* (1929)
- Honoré Daumier, *Auguste Gady* (1929)
- Honoré Daumier, *Auguste-Hilarion, Comte de Kératry* (1929)

Film

- Fred Schepisi, dir., *Roxanne* (1987)

SAMPLE ACTIVITIES AND ASSESSMENTS

1. NOTE TAKING ON GENRE, SETTING, AND CHARACTERIZATION

As you read the novels and short stories from this unit, take notes about the story genre, setting, and characters in your journal or on a shared spreadsheet. Be sure to note page numbers with relevant information or mark the text with sticky notes so you can cite the text during class discussion.

- What is the genre of the novel?
- What is the setting?
- Who are the major character(s)?
- Who are the minor characters?
- What is the problem faced by the character(s)? How do he/she/they resolve the problem?
- What is the primary theme of the novel (i.e., good vs. evil)?

Prior to class discussion, your teacher may give you the opportunity to share your notes with a partner who read the same text. (RL.7.1, RL.7.2, RL.7.6, RL.7.10)

2. WRITING (ARGUMENT)

The human spirit can be defined as a combination of the traits that all human beings have in common. Select three of these traits that you think are present in the characters from the novels from this unit and discuss why you think these traits are essential to the human spirit. Why did you choose these traits? Justify your answer by citing specific information and examples from texts read, not only in this unit, but all year long. Edit your writing for the grammar conventions studied so far this year. Upload your essay to the classroom blog for your classmates to see and compare the traits you chose with those chosen by others. (W.7.1a,b,c,d,e; W.7.4, W.7.10, SL.7.3, L.7.1, L.7.2, L.7.3a, L.7.5, L.7.6)

3. WRITING (ARGUMENT)

While reading *The Dark is Rising* by Susan Cooper, take notes in your journal about Will's search for his destiny. Is his search organized or random? Choose a position and defend your answer in a well-developed paper that includes an engaging opening statement of your position, at least three clear reasons for your position and relevant evidence cited from the text. Edit your writing for the grammar conventions studied so far this year. After your teacher reviews your essay, post it to the class blog and ask your classmates to find weaknesses in your argument and help strengthen your position. (W.7.1, L.7.1, L.7.2, L.7.3, L.7.5, L.7.6)

4. WRITING (POETRY)

After reading *Peter Pan in Scarlet* by Geraldine McCaughrean, write a poem about Peter Pan and how he changed in this sequel from the original story. Choose poetic devices that exemplify his traits as a character, his experiences in the book, and/or his approach to life. You may talk through your ideas with a partner before writing your first draft, and ask this classmate to help you revise and edit the final draft. Memorize and recite your poem for the class. Record it using a video camera so you can evaluate your performance. (RL.7.5, SL.7.6, L.7.3, L.7.5, L.7.6)

5. WRITING (ARGUMENT)

Think about why beauty is so highly valued in our society while reading *Cyrano* by Geraldine McCaughrean. Take notes in your journal comparing Christian and Cyrano. Who is a better person? Why? Defend your answer in a well-developed paper that includes an engaging opening statement of your position, at least three clear reasons, and relevant evidence cited from the text. Edit your writing for the grammar conventions studied so far this year. After your teacher reviews your essay, post it to the class blog and ask your classmates to find weaknesses in your argument and help strengthen your position. (W.7.1, RL.7.6, L.7.1, L.7.2, L.7.3, L.7.5, L.7.6)

6. WRITING (ARGUMENT)

Is *Cyrano de Bergerac* a tragedy or comedy? Write your position on a sticky note, and your teacher will divide the class according to everyone's positions. Share ideas with classmates who are of the same opinion. Then write your own essay. Justify your answer by drawing on other stories read this year. Include at least three examples from the text that support your position. Be prepared to summarize and present your argument to the class. Ask your classmates to analyze your arguments for effectiveness. (W.7.1, W.7.4, W.7.10, SL.7.3, SL.7.4, L.7.3, L.7.5, L.7.6)

7. LITERATURE RESPONSE

While reading *The Prince and the Pauper* by Mark Twain, take notes in your journal about what makes Tom Candy and Edward Tudor unique. At the end, choose a character about whom to write a poem, using poetic devices that exemplify the character's traits and development throughout the story. Memorize and/or recite your poem for the class, and record it using a video camera so you can share it on the class website. (RL.7.2, RL.7.6)

8. CLASS DISCUSSION

In all comedy, there is an element of truth. Discuss some humorous stories, and specify how they provide insights into human character/existence. Write your ideas in your journal and share ideas with a partner prior to class discussion. (SL.7.1)

9. MEDIA APPRECIATION

Compare and contrast a written story with its filmed or theatrical version. Specifically examine the tools used to produce video, film, or theater (e.g., lighting, sound, color, camera angles) by comparing a written text (i.e., *Cyrano*) to its staged or multimedia version. (Note: Use select scenes from the 1987 movie *Roxanne*.) (RL.7.7)

10. INFORMATIVE/EXPLANATORY WRITING (AND WORD STUDY)

Select a genre studied this year and write an informative/explanatory essay in response to the essential question: Is literature always a reflection of life? Make sure to include elements that make it apparent to

the reader which genre you chose, cite specific details from texts you've read, and use as many words as possible learned in Word Study this year. After your teacher reviews your first draft, work with a partner to edit and strengthen your writing before presenting it to the class. Edit your writing for the grammar conventions studied so far this year. Publish a well-developed paper in written or multimedia format on the class web page. (RL.7.10, W.7.1, W.7.4, W.7.5, W.7.6, W.7.8, W.7.9a,b, W.7.10, SL.7.3, L.7.1, L.7.2, L.7.3, L.7.5, L.7.6)

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.7.1, L.7.2, L.7.3)

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.7.4)

13. ART/CLASS DISCUSSION/WRITING

What emotions can you identify in the characters that Daumier has created? How has he shown these emotions artistically? What is different about these heads from other sculptures you have seen? What is the same? Describe what you see in a short paragraph, focusing on the visual aspects of the sculpture, then share your ideas with the class. Does everyone see the same visual elements in these sculptures? (SL.7.1, SL.7.3, SL.7.4, W.7.2)

14. ART/CLASS DISCUSSION/WRITING

Daumier made at least three dozen of these busts. Notice the level of detail, and appearance of monumentality, with which Daumier imbued these works. How tall do you think they are? None of these works is much taller than six inches. Select three works, rename the subjects, and assign the subject an occupation based on appearance. (SL.7.2, SL.7.4, SL.7.5, W.7.1, W.7.3)

ADDITIONAL RESOURCES

- *You Know the Movie Is Coming—Now What?* (ReadWriteThink) (RL.7.7)
- *Thoughtful Threads: Sparking Rich Online Discussions* (ReadWriteThink) (W.7.6)
- *Doodle Splash: Using Graphics to Discuss Literature* (ReadWriteThink) (SL.7.5)

TERMINOLOGY

Comedy	Irony: verbal,	Parody	Theme
Fantasy	situational, dramatic	Plot	Tragedy
Hyperbole	Oxymoron	Point of view	

Grade Seven, Unit Six Sample Lesson Plan

The Prince and the Pauper by Mark Twain

In this series of five lessons (that follow the students' independent reading of the novel) students read *The Prince and the Pauper* by Mark Twain, and they:

- Investigate Mark Twain's use of the House of Tudor as background to the novel (RI.7.2, W.7.7, RL.7.3, RL.7.9, SL.7.1, SL.7.4, L.7.6)
- Revisit the plot of *The Prince and the Pauper* (RL.7.1, RL.7.2, SL.7.1, SL.7.4, L.7.5, L.7.6)
- Analyze the leading characters in the novel (RL.7.3, RL.7.6)
- Probe Mark Twain's social criticism (RL.7.9, RI.7.6)

Summary

<p>Lesson I: <i>The Prince and the Pauper</i> and the House of Tudor</p> <p>Probe the historical background of the novel (RI.7.2, W.7.7, SL.7.1, SL.7.6)</p> <p>Identify the lineage of the House of Tudor (RI.7.1, RI.7.3, SL.7.1, SL.7.4)</p> <p>Explore Twain's choice of historical background (RL.7.9, SL.7.1, SL.7.4)</p>	<p>Lesson II: <i>The Prince and the Pauper</i></p> <p>Investigate the events that lead up to Tom Canty's and Prince Edward's switch (RL.7.1, SL.7.1, SL.7.6)</p> <p>Revisit the plot of <i>The Prince and the Pauper</i> (RL.7.2, SL.7.1, SL.7.4, L.7.5, L.7.6)</p> <p>Probe the purpose of the parallel plots (RL.7.2, RL.7.6, SL.7.1, SL.7.4)</p>
<p>Lesson III: <i>The Prince and the Pauper</i></p> <p>Conduct close character analyses of the Prince and the pauper (RL.7.6, L.7.5, L.7.6, SL.7.1, SL.7.4)</p> <p>Cite textual evidence to support analysis of the characters (RL.7.1, L.7.6, SL.7.1, SL.7.4)</p> <p>Investigate the lessons that they learn about society (RL.7.1, RL.7.6, SL.7.1, SL.7.4)</p> <p>Probe what the two learn about themselves (RL.7.1, RL.7.6, SL.7.1, SL.7.4, L.7.6)</p>	<p>Lesson IV: Twain's Social Criticism</p> <p>Investigate Twain's description of the life of the royal family (RL.7.4, RL.7.9, L.7.5, L.7.6, SL.7.1, SL.7.6)</p> <p>Explore Twain's depiction of poverty (RL.7.1, SL.7.1, SL.7.6, L.7.5, L.7.6)</p> <p>Examine the court cases in the novel (RL.7.6, SL.7.1, SL.7.4, L.7.6)</p> <p>Probe Twain's social critique (RL.7.9, RI.7.6, L.7.5, L.7.6, SL.7.1, SL.7.4, SL.7.6)</p>

Lesson V: *The Prince and the Pauper*

Using the text, annotations, the chart, and other class notes, compose a five-paragraph essay in response to the following prompt: "How does the dramatic shift in the Prince's and the pauper's lives contribute to Twain's exploration of social injustice?" (W.7.2, RL.7.1)

Lesson III: *The Prince and the Pauper*

Objectives

- Conduct a close character analysis of the Prince and the pauper (RL.7.6, L.7.5, L.7.6, SL.7.1, SL.7.4)
- Cite textual evidence to support analysis of the characters (RL.7.1, L.7.6, SL.7.1, SL.7.4)
- Investigate the lessons that they learn about society (RL.7.1, RL.7.6, SL.7.1, SL.7.4)
- Probe what the two learn about themselves (RL.7.1, RL.7.6, SL.7.1, SL.7.4, L.7.6)

Required Materials

- ☐ Class set of *The Prince and the Pauper* by Mark Twain
- ☐ Class set of the chart below

Procedures

1. Lead-In:

Introduce the students to the chart below. Point to the example and tell the students that: Each column must have ten examples that span the entire novel and the text must be cited.

2. Step by Step:

In pairs (or small groups) students collaboratively work on the chart below.

	Prince Edward	Tom Canty
Characteristics	During the first meeting between the Prince and the pauper, the Prince is kind. He says to Tom, "Thou lookest tired and hungry. Thou'st been treated ill. Come with me."	During the first meeting, Tom Canty is very open about his life. He tells the Prince that his grandmother has a "wicked heart."
Prince Edward and Tom Canty and Society		
Lessons that the Prince and the pauper learn about themselves		

3. Closure:
Share findings with a neighboring group.

Differentiation

Advanced

- Students should find five concrete examples from the text and give five examples that are based on inferences.
- Students should choose one more theme/event/plot to add to the chart. They should find up to ten examples to illustrate their choices, just as in the categories provided.
- Students may choose to extend the character analysis by creating an interactive poster or a comic using Internet tools, citing textual evidence for the items chosen to include.

Struggling

- Provide students with five to eight examples for them to sort into the appropriate boxes. Students must be able to justify why they put the examples in the boxes.
- Prepare students for this lesson by prompting them to mark their text with sticky notes while reading. That way, they can review sticky notes rather than reviewing the entire book. Alternatively, put the students into groups, divide the chapters among them, and tell them how many examples can be found in each chapter span. (For example, the group reviewing chapters two through eight should find three examples to put in the chart.) Students collect their information collaboratively on an online document in order to share their work.

Homework/Assessment

N/A