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MISSISSIPPI

EXEMPLAR Units & Lessons

ENGLISH LANGUAGE ARTS

Grade 6

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MISSISSIPPI DEPARTMENT OF EDUCATION

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Introduction

Mission Statement

The Mississippi Department of Education (MDE) is dedicated to student success, including the improvement of student achievement in English Language Arts (ELA) and mathematics in order to produce citizens who are capable of making complex decisions, solving complex problems, and communicating fluently in a global society. The Mississippi College- and Career-Readiness Standards (MS CCRS) provide a consistent, clear understanding of what students are expected to know and be able to do by the end of each grade level or course. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that students need for success in college and careers and to compete in the global economy. The goal of the MDE is to provide educators with the training and resources to understand and implement the MS CCRS effectively.

Purpose

In efforts to facilitate implementation and promote understanding of the MS CCRS for ELA and mathematics, the W. K. Kellogg Foundation generously awarded the MDE a grant to secure a cadre of effective educators to develop the MS CCRS Exemplar Units for teachers. Specifically, a group of highly-effective Mississippi educators developed exemplar instructional units and lessons aligned to the MS CCRS for ELA and mathematics. The MS CCRS Exemplar Units address difficult-to-teach standards as determined by teachers and are designed to serve as exemplar models for instructional units, lessons, and resources. The MS CCRS Exemplar Units have been vetted through nationally renowned vendors to ensure exemplar quality.

Design Overview

The MS CCRS Exemplar Units for ELA and mathematics address grade-level specific standards for Pre-Kindergarten-8th grade, as well as for Algebra, English I, and English II. The overall unit plan is described in the first section of the ELA and math units. This section includes the unit title, a suggested time frame, the grade level MS CCRS addressed and assessed, a unit overview with essential questions and a summary of lesson tasks, and the culminating/performance task description and rubric.

Though the math and ELA overall unit plan designs are very similar, some design aspects differ in order to accommodate the respective requirements of each content area. For mathematics, the first section also provides a segment designated for the Standards for Mathematical Practices (SMPs) addressed in the unit. For ELA, the first section also includes a text set with links to texts (if in the public domain) and a fresh/cold-read task.

The second section of each unit includes lesson plans. Within the lesson plans, provided are lesson-specific MS CCRS, suggested time frames, learning targets, guiding questions, required resources and materials, vocabulary terms and instructional strategies, teacher directions, instructional supports for students, enrichment activities, student handouts, assessments (formative, summative, pre-, and self-), and additional resources to aid in the implementation of the lessons.

Implementation

The intention of the MS CCRS Exemplar Units for ELA and mathematics is to provide educators with resources to understand and implement the MS CCRS effectively. The implementation of the MS CCRS Exemplar Units for ELA and mathematics is voluntary. Additionally, the MDE will provide ongoing support for implementation of the MS CCRS Exemplar Units with initial regional trainings followed by site-specific support through our regional service delivery model. For regional and site-specific training, please contact the MDE Office of Professional Development.

Grade Level	Unit Title	Duration
6	**Freak the Mighty**	30-40 days

Mississippi College- and Career-Readiness Standards for English Language Arts	Unit Overview and Essential Questions
Reading Standards **Focus:** **RL.6.2** Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text based upon this determination. **RL. 6.9** Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics. **RI.6.7** 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. **Additional:** **RL.6.1**Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RI.6.2** Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. **RI.6.9** Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person)**.**	In this six to eight-week unit, students will analyze the theme of *Freak the Mighty (*Lexile level 1000) and compare and contrast this theme in other genres of text. They will engage in text dependent questions to deepen their analysis of the theme. The students will actively engage in an in-depth analysis of narrative techniques and embedding research in narratives. After students complete a gallery walk of types of limitations, they will research a mental, physical, or societal limitation that piques their interest. Students will then incorporate the research into a narrative piece written from the perspective of a person with such a limitation. **Essential Questions:** • How do we overcome obstacles? • How are similar themes developed in texts of different forms and genres? • How can information of a topic or issue presented in different media or formats as well as in words be integrated effectively?

Writing Standards

Focus:

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

b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

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

W.6.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Additional:

W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

W.6.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Speaking and Listening Standards:

Additional:

SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Unit Notes:

Note 1: See pages 18 and 19 of the unit for a list of MS library systems and their websites. From these websites you can access the library's card catalogs and find available copies of the anchor text, *Freak the Mighty*. If you can only access 4-5 copies of the book, consider doing some of the lessons/activities in this unit as centers and having a center with a book club reading the anchor text.

Note 2: Keep in mind that the theme, "Overcoming Obstacles" is a very universal theme in young adult literature. Feel free to use a different anchor text that you may have better access to but has this same theme.

SL.6.2 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. **SL.6.4** Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.	

Text Set

Anchor Text

- *Freak the Mighty* by Rodman Philbrick

Complementary Texts

Literary Texts

- Harriett Tubman by Eloise Greenfield
- Our Good Day by Sandra Cisneros (Short Story from House on Mango Street)

Informational Texts

- *Rachel's Story*
- *Hoyt Video*

Nonprint Texts (e.g., Media, Video, Film, Music, Art, Graphics)

- Reading and Writing Project
- www.youtube.com

Fresh/Cold-Read Task	
Text(s): "Louis Braille" from ReadWorks **Note**: A free registration with ReadWorks is required to access the text. The Lexile level is 1030. Consider printing off the text and numbering the paragraphs. Use the questions below instead of the questions provided by ReadWorks. **Questions and Writing Prompt:** 1. What is the central idea of the text? 2. List supporting details about the central idea from the text. 3. Writing Prompt: How does the author develop theme in this text related to the unit topic of "Overcoming Obstacles"? Support your response with evidence from the text.	**Standards Assessed:** RL.6.2 **Evidence of Mastery:** 1. Louis Braille overcame the challenges posed by his blindness. 2. He attended school; He used his other senses to learn; He became an accomplished pianist and organist; He published the first alphabet for the blind 3. See Rubric below.

Rubric for Writing Prompt:

Standard ID	Standard	Score of				
		4 points	3 points	2 points	1 point	0 points
W.1-3	Development of Ideas	The writing is clear, consistently focused, and shows a complete understanding of the given task. Ideas are fully developed by using logical and convincing reasoning, well-chosen evidence from the text, and details that are specific, relevant, and accurate based upon the text.	The writing is generally clear and focused, and shows a general understanding of the given task. Ideas are adequately developed by using logical reasoning, sufficient and appropriate evidence from the text, and descriptions and details that are, for the most part, relevant and accurate based upon the text.	The writing is vague and shows only partial understanding of the given task. Ideas are somewhat developed by using some reasoning and some evidence from the text and descriptions and details that may be irrelevant, may be merely listed, and may or may not be found in the text.	The writing is unclear, and shows a lack of understanding of the given task. Ideas are developed with limited reasoning, little to no evidence from the text, and descriptions and details that are irrelevant and/or inaccurate.	The writing is unclear, shows no understanding of the given task, and uses no reasoning with little to no evidence from the text and descriptions and details that are irrelevant and/or inaccurate.

Lesson Tasks

Lesson 1: Theme

This lesson focuses on discovering the theme of *Freak the Mighty* grounded in evidence from the text to support the theme. The students will analyze chapters 1-9 to arrive at the universal truth of the lesson, i.e., overcoming obstacles. The students will view the text from the author and reader's perspective and provide text based evidence to support the theme. The students will be formatively using the Essential Question: How do readers determine theme?

Lesson 2: Narrative Techniques

Students will analyze a mentor text to determine how the author uses narrative techniques to develop the story. The teacher will model how to add these techniques to develop a short story. Students will then work in groups to fully develop an already created story by adding narrative techniques.

Lesson 3: **Genres**

This lesson focuses on comparing and contrasting different genres (e.g., informational texts and the novel; poem to the novel) in terms of their approaches to similar themes. The students will read a poem and find similarities between the theme of the poem and the text

Freak the Mighty; the students will read an informational piece and find similarities between the theme of the piece and the theme of the text. Using a graphic organizer, the students will compare and contrast the information. Students will then work with a partner to write an explanatory piece explaining how the poem and the informational text have a similar theme as *Freak the Mighty*. The explanatory writing will include responses grounded in text.

Lesson 4: Research

This lesson focuses on the research aspect of the unit. The students will participate in a silent gallery walk viewing three kinds of challenges. The special education teacher will visit the classroom speaking to the students about different kinds of physical and mental disabilities. The students will participate in a question and answer session whereby they may ask questions about disabilities. For societal obstacles, the students will read an informational text about a person who overcame obstacles. After observing physical, mental, and societal obstacles, students will choose an area to research. The research component will be brief and the research gathered will be used to write a narrative about the novel grounded in evidence from the research.

Lesson 5: Close Read Analysis and Writing with Research

Students will analyze an excerpt from *Freak the Mighty* as well as a document about Morquio Syndrome through a close reading process. They will be purposefully reading the excerpt to identify the research-based components of the excerpt from *Freak the Mighty*. They will chart this text evidence and the supporting research.

Lesson 6: Performance Task

Students will analyze the performance task to determine what is required. The teacher will introduce a graphic organizer and model the process of planning the narrative. Students will then plan, draft, and revise their narratives while conferencing with the teacher.

Lesson 7: Performance Task Presentation

Students will present their performance tasks to the class. Listening students will record their observations. At the end of the lesson, the students will complete a post-assessment.

Performance/Culminating Task

For this project, students will write and revise a narrative that demonstrates an understanding of narrative techniques and develops the theme of *Freak the Mighty* while embedding research of a physical, mental, or societal limitation. Students will write these narratives to inspire patients at Children's of Mississippi Hospital to overcome their own limitations.

Student narratives can be mailed to Children's of Mississippi Hospital at

University of Mississippi Medical Center
2500 North State Street
Jackson, Mississippi 39216

Please make sure that you list to the attention of “Child Life Specialist” and also include a cover letter explaining the purpose of the stories.

Standard(s) Assessed: RL.6.2, RL.6.9, W.6.3, W.6.3b, W.6.7

Rubric or Performance/Culminating Task

Rating	4	3	2	1
Narrative Techniques	Creatively uses narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, characters and a theme. Sophisticated use of precise words and phrases, relevant descriptive details, and sensory language to convey rich experiences and events	Uses narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, characters, and a theme. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events	Uses some limited narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, characters, and a theme. Attempts to use concrete words or phrases, descriptive details, and sensory language	Narrative techniques were irrelevant to the story. Fails to use concrete words or sensory details. Descriptive details, if present, are not concrete.
Research	Effectively uses research to seamlessly develop the plot, characters, and theme.	Uses research to develop the plot, characters, and theme.	Attempts to use research to develop the plot, characters, and/or theme.	Uses research but it is irrelevant and does not develop the plot, characters, or theme.
Organization	Organizes a well-structured event sequence that unfolds logically and naturally Skillfully connects a variety of transitional words, phrases, and clauses to manage the sequence of events Provides a conclusion that clearly follows and reflects on the narrated experiences or events	Organizes a clear event sequence that unfolds logically and naturally Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts Provides a conclusion that follows from the narrated experiences or events	Organizes an event sequence that unfolds naturally but may not be logical Uses transition words, phrases, and/or clauses to convey sequence Provides a conclusion that is connected to the narrated experiences or events	Event sequence unfolds unnaturally and/or illogically Uses few to no transition words, phrases, and/or clauses to convey sequence Provides no conclusion or one that is not connected to the narrated events
Language	Uses purposeful and varied sentence structures Demonstrates creativity and flexibility when using conventions (grammar, punctuation, capitalization, and spelling) enhance meaning Utilizes precise and sophisticated word choice	Uses correct and varied sentence structures Demonstrates grade level appropriate conventions; errors are minor and do not obscure meaning Utilizes strong and grade-level appropriate word choice	Uses some repetitive yet correct sentence structure Demonstrates some grade level appropriate conventions, but errors obscure meaning Utilizes vague or basic word choice	Does not demonstrate sentence mastery Demonstrates limited understanding of grade level appropriate conventions, errors interfere with the meaning Utilizes incorrect and/or simplistic word choice

Mississippi Library Systems and Websites

MS Library System	Website
Benton County Library System	http://benton.lib.ms.us/
Blackmur Memorial Library	http://blackmur.lib.ms.us/
Bolivar County Library System	http://bolivar.lib.ms.us/carn
Carnegie Public Library of Clarksdale & Cahoma County	https://www.cplclarksdale.lib.ms.us/
Carroll County Public Library System	https://library.carr.org/
Central MS Regional Library System	http://cmrls.lib.ms.us/
Columbus-Lowndes Public Library System	https://www.lowndeslibrary.com/
Copiah Jefferson Regional Library	http://copjeflibrary.blogspot.com/
Covington County Library System	http://www.ccls.lib.ms.us/
Dixie Regional Library System	http://dixie.lib.ms.us/
East MS Regional Library	http://emrl.lib.ms.us/
Elizabeth Jones Library	http://elizabeth.lib.ms.us/
First Regional Library	http://firstregional.org/
Greenwood-Leflore Public Library	http://www.glpls.com/
Hancock County Library System	http://www.hancocklibraries.info/
Harriette Person Memorial Library	http://hpml.lib.ms.us/
Harrison County Library System	http://harrison.lib.ms.us/
Humphries County Library System	http://www.humphreys.lib.ms.us/
Jackson/Hinds Library System	http://jhlibrary.org/
Jackson-George Regional Library System	http://www.jgrls.org/
Judge George W. Armstrong Library	http://armstronglibrary.com/
Kemper-Newton Regional Library System	http://knrls.lib.ms.us/
Lamar County Library System	https://lclsms.org/
Laurel-Jones County Library System	http://www.laurel.lib.ms.us/
Lee-Itawamba Library System	http://www.li.lib.ms.us/client/en_US/lils/
Lincoln-Lawrence-Franklin Regional Library System	http://www.llf.lib.ms.us/
Long Beach Public Library	http://www.lbpl.org/

Madison County Library System	http://www.mclsms.org/
Marks-Quitman County Library	https://www.marksquitmancountylibrary.org/
Marshall County Library System	https://www.marshallcolibrary.org/
Meridian-Lauderdale County Public Library	http://meridianlauderdalecolibrary.com/
Mid-MS Library System	http://mmrls.lib.ms.us/
Neshoba County Public Library	http://www.neshobalibrary.net/
Northeast Regional Library System	http://nereg.lib.ms.us/
Noxubee County Library System*	http://www.noxubee.lib.ms.us/
Pearl River County Library System	http://pearlriver.lib.ms.us/
Pike-Amite-Walthall Library System	http://pawl.sirsi.net/
Pine Forest Regional Library	http://pineforest.lib.ms.us/
Sharkey-Issaquena County Library	http://www.sicl.lib.ms.us/
South MS Regional Library System	http://smrl.lib.ms.us/
Starkville-Oktibbeha County Public Library System	http://starkville.lib.ms.us/
Sunflower County Library System	http://www.sunflower.lib.ms.us/sunflower/index.html
Tallahatchie County Library System	http://tallahatchie.lib.ms.us/
The Library of Hattiesburg, Petal, & Forrest County*	http://hatt.ent.sirsi.net/client/default2e
Tombigbee Regional Library System	http://tombigbee.lib.ms.us/
Union County Library System	http://www.unioncountylibrary.org/
Warren County- Vicksburg Public Library	https://wcvpl.biblionix.com/catalog/
Washington County Library System	http://www.washington.lib.ms.us/
Waynesboro-Wayne County Library System	http://www.wwcls.lib.ms.us/
Wilkinson County Library System	http://wcls.lib.ms.us/
Yalobusha County Public Library System	http://yalobusha.lib.ms.us/
Yazoo Library Association	https://yazoolibraryassociation.org/

Lesson 1: Theme

Focus Standard(s): RL.6.2

Additional Standard(s): W.6.2, SL.6.1

Estimated Time: 11-12 days

Text(s): *Freak the Mighty* by Rodman Phibrick (pages 1-53)

Resources and Materials:

- Handout 1.1: Bell Work Organizer
- Handout 1.2: Pre-Assessment
- Handout 1.3: Thinking Notes Reading Guide
- The Present (video for modeling in Activity 1)
- Frayer model (enough copies for each student)
- Chart paper to create an anchor chart of Frayer model in Activity 1

Lesson Target(s):

- Student can identify key details (objects, actions, setting, descriptions or depictions, word choice, changes in the main character) in a text that contribute to a theme.
- Students can explain how the key details contribute to the development of the provided theme.
- Students can use examples to explain the difference between the subject/topic of a literary text (e. g. war) and a theme of a literary text (e.g., War is a plague for humanity).
- Students can use examples to explain how the subject/topic of the literary text (e. g. war) can help them identify a theme of a literary text (e.g., War is a plague for humanity).
- Students can use examples to explain how a theme is different from a central idea.

Guiding Question(s):

- How do readers determine the theme of a literary text?
- What are the differences amongst topics, central ideas, and themes?
- Why is it important to understand other people's limitations?

<table>
<tr><th colspan="2">Vocabulary</th></tr>
<tr><td>Academic Vocabulary:
Summary
Text based evidence
Theme
Universal</td><td>Instructional Strategies for Academic Vocabulary:
☐ Introduce words with student-friendly definition and pictures
☐ Model how to use the words in writing/discussion
☐ Read and discuss the meaning of word in multiple contexts
☐ Create pictures/symbols to represent words
☐ Write/discuss using the words
☐ Act out the words or attach movements to the words</td></tr>
<tr><td>In-ConTEXT Vocabulary: Before reading the text, have students search through the text for words that are unfamiliar to them. If it is a word that has clear context clues, teach students a strategy to determine the meaning of the word from the context clues. See the strategies listed to the right. Some words to choose from could include the following:
Archetype
Converging
Cretin
Deficiency
Demeanor
Depleted
Evasive
Expel
Glimpse
Gruel
Hunkering
Invincible
Oath
Perspective
Pledge
Postulate</td><td>Strategies for Teaching How to Determine Meaning from Context Clues:
Common types of Context Clues:
Root word and affix
Contrast
Logic
Definition
Example or Illustration
Grammar
Visit www.readingrockets.org for more context clue teaching strategies.</td></tr>
</table>

• Propelled • Quest • Scuttle • Sobriquet • Steed • Strutting • Tenement • Trajectory • Unvanquished • Yonder **Note:** Words included as in-context are meant to aid in comprehension of the text through the instruction of context clue strategies. When assessing for student mastery of in-context vocabulary, assess students' ability to use strategies. See RL.4 AND L.4 in your grade level standards.	
Direct Instruction Text Vocabulary: • Mental limitation/obstacle • Physical limitation/obstacle • Societal limitation/obstacle **Note:** Words included for direct instruction are meant to aid in comprehension of the text. Decisions about vocabulary assessments and word walls are to be made based on individual needs of students.	**Instructional Strategies for Direct Instruction Text Vocabulary:** ☐ Introduce words with student-friendly definition and pictures ☐ Model how to use the words in writing/discussion ☐ Read and discuss the meaning of word in multiple contexts ☐ Students create pictures/symbols to represent words ☐ Students write/discuss using the words ☐ Students act out the words or attach movements to the words

Symbol	Type of Text and Interpretation of Symbol
	Instructional support and/or extension suggestions for students who are EL, have disabilities, or perform/read well below the grade level and/or for students who and/or a more advanced text for students who perform/read well above grade level
✓	Assessment (Pre-assessment, Formative, Self, or Summative)

Instructional Plan

Understanding Lesson Purpose and Student Outcomes: The Bell Work Organizer will be used to inform students of their learning goal for the day. (i.e. the standards being taught) At the end of the lesson students will revisit these bell work organizers to respond to the essential questions and record new responses after engaging in the instructional processes of the lesson.

Anticipatory Set/Introduction to the Lesson: Before the lesson begins, check for understanding of the students' knowledge of theme. Ask guiding questions to ensure that students comprehend theme. Have a discussion about the Essential Question and the Guiding Questions that will drive the instruction for the lesson. Record students' responses on chart paper building an anchor chart for the unit.

Explain the purpose of this lesson is to decide a theme of *Freak the Mighty*, and to use the determined theme to write a paragraph that explains a possible theme of the novel.

Activity 1: Building Conceptual Understanding of Theme
Note: As you provide instruction below, complete the Frayer model of the following concepts in an anchor chart or on the board. Consider recording yourself modeling for students who are absent.

T: To help you build conceptual understanding of theme, we will watch The Present and determine the theme. Create a jot list of the actions you see in the film. Simply note what happens first, second, third, next, and on until the end.
S: (Create a jot list and compare with other students after the film.)
T: Let's create a Frayer model together to understand theme, facts about it, and examples and non-examples. We will use the short film we just watched as an example for our notes.
S: (Receive Frayer models.)
T: Let's start with what themes are not. Themes are not one-word or simple topic statements (e.g., overcoming obstacles; a boy overcame a major obstacle). These words represent just the subject or the topic and do not represent specifically what *overcoming obstacles* about or *a boy overcame a major obstacle* that the author is trying to convey. However, the topic can help you determine the theme.
S: (Record what themes are not, including teacher-provided examples, on student copy of Frayer model.)
T: Themes are not central ideas (e.g., The dog's ability to not allow its challenge to stop it from having fun changed the boy's perspective about his own challenge.) Themes are not specific to a text. Notice that example provides an idea specific to the text. That was a central idea. Understanding the central idea, just like understanding the topic, can help you to determine the theme.
S: (Record more about what themes are not, including examples, on student copy of Frayer model.)

T: Instead, a theme is an opinion the author wants to make about the world. However, it is not specific to the text, meaning it is not an opinion directly about the characters or their specific situation, but rather a general opinion about overarching topics, such as their opinion about love, jealousy, war, overcoming obstacles, race, etc. Themes are what we call universal… they apply to many different situations and groups of people. I will explain this more shortly. We will determine a theme now.
S: (Write definition of theme.)
T: Let's discuss some facts about a theme. It is very important to understand that the writer develops the theme(s) of a text through supporting details: character's responses to actions and problems, dialogue, character descriptions, and changes in the main character's actions and/or thoughts from the beginning to the end. These details in the text develop and support the theme(s) by developing characters and moving the plot forward to an ending. Also, the author uses these details to portray his/her opinion about a specific situation, but the opinion can be applied to other situations in which this same type of actions, responses to a problem, and changes occur.
S: (Record this fact in their own words.)
T: Keeping track of these details can help a reader determine the theme. A graphic organizer such as this one will help with that. (Use RL.4-12.2 Graphic Organizer to model how to keep track of details.)
S: (Record this fact in their own words on student copy of Frayer model.)
T: One detail is the fact that the boy starts out not interested in doing much, especially playing outside despite it being beautiful outside and his mother's encouragement. I would record this as characterization revealed through action under *Type of Detail* and put this example under *Example or Quote from the Text*. Then, he gets a puppy dog from his mom, but at first, he is upset by it and even expresses it with a verbal response. I would record this as *characterization revealed through action and dialogue* under *Type of Detail* and put this example under *Example or Quote from the Text.* Then, the puppy starts playing and having fun despite the reaction of the boy and the fact that he has three legs. I would record this as *characterization revealed through action* under *Type of Detail* and put this example under *Example or Quote from the Text*. The puppy's response seemingly makes the boy change his mind because the boy ends by going out to play. I would record this as *changes in the character's actions or attitude* under *Type of Detail* and put this example under *Example or Quote from the Text.* We see that the boy also has a challenge of having a partial limb, which leads me to think that the boy related to the dog and saw that the dog's ability to not allow its challenge to stop it from having fun changed the boy's perspective about his own challenge. I would record this as *characterization revealed through action* under *Type of Detail* and put this example under *Example or Quote from the Text.*
S: (Record this fact in their own words on student copy of Frayer model.)

T: This makes me wonder what the author's purpose is for writing this. Authors choose what details/information to include, exclude, and emphasize based on their specific purpose. Authors have a purpose for writing a text, and this purpose influences the theme developed. For example, if an author wants to understand that others who face the same obstacle can help us accept and change our perspective of our own obstacle, the author chose these specific details to develop that opinion.
S: (Record this fact in their own words on student copy of Frayer model.)
T: Based on all of this information, I know that the theme of this story is the following: Sometimes it takes others who have or have experienced the same obstacle(s) to help someone else accept and change his/her perspective of his/her own obstacle. Notice how this theme applies to this situation but it can also apply to another situation with different characters who face a different problem related to obstacles in a different setting.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- For students who understand theme, have them discuss multiple themes in the same text or have them come up with ideas of how this theme can be developed in a different setting, with different characters, and a slightly different (but related) problem.
- Provide small groups/ individually to identify themes within multiple short stories, since theme is such a difficult concept to understand.

S: (Record this fact and example in their own words on student copy of Frayer model.)
T: When I'm all finished, I write an analysis that includes the theme and how it was developed.

Model for students how to write an analysis. Provide students with the model. And explain how they will keep these notes and apply them throughout the unit.

Explain that as the students read chapters 1-9, they will use Think Notes to record the text based evidence that supports the theme. Think Notes will also be used to record vocabulary in each chapter.

Students use context clues to determine word meaning of each of the vocabulary Tier II and Tier III words as they are found in each chapter.

Note: Another strategy for addressing the vocabulary is to have the students record vocabulary words in a writing journal.

Give students the **Handout 1.1: Bell Work Organizer** at the beginning of class. Students individually complete the first section of the organizer by writing the essential question for the lesson.

Activity 2: Pre-Assessment of Student Awareness of Mental, Physical, and Societal Limitations
Give students the **Handout 1.2: Pre-Assessment** at the beginning of class.

Students individually complete the assessment using prior knowledge and experiences of individuals with mental, physical, or societal limitations. Students then form groups of four. In their groups, students discuss their responses to the self-assessment.

Lead an introduction about the topic of mental, physical, or societal limitations giving definitions and descriptions of these limitations. Give students time to ask and answer questions and share personal experiences about the topic.

Distribute the **Handout 1.2: Pre-Assessment**. Students complete the pre-assessment as the teacher discusses the academic vocabulary words. Upon completion, students form groups of four to discuss their thoughts, feelings, or experiences with others who have had mental, physical, or societal limitations.

Activity 3: Think Notes Reading Guide
Distribute **Handout 1.3: Thinking Notes Reading Guide**. As the students read chapters 1-*9,* they will record evidence of possible themes for the novel. Be sure to model a few examples of how to complete each material with one or more examples. Students record the page number and the textual evidence to support the theme.

For students who are EL, have disabilities, or perform/read well below the grade level:

- For struggling students, tell a familiar story, such as "The Three Little Pigs", that has an easily recognizable theme (e.g., sometimes, patience, despite pressure, helps to overcome obstacles). Think aloud to show struggling students how to think through the process of determining the lesson learned from the story of the Three Little Pigs.
- For students who struggle with the determining details that develop a theme using the provided materials, provide them with RL.4-12.2 Graphic Organizer instead.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students who understand determine a theme early, have them look for evidence of another similar or different theme in the same text.

Activity 4: Paragraph Exploring the Theme

State the purpose for this activity is to use the evidence from the Think Notes to write a paragraph explaining the theme of the novel citing textual evidence to support the theme.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Review with students who do not correctly answer the essential question.

Reflection and Closing:

Reflect on how well the students were able to relate to the essential questions for the lesson.

- How do readers determine the theme of a literary text?
- Why is it important to be understanding of other people's limitations?

- ✓ Students will write a response to the essential question in the Bell Work organizer. Students will turn and talk to a neighbor sharing their answers.

Homework

Students will read parts of the novel at home depending on how much reading needs to be accomplished to stay on track.

Students may need to work on the writing of the theme based paragraph at home if not completed during class.

Handout 1.1: Bell Work Organizer

Directions: Copy the Guiding Questions onto the organizer below. Be prepared to write and share your response at the end of the lesson.

Day 1 Guiding Questions: Responses:
Day 2 Guiding Questions: Responses
Day 3 Guiding Questions: Responses:
Day 4 Guiding Questions: Responses:
Day 5 Guiding Questions: Responses:

Handout 1.2: Pre-Assessment

Directions: For the following statements, circle either Agree or Disagree.

Agree	Disagree	People with mental limitations do not get their feelings hurt because they don't really understand fully when people say or do things that are offensive.
Agree	Disagree	People with physical limitations can't do the things that a person without physical limitations can do.
Agree	Disagree	Societal limitations are a thing of the past.
Agree	Disagree	If a person with mental limitations tries hard enough, he can overcome the mental limitation.
Agree	Disagree	People with physical limitations should not be allowed to participate in activities with people without physical limitations.
Agree	Disagree	Being a female is a societal limitation.
Agree	Disagree	People with mental limitations should not be in the same classes in school with people who do not have mental limitations.
Agree	Disagree	People with physical limitations make me feel uncomfortable.
Agree	Disagree	There is no such thing as societal limitations: people just perceive this in their own minds.
Agree	Disagree	People with mental limitations can only be successful to a certain extent.

Handout 1.3: Thinking Notes Reading Guide

THINK NOTES

As you read the novel, record the following for each chapter:

- Chapter number
- Any vocabulary words you do not recognize, page found, and context clues
- Ideas of possible themes with evidence from the text that supports your rationale.
- A summary of the chapter.

Chapter #

Vocabulary Word	Page	Sentence from text/context clue

Theme	Evidence from text

Summary of chapter

Lesson 2: Narrative Techniques

Focus Standard(s): W.6.3, W.6.3b

Additional Standard(s): W.6.5, SL.6.1

Estimated Time: 2-3 days

Text(s): *Freak the Mighty* by Rodman Philbrick

Resources and Materials:

- General narrative piece for teacher modeling lesson
- White board/ chart paper/ Smartboard
- Handout 2.1: Learning Lessons
- Handout 2.2: *Our Good Day* by Sandra Cisneros
- Handout 2.3: Excerpt from *Freak the Mighty* by Rodman Philbrick
- Handout 2.4: Narrative Writing Chunk of the Rubric
- Handout 2.5: General Narrative Piece for modeling
- Handout 2.6: General Narrative Piece for group work
- Narrative Techniques T Chart
- Classroom videos on teaching writing found on www.readingandwritingproject.org under resources and units of study classroom videos
- The Power of using Mentor Texts and being a Writing Mentor for our students

Lesson Target(s):

- Narrative techniques are important tools for writers to use as they develop a narrative piece. In this lesson, students will close read a narrative mentor text to examine and understand how authors use this technique.
- Through this process, students will learn how to add narrative techniques to develop their own writing.

Guiding Question(s):

- What are narrative techniques?
- How do authors use narrative techniques to develop their writing?

- How can I develop as a narrative writer?

Vocabulary

Academic Vocabulary: ● Description ● Dialogue ● Narrative Techniques ● Narrative Writing ● Pacing	**Instructional Strategies for Academic Vocabulary:** ☐ Introduce words with student-friendly definition and pictures ☐ Model how to use the words in writing/discussion ☐ Read and discuss the meaning of word in multiple contexts ☐ Create pictures/symbols to represent words ☐ Write/discuss using the words ☐ Act out the words or attach movements to the words
In-ConTEXT Vocabulary: In-ConTEXT Vocabulary: Before reading the text, have students search through the text for words that are unfamiliar to them. If it is a word that has clear context clues, teach students a strategy to determine the meaning of the word from the context clues. See the strategies listed to the right. Some words to choose from could include the following: • **Deficiency**	**Strategies for Teaching How to Determine Meaning from Context Clues:** Common types of Context Clues: • Root word and affix • Contrast • Logic • Definition • Example or Illustration • Grammar Visit www.readingrockets.org for more context clue teaching strategies

• **Symbol**	☐ **Type of Text and Interpretation of Symbol**
	Instructional support and/or extension suggestions for students who are EL, have disabilities, or perform/read well below the grade level and/or for students who and/or a more advanced text for students who perform/read well above grade level
	Assessment (Pre-assessment, Formative, Self, or Summative)

Instructional Plan

Anticipatory Set/Introduction to the Lesson:

Dialogue	**Description**
Pacing	**How confident are you?**

Students use the Lesson #2 Opening Chart (See diagram above) at the beginning of class. Students individually complete the chart to write a definition of each lesson topic in their own words. They use the fourth square to put a smiley face, frowny face, or so-so face to indicate how confident they feel with the lesson topics. Students discuss these with a partner before having a class discussion on the lesson topics/academic vocabulary for the lesson.

Chart the responses as students share out their definitions of the lesson topics: dialogue, description, and pacing (W.6.3b).

Understanding Lesson Purpose and Student Outcomes: Conduct a brief discussion about the lesson targets, Narrative techniques: Dialogue, Description, and Pacing based on the student responses from the opening chart. At the end of the lesson, the students will revisit these charts to see if the learning targets have been met.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students will share with a shoulder partner before discussing in whole group.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students work entirely independently and add examples of each of the lesson topics on their charts.

Activity 1: Listening to texts, Teacher Guided Instruction and Student Independent Work
Instruct students to listen to the text, **Handout 2.1: Learning Lessons** as it is read aloud and to visualize the text in their minds.

After the text is read, students do a quick write of what they saw in their minds. The class will share out what they saw as the teacher charts responses.

Instruct students to listen to the text, excerpt from **Handout 2.2: *Our Good Day***, as it is read aloud to visualize the text in their minds.

After the text is read, students do a quick write of what they saw in their minds. The class will share out what they saw as the teacher charts responses.

Lead the students in a discussion of how the narrative techniques of the second text create a specific picture in the reader's mind which is the narrative author's purpose. During the discussion, bring students' attention to the fact that when visualizing Learning Lessons all students "saw" a different picture, but when visualizing *Our Good Day* the students saw many of the same things. Therefore, narrative techniques are so important because they build a specific picture for the reader.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students will work with partners.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students analyze a more complex text to determine the narrative techniques and their purpose.

Activity 2: Close Read of Mentor Text, Teacher Guided Instruction, Student Independent Work, Student Small Group, and Whole Class Discussion

Distribute the Excerpt from **Handout 2.3: *Freak the Mighty***. Students follow along as the teacher reads aloud.

Instruct the students to silently read the text again while highlighting narrative techniques: dialogue, pacing, and/or description.

Students then discuss what they found with their groups. Then facilitate a class discussion of the narrative techniques found in the text and their purpose. Chart the student responses during the discussion.

Introduce **Handout 2.4: Narrative Techniques Rubric Chunk** by projecting it and distributing paper copies to the students. Model how to analyze the rubric by highlighting the quantifying words (i.e. dialogue, pacing, description, etc.) in one color and the qualifying words (i.e. creatively uses, uses, some use, etc.) in another color.

Students work independently to complete the rubric chunk using this strategy.

Lead the students in a class discussion of what they discovered from this process.

Note: Students keep their highlighted rubric chunk in their journals/notebooks for future reference.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students can listen to audio of the text on the second read as they highlight narrative techniques.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students use the narrative rubric chunk to score the mentor text citing evidence to support their score.

Activity 3: Teacher Modeling, Teacher Guided Instruction and Whole Group Discussion
Distribute and project on Smartboard/white board/chart paper the **Handout 2.5: General Narrative Piece** for modeling. Then begin a model/think aloud revision lesson of the text. Ask for student input.

Students take part in a class discussion as the teacher revises the general text to add narrative techniques to develop the text. Students record changes on their general narrative piece and keep these in their journal/notebook for future reference.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students will work in a teacher assisted group.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students will work independently to revise pieces.

Activity 4: Group Writing, Small Group Work
Distribute one of the **Handout 2.6**: **General Narrative Piece for Group Work** to each group. Students work in groups to develop the general pieces by revising them to add narrative techniques. After the revisions have been made, groups switch papers and use the Narrative rubric chunks from earlier in the lesson to score their peers' work citing evidence to support the score. Student Groups switch back and make revisions as needed.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Pull students to form a teacher guided group. Provide students with additional models and a step-by-step guide written out.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- A more advanced writer could be pulled to work with struggling writers.
- Have students write a step-by-step guide for someone who is not understanding.

Activity 5: **Revise Routine Writing, Student Independent Work**
Instruct students to find a narrative they have already written during routine writing in their journal/notebook. Then instruct students to use the processes learned today to revise this piece of writing to include narrative techniques according to the narrative rubric chunk. Students independently revise a narrative piece.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students work with the teacher as they revise.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students could research and discuss what careers would benefit from understanding narrative techniques.

Reflection and Closing:

Reflect on how well students were able to answer the following essential questions by examining evidences of student learning.

- What are narrative techniques?
- How do authors use narrative techniques to develop their writing?
- How can I develop as a narrative writer?

Students return to their charts from the opening activity and decide if their confidence level has changed. Students indicate this and write a sentence of explanation using evidence from the lesson.

Homework

As students complete their chapter reading of *Freak the Mighty*, they will keep record of the narrative techniques the author uses. They will use a Narrative Technique T-Chart.

Handout 2.1: Learning Lessons

"Learning Lessons"

It is very important for us to learn lessons as we grow up. If we learn lessons, we know not to make the same mistakes over and over again. People who don't' learn lessons will keep repeating their bad behavior or never learn good behavior. At school, one of my teachers always reminds us that we have many lessons to learn in life. I believe that my friends and I should always pay attention to our teachers, parents, and other mentors who are trying to teach us lessons so that we can be better prepared for life. Each time my friends or I face a situation where we are faced with a lesson to learn, we must remember how important it is to learn lessons in life.

Handout 2.2: *Our Good Day* by Sandra Cisneros

"Our Good Day" Sandra Cisneros

If you give me five dollars I will be your best friend forever. That's what the little one tells me.

Five dollars is cheap since I don't have any friends except Cathy who is only my friend till Tuesday.

Five dollars, Five dollars.

She is trying to get somebody to chip in so they can buy a bicycle from this kid named Tito. They already have ten dollars and all they need is five more.

Only five dollars, she says. Don't talk to them, says Cathy. Can't you see they smell like a broom. But I like them. Their clothes are crooked and old. They are wearing shiny

Sunday shoes without socks. It makes their bald ankles all red, but I like them. Especially the big one who laughs with all her teeth. I like her even though she lets the little one do all the talking.

Five dollars, the little one says, only five.

Cathy is tugging my arm and I know whatever I do next will make her mad forever.

Wait a minute, I say, and run inside to get the five dollars. I have three dollars saved and I take two of Nenny's. She's not home, but I'm sure she'll be glad when she finds out we own a bike. When I get back, Cathy is gone like I knew she would be, but I don't care. I have two new friends and a bike too.

My name is Lucy, the big one says. This here is Rachel my sister. I'm her sister, says Rachel. Who are you? And I wish my name was Cassandra or Alexis or Maritza- anything but

Esperanza- but when I tell them my name they don't laugh.

We come from Texas, Lucy says and grins. Her was born here, but me I'm Texas.

You mean *she*, I say. No, I'm from Texas, and doesn't get it. This bike is three ways ours, says Rachel who is thinking ahead already. Mine

today. Lucy's tomorrow and yours day after. But everybody wants to ride it today because the bike is new, so we decide to

take turns *after* tomorrow. Today it belongs to all of us. I don't tell them about Nenny just yet. It's too complicated. Especially since

Rachel almost put out Lucy's eye about who was going to get to ride it first. But finally we agree to ride it together. Why not?

Because Lucy has long legs she pedals. I sit on the back seat and Rachel is skinny enough to get up on the handlebars which makes the bike all wobbly as if the wheels are spaghetti, but after a bit you get used to it.

We ride fast and faster. Past my house, sad and red and crumbly in places, past Mr. Benny's grocery on the corner, and down the avenue which is dangerous. Laundromat, junk store, drugstore, windows and cars and more cars, and around the block back to Mango.

People on the bus wave. A very fat lady crossing the street says, You sure got quite a load there.

Rachel shouts, You got quite a load there too. She is very sassy.

Down, down Mango Street we go. Rachel, Lucy, me. Our new bicycle. Laughing the crooked ride back.

Handout 2.3: Excerpt from *Freak the Mighty*

Chapter 6. Close Encounter of the Turd Kind

Anyhow, this is the first year I get to go to the fireworks without Grim and Gram, which I've never understood, because it's right down by the millpond where I've been allowed to go for years, so why should it make a difference just because about a million people show up to watch the rockets' red glare over that smelly pond?

The deal this year is that I get to go with Freak, which Gram thinks is a good idea because she's afraid he'll get crushed or something, she actually thinks people are going to step on him, which goes to show how brainless she can be sometimes, and scared of everything. I mean nobody steps on little kids down there, so why should they step on Freak?

Turns out the thing to worry about is not kidstompers, but beer swillers, like I mentioned before. Because Freak and I are still a couple of blocks from the pond, just kind of easing our way along, when these punks start mouthing off.

"Hey you! Mutt and Jeff! Frankenstein and Igor! Don't look around, I'm talking to you, boneheads. What is this, a freak show?"

I know that voice. Tony D., they call him Blade, he's at least seventeen and he's already been to juvy court three, four times. I heard he cut a guy with a razor, he almost died, and everybody says the best way to handle Tony D. and his gang is, you avoid him. Cross the street, hide, whatever it takes.

"Yeah, you," he goes, and he's doing his hippity walk, strutting along, he's got these fancy cool cowboy boots with metal toes. "Yeah, Andre the giant and the dwarf, hold on a sec, I want a word with you."

Only the way he talks ,he goes ah wanna woid weecha, except it's bad enough having to listen to the creep, I don't want to have to spell the dumb way he talks. Anyhow, big mistake, we stop and wait for Tony D., alias the bad news Blade.

"Got any, dudes?" he asks, pretending like he's friendly. He's a couple of feet away, but you can smell the beer on his breath. Also it smells like he ate something dead, for instance road kill, but maybe that's my imagination.

"Pay attention, " Tony D. says. "I asked did you got any."

Freak, his chest is all puffed out and his chin looks hard and he's looking right up at Tony D., and he says, "Got any what?"

Tony D. has his hands on his hips and his punkster pals are trying to get closer, working through the crowd. He leans over Freak and he says, “Boomers, you little Freak. M80s. Maybe a rack of cherry bombs, is that what’s making a lump in your pocket, huh?

Freak starts to hump himself away, trying to walk faster than he really can, which makes his leg brace bump against the ground. “Come along, Maxwell,” he says over his shoulder. “Ignore the cretin.”

Blade goes, “Hey, what?” and moves right in front of Freak. “Want to say that again, little freak man?”

Freak says, Cretin. C-R-E-T-I-N. Defined as on who suffers from mental deficiency.”

Hearing how little tiny Freak is dissing the fearsome Tony D., alias Blade, I can’t help it, I laugh out loud. Tony D. is looking up at me and he’s showing his white teeth, I swear they’ve been sharpened to look like vampire teeth, and I go, “Uh-oh,” and start to get real cold inside. Real icy, because I can see that Blade is trying to make up his mind, is he going to fight me, or is he just going to kill me quick?

Handout 2.4: Narrative Writing Chunk of the Rubric

Rating	4	3	2	1
Narrative Techniques	Creatively uses narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters Sophisticated use of precise words and phrases, relevant descriptive details, and sensory language to convey rich experiences and events	Uses narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events	Uses some limited narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters Attempts to use concrete words or phrases, descriptive details, and sensory language	Narrative techniques were irrelevant to the story. Fails to use concrete words or sensory details. Descriptive details, if present, are not concrete.

Handout 2.5: General Narrative Piece for modeling

"Big Test"

The day I had my big test I was so nervous. I had studied the night before, but I was still unsure. My friends didn't seem worried at all. I knew I had to make a good grade or my parents would not be happy. When I got to class, I took my seat and waited for the teacher to give me my test. I slowly began to complete the test. I completed the test and gave it to my teacher. I waited as she graded it. Then to my relief, she told me I had made an A.

Handout 2.6: General Narrative Piece for group work

"Birthday"

It was finally here. My birthday! Today was my party. All of my friends and family were here and ready to celebrate. I couldn't wait to have cake, ice-cream, and open my birthday presents. The present I was most excited about was the big one from my parents. When my best friend got there I told her to come with me to see how big and pretty the box was. We were both so excited. It was time for the party to begin!

Lesson 3: Genres

Focus Standard(s): RL.6.2, RL.6.9

Additional Standard(s): SL.6.2, W.6.7, RI.6.2, RI.6.9

Estimated Time: 9-10 days

Text(s): *Freak the Mighty* by Rodman Philbrick (pages 54-127)

Resources and Materials:

- The Story of Great Love
- Access to show Hoyt video
- Handout 3.1: Charting Evidence
- Handout 3.2: Harriet Tubman poem by Eloise Greenfield
- Rachel's Story Access to audio.
- Handout 3.3: Rachel's story

Lesson Target(s):

- Students will complete this lesson while reading chapters 10-20 of *Freak the Mighty.*
- The purpose of this lesson is to compare and contrast the theme of the novel to themes found in an informational text, a poem, a video, and an audio.
- After close examination of the diverse media, students will write an essay in which they compare and contrast the themes of the genres.

Guiding Question(s):

- How do people overcome mental, physical, and societal obstacles?
- How do readers compare and contrast diverse media?
- How is my writing enhanced by comparing and contrasting several genres?

<table>
<tr><th colspan="2">Vocabulary</th></tr>
<tr><td>Academic Vocabulary:
Compare
Conclusions
Contrast
Genre
Informational text
Literary text
Poetry</td><td>Instructional Strategies for Academic Vocabulary:
☐ Introduce words with student-friendly definition and pictures
☐ Model how to use the words in writing/discussion
☐ Read and discuss the meaning of word in multiple contexts
☐ Create pictures/symbols to represent words
☐ Write/discuss using the words
☐ Act out the words or attach movements to the words</td></tr>
<tr><td>In-ConTEXT Vocabulary: Before reading the text, have students search through the text for words that are unfamiliar to them. If it is a word that has clear context clues, teach students a strategy to determine the meaning of the word from the context clues. See the strategies listed to the right. Some words to choose from could include the following:
Abide
Deprived
Divulged
Dysfunctional
Fealty
Holy Grail
Injustice
Miraculous
Obligation
Optimum
Redeemed
Slant
Smirk
Sought</td><td>Strategies for Teaching How to Determine Meaning from Context Clues:
Common types of Context Clues:
Root word and affix
Contrast
Logic
Definition
Example or Illustration
Grammar
Visit www.readingrockets.org for more context clue teaching strategies.</td></tr>
</table>

• Trussed	
Direct Instruction Text Vocabulary: • Aps • Catastrophic • Institution • Lanky	**Instructional Strategies for Direct Instruction Text Vocabulary:** ☐ Introduce words with student-friendly definition and pictures ☐ Model how to use the words in writing/discussion ☐ Read and discuss the meaning of word in multiple contexts ☐ Students create pictures/symbols to represent words ☐ Students write/discuss using the words ☐ Students act out the words or attach movements to the words

Symbol	Type of Text and Interpretation of Symbol
	Instructional support and/or extension suggestions for students who are EL, have disabilities, or perform/read well below the grade level and/or for students who and/or a more advanced text for students who perform/read well above grade level
✓	Assessment (Pre-assessment, Formative, Self, or Summative)

Instructional Plan

Understanding Lesson Purpose and Student Outcomes: Revisit theme and explain the same theme can be presented differently across multiple types of genres. Explain that the students' learning target is to analyze the theme of multiple genres and to determine evidence of that theme. A charting evidence chart will be used to determine if students have mastered this objective.

Provide students a **Handout 3.1: Charting Evidence** at the beginning of class.

Students individually complete the worksheet as they read or listen to chapters 10-20 of the novel, and audio or reading of informational text, a poem, and video.

Explain how this worksheet is an ongoing piece that will be used for several lessons.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Work in small groups with students who may need assistance in organizing and maintaining this worksheet.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students will design and independently create a system for organizing and maintaining the worksheet to be used throughout the reading of the novel.

Activity 1: Charting Evidence/Viewing Hoyt Father and Son Inspirational Video

Explain how to analyze the evidence gathered from diverse genres in order to connect themes across the genres. Divide the students into groups of four to six.

Students analyze the evidence gathered and apply their findings to determine the common theme of the genres.

Explain the purpose for viewing the video which is to emphasize physical limitations. Show the video in its entirety then replay the video pausing at specific points for student responses and/or questions.

Students take notes about the video using the Charting Evidence worksheet.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Have an example prepared for students who struggle to record information viewed.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Advanced students who have multiple answers may share aloud with the group to make sure that all students are on the right track.

Activity 2: Harriet Tubman Poem

Distribute copies of **Handout 3.2: Harriet Tubman Poem**. Ask students what they know about Harriet Tubman, recording the students' responses on the board. Explain that the purpose for reading the poem Harriet Tubman is to explore the societal limitations that she had to endure during the days of slavery. Model the reading of the poem Harriet Tubman.

Students answer teacher facilitated questions about the poem. Students record the theme of the poem on the Charting Evidence worksheet.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Provide photos on the promethean board of the era in which Harriet Tubman lived in order to show what the life of a slave was like.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students who have an understanding or prior knowledge of Harriet Tubman or societal limitations may share aloud with the class their information.

Activity 3: Rachel's Story Informational Text/Audio

Distribute the article **Handout 3.3: Rachel's Story**. Have students preview the text content and features (e.g., headings, etc.) to determine the topic. Guide students to determining the topic of *mental limitations*. Have a discussion with students about the differences among, a topic, central idea, and theme.

Explain that the students will listen to the audio version of the article and then read the article with a partner.

Students listen to the audio version, and annotate the article, notating evidence that supports the theme and notating evidence of Rachel's limitations. Students read the article with a partner and discuss possible theme connections between the article and *Freak the Mighty*. Students discuss how Rachel's limitations compare to those of Max, one of the main characters in the novel. Students record the theme of the article on the Charting Evidence worksheet.

For students who are EL, have disabilities, or perform/read well below the grade level:

- For struggling students, tell a familiar story, such as "The Three Little Pigs", that has an easily recognizable theme (e.g., Sometimes, patience, despite pressure, helps to overcome obstacles.). Think aloud to show struggling students how to think through the process of determining the lesson learned from the story of the Three Little Pigs.
- For students who struggle with the determining details that develop a theme using the provided materials, provide them with RL.4-12.2 Graphic Organizer instead.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students who understand determine a theme early, have them look for evidence ofanother similar or different theme in the same text.

Activity 4: Write About it!

Explain the writing assignment by telling students that they will write an essay applying the evidence gathered from multiple genres that relate to the common theme of overcoming one's limitations. The length of the essay will be teacher's discretion.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Remind students with the model you provided in Lesson 1.

Activity 5: Reading the novel

Model read portions of the novel from chapters 10-20, pausing to check for understanding and to address vocabulary words. Students may explore a variety of reading experiences by engaging the novel in paired reading, literature groups, or independently. While reading, the students make connections to the common theme of the novel, audio, video, informational text, and poem.

For students who are EL, have disabilities, or perform/read well below the grade level:

- For struggling students, tell a familiar story, such as "The Three Little Pigs", that has an easily recognizable theme (e.g., Sometimes, patience, despite pressure, helps to overcome obstacles.). Think aloud to show struggling students how to think through the process of determining the lesson learned from the story of the Three Little Pigs.
- For students who struggle with the determining details that develop a theme using the provided materials, provide them with RL.4-12.2 Graphic Organizer instead.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students who understand determine a theme early, have them look for evidence of another similar or different theme in the same text.

Reflection and Closing:

- ✓ Students find a partner and discuss the connecting themes. Students then answer the guided questions in their organizers.
- How do people overcome mental, physical, and societal obstacles?
- How do readers compare and contrast diverse media?
- How is can I apply what I have learned about theme development from comparing and contrasting several genres that develop a similar theme?

Reflect on how well the students were able to answer the following guided questions by examining evidences of student learning.

- ✓ Read the students' answers to the guided questions to check for understanding. Note which students did and did not respond correctly. Group students who understand with the students who did not answer the guided questions correctly. After the pairs talk about the correct responses, the students will rewrite their responses. Check to make sure all students understand the guided questions:

- How do people overcome mental, physical, and societal obstacles?
- How do readers compare and contrast diverse media?
- How is my writing enhanced by comparing and contrasting several genres?

Homework

Students may read some chapters from the novel at home. Students may work on writing their essays at home.

Handout 3.1: Charting Evidence

Charting the Evidence

	THEME	EVIDENCE FROM TEXT
HOYT VIDEO		
HARRIET TUBMAN POEM		
RACHEL'S STORY INFORMATIONAL TEXT/AUDIO		

Handout 3.2: Harriet Tubman poem by Eloise Greenfield

Harriet Tubman

By: Eloise Greenfield

Harriet Tubman didn't take no stuff
Wasn't scared of nothing neither
Didn't come in this world to be no slave
And wasn't going to stay one either

"Farewell!" she sang to her friends one night
She was mighty sad to leave 'em
But she ran away that dark, hot night
Ran looking for her freedom

She ran to the woods and she ran through the woods
With the slave catchers right behind her
And she kept on going till she got to the North
Where those mean men couldn't find her

Nineteen times she went back South
To get three hundred others
She ran for her freedom nineteen times
To save Black sisters and brothers
Harriet Tubman didn't take no stuff
Wasn't scared of nothing neither
Didn't come in this world to be no slave
And didn't stay one either

And didn't stay one either

Handout 3.3: Rachel's Story

Anxiety: Rachel's Story

When you look at your friends and classmates, you might see the tall, lanky nerd who always gets straight As, the popular senior who is always laughing and smiling, or that classmate who seems to have everything under control. Sometimes this is all they will allow you to see.

And that's a shame.

Because what you may have heard before is trite but true: Nobody's perfect. In a world where people may seem perfect — or at least in control and normal — we often see ourselves as abnormal or not good enough. Whether they show it or not, though, everybody has problems of one kind or another.

The First Signs

It was the spring of my junior year of high school — a particularly stressful time for many students. I had schoolwork to do, APs to study for, nightly soccer practice, and pit band rehearsal for the school musical. To put it lightly, I was overloaded.

One night while I was sitting in my final dress rehearsal for the school play, I started thinking about my boyfriend. We'd been dating since the beginning of the school year, and because he was my first boyfriend, I was very inexperienced when it came to relationships. As I was sitting in rehearsal that night, thoughts about our relationship just kept popping up in my head. Where was our relationship going? Was it a good, healthy relationship? What was it really based on?

While these were normal questions for anyone to ask, my reactions to them were both mentally and physically overwhelming. I couldn't focus on playing my music, and I started breathing too quickly and trembling, convinced that my boyfriend would dump me and my world would fall apart. I kept imagining only the worst outcomes from this situation, until finally I couldn't sit with the band anymore. I had to leave the auditorium during the last full dress rehearsal and run to the bathroom, where I began retching in one of the stalls.

Falling Deeper

After that night, things began to worsen sharply. I missed the next 3 days of school because I told my mom I was too sick to go. And while this was true — I couldn't keep any food down for 3 days — I knew it was more because of my fears than because of any physical illness.

During those 3 days I lay in bed and constantly worried. I tried thinking through what was bothering me, and decided that any relationship that bothered me that much couldn't be good. I broke up with my boyfriend, figuring that would help, but once I had done that I still felt

worried. I figured something else was wrong with my life, maybe that I was too stressed. I quit the soccer team and hoped that would help.

It didn't, and now I felt even worse. There was even more to worry about — what did my now ex-boyfriend think of me? Did he hate me? How could he still want to get back together with someone as messed up as me? Would my soccer coach think that I was just a quitter? Was I a quitter?

I started to notice that I became easily distracted from my work. In classes I would zone out of discussions completely, constantly worrying about my friends and my life, and wondering if I was normal. My psychology class was especially hard to sit through. I was sure that once we started learning new material, people would find out that I was weird or maybe even insane. What if everything I was experiencing was due to schizophrenia? I was sure I'd end up in an institution, crazy, lonely, and forgotten by all.

Over the next few weeks things improved, only to worsen again during summer vacation. My heart would race, and with all my worries I'd be too jittery to sit still. At my worst I was so nervous that anything I'd eat I'd just throw up again because I was so worried.

My parents started to worry that I was anorexic, and I only felt more misunderstood. I wanted to eat, I wanted to feel full and healthy, but my body wasn't letting me. "Just stop worrying," my parents would tell me. "You're not trying hard enough. If you just try harder you can make this stop."

But I had been trying so hard — did they think I wanted to be like this? This wasn't me at all. The me I knew was happy, fun, and lighthearted if not carefree. Now I just cried and worried, steadily lost weight, and withdrew from my friends so they couldn't find out what was happening to me. My parents knew something was very wrong and that they had to intervene. And so, for the first time ever, I ended up seeing a psychologist.

Seeing a Psychologist

I begged my parents not to make me go, and when they refused, screamed at them for forcing me to go against my will. When we showed up I was ready to hate my psychologist and show my parents how pointless this was.

And then I actually met the psychologist and found out he wasn't such a bad guy. He was there to help me — not to report back to my parents, not to have me committed to an institution, not to force any action at all — just to talk.

So we talked. Over the next few months he told me that I had generalized anxiety disorder (GAD), and we worked on techniques to help me overcome my worries, such as breathing, not jumping to catastrophic conclusions, and thinking rationally. But as hard as I tried to fight this, I

just couldn't kick the worrying habit. My psychologist suggested I see a psychiatrist who would be able to prescribe medication to help me. Although when we first met I said I would not go on medication, I was so ready to be myself again that I willingly agreed.

Starting Anew

With my psychiatrist's recommendation and prescription, I began taking an anti-anxiety medication that's approved for teens. I also continued therapy with my psychologist. And gradually over the next few weeks my overwhelming anxiety became manageable. Nobody's life is ever completely worry-free, but my concerns were now realistic and didn't control my whole life. My parents had me back, my friends had me back — but most important, I had me back. I was me again.

So I'm not perfect, and I would never claim to be — but I'm not crazy either. Around 40 million American adults have an anxiety disorder in any given year, which doesn't take into account people under age 18 or those who may have had an anxiety disorder in the past! Knowing this helps me feel less alone; other people are going through the same thing I did.

Dealing with my anxiety has been one of the greatest challenges of my life, but I am a better, stronger, and more confident person for everything I have gone through. I learned that living a life of fear is not living at all, and while obstacles may arise more than I'd like, there is no problem that I can't handle. I've learned to take some risks and face my challenges head on. The rewards of trying, whether I succeed or not, are always better than letting my worries run my life or wondering what would have happened if I'd only had the courage to try.

Lesson 4: Research

Focus Standard(s): RI.6.7, W.6.7

Additional Standard(s): W.6.3b, SL.6.2,

Estimated Time: 3-4 days

Text(s): *Freak the Mighty* by Rodman Philbrick (pages 128-160, chapters 20-24)

Resources and Materials:

- Handout 4.1: Bell Work sheet
- Handout 4.2: Active Listening Guide
- Handout 4.3: Gallery Walk Photos

Lesson Target(s):

- Research of mental, physical, and societal limitations are an important component of the unit because the research piece will be embedded in the Performance task.
- This lesson engages the student by allowing the student to choose a limitation and conduct research that will be used in writing the narrative at the end of the unit.
- Students will listen to a guest speaker who works with people that have limitations and will participate in a Gallery Walk viewing photographs of people with various mental, physical, and societal limitations.
- Students will conduct research and write a paragraph about the limitation they feel passionately about.

Guiding Question(s):

- How does research enhance my understanding of a topic?
- How does research enhance my writing?
- Which type of limitation am I passionate about and why?

<table>
<tr><th colspan="2">Vocabulary</th></tr>
<tr><td>Academic Vocabulary:
● Citation
● Disability
● Mental Limitation
● Physical limitation
● Research
● Societal limitation</td><td>Instructional Strategies for Academic Vocabulary:
☐ Introduce words with student-friendly definition and pictures
☐ Model how to use the words in writing/discussion
☐ Read and discuss the meaning of word in multiple contexts
☐ Create pictures/symbols to represent words
☐ Write/discuss using the words
☐ Act out the words or attach movements to the words</td></tr>
<tr><td>In-ConTEXT Vocabulary: Before reading the text, have students search through the text for words that are unfamiliar to them. If it is a word that has clear context clues, teach students a strategy to determine the meaning of the word from the context clues. See the strategies listed to the right. Some words to choose from could include the following:
• Abduction
• Aberration
• Accommodations
• Facilitate
• Manifestation
• Marvel
• Obnoxious
• Puny
• Slag
• Stabilized
• Unique
• Wring</td><td>Strategies for Teaching How to Determine Meaning from Context Clues:
Common types of Context Clues:
• Root word and affix
• Contrast
• Logic
• Definition
• Example or Illustration
• Grammar

Visit www.readingrockets.org for more context clue teaching strategies</td></tr>
</table>

Symbol	Type of Text and Interpretation of Symbol
	Instructional support and/or extension suggestions for students who are EL, have disabilities, or perform/read well below the grade level and/or for students who and/or a more advanced text for students who perform/read well above grade level
	Assessment (Pre-assessment, Formative, Self, or Summative)

Instructional Plan

Understanding Lesson Purpose and Student Outcomes: The learning target is to use research to respond to inquiry. The Bell Work Sheet will be used for this as students think about the guided questions before and after instruction.

Anticipatory Set/Introduction to the Lesson: Explain that the purpose of the lesson is to identify which type of limitation the students would like to research. Once the limitation is researched, the student will use the researched evidence to write a paragraph about the limitation. Explain that this research will also be used when working on the Performance Task in Lesson 6 Narrative Writing.

Activity 1: Guided Questions

Give students the **Handout 4.1: Bell Work Sheet** at the beginning of class. Students individually complete the bell work sheet by writing the guided questions. Discussion about the questions will follow.

Activity 2: Speaker Presentation

Distribute the **Handout 4.2: Active Listening Guide.** Introduce the speaker that will be giving information about the different kinds of mental, physical, and societal limitations. Students will listen to a presentation by the special education services teacher, school counselor, mental health counselor, or other mental/physical personnel.

Students take notes about the presentation using the Listening Guide.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Monitor the students writing and recording as the speaker is making the presentation to make sure the students are recording pertinent information on the Listening Guide.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students may draft questions that need clarification while recording information on the Listening Guide.

Activity 3: Silent Gallery Walk

Using the **Handout 4.3: Silent Gallery Walk Photos**, explain how the Silent Gallery Walk is conducted. Eight tables/stations are located around the classroom with a photograph on large chart paper at each station. The photographs will vary but each will be a photograph of a person that has either a mental, physical, or societal limitation. Divide the students into groups of eight and each group will begin the Gallery Walk from a different station. While at the station 1, the students view the photograph and each student writes a sentence or phrase on the chart paper about how the photograph makes him or her feel about the limitation of the person in the photo. Also, to practice mastering W.6.3b, students will write a piece of dialogue (either a thought or actual dialogue) that would the person may say. Before beginning, display and review examples and non-examples of the type of responses that you expect. After 2 minutes at each station, the group will rotate to the next station for a 2-minute observation and recording of thoughts about the photograph at that station. The process will be repeated until all groups have visited all the stations.

Ask students to reflect on the photographs they have viewed and to think about the information the speaker presented in Activity 2. After students have had time to process the information, ask students to choose one of the three kinds of limitations (e.g., mental, physical, or societal). This choice will be the basis for the research that follows in Activity 4.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Model an example of how to make observations about feelings based on a photograph. Think aloud through the process of how the photograph makes her feel.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Share an experience or personal knowledge about a limitation that would add to the Gallery Walk experience.

Activity 4: Research

Guide students to recall what they already know about research. Explain that the research topics will be embedded in their Performance Task Narrative Writing. Distribute laptop computers or make arrangements for this activity to take place in a computer lab or using students' personal computers. Students research one of the mental, physical, societal limitations that they have learned about. There will be a list of topics for the students to choose from.

For students who are EL, have disabilities, or perform/read well below the grade level:

- May need to guide students through the research process depending on the students' prior knowledge of the research process.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Some students may be able to pair with students who are struggling if they complete their research timely.

Activity 5: Writing based on evidence presented

Students reflect on the different types of limitations and decide which limitation they would like to research so that they can locate details to incorporate into their culminating performance task. Using the following list of disabilities/limitations, the students write a research based paragraph.

RESEARCH TOPICS:
MENTAL

- Anxiety Disorders.
- Adult Attention Deficit/Hyperactivity Disorder (ADHD/ADD)
- Bipolar Disorder: Overview, Symptoms. Major Depressive Episode. Hypomanic Episode. Manic Episode. ...
- Depression.
- Eating Disorders.

PHYSICAL

- Skeletal impairments
- Arthritis
- Cerebral Palsy (CP)
- Spinal Cord Injury
- Head Injury (cerebral trauma)
- Stroke (cerebral vascular accident - CVA)
- Loss of Limbs or Digits (Amputation or Congenital)
- Parkinson's Disease
- Multiple Sclerosis (MS)
- ALS (Lou Gehrig's Disease)
- Muscular Dystrophy (MD)

Activity 6: **Reading the novel**

Students read daily for 30 minutes. Some reading will take place in the classroom; some reading will be done at home. Students read pages 128-160 of the novel.

Reflection and Closing:

- ✓ The students write a response to the Guiding Questions on their bell work sheet. Check for understanding before the bell rings.
- ✓ Reflect on the lesson and on how well the students were able to do the research and incorporate the research into their writing. Examine student responses to the following Guiding Questions:
  - How does research enhance my understanding of a topic?
  - How does research enhance my writing?
  - Which type of limitation am I passionate about and why?

Teacher observation of responses to the Guiding Questions.

Homework

Depending on time constraints, some of the novel may be read as a part of the daily homework assignment.

Handout 4.1: Bell Work Sheet

Bell Work

Directions: Copy the Guiding Questions onto the organizer below. Be prepared to write and share your response at the end of the lesson.

Day 1 Guiding Questions: Responses:
Day 2 Guiding Questions: Responses
Day 3 Guiding Questions: Responses:
Day 4 Guiding Questions: Responses:
Day 5 Guiding Questions: Responses:

Handout 4.2: Active Listening Guide

LISTENING GUIDE

Speaker's Name _____

Topic _____

Notes from the presentation

_____

_____

_____

_____

Questions I still have

_____

_____

_____

Handout 4.3: Gallery Walk Photos

HELP NEEDED
HOMELESS
NO INCOME + BROKE
ANY ASSISTANCE VERY
APPRECIATED + PUT TO GOOD
MANY THANKS + GOD BLESS

جنبش فمینیستی آمریکا:
دهه‌های ۶۰ و ۷۰ و رفع موانع برای زنان

Lesson 5: Close Read Analysis and Writing with Research

Focus Standard(s): RL.6.1, W.6.9

Additional Standard(s): W.6.5, SL.6.1

Estimated Time: 2-3 days

Text(s): *Freak the Mighty* by Rodman Philbrick

Resources and Materials:

- Handout 5.1: Research Text on Morquio Syndrome
- Handout 5.2: *Freak the Mighty* Excerpt
- Handout 5.3: Research Rubric Chunk
- Handout 5.4: Research Text for Teacher Modeling Lesson
- Handout 5.5: Writing piece for Teacher Modeling Lesson
- Handout 5.6: Research for Teacher Modeling Lesson
- Handout 5.7: Writing Pieces for Group work and Research Text
- Classroom videos on teaching writing found on www.readingandwritingproject.org under resources and units of study classroom videos
- The Power of using Mentor Texts and being a Writing Mentor for our students

Lesson Target(s): Authors use research to develop characters and plots in narratives. In this lesson, students will analyze an excerpt from *Freak the Mighty* and an informational piece on the disease, Morquio Syndrome, in order to determine how the author used research to develop the narrative so that they can use this technique as writers.

Guiding Question(s):

- How do authors use research to develop a narrative?
- How can I, as a writer, use this technique?

Vocabulary	
Academic Vocabulary: • Character development • Plot development • Research	**Instructional Strategies for Academic Vocabulary:** ☐ Introduce words with student-friendly definition and pictures ☐ Model how to use the words in writing/discussion ☐ Read and discuss the meaning of word in multiple contexts ☐ Create pictures/symbols to represent words ☐ Write/discuss using the words ☐ Act out the words or attach movements to the words
In-ConTEXT Vocabulary: Before reading the text, have students search through the text for words that are unfamiliar to them. If it is a word that has clear context clues, teach students a strategy to determine the meaning of the word from the context clues. See the strategies listed to the right. Some words to choose from could include the following: • Clinicians • Neonatally	**Strategies for Teaching How to Determine Meaning from Context Clues:** Common types of Context Clues: • Root word and affix • Contrast • Logic • Definition • Example or Illustration • Grammar Visit www.readingrockets.org for more context clue teaching strategies
Direct Instruction Text Vocabulary: • Exhaustive • Gait • Pan Ethnic	**Instructional Strategies for Direct Instruction Text Vocabulary:** ☐ Introduce words with student-friendly definition and pictures ☐ Model how to use the words in writing/discussion ☐ Read and discuss the meaning of word in multiple contexts ☐ Students create pictures/symbols to represent words ☐ Students write/discuss using the words ☐ Students act out the words or attach movements to the words

Symbol	Type of Text and Interpretation of Symbol
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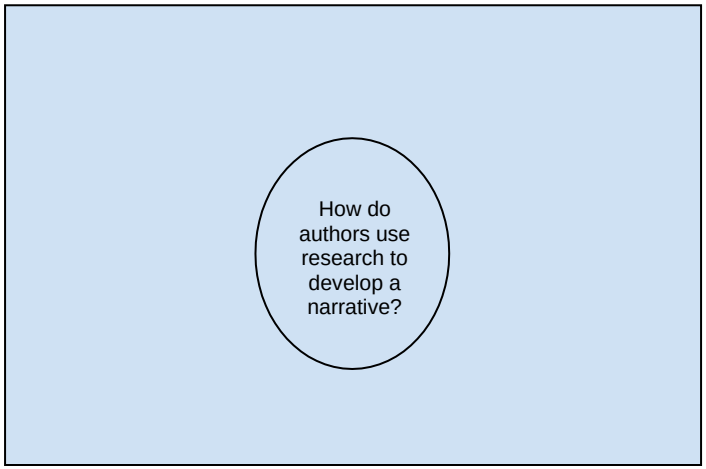
✓	Assessment (Pre-assessment, Formative, Self, or Summative)

Instructional Plan

Anticipatory Set/Introduction to the Lesson:



Students take part in a silent discussion about the guiding questions for this unit. Students use the Silent Conversation Graphic Organizer (See the diagram above) to begin the conversation and then pass it around the room to get the input of their peers. Students can ask questions, make comments, give examples, etc., but all must be done silently on the paper around the question. Students have 5-10 minutes to complete the silent conversation.

Engage the students in a class discussion based on their silent conversations and the academic vocabulary for the lesson.

Understanding Lesson Purpose and Student Outcomes: Discuss the silent discussion graphic organizer making connections to the learning target: How to use research to develop a Narrative.

At the end of the lesson, students determine specific research that can be used to develop their own narratives. This is evidence if the students have mastered the objective.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students can work with a partner.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students work with lower students to help them understand the concept.

Activity 1: Research and Excerpt Comparison, Teacher Guided Instruction, Student Independent Work, Whole Class Discussion
Distribute **Handout 5.1: Research Text on Morquio Syndrome** and read through the text while students follow along.

Students then read back through the text while highlighting characteristics of the disease.

Students share out these characteristics as the teacher charts them on one side of a T-chart.

Distribute the **Handout 5.2: *Freak the Mighty* Excerpt**. Students examine the text to find where research was used. Students highlight these instances within the text.

Students share these out as the teacher charts their responses on the other side of the T-chart.

- ✓ Students work with a partner to answer the following text-based questions: Explain how the author uses research to develop the character, Freak. Use text-based evidence from both *Freak the Mighty* and the research document to support the answers.

Note: These will be evaluated as a formative assessment.

Facilitate a discussion of the correlation between the characteristics from each.

Distribute the **Handout 5.3: Research Rubric Chunk** and model how to analyze the **Handout 5.4: Research text for Teacher Modeling Lesson**. Model the same process for analyzing a rubric chunk from lesson 1.

Students keep the rubric chunk in their notebook or journal for further reference.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Pull a group of students and work with them.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students will conduct their own research on the disease.

Activity 2: Teacher Modeling, Teacher Guided Instruction, Whole Class Discussion

Distribute the **Handout 5.5: Writing Piece for Teacher Modeling Lesson** and project it on a smartboard, wall, or chart paper. Students follow along as the teacher reads aloud and then take part in a class discussion on what the narrative is lacking (specific information about the disease to develop the character/plot).

Distribute the **Handout 5.6: Research text for Teacher Modeling Lesson**. Students close read the research text and highlight information that could be used to develop the narrative. Students then discuss with their groups what they found before sharing the information out while the teacher charts the responses.

Model how to add this research to the writing piece to develop the narrative.

Students follow along and add the revisions to their copy of the piece as well. Students keep this revised writing piece in their journal/notebook for future reference.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students will work with a partner to find information in the research text to use in the narrative.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students will use the research rubric chunk from the previous lesson to score the revised writing piece.

Activity 3: **Group Writing, Small Group Work**

Distribute the **Handout 5.7: Writing Pieces for Group Work** and the corresponding **Handout 5.7: Research Text** to each student. Students work in groups to develop the writing pieces by revising them to add research. After the revisions have been made, groups switch papers and use **Handout 5.3: Research rubric chunks**, from earlier in the lesson to score their peers' work- citing evidence to prove the score. Student Groups switch back and make revisions as needed.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students will work in a teacher assisted group.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students will work independently to revise pieces.

Reflection and Closing: (Have students reflect on how they accomplished target.)

Students highlight information from the research they conducted in the previous lesson that they feel could be used to develop the character or plot of a story.

Reflect on how well the students could answer the following essential questions by examining evidences of student learning.

- How do authors use research to develop a narrative?
- How can I, as a writer, use this technique?

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students work with a partner.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students work with lower students.

Homework

As students continue to read assigned chapters of *Freak the Mighty*, they will keep note of any places where research is used to develop the characters or plot.

Handout 5.1: Research Text on Morquio Syndrome

MORQUIO SYNDROME NATURAL HISTORY

INTRODUCTION:

The following summary of the medical expectations in Morquio Syndrome is neither exhaustive nor cited. It is based upon the available literature as well as personal experience in the Midwest Regional Bone Dysplasia Clinics (MRBDC). It is meant to provide a guideline for the kinds of problems that may arise in individuals with this disorder, and particularly to help clinicians caring for a recently diagnosed child. For specific questions or more detailed discussions, feel free to contact MRBDC at the University of Wisconsin – Madison [phone – 608 262 6228; fax – 608 263 3496; email – modaff@waisman.wisc.edu].

Morquio Syndrome is one of the mucopolysaccharide storage disorders. It affects around 1 in every 200,000 individuals, is pan ethnic, but varies in incidence quite markedly among different populations. Originally there were two subtypes distinguished as being caused by two different enzyme deficiencies. However, what had been termed "type B" is no longer considered to be Morquio Syndrome. Therefore Morquio Syndrome, Morquio Syndrome A, Morquio Syndrome Type A and mucopolysaccharidosis type IVA all refer to the same process.

As for most mucopolysaccharidoses, signs and symptoms are not present neonatally. Problems are usually first suspected by around 1-3 years of age and diagnostic confirmation is usually further delayed, most often occurring between 3 y and 10y of age (mean ~5 y). Typically first recognized features are gait abnormalities, abnormal leg position, chest deformity and/or slowing of growth.

Physical features that result in a recognizable phenotype include: disproportionate small stature with markedly foreshortened trunk; short neck; pectus carinatum; slender arms and legs; hip flexion contractures; knock knee deformity; facial coarsening (late in the course of the disorder and milder than in many mucopolysaccharidoses).

About 25% of affected individuals have what has been termed an "attenuated phenotype". While they have defined and demonstrable mutations in the same gene, they have far milder phenotypic features than those with more typical Morquio Syndrome.

There is an International Registry from which additional natural history information should become available.

MEDICAL ISSUES AND PARENTAL CONCERNS TO BE ANTICIPATED

PROBLEM: LIFE EXPECTANCY

EXPECTATIONS: Historically most individuals suffered early death (in adolescence or early adulthood). Risks are clearly correlated with the severity of and effective management of cervical myelopathy, restrictive pulmonary disease and cardiac disease (see below). Even with optimal treatment, many affected individuals will die in early or mid-adulthood, although survival to the 6^{th} or 7^{th} decade is not rare.
MONITORING: -.

INTERVENTION: Sensitive counseling of the family and the affected individual is needed to address this issue.

PROBLEM: GROWTH

EXPECTATIONS: Birth size is usually normal and growth remains normal for the first 1-2 years of life. Growth slowing then begins. Linear growth usually stops very early, most often between 7 and 12 years of age. (This fact has some relevance in the timing of various surgical interventions, since recurrence of deformity secondary to additional growth should not be expected after about 10 years of age.) Ultimate adult height ranges from about 80 cm to 140 cm (32" to 55") with mean heights of around 122 cm (48") in males and 113 cm (45") in females.
MONITORING: There are diagnostic growth grids (height, weight and BMI) available. These should be used to monitor growth.
INTERVENTION: There is no known treatment. Short stature means that there will be considerable adaptive needs in school and workplace etc.

PROBLEM: DEVELOPMENT

EXPECTATIONS: Unlike most other mucopolysaccharidoses, intelligence is normal unless complications intervene. Variations in developmental patterns and, particularly, gross motor delays are to be expected because of the marked short stature and joint abnormalities.
MONITORING: Routine.
INTERVENTION: None.

PROBLEM: OPHTHALMOLOGIC

EXPECTATIONS: Corneal clouding is a constant finding. It usually is not severe and usually causes little problem. Photophobia may be present. Experience suggests that surgical intervention is not appropriate even in the most severe cases, since recurrence is inevitable. Rarely, other eye complications may develop – glaucoma (usually in adults); pigmentary degeneration of the retina (usually in adults and usually mild and clinically silent); cataracts (usually in adulthood but may be clinically significant).
MONITORING: Careful ophthalmologic evaluation every 1-2 years. In those older than around 10 y, assessment should include tonometry.

INTERVENTION: None is needed for corneal clouding or pigmentary retinopathy. Glaucoma and cataracts are treated as they would be in an otherwise average individual.

PROBLEM: EARS AND HEARING

EXPECTATIONS: Hearing loss often begins in mid-childhood. It is usually a mixed loss (both conductive and sensorineural components) and is frequently progressive. However, it rarely becomes worse than a moderate loss. Middle ear dysfunction is common.
MONITORING: Maintain a high level of clinical suspicion regarding middle ear disease. Hearing assessment, at least yearly, should be done beginning at diagnosis and continuing throughout life.
INTERVENTION: Aggressively treat middle ear dysfunction with use of pressure equalizing tubes as needed. Consider use of pneumococcal vaccine in hopes of reducing frequency of middle ear infections. Hearing aids, FM transmitter system in school, preferential seating etc. should be used in those with more than borderline loss.

PROBLEM: DENTAL

EXPECTATIONS: Enamel is uniformly abnormal – thin, rough and hypoplastic. This affects both the primary and secondary teeth. There is marked increased frequency of tooth fractures, flaking and caries.
MONITORING: All individuals should have early and aggressive dental care.
INTERVENTION: Consider early use of sealants, fluoride treatments. Orthodontia has been successful in those with Morquio Syndrome, but it must be done carefully because of the enamel abnormalities.

PROBLEM: PULMONOLOGIC

EXPECTATIONS: Breathing problems may arise either from restrictive or obstructive sequences. Restrictive pulmonologic disease can be secondary to the diminished chest size, anomalous chest shape with or without problems secondary to kyphoscoliosis. Obstructive symptoms are also multifactorial – intrinsically small airways, possibly accumulation of storage material in airways, and superimposed adenoidal and tonsillar hypertrophy. Breathing difficulties may also arise because of neurologic complications. Respiratory muscle paralysis secondary to cervical cord problems historically was a common cause of death; this should no longer be the case.
MONITORING: Involvement of a pulmonologist is almost always warranted. Careful clinical history and family observation of breathing in sleep should be followed by polysomnography if there is suspicion of obstruction. Pulmonary function testing should begin in late childhood, and should be repeated every 1-2 years.
INTERVENTION: If obstruction is identified, usual treatments are appropriate, e.g. tonsillectomy and adenoidectomy, use of cpap, etc. All individuals should receive influenza vaccine every year.

PROBLEM: CARDIAC

EXPECTATIONS: Mild heart disease is exceedingly common. It usually is valvular and usually left sided (aortic and mitral valves). It is remarkably benign in most children but may become important in adult life. Rarely, patients develop a cardiomyopathy.
MONITORING: Cardiologic and echocardiographic assessment should be completed at the time

of diagnosis and probably every 2 to 3 years thereafter.

INTERVENTION: If valvular incompetence is present, should have SBE prophylaxis for dental work and surgeries.

PROBLEM: CERVICAL SPINE

EXPECTATIONS: This is one of the most critical issues in care of individuals with Morquio syndrome. High cervical myelopathy and/or sudden respiratory deaths may arise if not appropriately cared for. There appear to be three contributing factors to C-spine problems – odontoid hypoplasia, ligamentous laxity causing instability of C1-C2, and thickening of the soft tissues anterior to the upper cervical cord (presumably secondary to chronic movement-associated irritation). C-spine problems are virtually always present and are often progressive. C-spine compression may cause any of the following: slow, progressive myelopathy; sudden paralysis (particularly with injury); sudden death (probably secondary to ischemia of the respiratory control centers of the medulla); marked increased risks associated with anesthesia (see below). Early signs of myelopathy include: decreased endurance (for walking etc.); hyperreflexia and clonus, particularly in the legs; problems with bowel and/or bladder control.
MONITORING: Lateral flexion, neutral and extension cervical spine x-rays should be obtained beginning at around 2 y of age and repeated yearly. Multiposition MRI with flow studies should be done if any instability is evident on C-spine films, or if any clinical suspicion of cervical myelopathy arises, and, in any event, beginning at around age 6 y and then repeated every 1-2 years.
INTERVENTION: There is a developing consensus that prophylactic fusion surgery is appropriate if there is any evidence for instability or compression. Surgical options that are most often recommended include the following: A. Occiput-C1-C2 posterior fusion in asymptomatic or minimally symptomatic individuals. This is often recommended at 6-8 y of age. This is less risky surgery than any other alternative and often allows for normalization of the os and the anterior soft tissues. B. Combined anterior and posterior approach with anterior decompression and combined fusion; this is appropriate in those who are already significantly symptomatic. (Note that posterior decompression is never indicated, is inappropriate, and has resulted in catastrophic outcomes.) Individuals who undergo fusion may develop instability just inferior to the terminus of the fusion and so need ongoing monitoring (neurologic reassessments, yearly C- spine plain films, multiposition MRI if symptoms recur).

PROBLEM: KYPHOSIS AND KYPHOSCOLIOSIS

EXPECTATIONS: This is common but highly variable in severity. There are no data in the literature about whether the curve can continue to progress after cessation of growth. However, early cessation of growth does mean that fusion surgery if needed can be done quite early without fear of development of disproportionate anterior growth of vertebrae. Kyphosis is sometimes sufficiently severe to cause neurologic abnormality secondary to cord tethering.
MONITORING: Clinical spine assessment should be done yearly. If a curve is evident and progressive, then radiologic monitoring should be completed. In those with kyphosis, history of neurologic abnormality – increasing clumsiness, leg weakness, bowel and bladder incontinence, etc. should be sought.

INTERVENTION: The usual approaches to intervention are effective.

PROBLEM: JOINT HYPERMOBILITY

EXPECTATIONS: This particularly affects the small joints and, most severely, the wrists. It may be progressive. Wrist hypermobility may be sufficiently severe to affect activities of daily living, hand writing, etc.
MONITORING: Clinically assess severity of hypermobility and evaluate consequences on activities of daily living and school activities.
INTERVENTION: If wrist hypermobility is severe, wrist splinting may benefit fine motor functioning. Consider early keyboarding in school if hand writing is problematic.

PROBLEM: COXA VALGA

EXPECTATIONS: Hip changes are virtually constant. Coxa valga often progresses to complete disappearance of the femoral heads. Although one might expect that surgery for repositioning of the femoral heads would slow arthritic changes, this has not be demonstrated and surgery is not of any proven benefit.
MONITORING: -
INTERVENTION: -

PROBLEM: GENU VALGUM

EXPECTATIONS: Knock-knee deformity is virtually constant, usually severe and often debilitating.
MONITORING: Clinically assess severity of valgus deformity. Early referral to a pediatric orthopedist is appropriate.
INTERVENTION: Varus osteotomy surgery is clearly indicated. Timing of that surgery is often an issue. If done very early then there is a high probability of recurrence. However, since growth is completed in children with this disorder by around 10 y of age, this is a reasonable age to complete the surgery (if intervention is not essential before that time). There is general consensus that leg surgery should be done after cervical fusion is accomplished.

PROBLEM: FOOT POSITION ABNORMALITIES

EXPECTATIONS: Clubbed/splayed/skewed feet are common (but only occasionally requiring surgery). Pes planus is virtually constant.
MONITORING: Clinical.

INTERVENTION: If pes planus is associated with pain with walking then in-the-shoe orthotics can be used.

PROBLEM: ARTHRITIS

EXPECTATIONS: Development of degenerative arthritic changes of weight bearing joints

is common in adults.
MONITORING: Query adolescents and adults regarding chronic pain.
INTERVENTION: This commends limitation of repetitive weight bearing (often self imposed for other reasons by affected individuals). Both total hip and total knee replacement surgery have been accomplished in adults who develop intractable pain and disability secondary to degenerative arthritis. However, it is very challenging surgery that should be undertaken only by orthopedists with extensive experience with special circumstances.

PROBLEM: OBESITY

EXPECTATIONS: Low activity level predisposes to excess weight gain. Obesity can exacerbate the respiratory and orthopedic problems.
MONITORING: Diagnosis-specific charts for weight and for BMI are available.
INTERVENTION: Weight management should include low impact or non-weight bearing aerobic exercise program; aquatic therapy is particularly helpful (and is also beneficial for orthopedic complications).

PROBLEM: ANESTHESIA RISK

EXPECTATIONS: Risks are increased secondary to pulmonologic, cardiologic and neurologic sequelae.
MONITORING: Careful assessment of cervical spine status, pulmonologic status and cardiologic involvement should be completed prior to any anesthetic episode.
INTERVENTION: Fiberoptic intubation is usually needed and compulsive postoperative pulmonologic care is essential.

GENETICS AND MOLECULAR BIOLOGY

Morquio Syndrome is an autosomal recessive process. That means that a couple who has had one child affected by this disorder will have a 25% risk that any subsequent child will also be affected. In contrast, the affected individual has very little risk to have an affected child. This is of some relevance since fertility in affected individuals is normal. Females have carried pregnancies to term, although respiratory compromise late in pregnancy is likely, and Cesarean section inevitable.

Morquio Syndrome arises secondary to deficiency of an enzyme called N-acetylgalactosamine-6-sulfatase. This results from loss of function mutations in both copies of the gene, *GALNS*. Many different mutations have been detected in *GALNS* and there is some genotypic-phenotypic correlation – that is, the mutations present to some extent predict the severity of clinical manifestationn

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Handout 5.2: Excerpts from *Freak the Mighty*

And the reason she looked familiar is, I must have seen her bringing Freak to day care, way back in the dark ages, because the next thing I notice is this crippled-up yellow-haired midget kid strutting around the sidewalk, giving orders to the beards.

He's going: "Hey you, Doofus! Yeah, you with the hair face, take it easy with that box. That box contains a computer, you know what a computer is?"

I can't believe it. By then I'm sneaking along the street to see what's going on, and there's this weird-looking little dude, he's got a normal sized head, but the rest of him is shorter than a yardstick and kind of twisted in a way that means he can't stand up straight and makes his chest puff out, and he's waving his crutches around and yelling up at the movers.

The worst thing happens later, in the cafeteria.

Freak has this thing about American chop suey. He loves the stuff. The gooier the better. You'd never believe a person so small could eat so much, and when he holds up his plate, he always says, "Please, sir, more gruel," and I always say, "It's American chop suey, not gruel, I looked up gruel, remember?" and he always goes, "I beg of you, sir, more gruel!" and so finally I go up to get him another helping.

When I come back, something is wrong. Freak's face is all red and swollen up and he's making this huk-huk-huk noise. He can't talk, all he can do is look at me and try to say something with his eyes and then I'm running to get the nurse.

"Quick. He can't breathe! He can't breathe!"

Then she's running as fast as me and she's yelling for someone to call an ambulance.

Back in the cafeteria, Freak is turning purple. The nurse grabs him and she's got this plastic thing she shoves into his mouth and his eyes are closed up tight and one of his legs is kicking. I don't know what to doso I start hopping up and down in one place, and when the kids keep crowding around I push them back, and the next thing Freak's face is starting to look pink instead of purple and he's breathing okay.

Handout 5.3: Research Rubric Chunk

Rating	4	3	2	1
Research	Effectively uses research to seamlessly develop the plot and/or characters.	Uses research to develop the plot and/or characters	Attempts to use research to develop the plot and/or characters.	Uses research but it is irrelevant and does not develop the plot and/or characters.

Handout 5.4: Research Text for Teacher Modeling Lesson

"Dude Ranch"

Charlie was so excited about the field trip to the Anderson Dude Ranch. His class had learned all about horses and the work done at the ranch. He knew this would be an unforgettable day. When the bus pulled through the large iron gates, Charlie filled with excitement. Charlie and his classmates anxiously exited the bus and waited for instructions. Mr. Todd, the head cowboy at Anderson Dude Ranch, instructed the students to enter the horse arena for further instructions. As Charlie entered the arena, he began to fill an asthma attack come on. "Oh, no!" he thought, I don't want this to mess up my trip!" Charlies' classmates were shocked as they watched Charlie during his attack and the teachers ran to Charlie's side.

Handout 5.5: Writing piece for Teacher Modeling Lesson

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Asthma

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ASTHMA ACTION PLAN

Everyone with asthma should have an Asthma Action Plan.

What Are the Symptoms of Asthma?

Asthma is a chronic disease that inflames the airways. This means that people with asthma generally have inflammation that is long lasting and needs managing. An asthma episode, also called an asthma flare-up or asthma attack, can happen at any time. Mild symptoms may only last a few minutes while more severe asthma symptoms can last hours or days.

Common symptoms of asthma include:

- Coughing
- Wheezing (a whistling, squeaky sound when you breathe)
- Shortness of breath
- Rapid breathing
- Chest tightness

What Are the Signs of a Severe Asthma Attack?

Asthma may lead to a medical emergency.

Seek medical help immediately for:

- Fast breathing with chest retractions (skin sucks in between or around the chest plate and/or rib bones when inhaling)
- Cyanosis (very pale or blue coloring in the face, lips, fingernails)
- Rapid movement of nostrils
- Ribs or stomach moving in and out deeply and rapidly
- Expanded chest that does not deflate when you exhale
- Infants with asthma who fail to respond to or recognize parents

What Happens During an Asthma Episode?

During normal breathing, the airways to the lungs are fully open. This allows air to move in and out of the lungs freely. Asthma causes the airways to change in the following ways:

1. The **airway branches leading to the lungs become overly reactive and more sensitive** to all kinds of asthma triggers
2. **The linings of the airways swell** and become inflamed
3. **Mucus clogs** the airways
4. **Muscles tighten** around the airways (bronchospasm)
5. **The lungs have difficulty moving air in and out** (airflow obstruction: moving air out can be especially difficult)

These changes narrow the airways. Breathing becomes difficult and stressful, like trying to breathe through a straw stuffed with cotton.

Why Does My Asthma Act Up at Night?

Uncontrolled asthma — with its underlying inflammation — often acts up at night. It probably has to do with natural body rhythms and changes in your body's hormones. The important thing to know about nighttime asthma is that, with proper management, you should be able to sleep through the night.

Asthma Treatment and Prevention

There is no cure for asthma. Control symptoms by taking asthma medicines and avoiding your triggers. With proper treatment and an asthma management plan, you can reduce your symptoms and enjoy a better quality of life.

Talk to your healthcare provider about your asthma symptoms and be sure to discuss any changes in your asthma management or status.

Medical Review September 2015.

Handout 5.6: Research for Teacher Modeling Lesson

“Recess”

Andrea anxiously watched the clock as the hands slowly ticked. She felt like she had waited a million years for recess time. It had been a long day, and Andrea was ready to have some fun with her friends! Finally, it was time, and her class lined up to head to the playground. Andrea and her friends raced to the open field where they would play their usual game of softball. Andrea was first up to bat and couldn’t wait to send the ball flying! As she took her stance in the batter’s box, Andrea felt a sharp sting. “Ouch!, What was that?” she asked her friends. “I think it was a bee!” shouted Anthony. “Oh no, she’s allergic!” exclaimed Lisa.

Handout 5.7: Writing Pieces for Group work and Research Text (Bee Stings)

Symptoms

By Mayo Clinic Staff

Bee stings can produce different reactions, ranging from temporary pain and discomfort to a severe allergic reaction. Having one type of reaction doesn't mean you'll always have the same reaction every time you're stung.

Mild reaction

Most of the time, bee sting symptoms are minor and include:

- Instant, sharp burning pain at the sting site
- A red welt at the sting area
- A small, white spot where the stinger punctured the skin
- Slight swelling around the sting area

In most people, swelling and pain go away within a few hours.

Moderate reaction

Some people who get stung by a bee or other insect have a bit stronger reaction, with signs and symptoms such as:

- Extreme redness
- Swelling at the site of the sting that gradually enlarges over the next day or two

Moderate reactions tend to resolve over five to 10 days. Having a moderate reaction doesn't mean you'll have a severe allergic reaction the next time you're stung. But some people develop similar moderate reactions each time they're stung. If this happens to you, talk to your doctor about treatment and prevention, especially if the reaction becomes more severe each time.

Severe allergic reaction

Severe allergic reaction

A severe allergic reaction (anaphylaxis) to bee stings is potentially life-threatening and requires emergency treatment. A small percentage of people who are stung by a bee or other insect quickly develop anaphylaxis. Signs and symptoms of anaphylaxis include:

- Skin reactions, including hives and itching and flushed or pale skin
- Difficulty breathing
- Swelling of the throat and tongue
- A weak, rapid pulse
- Nausea, vomiting or diarrhea
- Dizziness or fainting
- Loss of consciousness

People who have a severe allergic reaction to a bee sting have a 30 to 60 percent chance of anaphylaxis the next time they're stung. Talk to your doctor or an allergy specialist about prevention measures such as immunotherapy to avoid a similar reaction in case you get stung again.

Multiple bee stings

Generally, insects such as bees and wasps aren't aggressive and only sting in self-defense. In most cases, this results in one or perhaps a few stings. However, in some cases a person will disrupt a hive or swarm of bees and get multiple stings. Some types of bees — such as Africanized honeybees — are more likely than are other bees to swarm, stinging in a group.

If you get stung more than a dozen times, the accumulation of venom may induce a toxic reaction and make you feel quite sick. Signs and symptoms include:

- Nausea, vomiting or diarrhea
- Headache
- Vertigo
- Feeling faint or fainting
- Convulsions

- Fever

Multiple stings can be a medical emergency in children, older adults, and people who have heart or breathing problems.

When to see a doctor

In most cases, bee stings don't require a visit to your doctor. In more-severe cases, you'll need immediate care.

Call 911 or other emergency services if:

- You're having a serious reaction to a bee sting that suggests anaphylaxis, even if it's just one or two signs or symptoms
- If you were prescribed an emergency epinephrine autoinjector (EpiPen, Twinject), use it right away as your doctor directed.

Seek prompt medical care if:

- You've been swarmed by bees and have multiple stings

Make an appointment to see your doctor if:

- Bee sting symptoms don't go away within a few days
- You've had other symptoms of an allergic response to a bee sting

Lesson 6: Performance Task

Focus Standard(s): W. 6.3, W.6.3b, W.6.9

Additional Standard(s): RL.6.2, SL.6.1

Estimated Time: 3-4 days

Text(s):

Resources and Materials:

- Precision Teaching: Writing Conferences Student and Teacher
- Handout 6.1: Excerpt from *Freak the Mighty*
- Handout 6.2: Performance Tasks
- Handout 6.3: Performance Tasks for Teacher
- Handout 6.4: Performance Task Rubric
- Handout 6.5: Graphic Organizers
- Handout 6.6: Performance Task Rubric Checklist

Lesson Target(s): Students will take all the processes learned throughout the unit and write a narrative with embedded research.

Guiding Question(s):

- How do I complete the writing process?
- How do I use the writing process to develop and publish a narrative piece?

Vocabulary

Academic Vocabulary:	**Instructional Strategies for Academic Vocabulary:**
• Development • Organization	☐ Introduce words with student-friendly definition and pictures

• Narrative • Narrative Techniques • Research • Revision	☐ Model how to use the words in writing/discussion ☐ Read and discuss the meaning of word in multiple contexts ☐ Create pictures/symbols to represent words ☐ Write/discuss using the words ☐ Act out the words or attach movements to the words

Symbol	Type of Text and Interpretation of Symbol
	Instructional support and/or extension suggestions for students who are EL, have disabilities, or perform/read well below the grade level and/or for students who and/or a more advanced text for students who perform/read well above grade level
✓	Assessment (Pre-assessment, Formative, Self, or Summative)

Instructional Plan

Understanding Lesson Purpose and Student Outcomes: The learning target for this lesson is to understand the performance task. Students will begin the lesson by practicing their understanding of narrative techniques and the use of research to develop a narrative. The teacher will discuss these with the class and then explain that the learning target for the lesson is to understand the performance task, rubric, and using these techniques in their writing. At the end of the lesson, students will use an exit ticket to show their understanding level of the learning targets.

Anticipatory Set/Introduction to the Lesson:

Narrative Techniques	Research

Students will read the **Handout 6.1: *Freak the Mighty* excerpt for** *Opening* from the homework chapter reading for the week. They will examine this work to find narrative techniques as well as information from the text that is based on research. They will record their findings on a T-chart. Students will then discuss their analysis with two peers before sharing out to the class during class discussion which should be focused on the academic vocabulary for the lesson.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students will work with partners while they complete the chart.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students will include on their charts an explanation of how the narrativetechniques and research helped to develop the characters or plot.

Activity 1: Analyze Performance Task, Teacher Guided Instruction, Whole Class Discussion

Distribute the **Handout 6.2: Performance Tasks** (**Handout 6.3: Performance Task for teacher**) to each student as well as project it on the Smartboard, whiteboard, or chart paper. Engage the class in a class discussion about what the performance task is asking of the students.

Students highlight all nouns in one color and verbs in another as teacher models on projected task.

Discuss, with the students, the importance of understanding the task and every step of it.

Note: Have students keep the performance task in their journal/notebook for future reference during the writing process.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students work with a partner.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students help their peers with analysis.

Activity 2: **Rubric Analysis, Teacher Guided Instruction, Small Group Work, Whole Class Discussion**

Distribute the **Handout 6.4: Performance Task Rubric** and bring the students' attention to both the narrative techniques chunk and the research chunk of the rubric and that the students have already analyzed these chunks and have them in their journal/notebook. Revisit how to analyze the rubric by highlighting qualifying words in one color and quantifying words in another color (see lessons #2 & 5).

Students analyze the remaining chunks of the rubric with their small groups. Students then take part in a class discussion about what is required of them in the other chunks of the rubric.

Note: Have students keep this rubric in their journal/notebook for future reference during the writing process.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students work with a partner.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students help their peers with analysis.

Activity 3: Graphic Organizer, Teacher Guided Instruction, Student Independent Work, Partner Discussions

Distribute **Handout 6.5: Graphic Organizers** and project it on the Smartboard, whiteboard, or chart paper. Then model how to complete the organizer and explain the purpose of the organizer as a prewriting tool for the performance task.

Students work independently to complete the graphic organizer. Students then share their ideas with a partner.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Pull a group and work on the organizers one-on-one.

Activity 4: Writing Process, Teacher Conferencing, Student Independent Work, Partner Work

Students use the performance task, performance task rubric, the research they have completed, and their graphic organizers to draft a narrative (All of these should have been kept in their journal/notebook).

Conference with each student on their writing as they need it.

After sufficient time is spent on drafting the narrative, students engage in a peer edit process with a partner. Students use a **Handout 6.6: Performance Task Rubric Checklist** to complete the editing process. Students then revise their narratives to complete a final draft.

Note: Still conference with students as needed during the revision process.

Reflection and Closing:

- ✓ Students divide a post-it note in four sections. They title each section with one of the following: Narrative techniques, Research, Organization, and Language. Students then give themselves a score based on the rubric in each section.

Note: Students are only looking at their narrative so far through the writing process. This will act as a reflection and an understanding of where they need work.

- ✓ Reflect on how well the students could answer the following essential questions by examining evidence of student learning.
  - How do I complete the writing process?
  - How do I use the writing process to develop and publish a narrative piece?

Homework

Students should take their rough drafts and/or final drafts to someone not in the class and have them read over it to check for understanding.

Handout 6.1: Excerpt from *Freak the Mighty*

Chapter 22: Remembering is just an Invention of the Mind

"Spring has sprung," Freak says. "And so are we."

This is the day school gets out, and we're taking the long way home. By now I've been carrying him around on my shoulders for almost a year. We call it walking high, and even if we haven't been going on any dangerous quests lately, so the Fair Gwen won't have to throw a fit Freak hasn't exactly given up on slaying dragons.

"The world is really and truly green all over," he says. "Do you remember what it used to be like, back in the Ice Age, when the glaciers covered the earth and the saber-toothed tiger roamed the frozen night?"

"Uh, no," I say. "How could I remember that? I wasn't even born."

"Don't be a pinhead," he says. "Remembering is just an invention of the mind."

I go, "What's that supposed to mean?"

"It means that if you want to, you can remember anything, whether it happened or not. Like I can remember what it was like in the Ice Age. I kept trying to invent stuff – the wheel, central heating, indoor plumbing – but the Neanderthals were happy with just a campfire and a fur coat."

If you guessed that Freak has been reading a book about the Ice Age, you're right. He's been seeing a saber-toothed tiger behind every bush, except that so far, all of them have turned out to be stray cats, or once it was this skunk and it's a good thing I can run fast or we'd have to soak in tomato juice, which is the only way to get rid of the stink.

"Inventing electricity would be tough," he says, "without copper wire and magnets, but I could handle inventing a compass – all you have to do is rub the needle. That way everybody could head south and get away from the glaciers."

"First you need to invent a time machine," I say. "So you can go back there and give all the cavemen a hard time about indoor plumbing."

Freak goes, "You don't need a time machine if you know how to remember."

Which is something I'll always remember, him saying that and me trying to figure it out.

Handout 6.2: Performance Tasks

Narrative Writing with Research

Curriculum Embedded Performance Assessment

Student Instructions

Now that you have examined how an author develops a theme within a text and how authors use narrative techniques to develop characters, setting, and plot, you will write a narrative with the theme, "Overcoming Obstacles" using the research you have completed on a specific physical, mental, or societal limitation. After completing the writing process, you will publish your narrative and share it with patients at the Children's of Mississippi hospital to inspire them to overcome obstacles.

- You will use the common steps for writing a narrative: planning and drafting, revising and editing, and rewriting, following the familiar routine. Use the performance task rubric throughout all processes.
- Before writing, pay attention to all the processes we have discussed in class including; how the author developed the theme, Overcoming Obstacles, in many different texts, using narrative techniques and the rubric chunk that goes with it, and writing with research and the rubric chunk that goes with it.
- Then organize the elements of your narrative using the graphic organizer as a planning tool.
- Write a draft and check the rubric again. Discuss with your teacher during writing conferences to get further guidance and assistance.
- Peer-edit a partner's narrative and have them edit yours. Make sure you use the peer-edit performance task checklist.
- Edit and rewrite your narrative making sure the story flows and uses narrative techniques and research to fully develop the theme, Overcoming Obstacles.
- Publish your narrative through a presentation to the class and mailing to patients at Children's of Mississippi hospital.

Handout 6.3: Performance Task for Teacher

Narrative Writing with Research

Curriculum Embedded Performance Assessment

Teacher Instructions

For this project, students write, revise, and publish a narrative essay that demonstrates an understanding of how to develop a theme, plot, characters, and setting by using narrative techniques and research. As such, it requires students to plan, write, revise, edit, and rewrite a narrative.

Narrative essays are not necessarily five paragraphs long, and numbers of sentences in a paragraph are not prescribed. Students should develop a narrative using narrative techniques and research on their specific limitation. The length of the narrative depends on the student's ability to fully develop the story while embedding the research.

Have students follow a set of routines for drafting, revising, and producing a narrative, or use the following steps:

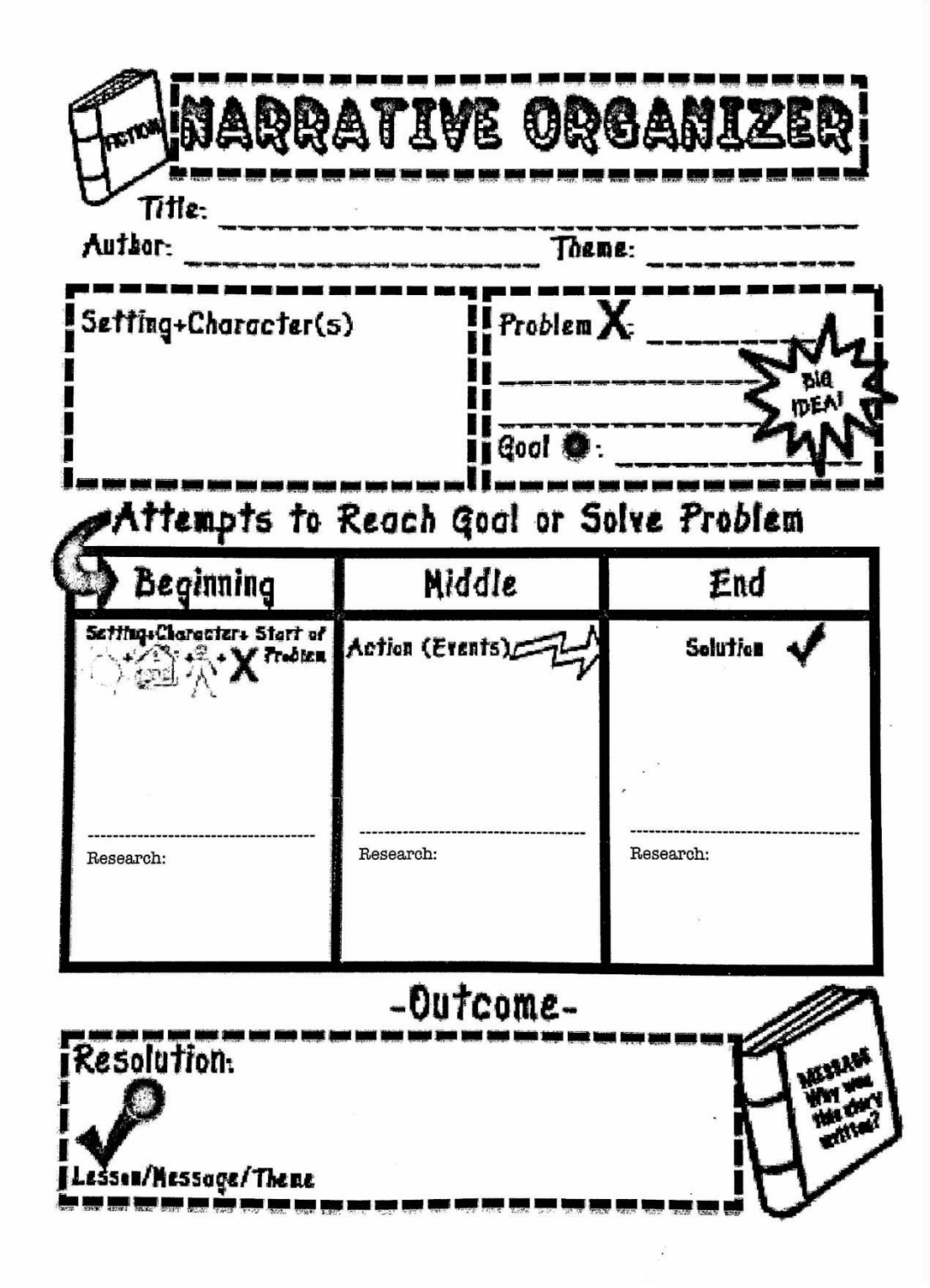
- Planning and prewriting
    - Students closely read the CEPA Student Instructions and the Performance Task Rubric.
    - Each student uses the materials they have developed in the previous lessons when analyzing how authors develop the theme and use narrative techniques and research, the performance task rubric, and the graphic organizer as they work.
- Drafting:
    - Each student then drafts a narrative essay to develop the theme, Overcoming Obstacles.
    - Teacher conferences with each student on their writing.
- Revising and Editing:
    - Students use the Peer Edit Performance Task Rubric Checklist to assist a classmate.
    - Students revise their essays using feedback from their classmates, the teacher, and/or their own self-assessment.
    - Teacher is still available for student conferences.
- Rewriting:
    - Students rewrite as needed and publish their narratives.
    - Teacher is still available for student conferences.

Handout 6.4: Performance Task Rubric

Rating	4	3	2	1
Narrative Techniques	Creatively uses narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, characters and a theme. Sophisticated use of precise words and phrases, relevant descriptive details, and sensory language to convey rich experiences and events	Uses narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, characters, and a theme. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events	Uses some limited narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, characters, and a theme. Attempts to use concrete words or phrases, descriptive details, and sensory language	Narrative techniques were irrelevant to the story. Fails to use concrete words or sensory details. Descriptive details, if present, are not concrete.
Research	Effectively uses research to seamlessly develop the plot, characters, and theme.	Uses research to develop the plot, characters, and theme.	Attempts to use research to develop the plot, characters, and/or theme.	Uses research but it is irrelevant and does not develop the plot, characters, or theme.
Organization	Organizes a well-structured event sequence that unfolds logically and naturally Skillfully connects a variety of transitional words, phrases, and clauses to manage the sequence of events Provides a conclusion that clearly follows and reflects on the narrated experiences or events	Organizes a clear event sequence that unfolds logically and naturally Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts Provides a conclusion that follows from the	Organizes an event sequence that unfolds naturally but may not be logical Uses transition words, phrases, and/or clauses to convey sequence Provides a conclusion that is connected to the narrated experiences or events	Event sequence unfolds unnaturally and/or illogically Uses few to no transition words, phrases, and/or clauses to convey sequence Provides no conclusion or one that is not connected to the narrated events

		narrated experiences or events		
Rating	4	3	2	1
Language	Uses purposeful and varied sentence structures Demonstrates creativity and flexibility when using conventions (grammar, punctuation, capitalization, and spelling) enhance meaning Utilizes precise and sophisticated word choice	Uses correct and varied sentence structures Demonstrates grade level appropriate conventions; errors are minor and do not obscure meaning Utilizes strong and grade-level appropriate word choice	Uses some repetitive yet correct sentence structure Demonstrates some grade level appropriate conventions, but errors obscure meaning Utilizes vague or basic word choice	Does not demonstrate sentence mastery Demonstrates limited understanding of grade level appropriate conventions, errors interfere with the meaning Utilizes incorrect and/or simplistic word choice

Handout 6.5: Graphic Organizer



Handout 6.6: Performance Task Rubric Checklist

Narrative Techniques:

_____Creatively uses narrative techniques to develop the story

_____Dialogue

_____Pacing

_____Description

_____Uses precise words and phrases

_____Uses relevant descriptive language and sensory language

Research:

_____Research is used to develop the plot and/or characters

Organization:

_____The story is well structured and unfolds logically (You don't get confused)

_____Uses transitional words

_____Conclusion is a clear resolution

Language:

_____Varied sentence structures

_____Grammar, punctuation, capitalization, and spelling are up to 6th grade standards

_____Uses precise and sophisticated word choice

Lesson 7: Performance Task Presentation

Focus Standard(s): SL.6.2, SL.6.4

Additional Standard(s):

Estimated Time: 3-4 days

Text(s):

Resources and Materials:

- Performance Task
- Handout 7.1: Active Listening Guide
- Handout 7.2: Post-Assessment

Lesson Target(s):

- Present Performance Tasks orally to the class.
- Students will present their Performance Tasks either orally or video presentation, listen and record their observations
- Students will take a Post- Assessment that is designed with the same questions as the Pre-Assessment

Guiding Question(s):

- What makes a presentation great?
- How has my opinion changed about people with mental, physical, and societal limitations?
- What is active listening?

Vocabulary

Academic Vocabulary:	**Instructional Strategies for Academic Vocabulary:**
• Adequate volume • Appropriate Eye contact	☐ Introduce words with student-friendly definition and pictures ☐ Model how to use the words in writing/discussion

• Clear pronunciation • Topic	☐ Read and discuss the meaning of word in multiple contexts ☐ Create pictures/symbols to represent words ☐ Write/discuss using the words ☐ Act out the words or attach movements to the words

Symbol	Type of Text and Interpretation of Symbol
	Instructional support and/or extension suggestions for students who are EL, have disabilities, or perform/read well below the grade level and/or for students who and/or a more advanced text for students who perform/read well above grade level
✓	Assessment (Pre-assessment, Formative, Self, or Summative)

Instructional Plan

Understanding Lesson Purpose and Student Outcomes: Students will use a listening guide to engage with the learning targets. They will complete an exit ticket in order to determine mastery of the objectives.

Anticipatory Set/Introduction to the Lesson: Explain the purpose for this lesson is for students to present their narrative writing Performance Task to the class. This can be either in person or videotaped. Before the presentations begin, lead a class discussion of the Essential and Guiding Questions. Students record these on their Bell Work Sheet.

Students present their Performance tasks to the class. Distribute the Active Listening Guides and remind students to record information as they listen and watch student presentations.

Give students the **Handout 7.1: Active Listening Guide.** Explain that as the presenters are reading their narratives, the students in the audience will record information on the Active Listening Guide.

Activity 1: Active Listening Guide

Distribute **Handout 7.1: Active Listening Guide.** Students use the listening guide to record information about each of the presentations.

Note: The listening guides will be helpful because the students are required to actively listen in order to record pertinent information.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Have an example of a completed section of the Active Listening Guide to model how the recorded information should look like.

Extensions and/or a more advanced text for students who perform/read well above grade level:

- Students record suggestions for improving the presentation.

Activity 2: Presentation of Narrative Writing Performance Task

- ✓ Each student presents his or her narrative writing performance task to the class. The presentation can be made either orally or videotaped and played for the class. The presentations should follow criteria that the teacher explains prior to presentations i.e., appropriate eye contact, adequate volume, and clear pronunciation.

Activity 3: Post Assessment

- ✓ Give students the **Handout 7.2: Post Assessment.** Students read and answer the same questions that they were given in the Pre-Assessment at the beginning of the unit. Students work within the same groups that they were in at the initial discussion of the Pre-Assessment to discuss how their thoughts and feelings have changed since the unit began.

Reflection and Closing: (Have students reflect on how they accomplished target.)

Closing Procedure:

- ✓ On a sticky note, the students will answer the Guiding Questions.
  - What makes a presentation great?
  - What is active listening?

Students post their sticky notes on the white board. Assess student answers and remediate if needed.

For students who are EL, have disabilities, or perform/read well below the grade level:

- Students who do not understand the Guiding Questions will be called to either a teacher center to work with the teacher one on one or called to work with a peer who understands the Guiding Questions.

✓ Reflect on how well the students were able to answer the following Guiding Questions by examining evidences of student learning.

- What makes a presentation great?
- What is active listening?

Homework

Students will present their narratives to one other person outside of the classroom. They will ask the individual to write down one thing they learned about the featured limitation from the narrative. The student will bring this to share with the class.

Handout 7.1: Active Listening Guide

ACTIVE LISTENING GUIDE

SPEAKER'S NAME _____
TOPIC_____
SOMETHING I LEARNED

_____

_____
SOMETHING I HAD QUESTIONS ABOUT

_____

_____

EYE CONTACT	4	3	2	1
VOLUME OF VOICE	4	3	2	1
CLARITY OF VOICE	4	3	2	1

SPEAKER'S NAME _____
TOPIC_____
SOMETHING I LEARNED

_____

_____
SOMETHING I HAD QUESTIONS ABOUT

_____

_____

EYE CONTACT	4	3	2	1
VOLUME OF VOICE	4	3	2	1
CLARITY OF VOICE	4	3	2	1

Handout 7.2: Post-Assessment

Directions: For the following statements, circle either Agree or Disagree.

Agree	Disagree	People with mental limitations do not get their feelings hurt because they don't really understand fully when people say or do things that are offensive.
Agree	Disagree	People with physical limitations can't do the things that a person without physical limitations can do.
Agree	Disagree	Societal limitations are a thing of the past.
Agree	Disagree	If a person with mental limitations tries hard enough, he can overcome the mental limitation.
Agree	Disagree	People with physical limitations should not be allowed to participate in activities with people without physical limitations.
Agree	Disagree	Being a female is a societal limitation.
Agree	Disagree	People with mental limitations should not be in the same classes in school with people who do not have mental limitations.
Agree	Disagree	People with physical limitations make me feel uncomfortable.
Agree	Disagree	There is no such thing as societal limitations: people just perceive this in their own minds.
Agree	Disagree	People with mental limitations can only be successful to a certain extent.

For training or questions regarding this unit, please contact:

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