

Course Title:	Content Area:	Grade Level:	Credit (if applicable)
English 6	ELA	6th	
Course Description:			
<p>In 6th grade, students explore the topic of “coming of age.” As they transition to middle school, students will study texts that feature protagonists from diverse backgrounds, places, and time periods, all of whom face significant challenges as they struggle to define their identities and claim their place in the world. The stories of these young people are simultaneously unique and universal, and students will likely recognize parts of themselves in these texts, even as they are introduced to characters whose lives may initially look very different from their own.</p>			
Aligned Core Resources:		Connection to the <i>BPS Vision of the Graduate</i>	
Freak the Mighty, by Rodman Philbrick Refugee, by Alan Gratz Brown Girl Dreaming, by Jacqueline Woodson The Giver, by Lois Lowry		COMMUNICATION <ul style="list-style-type: none"> Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts. Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade). EMPATHY <ul style="list-style-type: none"> Demonstrating understanding of others perspectives and needs Listen with an open mind to understand others’ situations. 	
Knowledge/Skill Dependent courses/Prerequisites:		Link to <i>Completed Equity Audit</i>	
		<ul style="list-style-type: none"> 6ELA Equity Curriculum Review 	
Unit Links			
Unit 1: Characters Who Change and Grow Unit 2: Freak the Mighty Unit 3: Refugee Unit 4: Brown Girl Dreaming Unit 5: The Giver Capstone			

Standard Matrix

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
RL6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	S	S	S	S	S
RL6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.		S	P	P	S
RL6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	P	S	P	P	P
RL6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	S	S	S	S	S
RL6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.		P	P	S	P
RL6.6	Explain how an author develops the point of view of the narrator or speaker in a text.		P		P	
RL6.7	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.					
RL6.8	(Not applicable to literature)					
RL6.9	Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.	S	S	S	S	S
RL6.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	S	S	S	S	S
RI6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	S	S	S	S	S
RI6.2	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text	S	S			

	distinct from personal opinions or judgments.					
RI6.3	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).			P		
RI6.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.					
RI6.5	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.					
RI6.6	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.					
RI6.7	Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.					
RI6.8	Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.					
RI6.9	Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).			P	S	
RI6.10	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	S	S	S	S	S
W6.1	Write arguments to support claims with clear reasons and relevant evidence.	S	S	S	S	S
W6.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	P	S	S	S	S
W6.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	S	S	S	S	S
W6.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	P	P	P	P	P
W6.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	P	P	P	P	P

W6.6	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.	S	S	S	S	S
W6.7	Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.					
W6.8	Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.					
W6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.	S	S	S	S	S
W6.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and	S	S	S	S	S
SL6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.	S	S	S	S	S
SL6.2	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.					
SL6.3	Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.	S	S	S	S	S
SL6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.					
SL6.5	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.					
SL6.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.					
L6.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	S	S	S	S	S

L6.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	S	S	S	S	S
L6.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	S	S	S	S	S
L6.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.	S	S	S	S	S
L6.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	P	P	P	P	P
L6.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.		P	P	P	P

Unit 1: Characters Who Change and Grow

Overview

Relevant Standards: **Bold indicates priority**

- RL6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
- **W6.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 - a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- **W6.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Overview

Students begin a yearlong examination of characters who come of age by considering character change more broadly, tracking how characters are influenced by their relationships and experiences. Students begin by reading a nonfiction article introducing research on the “Big Five” personality traits to inform their analysis of characters they will encounter. They also read a variety of short stories, all focused on adolescents struggling with common adolescent issues, each of whom is impacted by their experiences and relationships over the course of the story. Students will continue to examine characters who change in longer works over the course of the year.

Essential Question(s):

- Can people really change?
- What causes people to change?

Enduring Understanding(s):

- Although we all change in different ways, and to different degrees, we are all deeply influenced by the people around us and what we experience in the world around us.
- In literature, characters also often change over the course of a story. Through these changes, authors can move the plot of a story towards resolution and advance a theme or claim about the world.

Demonstration of Learning:	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> ● Like Squeaky from “Raymond’s ” and Marta from “The Scholarship Jacket,” you have likely been influenced by important people in your life. Write an essay comparing how two different characters are influenced/changed by an important person in their lives. Be sure to use evidence to support your response. You might compare: <ul style="list-style-type: none"> ○ Squeaky and Marta ○ Squeaky and another character you have studied ○ Marta and another character you have studied ○ Squeaky (or Marta) and yourself 	
Connections to Prior Units:	Connections to Future Units:
<ul style="list-style-type: none"> ● N/A 	<ul style="list-style-type: none"> ● Due to the yearlong theme, all the protagonists students will encounter over the course of the year change as a result of their experiences and interactions with other characters.
Family Overview (link below)	Pacing for Unit
	<ul style="list-style-type: none"> ● 20 days, 4 weeks
Integration of Technology:	Aligned Unit Materials, Resources, and Technology:
<ul style="list-style-type: none"> ● Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> ● Commonlit
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> ● 	<ul style="list-style-type: none"> ●
Differentiation through <i>Universal Design for Learning</i>	
UDL Indicator	Teacher Actions:
<ul style="list-style-type: none"> ● CHECKPOINT 7.2 Optimize relevance, value, and authenticity 	<ul style="list-style-type: none"> ● Include supplemental texts so that the thematic focus of the year can be: <ul style="list-style-type: none"> ○ Personalized and contextualized to learners’ lives ○ Culturally relevant and responsive ● Provide tasks that allow for active participation, exploration and experimentation ● Invite personal response, evaluation and self-reflection focused the themes that will be explored throughout the year

<p>UDL Indicator</p> <ul style="list-style-type: none"> CHECKPOINT 3.3 Guide information processing and visualization 	<p>Teacher Actions</p> <ul style="list-style-type: none"> Give explicit prompts for each step in a sequential process, such as the read, write, discuss cycle, or a writing lesson Introduce graduated scaffolds that support information processing, such as questions to establish meaning and questions to analyze meaning Provide multiple entry points to a lesson by tailoring Do Now activities to the students and target Adjusting pathways through content by adjusting questions and reading cycles “Chunk” information or text into smaller elements by asking questions to establish meaning throughout a reading cycle Remove unnecessary distractions, activities, or questions that are not essential to the learning target for that lesson
<p>Supporting Multilingual/English Learners</p>	
<p>Related <i>CELP standards:</i></p> <ul style="list-style-type: none"> 6-8.3 An EL can speak and write about grade-appropriate complex literary and informational texts and topics. 	<p>Learning Targets:</p> <ul style="list-style-type: none"> Level 1: I can name ways I have changed. Level 2: I can write a narrative of how I have changed that identifies changes in time and character. Level 3: I can write a narrative of how I have changed that identifies specific events that led to changes in character. Level 4: I can write an essay comparing how I have changed to how a character has changed. Level 5: I can write an essay comparing how I have changed to how a character has changed that includes quoted evidence.

Unit 1: Characters Who Change and Grow

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	“Do People Really Change?”	I can determine the central idea of “Do People Really Change?” and identify the details that convey it.	Trait Transform	
2	“Do People Really Change?”	I can break down a prompt in order to generate ideas and write a thorough response.		
3	Writing Instruction	I can break down a prompt to identify the most important requirements and organize ideas.		
4	“Raymond’s Run”	I can track Squeaky’s thoughts, feelings, and actions to understand how she responds to other people.	Reputation Precious	
5	“Raymond’s Run”	I can explain how Squeaky’s opinion of Gretchen changes as the plot unfolds.		
6	Writing Instruction	I can review what makes a complete paragraph and write my own paragraph in response to a prompt.		
7	“Medicine Bag”	I can determine how Martin’s feelings about his grandfather change as the plot progresses.	Burden Reluctant	
8	“Medicine Bag”	I can determine how Martin’s feelings about the medicine bag change over the course of the story.		
9	CFA - SBA Style Writing	I can break down a prompt and independently write a complete paragraph.		
10	“Scholarship Jacket”	I can track Marta’s thoughts, feelings, and actions to understand how she is changed through her relationship with her grandfather.	Despair Resign	
11	“Scholarship Jacket”	I can determine how Marta changes as the plot moves towards a resolution.		

12	Seminar Discussion	I can participate in a seminar discussion to compare and contrast characters in multiple stories.		
13	Summative Writing	I can review the structure of a complete essay and break down a prompt to organize my ideas.		
14	Summative Writing	I can draft complete body paragraphs for my summative essay.		
15	Summative Writing	I can revise body paragraphs of my summative essay.		
16	Summative Writing	I can add a brief introduction and conclusion to the draft of my essay.		
17	Flex			
18	Flex			
19	Flex			
20	Flex			

Unit 2: Freak the Mighty

Overview

Relevant Standards: **Bold indicates priority**

- RL6.5 Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- RL6.6 Explain how an author develops the point of view of the narrator or speaker in a text.
- **W6.1** Write arguments to support claims with clear reasons and relevant evidence.
 - a. Introduce claim(s) and organize the reasons and evidence clearly.
 - b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.
- **W6.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 - a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- W6.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- L6.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L6.6 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.

Overview

After studying a number of characters who are impacted by others in the opening unit, students are introduced to Maxwell Kane, the narrator of the *Freak the Mighty*. Max is a socially isolated and self-critical eighth grader living in his grandparents' basement who is deeply impacted by his friendship with Kevin, a boy who moves in next door. Despite their differences – Max is physically large but sees himself as “a learning disabled,” and Kevin is a genius with a form of dwarfism – the two team up and become “Freak the Mighty.” When Kenny Kane, Max's father, is released from prison and steals Max away from his family, Kevin saves Max's life. Kevin's health deteriorates, but before his death, he asks Max to write the story of their many adventures. As students explore this text, they will be challenged to evaluate Kevin's impact on Max, the limitations in Max's perspective, and how his perspective and understanding of himself aligns to a reader's understanding of his character. Writing instruction during this unit is focused on combining multiple claims into a coherent thesis and introducing those ideas at the start of an essay.

Essential Question(s):

- How well can we really know who we are?
- How do our relationships with others shape the way we view ourselves?
- How can we overcome painful or traumatic experiences in our past?

Enduring Understanding(s):	
<ul style="list-style-type: none"> • First-person narration may be unreliable because a first-person narrator is sharing his or her own perspective and memories. • A young person's self-concept is malleable; self-image is particularly influenced by significant relationships. • Rather than being an exact record of reality, memory is shaped by our expectations and experiences. • People process trauma or fear in many ways; the way a person copes with past distress impacts his or her perspective on the present. 	
Demonstration of Learning:	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> • Choose one relationship that has a significant impact on Max and explain that impact over the course of the novel. How does Max's view of himself change over time, and how does this relationship contribute to that change? • Reread the article "Flight, Fight, or Freeze." Compare two or more moments in the text where Max demonstrates one of these responses to trauma. What do these moments reveal about his change over the course of the novel? • Choose at least one moment where Max is impacted by memory. How reliable are his memories at this moment in the novel, and do they have a positive or negative impact on his character. 	
Connections to Prior Units:	Connections to Future Units:
<ul style="list-style-type: none"> • Students will have opened the year by considering how a variety of characters change and grow in short stories. They will continue to trace changes in Max, and how he is impacted by other characters, throughout this unit. 	<ul style="list-style-type: none"> • Students will encounter unreliable, first person narrators when studying Frankenstein (8th), The Curious Incident of the Dog in the Night-Time (9th), The Great Gatsby (11th) and The Things They Carried (12th). • Students will have the opportunity to apply their learning about various responses to trauma when reading Refugee later in the next unit of 6th grade, as well as Night in 8th. • Students will return to the science and subjectivity of memory when reading Brown Girl Dreaming and The Giver later in 6th grade. • Students will again encounter characters with apparent mental disabilities when studying The Curious Incident of the Dog in the Night Time (9th) and Of Mice and Men (10th).
Family Overview (link below)	Pacing for Unit
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • 7 weeks, 35 classes
Integration of Technology:	Aligned Unit Materials, Resources, and Technology:

<ul style="list-style-type: none"> • Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> • Reading Reconsidered Lessons
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> •
Differentiation through <i>Universal Design for Learning</i>	
UDL Indicator <ul style="list-style-type: none"> • CHECKPOINT 8.1 Heighten salience of goals and objectives 	Teacher Actions: <ul style="list-style-type: none"> • Prompt or require learners to explicitly formulate or restate goals for reading or writing lessons • Display the learning target in multiple ways • Encourage division of long-term goals into short-term objectives by drawing connections between summative prompts, daily targets, and writing lessons • Engage learners in discussions of what constitutes excellence and generate relevant examples that connect to their cultural background and interests
Supporting Multilingual/English Learners	
Related <i>CELP standards:</i> <ul style="list-style-type: none"> • 6-8.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing. 	Learning Targets: <ul style="list-style-type: none"> • I can identify Max’s friends and family members in the text. • I can identify main events in a chapter or scene in Freak the Mighty. • I can determine what Freak the Mighty says about friendship. • I can identify events/details in Freak the Mighty that develop the author’s claim about friendship. • I can explain how key events/details in Freak the Mighty develop the author’s claim about friendship.

Unit 2: Freak the Mighty

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	"The Unvanquished Truth," p. 1-4	I can analyze how Philbrick develops the first-person narration in the novel's opening.	Unvanquished Fierce Grim	First-person narration Reliability Tone Malapropism
2	"Up From the Down Under," pp. 5-9	I can examine the tone of Max's narration.	Vacant Strut	Verb Tense Tone Irony
3	"American Flyer," pp. 10-15 "The Illusion of Memory"	I can evaluate the role of memory in Max's narration.		Hyperbole Reliability Ornithopter
4	Writing Lesson: Combining Claims	I can combine multiple claims into a single, clear thesis statement that fully responds to a prompt.		Claim Thesis
5	"What Frightened the Fair Gwen," pp. 15-20	I can analyze Max's first impressions of Kevin.	Demeanor Invincible Quest	Tone Wordplay Pun Hyperbole
6	"Spitting Image," pp. 21-27	I can examine Max through the perspectives of other characters.		Reliability First-person narration Foreshadowing
7	"Close Encounters of the Turd Kind," pp. 28-33	I can analyze characters' use of sarcasm.		Sarcasm Tone Hyperbole Pun
8	"Walking High Above the World," pp. 34-40	I can examine the significance of names and nicknames.	Converge Alias	Perspective Cavalry

9	"Dinosaur Brain," pp. 41-47	I can analyze changes in Max's character and relationships.	Stern Sentimental Evasive	Juxtaposition Symbolism Sarcasm Archetype
10	"Life is Dangerous," pp. 48-53	I can explain Freak's literal and figurative quests in this chapter.		Archetype Reliability Symbolism Quests
11	"Rats or Worse," pp. 54-62	I can analyze Freak's role in Max's life.	Sorrowful Smug	Irony
12	Writing Lesson: Introductions	I can write an introduction using the GST strategy to introduce my thesis.		
13	"The Damsel of Distress," pp. 63-71	I can analyze the role of foreshadowing in Max's narration.	Oath Urgency	Foreshadowing Wordplay Mood
14	"Killer Kane, Killer Kane, Had a Kid Who Got No Brain," pp. 72-79	I can analyze Max's self-concept.		Dramatic irony
15	"American Chop Suey," pp. 80-87	I can analyze Max's self-concept.		
16	"Cross My Heart and Hope to Die" and "What Came Down the Chimney," pp. 88-99	I can explore Philbrick's use of tone, contrast, and sequence.	Abide Obligation	Reliability Tone Hyperbole Juxtaposition Irony
17	"A Chip off the Old Block," pp. 100-107	I can explore possible symbolism in this chapter.	Deprive Kin	Symbolism Hyperbole Malapropism Foreshadowing
18	Brief Write CFA			
19	"By All That's Holy," pp. 108-114	I can analyze Max's response to his father.	Dysfunctional Injustice	Irony Foreshadowing

20	"Never Trust a Cripple," pp. 115-121	I can explain how Philbrick uses repetition and contrast to increase tension.	Redeem Fumble	Contrast Tension Foreshadowing Symbolism
21	"Into the Black Down Under," pp. 122-127	I can analyze how Philbrick uses repetition and contrast to increase tension.		
22	"Freak the Mighty Strikes Again," pp. 128-134	I can analyze the climax of the novel through the lens of nature and nurture.		Climax Reliability Dramatic irony
23	"The Accident of Nature," pp. 135- 140	I can analyze the climax of the novel through the lens of nature and nurture.		
24	"Remembering Is Just an Invention of the Mind" and "The Empty Book," pp. 141-152	I can explore the motif of memory in the novel.	Prodigy Manifestation	Symbolism Foreshadowing Dramatic irony Motif
25	"The Return of Kicker" and "What Loretta Said," pp. 153-160	I can analyze the use of recurring language in the closing of the novel.		Foreshadowing Symbolism Narration
26	Seminar Discussion	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		
27	Unit Assessment			
28	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
29	Summative Writing	I can draft complete body paragraphs for my summative essay.		
30	Summative Writing	I can revise body paragraphs of my summative essay.		
31	Summative Writing	I can use the GST strategy to add a brief introduction and conclusion to the draft of my essay.		

32	Flex			
33	Flex			
34	Flex			
35	Flex			

Course Name (BOE Approved Date)

Unit 3: Refugee

Overview

Relevant Standards: **Bold indicates priority**

- RL6.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- RL6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
- **W6.1** Write arguments to support claims with clear reasons and relevant evidence.
 - a. Introduce claim(s) and organize the reasons and evidence clearly.
 - b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.
- **W6.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 - a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- **W6.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **L6.6** 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.

Overview

The anchor text of the second unit is *Refugee*, by Alan Gratz. This novel tells the story of Isabel, Josef, and Mahmoud, three young refugees from three time periods, as they flee their respective homelands in search of safety. As he alternates between each refugee's story, Gratz draws the reader's attention to the unique challenges each faces, while deftly weaving their stories together across time, offering students the opportunity to continue their year-long interrogation of what it means to "come of age" across a range of a range of historical contexts that allow students to make comparisons and draw connections between characters. Students also begin the unit by reading short informational texts about each historical context to build knowledge and compare the literary/informational presentation of similar topics. Writing instruction in this unit focuses on choosing the most relevant evidence to support one's claims, and organizing that evidence into tightly focused paragraphs.

Essential Question(s):

- Why do people make the decision to flee their homes?
- How do people respond when they see others in need?
- What does it mean to "come of age" during times of crisis and war?

Enduring Understanding(s):

- Refugees are people who choose—or are forced—to flee their homes because of war, political unrest, violence, or persecution. Throughout history, refugees have faced extreme hardships and even risked death in their search for safety for themselves and their families, but responses to refugees have varied widely; some individuals and governments have been welcoming, while others have been unwelcoming or even hostile to those who seek their help.
- The structure of the novel reinforces Gratz’s message of shared humanity. By organizing his novel around three fictionalized protagonists, each with his or her own setting, timeline, and historical context, Gratz is able to highlight common elements of the refugee experience while also honoring the unique particulars of each individual’s journey. When all three timelines and character arcs converge at the end of the novel, Gratz further emphasizes the common bonds of humanity across time and space.
- Coming of age stories often follow similar patterns and display similar attributes. Although their individual journeys are different, Josef, Isabel, and Mahmoud are all confronted with the challenges, complexities, disappointments, and increased expectations of the adult world, and each character develops an increased awareness of self as a result. Coming of age, character change/response to traumatic and difficult circumstances.

Demonstration of Learning:

Summative Writing Prompts

- Consider the ways strangers respond to refugees over the course of the text. Compare/contrast at least two scenes where strangers interact with refugees in the novel and explain how these scenes contribute to the development of the theme of the novel.
- Choose one of the protagonists and analyze his or her coming-of-age. Explain how Josef, Isabel, or Mahmoud changes over the course of the novel, and what they realize about themselves and their place in the world. Challenge - compare/contrast two different characters coming of age. How are their challenges, changes, or realizations similar? How are they different?
- Consider Gratz’s decision to create three different protagonists and three different settings. Is this one story or three? You might consider similarities and differences between the characters’ experiences, as well as the ending of the novel, as you build your argument.

Connections to Prior Units:

- Students will have previously studied a Latin American protagonist when reading *Esperanza Rising* (5th), which tells the story of a Mexican girl whose family is forced to flee to California during the Great Depression and settles in a camp for Mexican farm workers.
- Students will have previously studied the experiences of Refugees when reading *The Stars are Scattered* (4th)

Connections to Future Units:

- While reading *Refugee*, students will begin their study of Europe in 6th grade Social Studies, which includes an overview of the holocaust as an example of the region’s history of cooperation and conflict.
- Students will again encounter a novel with multiple protagonists/perspectives when reading *Uprising* (7th) and *In the Time of the Butterflies* (9th).
- Students will read a first hand account of the Holocaust when they read *Night* (8th).

Family Overview (link below)

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Pacing for Unit

- 37 classes, 7.5 weeks

Integration of Technology:	Aligned Unit Materials, Resources, and Technology:
<ul style="list-style-type: none"> Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> Match Fishtank lessons
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> While reading Refugee, students should be concluding their study of Latin America in 6th grade Social Studies, which includes a brief history of dictatorship in the region, specifically naming Fidel Castro and Hugo Chavez as examples. 	<ul style="list-style-type: none">
Differentiation through <i>Universal Design for Learning</i>	
UDL Indicator <ul style="list-style-type: none"> CHECKPOINT 3.2 Highlight patterns, critical features, big ideas, and relationships 	Teacher Actions: <ul style="list-style-type: none"> Highlight or emphasize key elements in text, graphics, diagrams, formulas Use outlines and/or graphic organizers to emphasize key ideas and relationships between student’s responses to exit tickets, writing lessons, and summative essays Use multiple examples and non-examples to emphasize critical features of writing focus areas Highlight previously learned writing skills that can be used to solve unfamiliar summative prompts
Supporting Multilingual/English Learners	
Related <i>CELP standards:</i> <ul style="list-style-type: none"> 6-8.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions. 	Learning Targets: <ul style="list-style-type: none"> Level 1: I can participate in short conversational exchanges about a trip I have taken or a member of my family. Level 2: I can participate in short conversational exchanges about Refugee by answering wh questions about the text. Level 3: I can participate in discussions about Refugee by asking and answering relevant questions. Level 4: I can participate in discussions about Refugee by asking and answering relevant questions and rephrasing key ideas expressed by others. Level 5: I can participate in discussions about the topic of Refugees and their treatment by adding relevant evidence.

Unit 3: Refugee

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	"Refugee"	I can define important terms related to this unit and determine the technical meaning of unfamiliar words using context clues and reference texts.	Asylum Brutal Oppression	Refugees in history Refugees today
2	Refugee, pp. 1-6 "Learning About the Holocaust"	I can compare the setting and conflict of Josef's story to a nonfiction account of the Holocaust.	Cower Dire Inferior	The Holocaust Kristallnacht
3	Refugee, pp. 7-11 Castro Biography and/or PBS Newshour	I can compare the setting and conflict of Isabel's story to a nonfiction account of Castro's reign in Cuba.	Intently	Castro's Reign in Cuba
4	Refugee, pp. 12-17 Refugee Video and Syrian Civil War Video .	I can describe the narrative structure of Refugee and explain how the first three chapters develop aspects of characters, setting, and plot.	Bristle Indignation	Syrian Civil War
5	Refugee, pp. 18-33	I can explain how Gratz uses figurative language to help develop mood and meaning.		Simile/Metaphor Imagery Mood
6	Refugee, pp. 34-48	I can explain how Gratz uses word choice and punctuation to help develop mood and meaning.	Gaunt Manic Languish Evade	
7	Refugee, pp. 49-65	I can explain how characters respond to the difficult situations they face.		
8	Refugee, pp. 66-80	I can explain how characters have changed since the beginning of the text.	Lull Fraught	
9	Writing Lesson: Relevant Evidence	I can choose the most relevant evidence to support a claim		

10	Refugee, pp. 81-98	I can explain how characters respond to and change as a result of specific plot events, and identify how their responses reveal their perspective.	Squalid Obscure Rabid Solemn	Point of view Perspective
11	Refugee, pp. 99-109	I can explain how Josef, Lito, and the Syrian boys' experiences impact their perspectives.	Gawk Ominous Dubious	
12	Refugee, pp. 110-128	I can explain how Refugee can be considered a "coming-of-age" novel and describe how each of the three protagonists are changing as the text progresses. (110-140)		Coming of Age
13	Refugee, pp. 129-140	I can describe how each of the three protagonists are changing as the text progresses.	Idolize (134) Inconsolable (133)	
14	Refugee, pp. 141-156	I can explain how Gratz uses figurative language and imagery to help develop mood and meaning. (141-170)	churlish (147) berate (148) ransack (151) blubber (151)	Imagery Mood
15	Refugee, pp. 157-170		Respite (160)	Imagery Mood
16	Writing Lesson: Focused Paragraphs	I can use repetition to focus my writing on a topic or claim		
17	Refugee, pp. 171-186	I can explain how Gratz makes connections between Josef's and Isabel's stories.		
18	Refugee, pp. 187-202	I can explain how Gratz uses connections between the stories of the three young refugees to develop a theme.		Theme
19	Refugee, pp. 203-222	I can explain how characters in Refugee respond to and change as a result of specific plot events and identify how their responses reveal their perspective. (203-235) I can	Appeal (219)	
20	Refugee, pp. 223-235		Somber (224)	
21	Refugee, pp. 236-252	I can explain how characters in Refugee respond differently to specific plot events, and how their responses reveal their perspective. I can		
22	Refugee, pp. 253-262		Resolve (256)	

23	Brief Write CFA			
24	Refugee, pp. 263-278	I can explain how and why characters in Refugee respond to specific plot events, and how their responses reveal their perspective.	Odyssey (266) Euphoria (270) Distracted (276)	
25	Refugee, pp. 279-291		Listless (280)	
26	Refugee, pp. 292-309	I can describe how characters' decisions reveal changes in their character.		
27	Refugee, pp. 310-317	I can explain how Gratz makes connections between the book's three protagonists and how these connections develop a theme.	Reverent	
28	Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		
29	Unit Assessment			
30	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
31	Summative Writing	I can draft complete body paragraphs for my summative essay.		
32	Summative Writing	I can revise body paragraphs of my summative essay to make sure they are tightly focused on key ideas.		
33	Summative Writing	I can write an introduction and brief conclusion to the draft of my essay.		
34	Flex			
35	Flex			
36	Flex			
37	Flex			

Unit 4: Brown Girl Dreaming

Overview

Relevant Standards: **Bold indicates priority**

- RL6.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- RL6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
- RL6.6 Explain how an author develops the point of view of the narrator or speaker in a text.
- **W6.1** Write arguments to support claims with clear reasons and relevant evidence.
 - b. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.
 - c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.
- **W6.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
 - c. Use appropriate transitions to clarify the relationships among ideas and concepts.
- L6.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L6.6 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.

Overview

After reading *Refugee*, students transition to a very different genre by reading *Brown Girl Dreaming*. In this memoir in verse, Woodson shares what it was like to grow up as a Black child in the 1960s and 1970s, living with the remnants of Jim Crow and developing a growing awareness of the civil rights movement. Woodson's poems examine her family history, explain the "in-betweenness" of her childhood in Ohio, South Carolina, and New York, and describe the joy of finding her voice through writing. This unit returns students to the complexities of memory and storytelling, while also introducing them to the unique benefits and challenges of analyzing poetry, which they will not have studied in depth at this point in their middle school careers. Teachers may, with consultation of their supervisors, elect to substitute another similar text of their choosing to anchor this unit. Writing instruction in this unit focuses on transitioning between ideas, both within and between paragraphs.

Essential Question(s):

- Why do people write about their lives?
- How do our relationships with others shape who we become?
- How do our experiences and environments shape who we become?

Enduring Understanding(s):

- Memoir gives authors an opportunity to share meaningful personal stories about their lives in the context of a specific time and place; through brown girl dreaming, we learn about both Woodson’s personal history and the events in history she lives through.
- Poetry is a different type of writing than prose, so some of our vocabulary and processes as readers change when we read poems.
- People are complex; their young life, experiences, and family history shape their worldview as they grow. Part of growing up and developing one’s beliefs is understanding the perspectives and beliefs of those around you.
- Woodson writes her memoir by combining the stories and memories of others with her own. Memory is subjective and unreliable, so it can be both beautiful and challenging to try to recount stories from memories.

Demonstration of Learning:

Summative Writing Prompts

- Choose one poetic technique that Woodson uses frequently throughout her memoir. Analyze at least two poems in which Woodson uses the technique and explain how the technique contributes to the meaning.
- Write your own memoir in verse by composing 3-5 poems that work together to convey your personal history. Use the poetic techniques we have studied over the course of the unit, include both personal and historical events in your memoir, and organize your poems to show how you have changed over time.
- Why do you think Woodson chose to write her memoir in verse instead of prose? Choose 2-3 poems from the book that are particularly meaningful because of their form, and make an argument about how Woodson uses verse to convey her themes.
- Woodson spent her childhood in three different places: Ohio, South Carolina, and New York. Choose a poem that connects to each place, and make an argument about how that place—or the people in it—impacted Woodson.
- Explain Woodson’s evolution over the course of the book, citing evidence from at least three different poems.

Connections to Prior Units:

- Students will have previously studied the imperfect and subjective nature of memory when reading Freak the Mighty earlier in the year (6th).

Connections to Future Units:

- Students will again encounter a blend of poetry and memoir when they read The House on Mango Street in 7th grade.
- Students will also encounter a story focused on African American characters living with the remnants of Jim Crow in northern cities when they read A Raisin in the Sun (7th) and Fences (11th).
- Students will also encounter a character who is empowered through his writing when reading Narrative of the Life of Frederick Douglass in 8th grade.

Family Overview (link below)

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Pacing for Unit

- 39 classes, 8 weeks

Integration of Technology:	Aligned Unit Materials, Resources, and Technology:
<ul style="list-style-type: none"> Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> Reading Reconsidered Lessons
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
Differentiation through Universal Design for Learning	
UDL Indicator <ul style="list-style-type: none"> CHECKPOINT 8.4 Increase mastery-oriented feedback 	Teacher Actions: <ul style="list-style-type: none"> Provide feedback on writing lessons/CFAs that encourages perseverance, focuses on development of efficacy and self-awareness, and encourages the use of specific supports and strategies in the face of challenge Provide feedback on writing lessons/CFAs that emphasizes improvement and achieving a standard rather than on relative performance Use Show Call to provide feedback that is frequent, timely, and specific Use Show Call and/or Whole Class feedback to identify patterns of errors and wrong answers, and generate positive strategies for future success
Supporting Multilingual/English Learners	
Related CELP standards: <ul style="list-style-type: none"> 6-8.4 An EL can construct grade appropriate oral and written claims and support them with reasoning and evidence. 	Learning Targets: <ul style="list-style-type: none"> Level 1: I can verbally or nonverbally express an opinion about a familiar topic (my home or my family) using a limited number of acquired words and phrases. Level 2: I can construct a claim about a familiar topic (my home or family) and give a reason to support it. Level 3: I can construct a claim about the Woodsons or their decision to move to NYC and provide several supporting reasons. Level 4: I can construct claims about the Woodsons and their decision to move to NYC, provide several supporting reasons, and acknowledge opposing ideas Level 5: I can construct claims about the Woodsons and their decision to move to NYC, provide several supporting reasons, and address the counterargument.

Unit 4: Brown Girl Dreaming

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	<i>brown girl dreaming</i> Epigraph	I can analyze Langston Hughes's "Dreams," the epigraph of the book.		memoir epigraph rhyme metaphor
2	<i>brown girl dreaming</i> pp. 1-2	I can describe how Woodson connects herself to her family's history.	emancipate (2) evocative	memoir rhythm
3	<i>brown girl dreaming</i> pp. 3-7	I can describe the historical context of Woodson's birth and its impact on her thinking.	permeate legacy	stanza juxtaposition ellipsis symbolism
4	<i>brown girl dreaming</i> pp. 8-16	I can consider the importance of the Woodson family's history.		ancestry hereditary civil rights movement genealogy memoir
5	<i>brown girl dreaming</i> pp. 17-29	I can analyze Woodson's descriptions of some important family memories.		haiku free verse anaphora theme end-stopped
6	<i>brown girl dreaming</i> pp. 30-37	I can examine the Woodsons' complicated feelings about South Carolina.	reminisce remorse	imagery
7	<i>brown girl dreaming</i> pp. 38-41	I can analyze Woodson's symbolism and consider the purpose of the memoir's first section.		personification enjambment symbolism theme

8	Writing Lesson: Transitions In Paragraphs	I can use transition words to demonstrate the relationships between ideas within a paragraph.		theme
9	<i>brown girl dreaming</i> pp. 42-58	I can explain how the family feels about the move to South Carolina.	consistent infinity (63)	rhythm
10	<i>brown girl dreaming</i> pp. 59-71	I can examine the ways in which stories are important to the family.		symbolism rhythm
11	<i>brown girl dreaming</i> pp. 72-92	I can describe various messages the children hear about the civil rights movement.	deliberate (76) sustenance	end-stopped caesura rhythm
12	<i>brown girl dreaming</i> pp. 93-111	I can consider changes and transitions in the family's lives.		anaphora allusion foreshadowing mood
13	<i>brown girl dreaming</i> pp. 112-131	I can consider various ideas about faith among Woodson's family.	superstition (115) earnest (120)	
14	<i>brown girl dreaming</i> pp. 132-138	I can describe a time of transition and explore Woodson's reactions to it.		caesura
15	<i>brown girl dreaming</i> pp. 143-153	I can consider the Woodsons' impressions of their new home in New York City.		anaphora imagery
16	<i>brown girl dreaming</i> pp. 154-170	I can examine how Woodson conveys her experiences as she starts school.	potential allegiance (163)	sensory details theme symbolism imagery
17	<i>brown girl dreaming</i> pp. 171-188	I can explore ideas of truth and belief in Woodson's storytelling.		
18	<i>brown girl dreaming</i> pp. 189-203	I can write a paragraph analyzing Woodson's changing understanding of home.		
19	Writing Lesson: Transitions Between Paragraphs	I can use transition words to demonstrate the relationships between ideas between paragraphs.		

20	<i>brown girl dreaming</i> pp. 207-216	I can consider Woodson's developing relationships and sense of identity.		anaphora
21	<i>brown girl dreaming</i> pp. 217-243	I can describe some of Woodson's early experiences as a reader and writer.		personification repetition memoir
22	<i>brown girl dreaming</i> pp. 244-258	I can describe Woodson's journey toward writing her first book.	mentor compelling	caesura rhythm haiku epigraph mentor text
23	Brief Write CFA			
24	<i>brown girl dreaming</i> pp. 259-269	I can contrast Woodson's perspective with the perspectives of adults in her life.		
25	<i>brown girl dreaming</i> pp. 270-287	I can analyze two of Woodson's experiences of loss.	morph mourn	symbolism
26	<i>brown girl dreaming</i> pp. 288-299	I can consider how Woodson develops major themes of the memoir.		memoir theme anaphora
27	<i>brown girl dreaming</i> pp. 300-309	I can explore how Woodson begins to see herself as part of a revolution.		sit-in nonviolent protest civil rights movement Jehovah's Witnesses
28	<i>brown girl dreaming</i> pp. 310-314	I can examine Woodson's reflections on her evolution as a writer.	evolve collage	haiku enjambment caesura end-stopped anaphora
29	<i>brown girl dreaming</i> pp. 315-325	I can describe Woodson's realizations about herself and the world.		anaphora

Opt.	Video: Jaqueline Woodson Author Interview	I can write a poem using Woodson's work as a mentor text.		enjambment caesura end-stopped anaphora
30	Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		
31	Assess			
32	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
33	Summative Writing	I can draft complete body paragraphs for my summative essay.		
34	Summative Writing	I can revise my body paragraph by using transition words to clarify the relationships between ideas.		
35	Summative Writing	I can add a GST introduction and brief conclusion to the draft of my essay.		
36	Flex			
37	Flex			
38	Flex			
39	Flex			

Unit 5: The Giver

Overview

Relevant Standards: **Bold indicates priority**

- RL6.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- RL6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
- RL6.6 Explain how an author develops the point of view of the narrator or speaker in a text.
- **W6.1** Write arguments to support claims with clear reasons and relevant evidence.
 - c. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.
 - e. Provide a concluding statement or section that follows from the argument presented.
- **W6.2** Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 - c. Use appropriate transitions to clarify the relationships among ideas and concepts.
 - e. Provide a concluding statement or section that follows from the information or explanation presented.
- L6.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L6.6 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.

Overview

The final shared text of 6th grade ELA is *The Giver*, by Lois Lowry. The protagonist of the novel is Jonas, an eleven-year-old boy who lives in a safe, structured community with clear rules and many rituals. When Jonas turns twelve, his life of predictability and contentedness is disrupted when he is selected to the unusual role of The Receiver of Memory and meets his trainer, The Giver. As The Giver transmits surprising memories of the past to Jonas, the boy begins to gain awareness of the joys and pains of humanity and to see the truth behind the origin and order of his community. In studying this text, students continue to consider what it means to “come of age,” but are introduced to the genres of dystopia and science fiction. Writing instruction in this unit is focused on reinforcing previous lessons as well as writing meaningful conclusions.

Essential Question(s):

- What are the benefits and dangers of belonging to a group?
- When does a utopia become a dystopia?
- Is it worth trading safety for freedom?

Enduring Understanding(s):	
<ul style="list-style-type: none"> Communities are often organized around a common set of rituals, rules, and values that create shared identity and establish power dynamics among citizens. Throughout the novel, Lowry uses ambiguity and gradual world-building to build up to major narrative reveals. These reveals invite the reader to consider the utopian and dystopian elements of Jonas's community. Rich human experiences are shaped by both joy and pain. Lowry suggests that autonomy is an important part of a full life, even if some choices lead to suffering. 	
Demonstration of Learning:	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> Choose one of the key quotations from the Knowledge Organizer and explain how that quote connects to a theme or central idea of the novel. Many of the characteristics of Jonas's community can be read as both utopian and dystopian. Choose one or more community rules or rituals and explain their benefits and flaws. Choose one or more of the memories Jonas experiences. Analyze the symbolism of each memory and explain its impact on Jonas. 	
Connections to Prior Units:	Connections to Future Units:
<ul style="list-style-type: none"> Although all of the characters students will have studied this year encounter a difficult or dangerous world as part of their "coming of age," Jonas (and readers) gradual realization regarding the true nature of his community is perhaps the most nuanced and extreme transformation. Students will have repeatedly encountered the subjective and unreliable nature of memory when studying Freak the Mighty and Brown Girl Dreaming. 	<ul style="list-style-type: none"> Students will return to the study of science fiction by reading a variety of short stories, as well as Frankenstein, in 8th grade. Students will again study allegorical dystopias when reading Animal Farm (8th) and Fahrenheit 451 (10th).
Family Overview (link below)	Pacing for Unit
<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 37 classes, 7.5 weeks
Integration of Technology:	Aligned Unit Materials, Resources, and Technology:
<ul style="list-style-type: none"> Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none"> Reading Reconsidered Lessons
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> 	<ul style="list-style-type: none">

Differentiation through *Universal Design for Learning*

UDL Indicator

- CHECKPOINT 6.4 Enhance capacity for monitoring progress

Teacher Actions:

- Ask questions to guide self-monitoring and reflection relative to writing focus areas over the course of the year
- Show representations of progress, such as early written work compared to written work demonstrating growth in focus areas
- Prompt learners to identify the type of feedback or advice that they are seeking
- Use templates that guide self-reflection on quality and completeness
- Use of assessment checklists, scoring rubrics, and multiple examples of annotated student work/performance examples

Supporting Multilingual/English Learners

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Unit 5: The Giver

Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	<i>The Giver</i> , pp. 1-6	I can examine the characteristics of a community and its response to an unusual event.	obedient apprehensive	flashback alternate reality
2	<i>The Giver</i> , pp. 6-13	I can describe an important family ritual.	defiant nurture	
3	<i>The Giver</i> , pp. 14-24	I can describe the social organization of the community.	fret aptitude	ambiguity
4	<i>The Giver</i> , pp. 25-32	I can explore how Lowry creates ambiguity and uncertainty.		ambiguity perspective
5	<i>The Giver</i> , pp. 33-42	I can examine the community's treatment of its elderly citizens.		
6	<i>The Giver</i> , pp. 43-50	I can examine various reactions to characters' strong feelings.	vivid confide	euphemism
7	<i>The Giver</i> , pp. 51-62	I can examine the community's values and how those values are taught to children.	emblem inadequate	symbolism
8	<i>The Giver</i> , pp. 63-73	I can analyze moments of juxtaposition and surprise.		juxtaposition
9	<i>The Giver</i> , pp. 74-81	I can analyze the moment of Jonas's selection.	crescendo unanimous	juxtaposition
10	Summative Writing	I can write a paragraph response analyzing the Ceremony of Twelve.		
11	<i>The Giver</i> , pp. 82-90	I can examine changes Jonas experiences in the community.		ambiguity

12	<i>The Giver</i> , pp. 91-100	I can develop understanding of the role of The Receiver in the community	tentatively exhilarating	symbol
13	<i>The Giver</i> , pp. 101-110	I can describe Jonas's first experience receiving memories.	obsolete sensation	euphemism imagery
14	<i>The Giver</i> , pp. 111-121	I can discover Jonas's Capacity to See Beyond and what it reveals about the community.		
15	<i>The Giver</i> , pp. 122-128	I can consider Jonas's new awareness and how it influences his thoughts and feelings.	vibrance anguished	symbol juxtaposition
16	<i>The Giver</i> , pp. 128-139	I can explain why the community needs The Receiver and how the role impacts him.		
17	<i>The Giver</i> , pp. 139-148	I can analyze Jonas's reactions to the burden and power of his role.	assuage ominous	
18	<i>The Giver</i> , pp. 149-162	I can consider the purpose of two memories and describe their impact on Jonas.	optimistic pervade	imagery symbolism
19	<i>The Giver</i> , pp. 163-173	I can describe Jonas's realizations about himself, his family, and his friends.		juxtaposition
20	Summative Writing	I can write a paragraph explaining how receiving the memories impacts Jonas.		
21	<i>The Giver</i> , pp. 174-182	I can explain the story of the previous Receiver-in-Training and her impact on The Giver.	excruciating imploringly	symbolism
22	<i>The Giver</i> , pp. 182-189	I can analyze a moment of reveal and realization.		reveal euphemism juxtaposition
23	<i>The Giver</i> , pp. 190-203	I can consider the reactions and consequences after Jonas watches the release.	chaos solace	reveal

24	<i>The Giver</i> , pp. 204-213	I can analyze the significance of Jonas's escape from the community.	stealthy condemn	symbolism allusion
25	<i>The Giver</i> , pp. 214-218	I can evaluate Jonas's decision to escape.		allusion imagery symbolism
26	<i>The Giver</i> , pp. 219-225	I can explore Jonas's experience at the end of the novel.		ambiguity
27	<i>The Giver</i> , No new pages	I can examine Lowry's world-building after finishing the novel.		dissonance ambiguity
28	Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		
29	Unit Assessment			
30	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
31	Summative Writing	I can draft complete body paragraphs for my summative essay.		
32	Summative Writing	I can revise my body paragraph by using transition words to clarify the relationships between ideas.		
33	Summative Writing	I can write an introduction and a conclusion to my essay that connect my ideas to the broader world.		
34	Flex			
35	Flex			
36	Flex			
37	Flex			

Capstone

Overview

Relevant Standards: **Bold indicates priority**

- 6.RL.10 By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- 6.RI.10 By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- 6.W.7 Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.
- 6.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 6.SL.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Overview

In this culminating unit, teachers are encouraged to design units and lessons that conclude students' yearlong examination of human nature. These lessons should draw upon the knowledge and skills students have gained over the course of the year and push them to apply their learning to new content, historical contexts, and texts. Activities may include research projects, books circles, or additional whole class texts of the teachers choosing that are thematically or contextually related to others studied over the course of the year.

Essential Question(s):

- What does it mean to “come of age?”
- Is the experience of growing up universal or unique?
- How and why do people change?

Enduring Understanding(s):

- Although uniquely expressed and experienced in various settings across time and space, “coming of age” typically involves a confrontation with the adult world or society at large. Although this confrontation is often difficult or disappointing, the experience generally results in characters developing a deeper and more nuanced understanding of the world around them, as well as an increased awareness of self as they transition to adulthood.

Demonstration of Learning:	
<ul style="list-style-type: none"> To be designed by teachers, based on the content of their capstone. 	
Connections to Prior Units:	Connections to Future Units:
<ul style="list-style-type: none"> Texts and lessons should focus on drawing connections to prior units throughout the unit. 	<ul style="list-style-type: none"> Students will again consider other “coming of age” stories in the future, including Uprising (7th) and Night (8th), but will explicitly return to this genre to consider Esperanza’s development in The House on Mango street in 7th grade.
Family Overview (link below)	Pacing for Unit
<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Approximately 15 lessons, 3 weeks
Integration of Technology:	Aligned Unit Materials, Resources, and Technology:
<ul style="list-style-type: none"> Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision 	<ul style="list-style-type: none">
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
Differentiation through Universal Design for Learning	
UDL Indicator <ul style="list-style-type: none"> CHECKPOINT 7.1 Optimize individual choice and autonomy 	Teacher Actions: <ul style="list-style-type: none"> Provide learners with as much discretion and autonomy as possible during the capstone unit by possible by providing choices in such things as: <ul style="list-style-type: none"> The level of perceived challenge The type of rewards or recognition available The content or texts used to apply knowledge gained over the course of the year The tools used for information gathering or production The sequence or timing for completion of subcomponents of tasks Allow learners to participate in the design of classroom activities and academic tasks by potentially choosing texts to explore. Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals.

<p>UDL Indicator</p> <ul style="list-style-type: none"> ● CHECKPOINT 3.4 Maximize transfer and generalization 	<p>Teacher Actions:</p> <ul style="list-style-type: none"> ● Provide scaffolds that connect new information/texts to prior knowledge and anchor texts studied over the course of the year ● Embed new ideas/texts in familiar ideas and contexts studied throughout the year. ● Provide explicit, supported opportunities to generalize learning to new situations by reflecting on essential questions over the duration of the course. ● Offer opportunities over time to revisit key ideas and linkages between texts.
<p>Supporting Multilingual/English Learners</p>	
<p>Related <i>CELP standards:</i></p> <ul style="list-style-type: none"> ● 6-8.6 An EL can analyze and critique the arguments of others orally and in writing. 	<p>Learning Targets:</p> <ul style="list-style-type: none"> ● Level 1: I can identify a point an author or a classmate makes. ● Level 2: I can identify the main argument an author or a classmate makes, as well as a reason they give to support their argument. ● Level 3: I can explain the argument an author or a classmate makes, and identify claims that are supported by evidence and those that are not. ● Level 4: I can determine whether the evidence is sufficient to support the claims an author or classmate is making. ● Level 5: I can determine whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.