

## **Student Achievement Committee Meeting**

Wednesday, October 18, 2023 6:30 PM

BOE - Room 36 and via Zoom Meeting Platform, 129 Church Street, Bristol, CT  
06010

1. **Call to Order/ Pledge of Allegiance**

2. **Decision: Approval of Minutes**

3. **Public Comment**

4. **Decision**

4.1. Curriculum Revision- Algebra II, presented by  
Dr. Rechenberg

4.2. Curriculum Revision- Middle School English  
Language Arts, presented by Mr. Ward

5. **Adjournment**



Student Achievement Committee  
September 20, 2023  
MINUTES - DRAFT

*The minutes presented within this document are a summary of the discussion that took place at the Board of Education meeting. To view the meeting in its entirety and hear full reports please go to: [SAC Meeting September 20, 2023](#) Passcode: M034gKT\**

Present: Catherine Carbone, Eric Carlson, Michael Dietter, Jill Fitzsimons-Bula, Carly Fortin, Sara Hale, Maria Simmons, Erika Treannie, Jaime Rechenberg, Azra Redzic, Kristy Ricciardone, Jillian Romann, Melanie Vetrano, Leszek Ward

Call to Order

Commissioner Fitzsimons-Bula called the meeting to order at 6:30 p.m.

Decision: Approval of Minutes from August 30, 2023 meeting:

*On a motion made by Commissioner Carlson and seconded by Commissioner Fitzsimons-Bula, it was unanimously;*

**VOTED: to approve the minutes from August 30, 2023.**

Report on Summer School Participation:

Mrs. Carly Fortin, Chief Academic Officer, presented information on 2023 Summer School. Elementary had a 35 percent increase in attendees and a drastic increase in the number of days attended compared to 2022.

Middle School also had a great turn out, with most middle school attendees being in grade 8. A new program, Algebra Plus, was offered for students who were recommended to take Algebra in 8th grade. This group was used as part of Bristol's High Quality Instruction- Live professional development this summer.

High school students were also able to take classes this summer for their required credits, including some electives and physical education. Another opportunity Bristol had this summer was a CNA program, where we partnered with Tunxis Community College. Ten students participated in this program this summer and all ten received their certification.

Report on Attendance 22-23:

Mrs. Erika Treannie, Director of Climate, Culture, and Family Engagement, presented information on our attendance throughout the district. Bristol Public Schools had the 6th highest reduction rate of chronic absenteeism out of all public schools in CT. Because of this, Bristol was asked to present at Tuesday Talks and CAPSS to help other school districts reduce their chronic absenteeism as well. Attendance Works will also be publishing an article highlighting Bristol Public Schools.

*Questions and discussion followed.*

Report on SAT performance 22-23:

Mrs. Carly Fortin presented that Bristol students are meeting the expected growth between administrations of PSAT and SAT. She did, however, report that in both Bristol and at the state level, mean SAT scores of students who were in high school during the pandemic are lower than the average scores pre-pandemic.

Actions we are taking to increase our scores include: strengthening our core curriculum by focusing on curriculum revision and implementation and increasing student engagement with the college planning process and the SAT by possibly offering credit opportunities for SAT preparation activities.

Question and discussion followed.

Report on LAS performance:

Mrs. Azra Redzic, Elementary Humanities Supervisor and Supervisor of TESOL teachers and ML students, presented that the LAS Links is a comprehensive assessment designed to measure English language proficiency in students from Kindergarten through Grade 12. This assessment helps us identify students who require English language support. Mrs. Fortin presented the number of multilingual learners enrolled in Bristol has increased by 15 percent in the last year. Student achievement is partially reflective of a student's English language proficiency this school year.

Mrs. Fortin also presented that Bristol multilingual students have been outgrowing the state of CT's average growth for the past five years on both the oral and the literacy subtests. This past year, we outperformed the state's growth on the oral subtest.

Report on College Career Readiness Enrollment and Achievement 22-23:

Mrs. Carly Fortin presented students who scored a 3 or higher on the AP exams have been at its highest in the past five years for both Bristol Central and Bristol Eastern. One-third of our AP courses have a pass rate that is greater than 75 percent. The achievement percentage at Bristol Eastern is greater than the state average. Overall, due to College Career Pathways and Dual-Enrollment, enrollment in AP classes is decreasing, while achievement in AP classes is increasing.

Grant-Funded Family Engagement:

Mrs. Carly Fortin presented that this upcoming school year, all elementary, K-8, and middle schools in Bristol will be considered Title I schools. Previously, these funds have been used to support the Family Resource Center and many family events throughout the year. Other federal grants we have received also fund family engagement in Bristol. These are: McKinney-Vento- Homeless Assistance (funds 3 homeless family liaisons), Title IV (funds 4 family liaisons), ESSER II (2 bilingual family liaisons), ESSER ARP (funded Family Partnership Activities) and Adult Education PEP Grant for Family Literacy (funds parent education classes enrolled in Adult Education).

A lengthy discussion on a state statute was originated by a question from a Commissioner. Dr. Michael Dietter called a point of order due to the fact that the item was not on the Student Achievement Committee Agenda.

There being no further discussion, Commissioner Fitzsimons- Bula adjourned the meeting at 8:05 pm.

Respectfully submitted,

*Katlyne Laprise*  
Katlyne Laprise

DRAFT



## PROCEDURES FOR REMOTE PUBLIC COMMENT

Members of the public are invited to comment to the Board on any topic related to school business.

Items requiring consideration by the Board must be approved as an agenda item by a 2/3ds vote of the Board members present. Such items may be referred for further study and not necessarily acted upon at this meeting.

Anyone wishing to address the Board should adhere to the following procedures:

### **PUBLIC COMMENT**

#### **Before a Remote Meeting**

1. Send your comments to: [KatlyneLaprise@bristolk12.org](mailto:KatlyneLaprise@bristolk12.org)
2. Be sure to put **PUBLIC COMMENT-SAC** in the subject line.
3. Include your name and address.
4. Direct your comments to the Board Chair.
5. Your comments will be read at the meeting by the Board Chair.
6. All comments should be written in an appropriate manner, particularly if concerning a personnel matter.
7. Any comments not adhering to the guidelines will not be read at the meeting.

#### **During a Remote Meeting**

1. Everyone is requested to address the Chair for recognition.
2. Each speaker must state his/her name and address.
3. All speakers must observe rules of common etiquette. Personalities are not to be injected. Anyone violating this rule will be denied the floor. Unless waived by the Chairperson or a majority of the Board,
4. Each speaker shall limit his/her remarks to three (3) minutes.
5. A speaker will not be recognized for a second time on the same topic.
6. Each speaker must concern himself/herself with the topic under discussion. Anyone digressing from the topic will be ruled out of order.
7. Written statements and materials may be made available, in advance of comments, for distribution to Board members.
8. Speakers shall state their positions on the subject being discussed.
9. Board members will not respond directly to comments during the Board meeting. The Superintendent will direct the question to the appropriate staff member for follow-up.

Bristol, Connecticut

Course Title:	Content Area:	Grade Level:	Credit (if applicable)
Algebra 2	Mathematics	10-12	1.0

**Course Description:**

Students begin the course with a study of sequences, which is also an opportunity to revisit linear and exponential functions. Students represent functions in a variety of ways while addressing some aspects of mathematical modeling. This work leads to looking at situations that are well modeled by polynomials before pivoting to a study of the structure of polynomial graphs and expressions. Students do arithmetic on polynomials and rational functions and use different forms to identify asymptotes and end behavior. Students also study polynomial identities and use some key identities to establish the formula for the sum of the first terms of a geometric sequence.

Next, students extend exponent rules to include rational exponents. They solve equations involving square and cube roots before developing the idea of a number whose square is  $i$ , expanding the number system to include complex numbers. This allows them to solve quadratic equations with non-real solutions.

Building on rational exponents, students return to their study of exponential functions and establish that the property of growth by equal factors over equal intervals holds even when the interval has non-integer length. They use logarithms to solve for unknown exponents, and are introduced to the number  $e$  and its use in modeling continuous growth. Logarithm functions and some situations they model well are also briefly addressed.

Students learn to transform functions graphically and algebraically. In previous courses and units, students adjusted the parameters of particular types of models to fit data. Here, they consolidate and generalize this understanding. This work is useful in the study of periodic functions that come next. Students work with the unit circle to make sense of trigonometric functions and use those functions to model periodic relationships.

Within the classroom activities, students have opportunities to engage in aspects of mathematical modeling. Additionally, modeling prompts are provided for use throughout the course. Modeling prompts offer opportunities for students to engage in the full modeling cycle. These can be implemented in a variety of ways. Please see the course guide for a more detailed explanation of modeling prompts.

Aligned Core Resources:	Connection to the <a href="#">BPS Vision of the Graduate</a>
Illustrative Mathematics Algebra 1 & 2	<p><b>Content Mastery</b></p> <ul style="list-style-type: none"> <li>Develop and draw from a baseline understanding of</li> <li>knowledge in academic disciplines from our Bristol curriculum</li> </ul> <p><b>Critical Thinking and Problem Solving</b></p> <ul style="list-style-type: none"> <li>Collect, assess and analyze relevant information</li> <li>Reason effectively. Use systems thinking</li> <li>Make sound judgments and decisions. Identify, define and solve authentic problems and essential questions.</li> <li>Reflect critically on learning experience, processes and solutions</li> <li>Transfer knowledge to other situations</li> </ul>
Additional Course Information: <i>Knowledge/Skill Dependent courses/prerequisites</i>	Link to <a href="#">Completed Equity Audit</a>
Algebra 1 Statistics & Geometry	

## Standard Matrix

Standards	Aligned Lessons
<b>HSA-APR.A</b>	Alg2.2.6, Alg2.2.12, Alg2.2.13, Alg2.2.14
<b>HSA-APR.A.1</b>	Alg2.2.2, Alg2.2.4, Alg2.2.6
<b>HSA-APR.B</b>	Alg2.2.5, Alg2.2.6, Alg2.2.7, Alg2.2.14
<b>HSA-APR.B.2</b>	Alg2.2.15
<b>HSA-APR.B.3</b>	Alg2.2.5, Alg2.2.10, Alg2.2.12, Alg2.2.14
<b>HSA-APR.C</b>	Alg2.2.25
<b>HSA-APR.C.4</b>	Alg2.2.23, Alg2.2.24
<b>HSA-APR.D</b>	Alg2.2.24
<b>HSA-APR.D.6</b>	Alg2.2.18, Alg2.2.19
<b>HSA-CED.A.1</b>	Alg2.2.20, Alg2.2.21
<b>HSA-CED.A.2</b>	Alg2.2.1, Alg2.2.2, Alg2.2.16, Alg2.2.17, Alg2.2.20
<b>HSA-CED.A.4</b>	Alg2.2.16
<b>HSA-REI.A.1</b>	Alg2.2.20, Alg2.2.21, Alg2.3.7
<b>HSA-REI.A.2</b>	Alg2.2.22, Alg2.3.6, Alg2.3.7, Alg2.3.8, Alg2.3.9
<b>HSA-REI.B.4</b>	Alg2.3.18
<b>HSA-REI.B.4.a</b>	Alg2.3.16
<b>HSA-REI.B.4.b</b>	Alg2.3.7, Alg2.3.16, Alg2.3.17, Alg2.3.19
<b>HSA-REI.C.7</b>	Alg2.2.11
<b>HSA-REI.D.11</b>	Alg2.2.2, Alg2.2.11, Alg2.2.21, Alg2.3.8, Alg2.3.17, Alg2.4.15, Alg2.4.16
<b>HSA-SSE.A</b>	Alg2.2.3, Alg2.2.8, Alg2.2.9, Alg2.4.5
<b>HSA-SSE.A.1</b>	Alg2.2.2, Alg2.2.18, Alg2.2.19, Alg2.2.26, Alg2.4.2, Alg2.4.4, Alg2.4.6, Alg2.4.7
<b>HSA-SSE.A.1.a</b>	Alg2.2.1, Alg2.2.7
<b>HSA-SSE.A.1.b</b>	Alg2.4.13
<b>HSA-SSE.A.2</b>	Alg2.2.23, Alg2.2.25
<b>HSA-SSE.B.3</b>	Alg2.2.6, Alg2.4.7, Alg2.4.10
<b>HSA-SSE.B.3.c</b>	Alg2.4.4
<b>HSA-SSE.B.4</b>	Alg2.2.25, Alg2.2.26
<b>HSF-BF.A.1</b>	Alg2.5.7
<b>HSF-BF.A.1.a</b>	Alg2.1.11, Alg2.4.8
<b>HSF-BF.A.1.b</b>	Alg2.5.10, Alg2.5.11

<b>HSF-BF.A.2</b>	Alg2.1.5, Alg2.1.6, Alg2.1.7, Alg2.1.8, Alg2.1.9, Alg2.1.10, Alg2.1.11
<b>HSF-BF.B.3</b>	Alg2.5.1, Alg2.5.2, Alg2.5.3, Alg2.5.4, Alg2.5.5, Alg2.5.6, Alg2.5.7, Alg2.5.8, Alg2.5.9, Alg2.5.11, Alg2.6.15, Alg2.6.17
<b>HSF-IF.A.2</b>	Alg2.2.2, Alg2.4.12
<b>HSF-IF.A.3</b>	Alg2.1.5, Alg2.1.7, Alg2.1.9
<b>HSF-IF.B.4</b>	Alg2.2.1, Alg2.2.17, Alg2.4.18, Alg2.5.11, Alg2.6.8, Alg2.6.15, Alg2.6.18
<b>HSF-IF.B.5</b>	Alg2.1.9, Alg2.2.1
<b>HSF-IF.C</b>	Alg2.1.3, Alg2.1.4, Alg2.1.6, Alg2.2.9, Alg2.2.17, Alg2.2.18, Alg2.4.17, Alg2.5.5, Alg2.5.10, Alg2.6.8
<b>HSF-IF.C.7</b>	Alg2.2.3, Alg2.2.17, Alg2.4.13, Alg2.6.9, Alg2.6.12
<b>HSF-IF.C.7.c</b>	Alg2.2.10
<b>HSF-IF.C.7.e</b>	Alg2.4.15, Alg2.4.17, Alg2.6.13, Alg2.6.14, Alg2.6.15, Alg2.6.16, Alg2.6.17, Alg2.6.18, Alg2.6.19
<b>HSF-IF.C.8</b>	Alg2.5.6
<b>HSF-IF.C.8.b</b>	Alg2.4.6
<b>HSF-LE.A</b>	Alg 2.4.13
<b>HSF-LE.A.1.a</b>	Alg2.4.5
<b>HSF-LE.A.1.b</b>	Alg2.4.1, Alg2.4.5
<b>HSF-LE.A.1.c</b>	Alg2.4.1
<b>HSF-LE.A.2</b>	Alg 2.1.5, Alg2.1.6, Alg2.1.7, Alg2.1.8, Alg 2.1.9, Alg 2.1.10, Alg2.4.1, Alg 2.4.2, Alg 2.4.3, Alg 2.4.4, Alg2.4.6
<b>HSF-LE.A.4</b>	Alg 2.4.9, Alg2.4.10, Alg 2.4.11, Alg 2.4.14, Alg2.4.15, Alg2.4.16, Alg2.4.17, Alg2.4.18
<b>HSF-LE.B</b>	Alg2.5.11
<b>HSF-LE.B.5</b>	Alg 2.4.2, Alg2.4.7, Alg 2.4.12, Alg 2.4.13, Alg2.4.15
<b>HSF-TF.A</b>	Alg2.6.3, Alg2.6.4, Alg2.6.5, Alg2.6.9
<b>HSF-TF.A.1</b>	Alg2.6.3, Alg2.6.4, Alg2.6.18
<b>HSF-TF.A.2</b>	Alg2.6.5, Alg2.6.6, Alg2.6.10, Alg2.6.11, Alg2.6.12
<b>HSF-TF.B</b>	Alg2.6.7, Alg2.6.14, Alg2.6.16, Alg2.6.19
<b>HSF-TF.B.5</b>	Alg2.6.13, Alg2.6.18, Alg2.6.19
<b>HSF-TF.C.8</b>	Alg2.6.5, Alg2.6.6
<b>HSG-GPE.B.7</b>	Alg2.7.6
<b>HSN-CN.A.1</b>	Alg2.3.10, Alg2.3.11, Alg2.3.12, Alg2.3.13, Alg 2.3.14
<b>HSN-CN.A.2</b>	Alg2.3.12, Alg2.3.13, Alg 2.3.14, Alg2.3.15

<b>HSN-CN.C.7</b>	Alg2.3.17, Alg2.3.18, Alg2.3.19
<b>HSN-Q.A.1</b>	Alg2.6.18
<b>HSN-RN.A.1</b>	Alg2.3.3, Alg 2.3.4, Alg2.3.5, Alg 2.4.3, Alg2.4.6, Alg2.4.7
<b>HSN-RN.A.2</b>	Alg2.3.3, Alg 2.3.4, Alg2.3.5
<b>HSS-IC.A.1</b>	Alg2.7.3
<b>HSS-IC.A.2</b>	Alg2.7.8
<b>HSS-IC.B.3</b>	Alg2.7.1, Alg2.7.2, Alg2.7.3, Alg2.7.13
<b>HSS-IC.B.4</b>	Alg 2.7.9, Alg2.7.10, Alg2.7.11, Alg2.7.12
<b>HSS-IC.B.5</b>	Alg2.7.13, Alg2.7.14, Alg2.7.15, Alg2.7.16
<b>HSS-IC.B.6</b>	Alg2.7.1, Alg2.7.2, Alg2.7.13
<b>HSS-ID.A.1</b>	Alg2.7.4, Alg2.7.5, Alg2.7.6
<b>HSS-ID.A.2</b>	Alg2.7.4, Alg2.7.5
<b>HSS-ID.A.4</b>	Alg2.7.6, Alg 2.7.7, Alg2.7.14, Alg2.7.15
<b>HSS-ID.B.6.a</b>	Alg2.5.7, Alg2.5.8, Alg2.5.11

## Unit Links

[A2.1 Sequences & Functions](#)

[Alg1 Unit 6 Introduction to Quadratic Functions \(Academic Only\)](#)

[A1.7 Quadratic Equations](#)

[A2.2 Polynomials and Rational Functions](#)

[A2.3 Complex Numbers and Rational Exponents](#)

[A2.4 Exponential Function](#)

[A2.5 Transformations of Functions \(Accelerated Only\)](#)

[A2.6 Trigonometric Functions \(Accelerated Only\)](#)

**Unit Title:**

## A2.1 Sequences &amp; Functions

**Relevant Standards: Bold indicates priority**

Standards	Aligned Lessons
Alg2.1.1	HSF-BF.A.1.a, HSF-BF.A.2
Alg2.1.2	HSF-BF.A.2, HSF-LE.A.2
Alg2.1.3	HSF-BF.A.2, HSF-IF.A.3, HSF-IFC, HSF-LE.A.2
Alg2.1.4	HSF-IFC
Alg2.1.5	HSF-BF.A.2, HSF-IF.A.3, HSF-LE.A.2
Alg2.1.6	HSF-BF.A.2, HSF-IFC, HSF-LE.A.2
Alg2.1.7	HSF-BF.A.2, HSF-IF.A.3, HSF-LE.A.2
Alg2.1.8	HSF-BF.A.2, HSF-LE.A.2
Alg2.1.9	HSF-BF.A.2, HSF-IF.A.3, HSF-IF.B.5, HSF-LE.A.2
Alg2.1.10	HSF-BF.A.2, HSF-LE.A.2
Alg2.1.11	HSA-SSE.B.4, HSF-BF.A.1.a, HSF-BF.A.2

**Unit Narrative**

This unit provides an opportunity to revisit representations of functions (including graphs, tables, and expressions) at the beginning of the Algebra 2 course, and also introduces the concept of sequences. Through many concrete examples, students learn to identify geometric and arithmetic sequences. Beginning with an invitation to describe sequences informally, students progress to writing terms of sequences arising from mathematical situations, using representations such as tables and graphs. They progress to using function notation to define sequences recursively and then explicitly for the  $n^{\text{th}}$  term. Throughout the unit, students learn that sequences are functions and that geometric and arithmetic sequences are examples of the exponential and linear functions they learned about in previous courses, defined on a subset of the integers. In the last part of the unit, students use sequences to model several situations represented in different ways. Finally, students encounter some situations where it makes sense to compute the sum of a finite sequence. A formula for such a sum is developed in a future unit.

**Demonstration of Learning:**

- CFA 1-Lesson 3
- CFA 2-Lesson 5
- CFA 3-Lesson 9
- EoU

**Pacing for Unit**

7 Blocks (includes 1.5 blocks for review/flex)

**Family Overview (link below)**

[Sequences and Functions](#)

**Integration of Technology:**

*Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning*

**Unit-specific Vocabulary:****Aligned Unit Materials, Resources, and Technology**

		<b>(beyond core resources):</b>
Arithmetic sequence; geometric sequence; sequence; term		Desmos KH Math Tools Edulastic
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>
Algebra 1 Unit 5		Algebra 2, Unit 2
<b>Differentiation through <u>Universal Design for Learning</u></b>		
<b>UDL Indicator</b>		<b>Teacher Actions:</b>
<b>Comprehension:</b> Highlight patterns, critical features, big ideas, and relationships		<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, formulas</li> <li>● Use outlines, graphic organizers, unit organizer routines, concept organizer routines, and concept mastery routines to emphasize key ideas and relationships</li> <li>● Use multiple examples and non-examples to emphasize critical features</li> <li>● Use cues and prompts to draw attention to critical features</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems</li> </ul>
<b>Supporting Multilingual/English Learners</b>		
<b>Related <u>CELP standards:</u></b>		<b>Learning Targets:</b>
An EL can determine the meaning of words and phrases in oral presentations and literary and informational text.		See italicized targets below.
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/Assessment/Resources</b>
1 <i>(lessons 1)</i>	<ul style="list-style-type: none"> <li>● I can give an example of a sequence.</li> </ul>	<ul style="list-style-type: none"> <li>● I can comprehend the term "sequence" as a list of numbers.</li> <li>● I can describe (orally) a recursive rule for identifying the next term of a simple sequence.</li> <li>● I can generate a sequence that arises from a mathematical context.</li> </ul>
2 <i>(lessons 2-7)</i>	<ul style="list-style-type: none"> <li>● I can find missing terms in a geometric sequence (L2).</li> <li>● <i>I can explain what it means for a sequence to be arithmetic or geometric (L3).</i></li> <li>● I can use a spreadsheet to create many terms of a sequence (L4).</li> <li>● I can use technology to graph a sequence (L4).</li> <li>● <i>I can define arithmetic and geometric sequences recursively using function notation (L5).</i></li> <li>● I can represent a sequence in different ways (L6).</li> </ul>	<ul style="list-style-type: none"> <li>● CFA1: Lesson 3 Cool Down</li> <li>● CFA 2: Lesson 5 Cool Down</li> </ul>

	<ul style="list-style-type: none"> <li>• I can ask questions to get the information needed to represent a sequence in different ways (7).</li> </ul>	
<p>3 (lessons 8-11)</p>	<ul style="list-style-type: none"> <li>• I can explain why different equations can represent the same sequence (L8).</li> <li>• I can represent situations with sequences (L9).</li> <li>• I can define a sequence using an equation(L10).</li> <li>• I can determine the sum of a sequence representing a situation (L11).</li> </ul>	<ul style="list-style-type: none"> <li>• CFA 3: Lesson 9 Cool Down</li> </ul>

**Unit Title:**Alg1 Unit 6 Introduction to Quadratic Functions (*Academic Only*)[Unit Story](#) (video)-From iM Hub**Relevant Standards:**

Standards	Aligned Lessons
Alg1.6.1	HSF-BF.A.1.a, HSF-LE.A
Alg1.6.2	HSA-SSE.A.1, HSA-SSE.B.3, HSF-BF.A.1.a
Alg1.6.3	HSA-SSE.A.1, HSF-BF.A.1.a, HSF-IF.A.2
Alg1.6.4	HSF-BF.A.1.a, HSF-IFC, HSF-LE.A.3
Alg1.6.5	HSF-BF.A.1, HSF-BF.A.1.a, HSF-IF.A.2
Alg1.6.6	HSF-BF.A.1, HSF-BF.A.1.a, HSF-IF.B.5, HSF-IFC, HSF-IFC.7.a
Alg1.6.7	HSF-BF.A.1.a, HSF-IF.B.5, HSF-IFC.7.a
Alg1.6.8	HSA-SSE.A, HSA-SSE.A.2, HSA-SSE.B.3, HSF-IFC.8
Alg1.6.9	HSA-SSE.A.2, HSA-SSE.B.3, HSF-IFC.8
Alg1.6.10	HSA-SSE.B.3
Alg1.6.11	HSA-SSE.A, HSF-IFC.7.a
Alg1.6.12	HSF-BF.B.3, HSF-IFC, HSF-IFC.7, HSF-LE.A.2
Alg1.6.13	HSA-SSE.B.3, HSF-BF.B.3, HSF-IFC.7, HSF-IFC.7.a
Alg1.6.14	HSF-IF.A.2, HSF-IF.B.4, HSF-IFC.7.a, HSF-IFC.8, HSF-IFC.9
Alg1.6.15	HSF-BF.B.3, HSF-IFC, HSF-IFC.7.a, HSF-IFC.8.a
Alg1.6.16	HSF-IFC, HSF-IFC.7.a
Alg1.6.17	HSF-BF.B.3, HSF-IFC, HSF-IFC.7.a

**Unit Narrative**

In this unit, students study quadratic functions systematically. They look at patterns which grow quadratically and contrast them with linear and exponential growth. Then they examine other quadratic relationships via tables, graphs, and equations, gaining appreciation for some of the special features of quadratic functions and the situations they represent. They analyze equivalent quadratic expressions and how these expressions help to reveal important behavior of the associated quadratic function and its graph. They gain an appreciation for the factored, standard, and vertex forms of a quadratic function and use these forms to solve problems.

**Demonstration of Learning:**

- CFA 1 (Lesson 7)
- CFA 2 (Lesson 9)
- CFA 3 (Lesson 14)
- MoU (Lesson 10)
- EoU

**Pacing for Unit**

12 Blocks

<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
<a href="#">Introduction to Quadratic Functions</a>	<p><i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning.</i></p> <ul style="list-style-type: none"> <li>• Desmos</li> <li>• KH Math Tools</li> <li>• Edulastic</li> </ul>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
<p>Absolute value, association, average rate of change, bell shaped distribution, bimodal distribution, categorical data, categorical variable, causal relationship, constraint, correlation coefficient, decreasing function, dependent variable, distribution, domain, elimination, equivalent equations, equivalent systems, exponential function, factored form, five-number summary, function, function notation, growth factor, growth rate, horizontal intercept, increasing (function), independent variable, inverse (function), linear function, maximum, minimum, model, negative relationship, non-statistical question, numerical data, outlier, piecewise function, positive relationship, quadratic expression, quadratic function, range, relative frequency table, residual, skewed distribution, solution to a system of equations, standard deviation, standard form, statistic, statistical question, strong relationship, substitution, symmetric distribution, systems of equations, system of inequalities, two-way table, uniform distribution, variable, vertex, vertex form, vertical intercept, weak relationship, zero (of a function)</p>	<p>Desmos KH Math Tools Edulastic</p>
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Algebra 1: Unit 5	Algebra 1: Unit 7 Algebra 2: Unit 2
<b>Differentiation through <u>Universal Design for Learning</u></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<p><b>Foster collaboration and community Share:</b> In the 21st century, all learners must be able to communicate and collaborate effectively within a community of learners. This is easier for some than others, but remains a goal for all learners. The distribution of mentoring through peers can greatly increase the opportunities for one-on-one support. When carefully structured, such peer cooperation can significantly increase the available support for sustained engagement. Flexible rather than fixed grouping allows better differentiation and multiple roles, as well as providing opportunities to learn how to work most effectively with others. Options should be provided in how learners build and utilize these important skills.</p>	<ul style="list-style-type: none"> <li>• Create cooperative learning groups with clear goals, roles, and responsibilities</li> <li>• Provide prompts that guide learners in when and how to ask peers and/or teachers for help</li> <li>• Encourage and support opportunities for peer interactions and supports (e.g., peer-tutors)</li> <li>• Create expectations for group work (e.g., rubrics, norms, etc.)</li> </ul>

Supporting Multilingual/English Learners		
Related CELP standards:		Learning Targets:
An ML can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		<ul style="list-style-type: none"> <li>• I can participate in conversations, discussions, and written exchanges on a range of mathematical topics using academic and domain specific vocabulary.</li> <li>• I can express my ideas to my collaborative group.</li> </ul>
Lesson Sequence	Learning Target	Success Criteria/Assessment/Resources
<b>(1)</b> Lessons 1-2	<p>Lesson 1: A Different Kind of Change</p> <ul style="list-style-type: none"> <li>• I can create drawings, tables, and graphs that represent the area of a garden.</li> <li>• I can recognize a situation represented by a graph that increases then decreases.</li> </ul> <p>Lesson 2: How Does it Change?</p> <ul style="list-style-type: none"> <li>• I can describe how a pattern is growing.</li> <li>• I can tell whether a pattern is growing linearly, exponentially, or quadratically.</li> <li>• I know an expression with a squared term is called quadratic.</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>(2)</b> Lessons 3-7	<p>Lesson 3: Building Quadratic Functions from Geometric Patterns</p> <ul style="list-style-type: none"> <li>• I can recognize quadratic functions written in different ways.</li> <li>• I can use information from a pattern of shapes to write a quadratic function.</li> <li>• I know that, in a pattern of shapes, the step number is the input and the number of squares is the output.</li> </ul> <p>Lesson 4: Comparing Quadratic and Exponential Functions</p> <ul style="list-style-type: none"> <li>• I can explain using graphs, tables, or calculations that exponential functions eventually grow faster than quadratic functions.</li> </ul> <p>Lesson 5: Building Quadratic Functions to Describe Situations (Part 1)</p> <ul style="list-style-type: none"> <li>• I can explain the meaning of the terms in a quadratic expression that represents the height of a falling object.</li> <li>• I can use tables, graphs and equations to represent the height of a falling object.</li> </ul> <p>Lesson 6: Building Quadratic Functions to Describe Situations (Part 2)</p> <ul style="list-style-type: none"> <li>• I can create quadratic functions and graphs that represent a situation.</li> <li>• I can relate the vertex of a graph and</li> </ul>	<ul style="list-style-type: none"> <li>• CFA 1: Lesson 7 Cool Down</li> </ul>

	<p>the zeros of a function to a situation.</p> <ul style="list-style-type: none"> <li>● I know that the domain of a function can depend on the situation it represents.</li> </ul> <p>Lesson 7: Building Quadratic Functions to Describe Situations (Part 3)</p> <ul style="list-style-type: none"> <li>● I can choose a domain that makes sense in a revenue situation.</li> <li>● I can model revenue with quadratic functions and graphs.</li> <li>● I can relate the vertex of a graph and the zeros of a function to a revenue situation.</li> </ul>	
<p><b>(3)</b> <b>Lessons 8-10</b></p>	<p>Lesson 8: Equivalent Quadratic Expressions</p> <ul style="list-style-type: none"> <li>● I can rewrite quadratic expressions in different forms by using an area diagram or the distributive property.</li> </ul> <p>Lesson 9: Standard Form and Factored Form</p> <ul style="list-style-type: none"> <li>● I can rewrite quadratic expressions given in factored form in standard form using either the distributive property or a diagram.</li> <li>● I know the difference between “factored form” and “standard form.”</li> </ul> <p>Lesson 10: Graphs of Functions in Standard and Factored Forms</p> <ul style="list-style-type: none"> <li>● I can explain the meaning of the intercepts on a graph of a quadratic function in terms of the situation it represents.</li> <li>● I know how the numbers in the factored form of a quadratic expression relate to the intercepts of its graph.</li> </ul>	<ul style="list-style-type: none"> <li>● CFA 2: Lesson 9 Cool Down</li> </ul>
<p><b>(4)</b> <b>Lessons 11-17</b></p>	<p>Lesson 11: Graphing from the Factored Form</p> <ul style="list-style-type: none"> <li>● I can graph a quadratic function given in factored form.</li> <li>● I know how to find the vertex and -intercept of the graph of a quadratic function in factored form without graphing it first.</li> </ul> <p>Lesson 12: Graphing the Standard Form (Part 1)</p> <ul style="list-style-type: none"> <li>● I can explain how the and in affect the graph of the equation.</li> <li>● I understand how graphs, tables, and equations that represent the same quadratic function are related.</li> </ul> <p>Lesson 13: Graphing the Standard Form (Part 2)</p> <ul style="list-style-type: none"> <li>● I can explain how the in affects the graph of the equation.</li> </ul>	<ul style="list-style-type: none"> <li>● CFA 3: Lesson 14 Cool Down</li> </ul>

	<ul style="list-style-type: none"><li>● I can match equations given in standard and factored form with their graph.</li></ul> <p>Lesson 14: Graphs that Represent Situations</p> <ul style="list-style-type: none"><li>● I can explain how a quadratic equation and its graph relate to a situation.</li></ul> <p>Lesson 15: Vertex form</p> <ul style="list-style-type: none"><li>● I can recognize the “vertex form” of a quadratic equation.</li><li>● I can relate the numbers in the vertex form of a quadratic equation to its graph.</li></ul> <p>Lesson 16: Graphing from the vertex form</p> <ul style="list-style-type: none"><li>● I can graph a quadratic function given in vertex form, showing a maximum or minimum and the y-intercept.</li><li>● I know how to find a maximum or a minimum of a quadratic function given in vertex form without first graphing it.</li></ul> <p>Lesson 17: Changing the Vertex</p> <ul style="list-style-type: none"><li>● I can describe how changing a number in the vertex form of a quadratic function affects its graph.</li></ul>	
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**Unit Title:**

## A1.7 Quadratic Equations

Unit Story ([video](#))-From iM Hub**Relevant Standards: Bold indicates priority**

<b>Standards</b>	<b>Aligned Lessons</b>
Alg1.7.1	HSA-CED.A.1, HSA-CED.A.3
Alg1.7.2	HSA-CED.A.1, HSA-REI.B.4
Alg1.7.3	HSA-REI.A.1, HSA-REI.B.4.b
Alg1.7.4	HSA-CED.A.1, HSA-REI.B.4, HSA-REI.B.4.b, HSA-SSE.B.3
Alg1.7.5	HSA-REI.A.1, HSA-REI.B.4, HSA-REI.B.4.b, HSA-REI.D, HSA-REI.D.10
Alg1.7.6	HSA-REI.B.4.b, HSA-SSE.A.2, HSA-SSE.B.3.a
Alg1.7.7	HSA-REI.B.4.b, HSA-SSE.A.2, HSA-SSE.B.3.a
Alg1.7.8	HSA-REI.B.4.b, HSA-SSE.A.2, HSA-SSE.B.3.a
Alg1.7.9	HSA-REI.B.4, HSA-REI.B.4.b, HSA-SSE.B.3.a
Alg1.7.10	HSA-REI.B.4.b, HSA-REI.D, HSA-SSE.A, HSA-SSE.A.2, HSA-SSE.B.3.a, HSF-IF.B.4
Alg1.7.11	HSA-REI.B.4.a, HSA-REI.B.4.b, HSA-SSE.A.2
Alg1.7.12	HSA-REI.B.4.a, HSA-REI.B.4.b, HSA-SSE.A, HSA-SSE.A.2
Alg1.7.13	HSA-REI.A, HSA-REI.B.4.b
Alg1.7.14	HSA-REI.B.4.a, HSA-REI.B.4.b, HSA-SSE.A.2
Alg1.7.15	HSA-REI.B.4.a, HSA-REI.B.4.b, HSA-REI.D, HSN-RN.B
Alg1.7.16	HSA-REI.B.4.b, HSA-SSE.A
Alg1.7.17	HSA-CED.A.1, HSA-REI.A, HSA-REI.B.4, HSA-REI.B.4.b, HSF-IF.B.5
Alg1.7.18	HSA-CED.A.1, HSA-REI.B.4.b, HSF-IF.A.2
Alg1.7.19	HSA-REI.B.4.a, HSA-SSE.A.2
Alg1.7.20	HSA-REI.B.4.b, HSF-IF.C.7.a, HSN-RN.B.3
Alg1.7.21	HSA-REI.B.4.b, HSN-RN.B, HSN-RN.B.3
Alg1.7.22	HSA-SSE.A.2, HSA-SSE.B.3, HSA-SSE.B.3.b, HSF-IF.C
Alg1.7.23	HSA-SSE.B.3.b, HSF-IF.C, HSF-IF.C.9
Alg1.7.24	HSA-REI.B.4.b, HSA-REI.C.7, HSF-IF.C.8.a

**Unit Narrative**

In this unit, students interpret, write, and solve quadratic equations. They learn that writing and solving quadratic equations is a way to precisely describe and answer questions about quadratic functions. It is especially useful for finding input values that produce certain outputs.

Students solve quadratic equations by reasoning, by rewriting expressions in factored form and using the zero product property, by completing the square, and by applying the quadratic formula. They also rewrite expressions

in vertex form to solve problems about the maximum or minimum value of a function. Along the way, students see that quadratic equations may have 2, 1, or 0 solutions, and that the solutions may be rational or irrational.	
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
<ul style="list-style-type: none"> <li>• CFA 1 Lesson 9</li> <li>• CFA 2 Lesson 17</li> <li>• CFA 3 Lesson 22</li> <li>• EoU</li> </ul>	12 Blocks
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
<a href="#">Quadratic Equations</a>	<i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Absolute value; association; average root of change; bell-shaped distribution; bimodal distribution; categorical data; casual relationship; coefficient; completing the square; constant term; constraint; correlation coefficient; decreasing (function); distribution; domain; elimination; equivalent equations; equivalent systems; exponential function; factored form; five number summary; function; function notation; growth factor; growth rate; horizontal intercept; increasing function; independent variable; inverse function; irrational number; linear term; maximum; minimum; model; negative relationship; negative relationship; non-statistical question; numerical data; outlier; perfect square; piecewise function; positive relationship; quadratic expression; quadratic formula; quadratic function; range; rational number; relative frequency table; residual; skewed distribution; solution to a system of equations; standard deviation; standard form; statistic; statistical question; strong relationship; substitution; symmetric distribution; system of equations; system of inequalities; two-way table; uniform distribution; variable; vertex form; vertical intercept; weak relationships; zero (of a function); zero product property	Graphing technology; scientific calculators; scissors; sticky notes; tools for creating a visual display Desmos KH Math Tools Edulastic
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Algebra 1 Unit 6	Geometry Unit 6, Unit 8
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Comprehension:</b> Highlight patterns, critical features, big ideas, and relationships	<ul style="list-style-type: none"> <li>• Highlight or emphasize key elements in text, graphics, diagrams, formulas</li> <li>• Use outlines, graphic organizers, unit organizer routines, concept organizer routines, and concept mastery routines to emphasize key ideas and relationships</li> </ul>

- Use multiple examples and non-examples to emphasize critical features
- Use cues and prompts to draw attention to critical features
- Highlight previously learned skills that can be used to solve unfamiliar problems

### Supporting Multilingual/English Learners

#### Related CELP standards:

An ML can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

#### Learning Targets:

See italicized targets below

Lesson Sequence	Learning Target	Success Criteria/Assessment/Resources
1	<p>Lesson 1: Finding Unknown Inputs</p> <ul style="list-style-type: none"> <li>• <i>I can explain the meaning of a solution to an equation in terms of a situation.</i></li> <li>• <i>I can write a quadratic equation that represents a situation.</i></li> </ul> <p>Lesson 2: When and Why Do We Write Quadratic Equations</p> <ul style="list-style-type: none"> <li>• I can recognize the factored form of a quadratic expression and know when it can be useful for solving problems.</li> <li>• I can use a graph to find the solutions to a quadratic equation but also know its limitations.</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
2	<p>Lesson 3: Solving Quadratic Equations By Reasoning</p> <ul style="list-style-type: none"> <li>• I can find solutions to quadratic equations by reasoning about the values that make the equation true.</li> <li>• I know that quadratic equations may have two solutions.</li> </ul> <p>Lesson 4: Solving Quadratic Equation With The Zero Product Property</p> <ul style="list-style-type: none"> <li>• <i>I can explain the meaning of the “zero product property.”</i></li> <li>• I can find solutions to quadratic equations when one side is a product of factors and the other side is zero.</li> </ul> <p>Lesson 5: How Many Solutions</p> <ul style="list-style-type: none"> <li>• <i>I can explain why dividing by a variable to solve a quadratic equation is not a good strategy.</i></li> <li>• I know that quadratic equations can have no solutions and can explain why there are none.</li> </ul> <p>Lesson 6: Rewriting Quadratic Expressions In Factored Form.</p> <ul style="list-style-type: none"> <li>• <i>I can explain how the numbers in a</i></li> </ul>	<ul style="list-style-type: none"> <li>• CFA 1: Lesson 9 Cool Down</li> </ul>

	<p><i>quadratic expression in factored form relate to the numbers in an equivalent expression in standard form.</i></p> <ul style="list-style-type: none"> <li>• When given quadratic expressions in factored form, I can rewrite them in standard form.</li> <li>• When given quadratic expressions in the form of <math>x^2 + bx + c</math>, I can rewrite them in factored form.</li> </ul> <p>Lesson 7: Rewriting Expressions In Factored Form</p> <ul style="list-style-type: none"> <li>• <i>I can explain how the numbers and signs in a quadratic expression in factored form relate to the numbers and signs in an equivalent expression in standard form.</i></li> <li>• <i>When given a quadratic expression given in standard form with a negative constant term, I can write an equivalent expression in factored form.</i></li> </ul> <p>Lesson 8: Rewriting Quadratic Equations in Factored Form</p> <ul style="list-style-type: none"> <li>• <i>I can explain why multiplying a sum and a difference, <math>(x + m)(x - m)</math>, results in a quadratic expression with no linear term.</i></li> <li>• When given quadratic expressions in the form of <math>x^2 + bx + c</math>, I can rewrite them in factored form.</li> </ul> <p>Lesson 9: Solving Quadratic Equations Using Factored Form</p> <ul style="list-style-type: none"> <li>• I can rearrange a quadratic equation to be written as {expression in factored form = 0} and find the solutions.</li> <li>• I can recognize quadratic equations that have 0, 1, or 2 solutions when they are written in factored form.</li> </ul> <p>Lesson 10: Rewriting Quadratic Expressions in Factored Form</p> <ul style="list-style-type: none"> <li>• I can use the factored form of a quadratic expression or a graph of a quadratic function to answer questions about a situation.</li> <li>• When given quadratic expressions of the form <math>x^2 + bx + c</math> and <math>a</math> is not 1, I can write equivalent expressions in factored form.</li> </ul>	
3	<p>Lesson 11: What are perfect squares</p> <ul style="list-style-type: none"> <li>• I can recognize perfect-square expressions written in different forms.</li> <li>• I can recognize quadratic equations that have a perfect-square expression and solve the equations.</li> </ul> <p>Lesson 12: Completing the Square P1</p>	<ul style="list-style-type: none"> <li>• CFA 2: lesson 17 Cool Down</li> </ul>

	<ul style="list-style-type: none"> <li>• <i>I can explain what it means to “complete the square” and describe how to do it.</i></li> <li>• <i>I can solve quadratic equations by completing the square and finding square roots.</i></li> </ul> <p>Lesson 13: Completing the Square P2</p> <ul style="list-style-type: none"> <li>• <i>When given a quadratic equation in which the coefficient of the squared term is 1, I can solve it by completing the square.</i></li> </ul> <p>Lesson 14: Completing the Square P3</p> <ul style="list-style-type: none"> <li>• <i>I can complete the square for quadratic expressions of the form <math>ax^2 + bx + c</math> when <math>a</math> is not 1 and explain the process.</i></li> <li>• <i>I can solve quadratic equations in which the squared term coefficient is not 1 by completing the square.</i></li> </ul> <p>Lesson 15: Quadratic Equations with Irrational Solutions</p> <ul style="list-style-type: none"> <li>• <i>I can use the radical and “plus-minus” symbols to represent solutions to quadratic equations.</i></li> <li>• <i>I know why the plus-minus symbol is used when solving quadratic equations by finding square roots.</i></li> </ul>	
4	<p>Lesson 16: The Quadratic Formula</p> <ul style="list-style-type: none"> <li>• <i>I can use the quadratic formula to solve quadratic equations.</i></li> <li>• <i>I know some methods for solving quadratic equations can be more convenient than others.</i></li> </ul> <p>Lesson 17: Applying the Quadratic Formula (Part 1)</p> <ul style="list-style-type: none"> <li>• <i>I can use the quadratic formula to solve an equation and interpret the solutions in terms of a situation.</i></li> </ul> <p>Lesson 18: Applying the Quadratic Formula (Part 2)</p> <ul style="list-style-type: none"> <li>• <i>I can identify common errors when using the quadratic formula.</i></li> <li>• <i>I know some ways to tell if a number is a solution to a quadratic equation.</i></li> </ul> <p>Lesson 19: Deriving the Quadratic Formula</p> <ul style="list-style-type: none"> <li>• <i>I can explain the steps and complete some missing steps for deriving the quadratic formula.</i></li> <li>• <i>I know how the quadratic formula is related to the process of completing the square for a quadratic equation <math>ax^2 + bx + c = 0</math>.</i></li> </ul> <p>Lesson 20: Rational and Irrational Solutions</p> <ul style="list-style-type: none"> <li>• <i>I can explain why adding a rational</i></li> </ul>	<ul style="list-style-type: none"> <li>• CFA 3: Lessons 22 Cool Down</li> </ul>

- number and an irrational number produces an irrational number.*
- *I can explain why multiplying a rational number (except 0) and an irrational number produces an irrational number.*
  - *I can explain why sums or products of two rational numbers are rational.*

Lesson 21: Sums and Products of Rational and Irrational Numbers

- *I can explain why adding a rational number and an irrational number produces an irrational number.*
- *I can explain why multiplying a rational number (except 0) and an irrational number produces an irrational number.*
- *I can explain why sums or products of two rational numbers are rational.*

Lesson 22: Rewriting Quadratic Expressions in Vertex Form

- *I can identify the vertex of the graph of a quadratic function when the expression that defines it is written in vertex form.*
- *I know the meaning of the term “vertex form” and can recognize examples of quadratic expressions written in this form.*
- *When given a quadratic expression in standard form, I can rewrite it in vertex form.*

Lesson 23: Using Quadratic Expressions in Vertex Form to Solve Problems

- *I can find the maximum or minimum of a function by writing the quadratic expression that defines it in vertex form.*
- *When given a quadratic function in vertex form, I can explain why the vertex is a maximum or minimum.*

Lesson 24: Using Quadratic Equations to Model Situations and Solve Problems

- *I can interpret information about a quadratic function given its equation or a graph.*
- *I can rewrite quadratic functions in different but equivalent forms of my choosing and use that form to solve problems.*
- *In situations modeled by quadratic functions, I can decide which form to use depending on the questions being asked.*

**Unit Title:**

## A2.2 Polynomials and Rational Functions

**Relevant Standards: Bold indicates priority**

<b>Lesson</b>	<b>Standards Addressed</b>
Alg2.2.1	HSA-CED.A.2, HSA-SSE.A.1.a, HSF-IF.B.4, HSF-IF.B.5
Alg2.2.2	HSA-APR.A.1, HSA-CED.A.2, HSA-REI.D.11, HSA-SSE.A.1, HSF-IF.A.2
Alg2.2.3	HSA-SSE.A, HSF-BF.B.3, HSF-IF.B.4, HSF-IF.C.7, HSF-IF.C.7.c
Alg2.2.4	HSA-APR.A.1
Alg2.2.5	HSA-APR.B, HSA-APR.B.3
Alg2.2.6	HSA-APR.A, HSA-APR.A.1, HSA-APR.B, HSA-APR.B.3, HSA-SSE.B.3, HSF-BF.B.3
Alg2.2.7	HSA-APR.B, HSA-APR.B.3, HSA-SSE.A.1.a, HSF-IF.C.7.c
Alg2.2.8	HSA-APR.B.3, HSA-SSE.A, HSF-IF.C, HSF-IF.C.7.c
Alg2.2.9	HSA-SSE.A, HSF-BF.B.3, HSF-IF.C
Alg2.2.10	HSA-APR.B.3, HSF-IF.C.7.c
Alg2.2.11	HSA-APR.B, HSA-REI.C.7, HSA-REI.D.11
Alg2.2.12	HSA-APR.A, HSA-APR.B.2, HSA-APR.B.3
Alg2.2.13	HSA-APR.A, HSA-APR.B.2
Alg2.2.14	HSA-APR.A, HSA-APR.B, HSA-APR.B.2, HSA-APR.B.3
Alg2.2.15	HSA-APR.B.2
Alg2.2.16	HSA-CED.A, HSA-CED.A.2, HSA-CED.A.4
Alg2.2.17	HSA-CED.A.2, HSF-BF.B.3, HSF-IF.B.4, HSF-IF.C, HSF-IF.C.7
Alg2.2.18	HSA-APR.D.6, HSA-SSE.A.1, HSF-IF.C
Alg2.2.19	HSA-APR.D.6, HSA-SSE.A.1, HSF-IF.C.7
Alg2.2.20	HSA-CED.A.1, HSA-CED.A.2, HSA-REI.A, HSA-REI.A.1
Alg2.2.21	HSA-CED.A.1, HSA-REI.A, HSA-REI.A.1, HSA-REI.D.11
Alg2.2.22	HSA-REI.A.2
Alg2.2.23	HSA-APR.C.4, HSA-SSE.A.2, HSA-SSE.B.4
Alg2.2.24	HSA-APR.C.4, HSA-APR.D
Alg2.2.25	HSA-APR.C, HSA-SSE.A.2, HSA-SSE.B.4
Alg2.2.26	HSA-SSE.A.1, HSA-SSE.B.4

**Unit Narrative:**

In this unit, students expand their understanding of polynomials from linear and quadratic to those of higher degree. They are introduced to situations polynomials can model. They study graphs and equations of the same function and make connections between factors and zeros. Students learn to divide polynomials and to sketch graphs of polynomials given in factored form. Building on this work, students investigate rational functions. They

learn to interpret the meaning of asymptotes in context and strategies for solving rational equations. The unit concludes with a study of polynomial identities and deriving the formula for the sum of the first terms in a geometric sequence.

<b>Demonstration of Learning:</b>		<b>Pacing for Unit</b>	
<ul style="list-style-type: none"> <li>• CFA 1: Lesson 6/7</li> <li>• CFA 2: Lesson 13</li> <li>• CFA 3: Lesson 21</li> <li>• EoU</li> </ul>		17 Days	
<b>Family Overview (link below)</b>		<b>Integration of Technology:</b>	
<a href="#">Polynomials and Rational Functions</a>		<i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i>	
<b>Unit-specific Vocabulary:</b>		<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>	
E, amplitude, arithmetic sequence, complex number, degree, end behavior, even function, experimental study, geometric sequence, horizontal asymptote, identity, imaginary numbers logarithm, logarithmic function, margin of error, midline, multiplicity, observational behavior, odd function, period, periodic function, polynomial, pythagorean identity, random selection, rational function, real number, relative frequency histogram, relative maximum, relative minimum, survey, term, treatment, unit circle, vertical asymptote		Desmos KH Math Tools Edulastic	
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>	
Algebra 1, Unit 7; Algebra 2, Unit 1		Algebra 2, Unit 3 & Unit 7	
<b>Differentiation through <u>Universal Design for Learning</u></b>			
<b>UDL Indicator</b>		<b>Teacher Actions:</b>	
<b>Comprehension:</b> Highlight patterns, critical features, big ideas, and relationships		<ul style="list-style-type: none"> <li>• Highlight or emphasize key elements in text, graphics, diagrams, formulas</li> <li>• Use outlines, graphic organizers, unit organizer routines, concept organizer routines, and concept mastery routines to emphasize key ideas and relationships</li> <li>• Use multiple examples and non-examples to emphasize critical features</li> <li>• Use cues and prompts to draw attention to critical features</li> <li>• Highlight previously learned skills that can be used to solve unfamiliar problems</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related <u>CELP standards:</u></b>		<b>Learning Targets:</b>	
An ML can participate in grade appropriate oral and		See italicized learning targets below.	

written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.			
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
1	<p>Lesson 1: Let's Make a Box</p> <ul style="list-style-type: none"> <li>I can create and interpret a polynomial that models the volume of a box.</li> </ul> <p>Lesson 2: Funding the Future</p> <ul style="list-style-type: none"> <li>I can use polynomials to understand different kinds of situations.</li> </ul> <p>Lesson 3: Introducing Polynomials</p> <ul style="list-style-type: none"> <li>I can identify important characteristics of polynomial graphs and expressions.</li> </ul> <p>Lesson 4: Combining Polynomials</p> <ul style="list-style-type: none"> <li>I understand that if you add, subtract, or multiply polynomials, you get another polynomial.</li> </ul>		
	<p>Lessons 5-15</p> <p>Lesson 5: Connecting Factors and Zeros</p> <ul style="list-style-type: none"> <li>I can find the zeros of a function from its factored form.</li> </ul> <p>Lesson 6: Different Forms</p> <ul style="list-style-type: none"> <li>I can identify features of polynomials and their graphs using their standard and factored forms.</li> </ul> <p>Lesson 7: Using factors and Zeros</p> <ul style="list-style-type: none"> <li>I can write an expression for a function that has specific horizontal intercepts.</li> </ul> <p>Lesson 8: End Behavior (Part 1)</p> <ul style="list-style-type: none"> <li><i>I understand why a function's end behavior is determined by its leading term.</i></li> </ul> <p>Lesson 9: End Behavior (Part 2)</p> <ul style="list-style-type: none"> <li>I can identify the end behavior of a polynomial function from its equation.</li> </ul> <p>Lesson 10: Multiplicity</p> <ul style="list-style-type: none"> <li>I can use zeros and multiplicities to sketch a graph of a polynomial.</li> </ul> <p>Lesson 11: Finding Intersections</p> <ul style="list-style-type: none"> <li>I can find where two polynomial functions intersect.</li> </ul> <p>Lesson 12: Polynomial Division (Part 1)</p> <ul style="list-style-type: none"> <li>I can divide one polynomial by another.</li> </ul> <p>Lesson 13: Polynomial Division (part 2)</p> <ul style="list-style-type: none"> <li>I can use long division to divide polynomials.</li> </ul> <p>Lesson 14: What do you know about Polynomials?</p> <ul style="list-style-type: none"> <li>I can use division to rewrite a polynomial in factored form starting</li> </ul>		<p>CFA 1: Combines Lessons 6 &amp; 7 Cool Downs</p> <p>CFA 2: Lesson 13 Cool Down</p>

	<p>from a known factor and then sketch what it looks like.</p> <p>Lesson 15: The remainder Theorem</p> <ul style="list-style-type: none"> <li>• <i>I understand the remainder theorem and why it's true.</i></li> </ul>		
	<p>Lesson 16: Minimizing Surface Area</p> <ul style="list-style-type: none"> <li>• I can write a rational function to model different properties of cylinders.</li> </ul> <p>Lesson 17: Graphs of Rational Functions (Part 1)</p> <ul style="list-style-type: none"> <li>• <i>I can identify a vertical asymptote from a graph or an equation of a rational function.</i></li> </ul> <p>Lesson 18: Graphs of Rational Functions (Part 2)</p> <ul style="list-style-type: none"> <li>• <i>I can identify a horizontal asymptote from a graph or an equation of a rational function.</i></li> </ul> <p>Lesson 19: End Behavior of Rational Functions</p> <ul style="list-style-type: none"> <li>• I can find the end behavior of a rational function by rewriting it as <math>f(x) = q(x) + \frac{r(x)}{b(x)}</math>.</li> </ul>		CFA 3: Lesson 21 Cool Down
	<p>Lesson 20: Rational Equations (Part 1)</p> <ul style="list-style-type: none"> <li>• <i>I can write rational expressions that represent averages to answer questions about the situation.</i></li> </ul> <p>Lesson 21: Rational Equations (Part 2)</p> <ul style="list-style-type: none"> <li>• I can write and solve equations with simple rational expressions on each side.</li> </ul> <p>Lesson 22: Solving Rational Equations</p> <ul style="list-style-type: none"> <li>• <i>I know how to check for extraneous solutions to rational equations.</i></li> </ul>		
	<p>Lesson 23: Polynomial Identities (Part 1)</p> <ul style="list-style-type: none"> <li>• I understand what an identity is in mathematics.</li> </ul> <p>Lesson 24: Polynomial Identities (Part 2)</p> <ul style="list-style-type: none"> <li>• I can justify why identities are true.</li> </ul> <p>Lesson 25: Summing Up</p> <ul style="list-style-type: none"> <li>• I understand why the geometric sum formula is true.</li> </ul> <p>Lesson 26: Using the Sum</p> <ul style="list-style-type: none"> <li>• I can use the geometric sum formula to solve problems.</li> </ul>		

**Unit Title:**

## A2.3 Complex Numbers and Rational Exponents

**Relevant Standards: Bold indicates priority**

Lesson	Standards Addressed
Alg2.3.1	HSN-RN.A.1, HSN-RN.A.2
Alg2.3.2	HSN-RN.A.1, HSN-RN.A.2
Alg2.3.3	HSN-RN.A.1, HSN-RN.A.2
Alg2.3.4	HSN-RN.A.1, HSN-RN.A.2
Alg2.3.5	HSN-RN.A.1, HSN-RN.A.2
Alg2.3.6	HSA-REI.A.2
Alg2.3.7	HSA-REI.A.1, HSA-REI.A.2, HSA-REI.B.4.b
Alg2.3.8	HSA-REI.A.2, HSA-REI.D.11
Alg2.3.9	HSA-REI.A.2
Alg2.3.10	HSN-CN.A.1, HSN-CN.A.2
Alg2.3.11	HSN-CN.A.1, HSN-CN.A.2, HSN-CN.C.7
Alg2.3.12	HSN-CN.A.1, HSN-CN.A.2
Alg2.3.13	HSN-CN.A.1, HSN-CN.A.2
Alg2.3.14	HSN-CN.A.1, HSN-CN.A.2
Alg2.3.15	HSN-CN.A.2, HSN-CN.C.7
Alg2.3.16	HSA-REI.B.4.a, HSA-REI.B.4.b
Alg2.3.17	HSA-REI.B.4.b, HSA-REI.D.11, HSN-CN.C.7
Alg2.3.18	HSA-REI.B.4, HSN-CN.C.7
Alg2.3.19	HSA-REI.B.4.b, HSN-CN.C.7

**Unit Narrative:**

In this unit, students use what they know about exponents and radicals to extend exponent rules to include rational exponents (for example,  $5^{\frac{1}{3}} = \sqrt[3]{5}$ ), solve various equations involving squares and square roots, develop the concept of complex numbers by defining a new number whose square is -1, and use complex numbers to find solutions to quadratic equations.

**Demonstration of Learning:**

- CFA 1: Lesson 4
- CFA 2: Lesson 9
- CFA 3: Lesson 18
- EoU

**Pacing for Unit**

14 Blocks

**Family Overview (link below)****Integration of Technology:**

<a href="#">Complex Numbers and Rational Exponents</a>		<i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i>
<b>Unit-specific Vocabulary:</b>		<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Arithmetic sequence; complex number, degree, end behavior, geometric sequence, horizontal asymptote, identity, multiplicity, polynomial, rational function, real number, relative maximum, relative point, relative minimum, sequence, term, vertical asymptote		Desmos KH Math Tools Edulastic
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>
Algebra 2, Unit 2		Algebra 2, Unit4
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>		
<b>UDL Indicator</b>		<b>Teacher Actions:</b>
<b>Comprehension:</b> Highlight patterns, critical features, big ideas, and relationships		<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, formulas</li> <li>● Use outlines, graphic organizers, unit organizer routines, concept organizer routines, and concept mastery routines to emphasize key ideas and relationships</li> <li>● Use multiple examples and non-examples to emphasize critical features</li> <li>● Use cues and prompts to draw attention to critical features</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems</li> </ul>
<b>Supporting Multilingual/English Learners</b>		
<b>Related <a href="#">CELP</a> standards:</b>		<b>Learning Targets:</b>
An ML can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		See italicized learning targets below.
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/Assessment/Resources</b>
1 (Lessons 1-5)	Lesson 1: Properties of Exponents <ul style="list-style-type: none"> <li>● <i>I can evaluate expressions with integer exponents.</i></li> </ul> Lesson 2: Square Roots and Cube Roots <ul style="list-style-type: none"> <li>● I can calculate square and cube roots.</li> </ul> Lesson 3: Exponents that are Unit Fractions <ul style="list-style-type: none"> <li>● I can write square and cube roots as exponents.</li> </ul> Lesson 4: Positive Rational Exponents <ul style="list-style-type: none"> <li>● <i>I can interpret exponents that are fractions.</i></li> </ul>	CFA 1: Lesson 4 Cool Down

	<p>Lesson 5: Negative Rational Exponents</p> <ul style="list-style-type: none"> <li>• I can interpret exponents that are negative fractions.</li> </ul>	
<p>2 (Lessons 6-9)</p>	<p>Lesson 6: Squares and Square roots</p> <ul style="list-style-type: none"> <li>• I understand that the square root symbol means the positive square root.</li> </ul> <p>Lesson 7: Equivalent Equations</p> <ul style="list-style-type: none"> <li>• I can solve equations by squaring or finding square roots.</li> </ul> <p>Lesson 8: Cubes and Cube Roots</p> <ul style="list-style-type: none"> <li>• I can solve equations by cubing or finding cube roots.</li> </ul> <p>Lesson 9: Solving Radical Equations</p> <ul style="list-style-type: none"> <li>• I can solve equations with radicals in them.</li> </ul>	CFA 2: Lesson 9 Cool Down
<p>3 (Lessons 10-15)</p>	<p>Lesson 10: A New Kind of Number</p> <ul style="list-style-type: none"> <li>• I can represent <math>\sqrt{-1}</math> and multiples of it.</li> </ul> <p>Lesson 11: Introducing the Number <math>i</math></p> <ul style="list-style-type: none"> <li>• I can use <math>i</math> to solve equations.</li> </ul> <p>Lesson 12: Arithmetic with Complex Numbers</p> <ul style="list-style-type: none"> <li>• I can add complex numbers and calculate powers of imaginary numbers.</li> </ul> <p>Lesson 13: Multiplying Complex Numbers</p> <ul style="list-style-type: none"> <li>• I can multiply complex numbers.</li> </ul> <p>Lesson 14: More Arithmetic with Complex Numbers</p> <ul style="list-style-type: none"> <li>• I can do arithmetic with complex numbers.</li> </ul> <p>Lesson 15: Working Backwards</p> <ul style="list-style-type: none"> <li>• I can find real and imaginary parts of complex numbers if I know enough about the numbers and their product.</li> </ul>	
<p>4 (Lessons 16-19)</p>	<p>Lesson 16: Solving Quadratics</p> <ul style="list-style-type: none"> <li>• <i>I can solve quadratic equations by completing the square or by using the quadratic formula.</i></li> </ul> <p>Lesson 17: Completing the Square and Complex Solutions</p> <ul style="list-style-type: none"> <li>• <i>I can find complex solutions to quadratic equations by completing the square.</i></li> </ul> <p>Lesson 18: The Quadratic Formula and Complex Solutions</p> <ul style="list-style-type: none"> <li>• <i>I can find complex solutions to quadratic equations by using the quadratic formula.</i></li> </ul> <p>Lesson 19: Real and Non-Real Solutions</p> <ul style="list-style-type: none"> <li>• I can find complex solutions to quadratic equations.</li> </ul>	CFA 3: Lesson 18 Cool Down

**Unit Title:**

## A2.4 Exponential Function

**Relevant Standards: Bold indicates priority**

Lesson	Standards Addressed
Alg2.4.1	HSF-LE.A.1.b, HSF-LE.A.1.c, HSF-LE.A.2
Alg2.4.2	HSA-SSE.A.1, HSF-LE.A.2, HSF-LE.B.5
Alg2.4.3	HSF-LE.A.2, HSN-RN.A.1
Alg2.4.4	HSA-SSE.A.1, HSA-SSE.B.3.c, HSF-LE.A.2
Alg2.4.5	HSA-SSE.A, HSF-LE.A.1.a, HSF-LE.A.1.b
Alg2.4.6	HSA-SSE.A.1, HSF-IF.C.8.b, HSF-LE.A.2, HSN-RN.A.1
Alg2.4.7	HSA-SSE.A.1, HSA-SSE.B.3, HSF-LE.B.5, HSN-RN.A.1
Alg2.4.8	HSF-BF.A.1.a, HSF-LE.A.4
Alg2.4.9	HSF-LE.A.4
Alg2.4.10	HSA-SSE.B.3, HSF-LE.A.4
Alg2.4.11	HSF-LE.A.4
Alg2.4.12	HSF-IF.A.2, HSF-LE.A.4, HSF-LE.B.5
Alg2.4.13	HSA-SSE.A.1.b, HSF-IF.C.7, HSF-LE.A, HSF-LE.A.4, HSF-LE.B.5
Alg2.4.14	HSF-LE.A.4
Alg2.4.15	HSA-REI.D.11, HSF-IF.C.7.e, HSF-LE.A.4, HSF-LE.B.5
Alg2.4.16	HSA-REI.D.11, HSF-LE.A.4
Alg2.4.17	HSF-IF.C, HSF-IF.C.7.e, HSF-LE.A.4
Alg2.4.18	HSF-IF.B.4, HSF-LE.A.4

**Unit Narrative:**

In this unit, students build on their understanding of exponential functions from an earlier course. Previously, they saw functions whose domain is the integers. Here, they write, interpret, and evaluate exponential functions whose domain is the real numbers. In the second half of the unit, students learn about logarithms in base 2 and 10 as a way to express the exponent that makes an exponential equation true. They then use logarithms to solve exponential equations and to answer questions about exponential functions. During this time, students encounter the constant  $e$  and learn that it is used to model situations with continuous growth rates, leading to working with the natural logarithm. The unit ends with an exposure to logarithmic functions.

**Demonstration of Learning:**

- CFA 1
- CFA 2
- CFA 3
- EoU

**Pacing for Unit**

14 Blocks

<b>Family Overview (link below)</b>		<b>Integration of Technology:</b>
<a href="#">Exponential Functions and Equations</a>		<i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i>
<b>Unit-specific Vocabulary:</b>		<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Arithmetic sequence, complex number, degree, e, end behavior, geometric sequence, horizontal asymptote, identity, imaginary number, logarithm, logarithmic function, multiplicity, natural logarithm, polynomial, rational function, real number, relative maximum, relative minimum, sequence, term, vertical asymptote		Desmos KH Math Tools Edulastic
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>
Algebra 1, Unit 5 Algebra 2, Unit 3		Algebra 2, Unit 5
<b>Differentiation through <u>Universal Design for Learning</u></b>		
<b>UDL Indicator</b>		<b>Teacher Actions:</b>
<b>Comprehension:</b> Highlight patterns, critical features, big ideas, and relationships		<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, formulas</li> <li>● Use outlines, graphic organizers, unit organizer routines, concept organizer routines, and concept mastery routines to emphasize key ideas and relationships</li> <li>● Use multiple examples and non-examples to emphasize critical features</li> <li>● Use cues and prompts to draw attention to critical features</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems</li> </ul>
<b>Supporting Multilingual/English Learners</b>		
<b>Related CELP standards:</b>		<b>Learning Targets:</b>
An ML can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		See italicized learning targets below.
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/Assessment/Resources</b>
1 (Lessons 1-2)	Lesson 1: Growing and Shrinking <ul style="list-style-type: none"> <li>● <i>I understand how to calculate values that are changing exponentially.</i></li> </ul> Lesson 2: Representations of Growth and Decay <ul style="list-style-type: none"> <li>● <i>I understand that exponential functions change by equal factors over equal intervals.</i></li> </ul>	

<p>2 (Lessons 3-7)</p>	<p>Lesson 3: Understanding Rational Inputs</p> <ul style="list-style-type: none"> <li>• I can determine the value of exponential functions at non-whole number inputs.</li> </ul> <p>Lesson 4: Representing Functions at rational Inputs</p> <ul style="list-style-type: none"> <li>• I understand how to calculate a growth or decay factor of an exponential function for different input intervals.</li> </ul> <p>Lesson 5: Changes Over rational Intervals</p> <ul style="list-style-type: none"> <li>• <i>I can explain why an exponential function changes by the same factor over equal intervals, even when those intervals are not whole numbers.</i></li> </ul> <p>Lesson 6: Writing Equations for Exponential Functions</p> <ul style="list-style-type: none"> <li>• <i>I can write equations for exponential functions from two input-output pairs, even when the input pairs are not one unit apart.</i></li> </ul> <p>Lesson 7: Interpreting and Writing Logarithmic Equations</p> <ul style="list-style-type: none"> <li>• I can use the half-life of elements to calculate how much of the element remains over time.</li> </ul>	
<p>3 (Lessons 8-11)</p>	<p>Lesson 8: Unknown Exponents</p> <ul style="list-style-type: none"> <li>• I can approximate the value of unknown exponents.</li> </ul> <p>Lesson 9: What is a Logarithm?</p> <ul style="list-style-type: none"> <li>• <i>I understand that a logarithm is a way to represent an exponent in an exponential equation.</i></li> </ul> <p>Lesson 10: Interpreting and Writing Logarithmic Equations</p> <ul style="list-style-type: none"> <li>• I understand how to evaluate a logarithmic expression.</li> </ul> <p>Lesson 11: Evaluating Logarithmic Expressions</p> <ul style="list-style-type: none"> <li>• I can use known values of logarithms to estimate the value of other logarithms.</li> <li>• I can use technology to determine the value of a logarithm.</li> </ul>	
<p>4 (Lessons 12-14)</p>	<p>Lesson 12: The Number <math>e</math></p> <ul style="list-style-type: none"> <li>• I know that <math>e</math> is an irrational constant, like <math>\pi</math>, that has a value of about 2.718.</li> </ul> <p>Lesson 13: Exponential Functions with Base <math>e</math></p> <ul style="list-style-type: none"> <li>• <i>I understand that <math>e</math> is used in exponential models when we assume the growth rate is applied at every moment.</i></li> </ul> <p>Lesson 14: Solving Exponential</p>	

	<p>Equations</p> <ul style="list-style-type: none"> <li>• I can solve simple exponential equations using logarithms.</li> </ul>	
<p>5 (Lessons 15-18)</p>	<p>Lesson 15: Using Graphs and Logarithms to Solve Problems (Part 1)</p> <ul style="list-style-type: none"> <li>• I can solve exponential equations using logs or by graphing</li> </ul> <p>Lesson 16: Using Graphs and Logarithms to Solve Problems (Part 2)</p> <ul style="list-style-type: none"> <li>• I can calculate where two exponential graphs meet using logarithms.</li> <li>• <i>I can interpret the intersection of the graphs of two exponential functions in context.</i></li> </ul> <p>Lesson 17: Logarithmic Functions</p> <ul style="list-style-type: none"> <li>• <i>I can interpret logarithmic functions in context.</i></li> </ul> <p>Lesson 18: Applications of Logarithmic Functions</p> <ul style="list-style-type: none"> <li>• I understand how logarithms are used to measure things like acidity and the intensity of earthquakes.</li> </ul>	

**Unit Title:**A2.5 Transformations of Functions (*Accelerated Only*)**Relevant Standards: Bold indicates priority**

Lesson	Standards Addressed
Alg2.5.1	HSF-BF.B.3, HSS-ID.B.6.a
Alg2.5.2	HSF-BF.B.3
Alg2.5.3	HSF-BF.A.1, HSF-BF.B.3, HSS-ID.B.6.a
Alg2.5.4	HSF-BF.B.3
Alg2.5.5	HSF-BF.B.3, HSF-IF.C
Alg2.5.6	HSF-BF.B.3, HSF-IF.C.8
Alg2.5.7	HSF-BF.A.1, HSF-BF.B.3, HSS-ID.B.6.a
Alg2.5.8	HSF-BF.A.1, HSF-BF.B.3, HSS-ID.B.6.a
Alg2.5.9	HSF-BF.B.3
Alg2.5.10	HSF-BF.A.1.b, HSF-IF.C
Alg2.5.11	HSF-BF.A.1.b, HSF-BF.B.3, HSF-IF.B.4, HSF-LE.B, HSS-ID.B.6.a

**Unit Narrative:**

In this unit, students consider functions as a whole and understand how they can be transformed to fit the needs of a situation, which is an aspect of modeling with mathematics (MP4). Students make connections between representations as they translate, reflect, and apply scale factors to different types of functions. As the unit progresses, so too does the language students use to describe transformations with precision (MP6). The unit ends with students applying transformations to different functions to model a real world data set.

**Demonstration of Learning:**

- CFA 1
- CFA 2
- CFA 3
- EoU

**Pacing for Unit**

10 Blocks

**Family Overview (link below)**
[Transformations of Functions](#)
**Integration of Technology:**

*Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning*

**Unit-specific Vocabulary:**

Arithmetic sequence, complex number, degree, e, end behavior, even function, geometric sequence, horizontal asymptote, identity, logarithm, logarithmic function, multiplicity, natural logarithm, odd function, polynomial,

**Aligned Unit Materials, Resources, and Technology (beyond core resources):**

Desmos  
KH Math Tools  
Edulastic

rational function, real number, relative maximum, relative minimum, sequence, term, vertical asymptote		
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>
Geometry, Unit 5 Algebra 2, Unit 4		Algebra 2, Unit 6
<b>Differentiation through <u>Universal Design for Learning</u></b>		
<b>UDL Indicator</b>		<b>Teacher Actions:</b>
<b>Comprehension:</b> Highlight patterns, critical features, big ideas, and relationships		<ul style="list-style-type: none"> <li>● Highlight or emphasize key elements in text, graphics, diagrams, formulas</li> <li>● Use outlines, graphic organizers, unit organizer routines, concept organizer routines, and concept mastery routines to emphasize key ideas and relationships</li> <li>● Use multiple examples and non-examples to emphasize critical features</li> <li>● Use cues and prompts to draw attention to critical features</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems</li> </ul>
<b>Supporting Multilingual/English Learners</b>		
<b>Related <u>CELP standards:</u></b>		<b>Learning Targets:</b>
An ML can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		See italicized learning targets below.
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/Assessment/Resources</b>
1 (Lessons 1-7)	<p>Lesson 1: Matching up to Data</p> <ul style="list-style-type: none"> <li>● <i>I can describe how a graph is transformed.</i></li> </ul> <p>Lesson 2: Moving Functions</p> <ul style="list-style-type: none"> <li>● I can use function notation to represent a vertical or horizontal translation from one graph to another.</li> </ul> <p>Lesson 3: More Movement</p> <ul style="list-style-type: none"> <li>● <i>I can write equations to represent vertical and horizontal translations of graphs.</i></li> <li>● <i>I understand the relationship between graphs and equations describing horizontal translations.</i></li> </ul> <p>Lesson 4: Reflecting Functions</p> <ul style="list-style-type: none"> <li>● I can reflect a graph across either the x- or y -axis.</li> </ul> <p>Lesson 5: Some Functions Have Symmetry</p> <ul style="list-style-type: none"> <li>● I can identify even and odd functions by their graphs.</li> </ul>	

	<p>Lesson 6: Symmetry in Equations</p> <ul style="list-style-type: none"> <li>• I can complete graphs of even and odd functions if I know what half the graph looks like.</li> <li>• <i>I can identify even and odd functions by their equations.</i></li> </ul> <p>Lesson 7: Expressing Transformations of Functional Algebraically</p> <ul style="list-style-type: none"> <li>• <i>I can write an equation from a description of how a graph is transformed.</i></li> </ul>	
<p>2 (Lessons 8-9)</p>	<p>Lesson 8: Scaling Outputs</p> <ul style="list-style-type: none"> <li>• I can calculate the scale factor needed to transform the output of a function to model data.</li> </ul> <p>Lesson 9: Scaling Inputs</p> <ul style="list-style-type: none"> <li>• <i>I can describe the effect of a scale factor on the input of a function.</i></li> <li>• <i>I understand the differences between scaling the outputs and scaling the inputs of a function.</i></li> </ul>	
<p>3 (Lessons 10-11)</p>	<p>Lesson 10: Combining Functions</p> <ul style="list-style-type: none"> <li>• I can combine two functions in different ways.</li> </ul> <p>Lesson 11: Making a Model for Data</p> <ul style="list-style-type: none"> <li>• I can transform a function so its graph models a data set.</li> </ul>	

**Unit Title:**A2.6 Trigonometric Functions (*Accelerated Only*)**Relevant Standards: Bold indicates priority**

Lesson	Standards Addressed
Alg2.6.1	HSF-TF.A, HSF-TFC
Alg2.6.2	HSF-TF.A.2, HSF-TFC.8
Alg2.6.3	HSF-TF.A, HSF-TF.A.1, HSF-TF.A.2, HSF-TFC.8
Alg2.6.4	HSF-TF.A, HSF-TF.A.1, HSF-TF.A.2
Alg2.6.5	HSF-TF.A, HSF-TF.A.2, HSF-TFC.8
Alg2.6.6	HSF-TF.A.2, HSF-TFC.8
Alg2.6.7	HSF-TF.B, HSF-TF.B.5
Alg2.6.8	HSF-IF.B.4, HSF-IF.C, HSF-TF.B
Alg2.6.9	HSF-IF.C.7, HSF-TF.A
Alg2.6.10	HSF-TF.A.2, HSF-TF.B
Alg2.6.11	HSF-TF.A.2
Alg2.6.12	HSF-IF.C.7, HSF-TF.A.2
Alg2.6.13	HSF-IF.C.7.e, HSF-TF.B.5
Alg2.6.14	HSF-IF.C.7.e, HSF-TF.B
Alg2.6.15	HSF-BF.B.3, HSF-IF.B.4, HSF-IF.C.7.e
Alg2.6.16	HSF-IF.C.7.e, HSF-TF.B, HSF-TF.B.5
Alg2.6.17	HSF-BF.B.3, HSF-IF.C.7.e
Alg2.6.18	HSF-IF.B.4, HSF-IF.C.7.e, HSF-TF.A.1, HSF-TF.B.5, HSN-Q.A.1
Alg2.6.19	HSF-IF.C.7.e, HSF-TF.B, HSF-TF.B.5

**Unit Narrative:**

In this unit, students are introduced to trigonometric functions. While they have studied a variety of function types with different key features previously, this is the first time students are asked to consider periodic functions, that is, functions whose output values repeat at regular intervals. Students first consider circular motion and learn to use right triangle trigonometry to identify the coordinates of a point on a circle. The unit circle is introduced, and students study the symmetry of its coordinates and reason about radian angles knowing a full circle has an angle of  $2\pi$ . From the unit circle, the domain of cosine, sine, and tangent are expanded and students begin to think about them as functions. Students graph these functions using their knowledge of the unit circle and expand the domain of the functions a second time to angles beyond  $2\pi$  and less than 0. The second half of this unit builds directly on the work of the previous unit by having students apply their knowledge of transformations to trigonometric functions and use these functions to model periodic situations.

**Demonstration of Learning:**

- CFA 1

**Pacing for Unit**

14 days

<ul style="list-style-type: none"> <li>• CFA 2</li> <li>• CFA 3</li> <li>• EoU</li> </ul>		
<b>Family Overview (link below)</b>		<b>Integration of Technology:</b>
<a href="#">Trigonometric Functions</a>		<i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i>
<b>Unit-specific Vocabulary:</b>		<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Amplitude, arithmetic sequence, complex number, degree, e, end behavior, even function, geometric sequence, horizontal asymptote, identity, imaginary number, logarithm, logarithmic function, midline, multiplicity, natural logarithm, odd function, period, periodic function, polynomial, pythagorean identity, rational function, real number, relative maximum, relative minimum, sequence, term, unit circle, vertical asymptote,		Desmos KH Math Tools Edulastic
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>
Geometry: Unit 4, Unit 7 Algebra 2 Unit 5		None
<b>Differentiation through <u>Universal Design for Learning</u></b>		
<b>UDL Indicator</b>		<b>Teacher Actions:</b>
<b>Comprehension:</b> Highlight patterns, critical features, big ideas, and relationships		<ul style="list-style-type: none"> <li>• Highlight or emphasize key elements in text, graphics, diagrams, formulas</li> <li>• Use outlines, graphic organizers, unit organizer routines, concept organizer routines, and concept mastery routines to emphasize key ideas and relationships</li> <li>• Use multiple examples and non-examples to emphasize critical features</li> <li>• Use cues and prompts to draw attention to critical features</li> <li>• Highlight previously learned skills that can be used to solve unfamiliar problems</li> </ul>
<b>Supporting Multilingual/English Learners</b>		
<b>Related <u>CELP standards:</u></b>		<b>Learning Targets:</b>
An ML can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		See italicized targets below.
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/Assessment/Resources</b>
1	Lesson 1: Moving in Circles	

<p>(Lessons 1-7)</p>	<ul style="list-style-type: none"> <li>● I can use the Pythagorean Theorem to find coordinates of points on a circle centered at the origin.</li> <li>● <i>I understand that a periodic function is one with outputs that repeat at regular intervals.</i></li> </ul> <p>Lesson 2: Revisiting Right triangles</p> <ul style="list-style-type: none"> <li>● <i>I understand how to use trigonometry to express the coordinates of a point in quadrant 1 that is 1 unit away from the origin.</i></li> </ul> <p>Lesson 3: The Unit circle (Part 1)</p> <ul style="list-style-type: none"> <li>● <i>I understand that a radian angle measurement is the ratio of the arc length to the radius of the circle.</i></li> <li>● <i>I understand that points on a unit circle can be defined by their coordinates or by an angle of rotation.</i></li> </ul> <p>Lesson 4: The Unit Circle (Part 2)</p> <ul style="list-style-type: none"> <li>● I can find different angles on the unit circle and estimate their coordinates.</li> </ul> <p>Lesson 5: The Pythagorean Identity (part 1)</p> <ul style="list-style-type: none"> <li>● I can use the Pythagorean Identity to calculate values of coordinates given one coordinate to start from.</li> <li>● <i>I understand that the coordinates of a point on the unit circle at <math>\theta</math> radians can be written as <math>(\cos(\theta), \sin(\theta))</math>.</i></li> </ul> <p>Lesson 6: The Pythagorean Identity (Part 2)</p> <ul style="list-style-type: none"> <li>● I can use the Pythagorean Identity to find the values of cosine, sine, and tangent of an angle if I know one of them and the quadrant of the angle.</li> </ul> <p>Lesson 7: Finding Unknown Coordinates on a Circle</p> <ul style="list-style-type: none"> <li>● I can use cosine and sine to figure out information about points rotating in circles.</li> </ul>	
<p>2 (Lessons 8-12)</p>	<p>Lesson 8: Rising and Falling</p> <ul style="list-style-type: none"> <li>● I understand that the graph of a periodic function can look like a wave whose outputs repeat between the same maximum and minimum values.</li> </ul> <p>Lesson 9: Introduction to Trigonometric Functions</p> <ul style="list-style-type: none"> <li>● I can use the coordinates of points on the unit circle to graph the cosine and sine functions.</li> </ul> <p>Lesson 10: Beyond <math>2\pi</math></p> <ul style="list-style-type: none"> <li>● <i>I understand how to find the values of cosine and sine for inputs greater than <math>2\pi</math> radians.</i></li> </ul> <p>Lesson 11: Extending the Domain of Trigonometric Functions</p>	

	<ul style="list-style-type: none"> <li>• I understand how to find the values of cosine and sine for inputs less than 0 radians.</li> </ul> <p>Lesson 12: Tangent</p> <ul style="list-style-type: none"> <li>• I can explain why the tangent function has a period of <math>\pi</math>.</li> <li>• I understand why the graph of tangent has asymptotes.</li> </ul>	
<p>3 (Lessons 13-18)</p>	<p>Lesson 13: Amplitude and Midline</p> <ul style="list-style-type: none"> <li>• I can write a trigonometric function to represent situations with different amplitudes and midlines.</li> </ul> <p>Lesson 14: Transforming Trigonometric Functions</p> <ul style="list-style-type: none"> <li>• I can graph a horizontal translation of a trigonometric function.</li> <li>• I can use the amplitude and midline of a trigonometric equation to describe a situation.</li> </ul> <p>Lesson 15: Features of Trigonometric Graphs (part 1)</p> <ul style="list-style-type: none"> <li>• I can identify the midline, amplitude, and horizontal translation of a trigonometric function given a graph or equation.</li> </ul> <p>Lesson 16: Features of Trigonometric Graphs (Part 2)</p> <ul style="list-style-type: none"> <li>• I can find the period of a trigonometric function using an equation or graph.</li> </ul> <p>Lesson 17: Comparing Transformations</p> <ul style="list-style-type: none"> <li>• I can ask questions to figure out how a trigonometric function was transformed.</li> <li>• I can create an equation of a trigonometric function using information about its graph.</li> </ul> <p>Lesson 18: Modeling Circular Motion</p> <ul style="list-style-type: none"> <li>• I can represent a circular motion situation using a graph and an equation.</li> </ul>	
<p>4 (Lesson 19)</p>	<p>Lesson 19: Beyond Circles</p> <ul style="list-style-type: none"> <li>• I can create a model of data that is approximately periodic and use the model to make predictions.</li> </ul>	



# Curriculum Revision-Algebra 2

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Student Achievement Committee

10/18/2023

# Course Description

## Algebra 2 (1.0 Credits)

Students begin the course with a study of sequences, which is also an opportunity to revisit linear and exponential functions. Students represent functions in a variety of ways while addressing some aspects of mathematical modeling. This work leads to looking at situations that are well modeled by polynomials before pivoting to a study of the structure of polynomial graphs and expressions. Students do arithmetic on polynomials and rational functions and use different forms to identify asymptotes and end behavior. Students also study polynomial identities and use some key identities to establish the formula for the sum of the first  $n$  terms of a geometric sequence.

Next, students extend exponent rules to include rational exponents. They solve equations involving square and cube roots before developing the idea of a number whose square is  $-1$ , expanding the number system to include complex numbers. This allows them to solve quadratic equations with non-real solutions.

Building on rational exponents, students return to their study of exponential functions and establish that the property of growth by equal factors over equal intervals holds even when the interval has non-integer length. They use logarithms to solve for unknown exponents, and are introduced to the number  $e$  and its use in modeling continuous growth. Logarithm functions and some situations they model well are also briefly addressed.

In accelerated, students learn to transform functions graphically and algebraically. In previous courses and units, students adjusted the parameters of particular types of models to fit data. Here, they consolidate and generalize this understanding. This work is useful in the study of periodic functions that come next. Students work with the unit circle to make sense of trigonometric functions and use those functions to model periodic relationships.

Within the classroom activities, students have opportunities to engage in aspects of mathematical modeling. Additionally, modeling prompts are provided for use throughout the course. Modeling prompts offer opportunities for students to engage in the full modeling cycle. These can be implemented in a variety of ways.

# iM Dependency

## Academic

Unit 1-Sequences and Functions

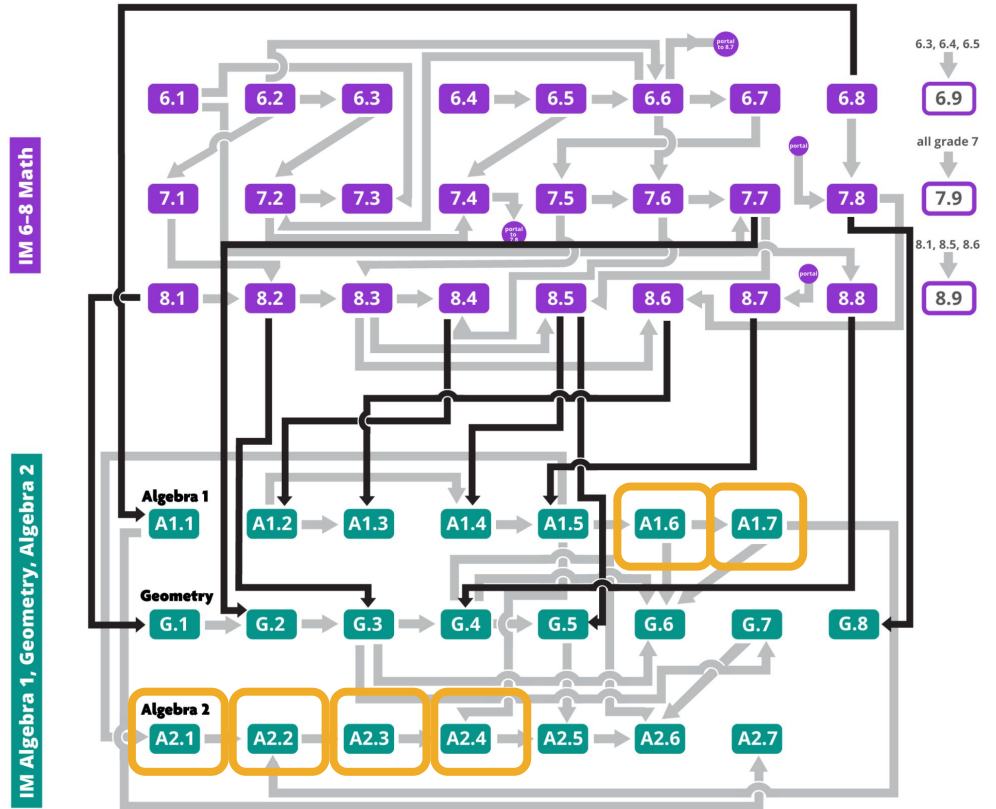
Unit 2-Introduction to Quadratic Functions

Unit 3-Quadratic Functions

Unit 4-Complex Numbers and Rational Functions

Unit 5-Exponential Functions

 Illustrative  
Mathematics  
Unit Dependency Chart



# iM Dependency

## Accelerated

Unit 1-Sequences and Functions

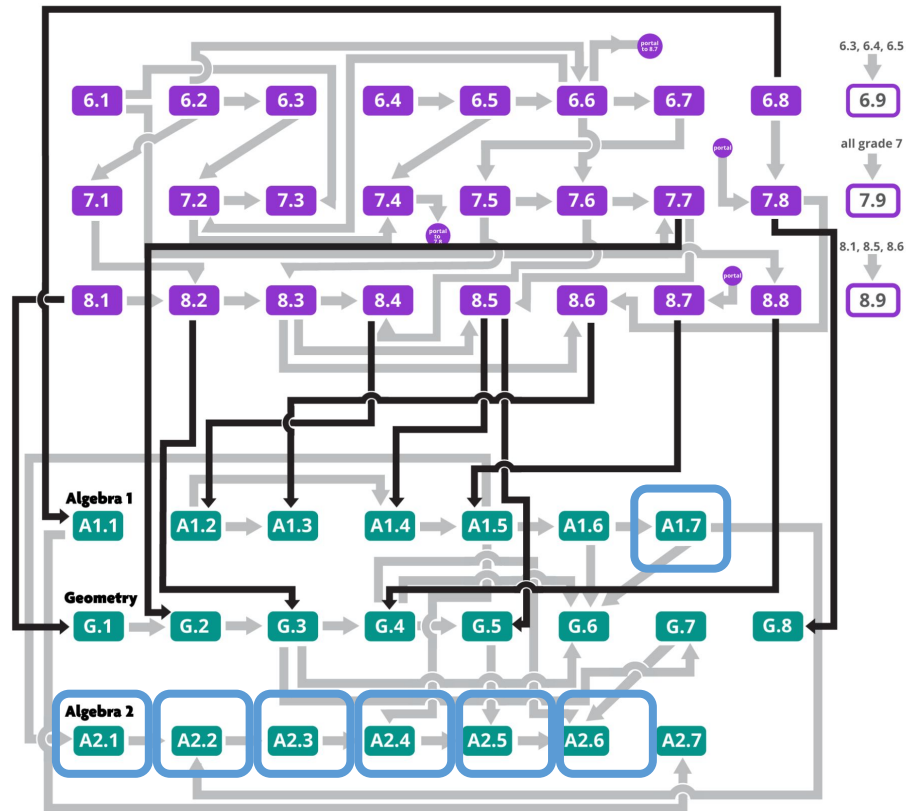
Unit 2-Quadratic Functions

Unit 3-Complex Numbers and Rational Functions

Unit 4-Exponential Functions

Unit 5-Transformations of Functions

Unit 6-Trigonometric Functions



# Prior Content Algebra 2

## Algebra 2 Academic

Unit	Title
1	Operations with Functions
2	Characteristics of Quadratic Functions
3	Solving Quadratic Equations
4	Applications of Quadratic Functions
5	Polynomial Functions
6	Polynomial Expressions and Equations
7	Polynomial Functions
8	Rational Functions
9	Radical Functions

## Algebra 2 Accelerated

Unit	Title
1	Searching for Patterns
2	Characteristics of Quadratic Functions
3	Solving Quadratic Equations
4	Polynomial Functions
5	Polynomial Expressions and Equations
6	Polynomial Functions
7	Rational Functions
8	Rational Expressions
9	Radical Functions
10	Graphing Exponential and Logarithmic Functions
11	Exponential and Logarithmic Equations

# Sample Lesson Trajectory

Topic: A Towering Sequence

Lesson 11  
**A Towering Sequence**

NAME \_\_\_\_\_ DATE \_\_\_\_\_ PERIOD \_\_\_\_\_

**Learning Goal** Let's explore the Tower of Hanoi.

**Warm Up**  
1.1 What's Next?

Here is a rule for making a list of numbers: *Each number is 1 less than twice the previous number.*  
Pick a number to start with, then follow the rule to build a list of 5 numbers.

**The Warm-Up**  
The first event in every lesson is a warm-up. A warm-up either:

1. helps students get ready for the day's lesson, or
2. gives students an opportunity to strengthen their number sense or procedural fluency


Lesson 11 A Towering Sequence 3

Topic: A Towering Sequence

NAME \_\_\_\_\_ DATE \_\_\_\_\_ PERIOD \_\_\_\_\_

**Activity**  
1.2 The Tower of Hanoi

In the Tower of Hanoi puzzle, a set of discs sits on a peg, while there are 2 other empty pegs.



**Are you ready for more?**  
A legend says that a Tower of Hanoi puzzle with 64 discs is being solved, one move per second. How long will it take to solve this puzzle? Explain how you know.

**An activity can serve one or more of many purposes.**

1. Provide experience with a new context.
2. Introduce a new concept and associated language.
3. Introduce a new representation.
4. Formalize a definition of a term for an idea previously encountered informally.
5. Identify and resolve common mistakes and misconceptions that people make.
6. Practice using mathematical language.
7. Work toward mastery of a concept or procedure.
8. Provide an opportunity to apply mathematics to a modeling or other application problem.

4 Unit 1 Sequences and Functions Lesson 11 A Towering Sequence 5

# Sample Lesson Trajectory

Topic: A Towering Sequence

Activity  
1.3 Checker Jumping Puzzle

Some checkers empty spaces forward 1. same color cannot e

You can blue on

1. Using num
2. Using num
3. Estim side
4. Noat solv
5. How chec

**A Lesson Synthesis**  
After the activities for the day are done, students should take time to synthesize what they have learned. This portion of class should take 5–10 minutes before students start working on the cool-down. Each lesson includes a lesson synthesis section that assists the teacher with ways to help students incorporate new insights gained during the activities into their big-picture understanding. Teachers can use this time in any number of ways, including posing questions verbally and calling on volunteers to respond, asking students to respond to prompts in a written journal, asking students to add on to a graphic organizer or concept map, or adding a new component to a persistent display like a word wall.

NAME \_\_\_\_\_ DATE \_\_\_\_\_ PERIOD \_\_\_\_\_

**Summary**  
A Towering Sequence

A list of numbers like 3, 5, 7, 9, 11, ... or 1, 5, 13, 29, 61, ... is called a **sequence**. There are many ways to define a sequence, but one way is to describe how each **term** relates to the one before it. For example, the sequence 3, 5, 7, 9, 11, ... can be described this way: the starting term is 3, then each following term is 2 more than the one before it. The sequence 1, 5, 13, 29, 61, ... can be described as: the starting term is 1, then each following term is the sum of 3 and twice the previous term.

Throughout this unit, we will study several types of sequences along with ways to represent them.

**Glossary**  
sequence  
term (of a sequence)

6 Unit 1 Sequences and Functions

Lesson 1.1 A Towering Sequence 7

NAME \_\_\_\_\_ DATE \_\_\_\_\_ PERIOD \_\_\_\_\_

**Lesson 1.1 A Towering Sequence**

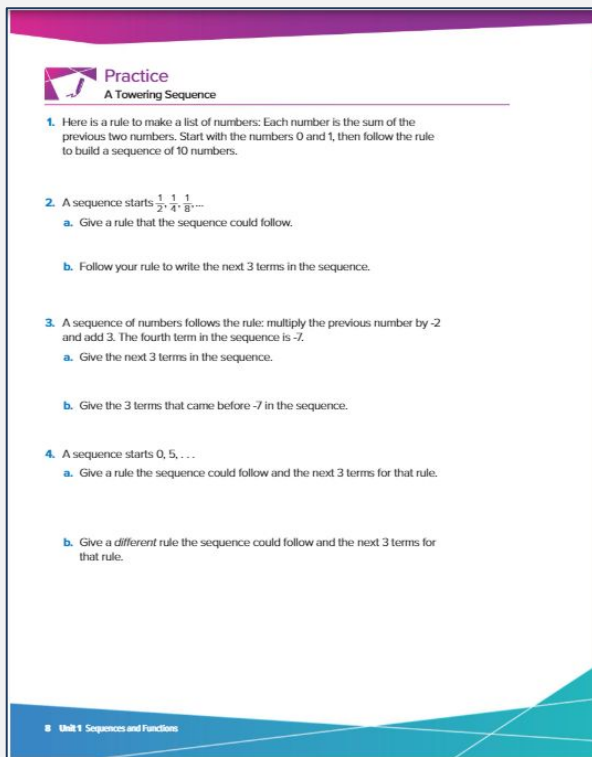
**Cool Down**  
1.4 Next?

A sequence starts 3, 6, ...

1. Give a rule the sequence could follow, and list the next 3 terms.
2. Give a *different* rule the sequence could follow, and list the next 3 terms.

**Cool-Down**  
Each lesson includes a cool-down task to be given to students at the end of the lesson. Students are meant to work on the cool-down for about 5 minutes independently and turn it in. The cool-down serves as a brief formative assessment to determine whether students understood the lesson. Students' responses to the cool-down can be used to make adjustments to further instruction.

# Sample Lesson Trajectory



**Practice**  
A Towering Sequence

- Here is a rule to make a list of numbers: Each number is the sum of the previous two numbers. Start with the numbers 0 and 1, then follow the rule to build a sequence of 10 numbers.
- A sequence starts  $\frac{1}{2}, \frac{1}{4}, \frac{1}{8}, \dots$ 
  - Give a rule that the sequence could follow.
  - Follow your rule to write the next 3 terms in the sequence.
- A sequence of numbers follows the rule: multiply the previous number by  $-2$  and add 3. The fourth term in the sequence is  $-7$ .
  - Give the next 3 terms in the sequence.
  - Give the 3 terms that came before  $-7$  in the sequence.
- A sequence starts 0, 5, ...
  - Give a rule the sequence could follow and the next 3 terms for that rule.
  - Give a *different* rule the sequence could follow and the next 3 terms for that rule.

Unit 1 Sequences and Functions

## Practice Problems

Each lesson includes an associated set of practice problems. Teachers may decide to assign practice problems for homework or for extra practice in class. They may decide to collect and score it or to provide students with answers ahead of time for self-assessment. It is up to teachers to decide which problems to assign (including assigning none at all).

The practice problem set associated with each lesson includes a few questions about the contents of that lesson, plus additional problems that review material from earlier in the unit and previous units. Distributed practice (revisiting the same content over time) is more effective than massed practice (a large amount of practice on one topic, but all at once).

# Sample Assessment Series

## CFA 1

### Cool Down Lesson 3

**Lesson 1-3** Different Types of Sequences



**Cool Down**  
3.4 Do What's Next

Many sequences start with the terms 3 and 6.

1. Find the next two terms of the arithmetic sequence 2, 8, \_\_\_\_\_, \_\_\_\_\_.
2. Find the next two terms of the geometric sequence 2, 8, \_\_\_\_\_, \_\_\_\_\_.
3. Find two possible next terms of a sequence 2, 8, \_\_\_\_\_, \_\_\_\_\_ that is neither geometric nor arithmetic.

## CFA 2

### Cool Down Lesson 5

**Lesson 1-5** Sequences are Functions



**Cool Down**  
5.4 Define This Sequence

Use the first five terms of sequence  $H$  to define the sequence recursively using function notation.

2.5, 7.5, 22.5, 67.5, 202.5, ...

## CFA 3

### Cool Down Lesson 9

**Lesson 1-9** What's the Equation?



**Cool Down**  
9.4 Ow, My Jaw

Here are two definitions of the same sequence.

Definition One:  $f(1) = 64$  and  $f(n) = \frac{1}{2} \cdot f(n-1)$  for  $n \geq 2$

Definition Two:  $f(n) = 64 \cdot \left(\frac{1}{2}\right)^{n-1}$  for  $n \geq 1$

1. List the first 4 terms of this sequence.
2. Write an expression to represent  $f(20)$ .
3. A person is trying to quit chewing gum. They decide they will have 64 pieces in week 1, but each week have half as many as the week before. The function  $f$  represents the number of pieces of gum they will have in week  $n$ . What is a reasonable domain for this function? Explain your reasoning.

# Sample Assessment Series

## End of Unit Assessment

See handout

# Areas of Continued Development

1. Addition of Success Criteria
2. CFA selection for the last 2 units of instruction.

Course Title:	Content Area:	Grade Level:	Credit (if applicable)
English 8	ELA	8th	
<b>Course Description:</b>			
<p>In 8th Grade ELA, students explore human nature through literature by studying characters who find themselves in challenging, oftentimes oppressive, situations. Through a diverse range of genres, ranging from science fiction to memoirs and graphic novels, students learn about literary conventions, techniques, and rhetorical devices. By studying a range of historical contexts, such as the Holocaust and the Russian Revolution, students build knowledge about the world while making personal connections to a wide range of characters. Students build on the writing skills introduced in earlier grades through embedded writing lessons tied to their reading.</p>			
<b>Aligned Core Resources:</b>		<b>Connection to the <i>BPS Vision of the Graduate</i></b>	
Night, by Eli Weisel Animal Farm, by George Orwell Frankenstein, by Gris Grimly		COMMUNICATION <ul style="list-style-type: none"> <li>• Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts.</li> <li>• Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade).</li> </ul> EMPATHY <ul style="list-style-type: none"> <li>• Demonstrating understanding of others perspectives and needs Listen with an open mind to understand others' situations.</li> </ul>	
<b>Knowledge/Skill Dependent courses/Prerequisites:</b>		<b>Link to <i>Completed Equity Audit</i></b>	
None		<ul style="list-style-type: none"> <li>• <a href="#">8ELA Equity Curriculum Review</a></li> </ul>	
<b>Unit Links</b>			
<a href="#">Unit 1: Bad Behavior</a> <a href="#">Unit 2: Night</a> <a href="#">Unit 3: Animal Farm</a> <a href="#">Unit 4: Science Fiction</a> <a href="#">Unit 5: Frankenstein</a> <a href="#">Capstone</a>			

## Standard Matrix

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
8.RL.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	S	S	S	S	S
8.RL.2	Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	P	P	P	P	P
8.RL.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.		P	S	P	P
8.RL.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	S	S	S	P	
8.RL.5	Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.				S	P
8.RL.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	P		P	P	P
8.RL.7	Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.					
8.RL.8	(Not applicable to literature)					
8.RL.9	Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.			S	S	P
8.RL.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and	S	S	S	S	S

	proficiently.					
8.RI.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.		S			S
8.RI.2	Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.		S		S	
8.RI.3	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).	P	S			
8.RI.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	P				
8.RI.5	Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.		S			
8.RI.6	Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.		P			
8.RI.7	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.					S
8.RI.8	Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.		P	S		
8.RI.9	Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.					
8.RI.10	By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.	S	S	S	S	S
8.W.1	Write arguments to support claims with clear reasons and relevant evidence.		S	S	S	S
8.W.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the	P	S	S	S	S

	selection, organization, and analysis of relevant content.					
8.W.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.		S	S		S
8.W.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	P	P	P	P	P
8.W.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, focusing on how well purpose and audience have been addressed.	P	P	P	P	P
8.W.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.	S	S	S	S	S
8.W.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.					
8.W.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.					
8.W.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.	S	S	S	S	S
8.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	S	S	S	S	S
8.SL.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.	S	S	S	S	S
8.SL.2	Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.					

8.SL.3	Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.	S	S	S	S	S
8.SL.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.					
8.SL.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.					
8.SL.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.					
8.L.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	S	S	S	S	S
8.L.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	S	S	S	S	S
8.L.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	S	S	S	S	S
8.L.4	Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on grade 8 reading and content, choosing flexibly from a range of strategies.	S	S	S	S	S
8.L.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	P	P	P	P	P
8.L.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.		P	P	P	P

# Unit 1: Bad Behavior

## Overview

### Relevant Standards: **Bold indicates priority**

- 8.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- 8.RL.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
- 8.RI.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
- 8.W.1 Write arguments to support claims with clear reasons and relevant evidence.
  - a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
  - c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
- 8.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 8.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 8.L.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Overview

Students begin a yearlong examination of human nature by considering whether humans are good at heart, as well as different perspectives on what motivates us to do bad things. Throughout this short story unit, students will study how authors create suspense, how characters are influenced by their relationships and experiences. In doing so, students will begin to understand some of the reasons people can make questionable moral decisions, which they will continue to explore throughout the year. They will also learn about a prominent theory of moral development, and consider moral dilemmas posed by famous thought experiments to set the stage for other choices characters face in the literature over the course of the year. Writing instruction during this unit is focused reviewing lessons and skills from the prior years, such as organizing ideas in response to a prompt, as well as introducing quoted evidence.

### Essential Question(s):

- Are human beings really good at heart?
- How do we know what is right?
- Why do people choose to do wrong?

<b>Enduring Understanding(s):</b>	
<ul style="list-style-type: none"> <li>• People are not simply good or bad, but often made up of different characteristics, conflicting motivations, and potentially different stages of moral development. People may be motivated to do bad things for a variety of reasons, and often seek to justify their actions to both themselves and others.</li> </ul>	
<b>Demonstration of Learning:</b>	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> <li>• What motivates people to do bad things? Use at least two of the following texts to support your answer: <ul style="list-style-type: none"> <li>○ “Ruthless”</li> <li>○ “Button, Button”</li> <li>○ “Lamb to the Slaughter”</li> </ul> </li> </ul>	
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<ul style="list-style-type: none"> <li>• Students will have opened each year of middle school ELA with a similar introductory unit featuring shorter, thematically related fiction and nonfictional texts.</li> </ul>	<ul style="list-style-type: none"> <li>• Students will continue to consider questions of human motivation, and examples of questionable moral decisions, in the literature they read throughout the course of the year.</li> <li>• Students will again study the effects of different points of view when studying Frankenstein later in 8th grade.</li> </ul>
<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
	<ul style="list-style-type: none"> <li>• 21 days, 6 weeks</li> </ul>
<b>Integration of Technology:</b>	<b>Aligned Unit Materials, Resources, and Technology:</b>
<ul style="list-style-type: none"> <li>• Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision</li> </ul>	<ul style="list-style-type: none"> <li>• Commonlit</li> </ul>
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	

<p><b>UDL Indicator</b></p> <ul style="list-style-type: none"> <li>CHECKPOINT 7.2 Optimize relevance, value, and authenticity</li> </ul>	<p><b>Teacher Actions:</b></p> <ul style="list-style-type: none"> <li>Include supplemental texts so that the thematic focus of the year can be: <ul style="list-style-type: none"> <li>Personalized and contextualized to learners' lives</li> <li>Culturally relevant and responsive</li> </ul> </li> <li>Provide tasks that allow for active participation, exploration and experimentation</li> <li>Invite personal response, evaluation and self-reflection focused the themes that will be explored throughout the year</li> </ul>
<p><b>UDL Indicator</b></p> <ul style="list-style-type: none"> <li>CHECKPOINT 3.3 Guide information processing and visualization</li> </ul>	<p><b>Teacher Actions</b></p> <ul style="list-style-type: none"> <li>Give explicit prompts for each step in a sequential process, such as the read, write, discuss cycle, or a writing lesson</li> <li>Introduce graduated scaffolds that support information processing, such as questions to establish meaning and questions to analyze meaning</li> <li>Provide multiple entry points to a lesson by tailoring Do Now activities to the students and target</li> <li>Adjusting pathways through content by adjusting questions and reading cycles</li> <li>“Chunk” information or text into smaller elements by asking questions to establish meaning throughout a reading cycle</li> <li>Remove unnecessary distractions, activities, or questions that are not essential to the learning target for that lesson</li> </ul>
<p><b>Supporting Multilingual/English Learners</b></p>	
<p><b>Related <u>CELP standards:</u></b></p> <ul style="list-style-type: none"> <li>6-8.3 An EL can speak and write about grade-appropriate complex literary and informational texts and topics.</li> </ul>	<p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>Level 1: I can name actions I consider to be right or wrong.</li> <li>Level 2: I can write a narrative of a time someone I know did something wrong that includes an action and a reason .</li> <li>Level 3: I can write a narrative that describes a specific event where someone I know did something wrong.</li> <li>Level 4: I can write an essay comparing how a time someone did something wrong to a character who did something wrong.</li> <li>Level 5: I can write an essay explaining why characters in literature do bad things.</li> </ul>

# Unit 1: Bad Behavior

## Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	Unit Introduction	I can analyze the essential questions of our unit and take a stand on key topics in the unit.		
2	“Ruthless” by William DeMille	I can understand how DeMille uses situational irony to affect readers.	Ruthless Vindictive	Situational irony
3	<a href="#">Writing Mini Lesson: Reviewing Structure</a>	I can review how to respond to a prompt, select relevant evidence, and structure an evidence-based response.		Argument Evidence Explanations
4	“How Do We Tell Right From Wrong?” by Anne-Marie Reidy	I can understand the stages of moral development to build an understanding of how people decide what is right and wrong.		Heinz’s dilemma Pre-conventional stage Conventional stage Post-conventional stage
5	“Button, Button” by Richard Matheson	I can understand how Matheson builds suspense through different characters’ points of view.	Immoral Intrigue Offensive	The Twilight Zone Suspense Point of view
6	<a href="#">Writing Mini Lesson: Reviewing Introducing Evidence</a>	I can review how to provide context when introducing evidence in a constructed response.		Context
7	“Lamb to the Slaughter” by Roald Dahl	I can analyze how Dahl builds suspense through the use of dramatic irony and different points of view.		Suspense Dramatic irony Point of view
8	Lamb to the Slaughter: Narrative Writing	I can craft an alternate ending to “Lamb to the Slaughter.”		Narrative Third person POV
9	“Lather and Nothing Else” by Hernando Téllez	I can analyze how Téllez uses internal conflict to develop a theme.		Internal conflict Theme

10	<a href="#">Unit 1 Brief Write CFA</a>	Given a prompt, break it down and write a complete paragraph with evidence.		
11	Related Media Exploration	I can analyze different moral dilemmas and how characters from our unit may respond in each scenario.		The Trolley problem
12	“The Tell-Tale Heart” by Edgar Allen Poe	I can analyze how Poe uses mood and tone in the “Tell Tale Heart” to create suspense within the reader.	Vehemently Audacity Supposition	Mood Tone Suspense
13	Seminar	I can take a clear position on a question and share evidence to support that point of view in a Socratic dialogue.		Socratic Seminar/Dialogue
14	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
15	Summative Writing	I can draft complete body paragraphs for my summative essay.		
16	Summative Writing	I can revise body paragraphs of my summative essay by ensuring I introduce evidence with context.		
17	Summative Writing	I can add a brief introduction and conclusion to the draft of my essay.		
18	Flex			
19	Flex			
20	Flex			
21	Flex			

# Unit 2: Night

## Overview

### Relevant Standards: **Bold indicates priority**

- 8.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- 8.RL.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
- 8.RI.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
- 8.W.1 Write arguments to support claims with clear reasons and relevant evidence.
  - b. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
- 8.W.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  - b. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- 8.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 8.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 8.L.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Overview

After studying fictional characters who make questionable moral choices, students read *Night*, the memoir of a young man who survives the moral catastrophe of the holocaust. Elie Wiesel (el-ee vee-ZEL) was a devout Jewish fifteen-year-old teenager living in Sighet, Hungary in 1944 when he and his family were deported to Auschwitz as part of the Nazi Party's "Final Solution." His memoir recounts the eleven months Weisel spent in a series of camps, accompanied by his father, and how those experiences changed him and his worldview. This text also serves as a call to action for future generations to take responsibility for human suffering and promote justice. Rather than a complete grounding in the history of the Holocaust, this unit is meant to lead students to appreciate *Night's* "literary qualities, its moral and ethical complexity, its heartbreak, and its humanity." Writing instruction in this unit builds on students' prior learning and is focused on improving the quality and complexity of thesis statements and introductions.

### Essential Question(s):

- Are human beings really good at heart?
- How do human beings respond when subjected to unthinkable horror?
- Why is it important to tell and listen to stories about the Holocaust?

**Enduring Understanding(s):**

- Understanding Elie Wiesel's purpose in writing this memoir helps us to understand his choices throughout the text. As he explains in the Preface, Wiesel writes about his experiences in Auschwitz in order to ensure those murdered by the Nazis are remembered by future generations, to warn readers about the dangers of indifference, and to help the world understand the atrocities he and many others experienced in the concentration camps.
- Wiesel's understanding of faith, family, and humanity is profoundly shaped by the brutality and deprivation of the concentration camp. His experiences force him to make impossible choices in order to survive.
- By immersing ourselves in Wiesel's experience and perspective, we are able to more deeply empathize with him and see his memoir as an individual, human story within the devastating scope of the Holocaust.
- The Holocaust is one of the darkest chapters in human history. Fully understanding what happened during that time—through testimonies of those who lived through it—is a powerful way to prevent such tragedies from occurring again.

**Demonstration of Learning:**

Summative Writing Prompts

- Identify Wiesel's purpose in writing *Night*, and explain how he achieves that purpose through his choices as an author. Include evidence from the preface and/or “The Perils of Indifference,” as well as his memoir, in your response.
- Analyze Wiesel's attitude toward God and his Jewish faith throughout the memoir. Use specific examples to explain what causes the changes and when the changes occur.
- Analyze the relationships between fathers and sons in the book, including the relationship Elie has with his father. Make an argument as to why Wiesel returns to the motif of fathers and sons so often throughout his memoir.
- Consider a significant symbol from the text. Look carefully at all the ways/places in the text that the symbol appears and how it is described. Write an essay explaining how Wiesel uses this symbol.

**Connections to Prior Units:**

- Students will have been briefly introduced to the Holocaust in 6th grade during their study of Europe, situating this historical event in a larger pattern of European conflict and cooperation.
- Students will have previously read *Refugee* in 6th grade, a work of historical fiction in which one protagonist and his family flee Nazi Germany on the *St. Louis*, but are ultimately refused entry to the United States.
- Students will have read *The Narrative of the Life of Frederick Douglass* in 7th grade, another personal memoir of an individual who lives through a deeply oppressive historical context and also uses the written word as a form of witness and resistance.

**Connections to Future Units:**

- Students will continue their exploration of human nature through increasingly distant and/or abstract texts over the course of the year, including allegory in *Animal Farm* (8th) and the concept of nature vs nurture in *Frankenstein* (8th).
- Students will again encounter an author who creates a narrative persona in order to communicate an inexpressibly traumatic reality as they read *The Things They Carried* (12th).

<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• 30 lesson, 6 weeks</li> </ul>
<b>Integration of Technology:</b>	<b>Aligned Unit Materials, Resources, and Technology:</b>
<ul style="list-style-type: none"> <li>• Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision</li> </ul>	<ul style="list-style-type: none"> <li>• Reading Reconsidered Lessons</li> </ul>
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b> <ul style="list-style-type: none"> <li>• CHECKPOINT 8.1 Heighten salience of goals and objectives</li> </ul>	<b>Teacher Actions:</b> <ul style="list-style-type: none"> <li>• Prompt or require learners to explicitly formulate or restate goals for reading or writing lessons</li> <li>• Display the learning target in multiple ways</li> <li>• Encourage division of long-term goals into short-term objectives by drawing connections between summative prompts, daily targets, and writing lessons</li> <li>• Engage learners in discussions of what constitutes excellence and generate relevant examples that connect to their cultural background and interests</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related <a href="#">CELP standards:</a></b> <ul style="list-style-type: none"> <li>• 6-8.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.</li> </ul>	<b>Learning Targets:</b> <ul style="list-style-type: none"> <li>• I can identify Eli's friends and family members in the text.</li> <li>• I can identify main events in a chapter or scene in Night.</li> <li>• I can determine what Freak the Mighty says about faith.</li> <li>• I can identify events/details in Freak the Mighty that develop the author's claim about faith.</li> <li>• I can explain how key events/details in Freak the Mighty develop the author's claim about faith.</li> </ul>

## Unit 2: Night

### Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	Night, pp. vii-x; xiv-xv Excerpt from All Rivers Run to the Sea	I can describe Elie Wiesel and his multiple purposes for writing Night.		rhetorical question motif memoir
2	Night, pp. 3-8	I can analyze Wiesel's choice to begin his memoir with the story of Moishe the Beadle.	Indifference Devout	Faith and Family in Night Destruction of the Temple
3	<a href="#">Writing Mini Lesson:</a> Adding counterclaims to thesis	I can acknowledge opposing arguments by incorporating them into a complex thesis statement.		
4	Night, pp. 8-16	I can analyze the escalating persecution of Wiesel's community and how they respond.	Abstract Anguish	symbolism tone metaphor
5	Night, pp. 16-22 Excerpts from All Rivers Run to the Sea	I can analyze the language Wiesel uses to illustrate his family's deportation.	Surreptitious Surreal	Shabbat
6	Night, pp. 23-28	I can consider the impact of transport on the Jews of Sighet.		symbol motif theme memoir foreshadowing
7	Night, pp. 29-37	I can describe the process of selection and its impact on Wiesel.	Tumult Imperative	Dehumanization Selection ellipses rhetorical questions

8	Night, pp. 37-46	I can analyze the contrast between moments of dehumanization and humanity.	Remorse Humane	Forced Labor Serial Numbers irony memoir juxtaposition
9	Night, pp. 47-56	I can consider how morality and choice are impacted by life in the concentration camp.	Untenable Elude	Choiceless Choices Kapos symbolism juxtaposition irony
10	Night, pp. 56-65	I can consider the purpose and impact of four scenes of public punishment.		Resistance to Nazi Persecution irony parentheticals juxtaposition memoir
11	<a href="#">Writing Mini Lesson:</a> Review/expand introductions	I can review how to write and expand an introduction paragraph.		
12	“The Perils of Indifference” (and <a href="#">video</a> )	I can discuss the meaning and purpose of Wiesel’s “The Perils of Indifference.”		
13	Night, pp. 66-73  Excerpt from <i>All Rivers Run to the Sea</i>	I can consider the impact of Auschwitz on Wiesel’s faith.		Rosh Hashanah Yom Kippur Tone
14	Night, pp. 72-84  Excerpt from <i>All Rivers Run to the Sea</i>	I can describe the impact of relationships and faith on survival.	Emaciated Liberate	tone rhetorical question memoir foreshadowing
15	<a href="#">Brief Write CFA</a>	Connect to prompt 2 about faith -		

		Given 2-3 paragraphs, one of which is focused on a counterclaim, write an introduction that incorporates/addresses counterclaims		
16	Night, pp. 85-95	I can consider the struggle between death and life during the forced march.	Transcend Poignant	Forced Marches personification theme juxtaposition
17	Night, pp. 95-103	I can analyze motifs developing in the memoir.		motif theme juxtaposition
18	Night, pp. 104-112	I can examine the relationship between Wiesel and his father.		Pre-war Sighet (images) Dysentery foreshadowing
19	Night, pp. 113-115	I can analyze how Wiesel describes his liberation from Buchenwald.		Tone
20	Night, pp. 117-120 "First, they came for the Socialists..." (Martin Niemöller)	I can analyze Wiesel's message and purpose in his Nobel Prize acceptance speech.		The Nobel Peace Prize paradox
21	Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		
22	Unit Assessment			
23	Summative Writing	I can plan my essay by organizing my ideas, choosing the most relevant evidence to support them, and identifying opposing claims.		
24	Summative Writing	I can draft complete body paragraphs for my summative essay.		
25	Summative Writing	I can revise body paragraphs of my summative essay by ensuring I introduce evidence with context.		

26	Summative Writing	I can add an expanded introduction and conclusion to the draft of my essay.		
27	Flex			
28	Flex			
29	Flex			
30	Flex			

## Unit 3: Animal Farm

### Overview

#### Relevant Standards: **Bold indicates priority**

- 8.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- 8.RL.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
- 8.RI.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
- 8.W.1 Write arguments to support claims with clear reasons and relevant evidence.
  - b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
- 8.W.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  - b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
- 8.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 8.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 8.L.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

### Overview

After reading a work of nonfiction, students turn their attention to an allegorical novel the author describes as a fairy tale. *Animal Farm*, on the surface, is exactly what its title suggests: a group of farm animals take collective ownership of a farm after running its owner, Mr. Jones, and all human workers off of the property. The animals create a set of Commandments to live by, share the work of the farm, and share the fruits of their labor. Over time, however, the pigs eventually emerge as a clearly dominant class, while the other animals work under increasingly oppressive conditions. What emerges, in the end, is not a story about farms or animals at all, but rather a powerful fable about how power corrupts and greed inhibits equality, a political allegory about the failed promise of communism in the Soviet Union, and a powerful work of satire that criticizes hypocrisy and ignorance at all levels. Writing instruction in this unit builds on students' prior learning and is focused on improving the quality and complexity of students analysis of quoted evidence.

### Essential Question(s):

- Does power inherently corrupt humans' best intentions?
- How can language be used to oppress, and to resist?
- How does literature reflect, and influence, history?

**Enduring Understanding(s):**

- Communism was born out of the shortcomings of capitalism and monarchy, and it promised its participants equality. However, due to hypocrisies among communist leadership, people living and working in communist countries did not receive the equality they were promised.
- George Orwell was a disillusioned socialist and journalist who was deeply disappointed by the failures of communism in eastern Europe and the West's unwillingness to see these failures for the threats they were. As such, he adopted a cynical view of government and politics that he communicates, in *Animal Farm*, through allegory rather than direct attack.
- Language is inherently political and can be weaponized. While language can be used to motivate and inspire, it can also be used to manipulate and oppress.
- Fable, allegory, and satire are genres that permit writers to indirectly share a political or moral message or to criticize hypocrisies and injustices.

**Demonstration of Learning:**

## Summative Writing Prompts

- Explain the political allegory present in Chapter 10 of *Animal Farm*. What people, events, or ideas is Orwell critiquing? How has he used the genres of allegory and political satire to convey that message?
- Read Orwell's Essay "The Atom Bomb and You." Explain what Orwell is critiquing about society and the government in that essay, and compare and contrast its criticism to the critiques Orwell leverages in *Animal Farm*.
- How might *Animal Farm* have gone differently if a character who chose to remain silent had found his or her voice? Select a scene of oppression in *Animal Farm* that you believe became a critical turning point. Imagine one character decides to speak out against the injustice. Write a 1-2 paragraph speech that this character delivers, employing rhetorical strategies and, if desired, propaganda techniques.
- Recall that Orwell subtitled *Animal Farm* "A Fairy Story." Select a well-known fairy tale and adapt the plot events to create a modern-day political or social allegory critiquing an injustice you see in the world today.

**Connections to Prior Units:**

- The first anchor text of 8th grade, *Night*, focuses on how individuals respond when subjected to inhumane and dangerous situations during the Holocaust. This unit builds on a closely related historical context, but examines how populations can be manipulated into following despotic leaders in the first place.
- In their study of *The Giver* (6th), students will have examined a dystopia which seeks to control society through careful manipulation of language and memory.
- Students will have previously studied rhetorical appeals in *Narrative of the Life of Frederick Douglass* (7th), examining the ways in which Douglass appeals to ethos, pathos, and logos to argue against the institution of slavery.
- Students will have studied the Russian Revolution and the collapse of the USSR in 6th grade Social Studies.

**Connections to Future Units:**

- In 9th grade, students will study the Trujillo dictatorship when reading *In the Time of the Butterflies*, another oppressive regime that uses fear and propaganda to maintain power in the Dominican Republic, but is eventually overthrown due in part to the courage of the Mirabal sisters.
- Students will read *Fahrenheit 451* in 10th grade, another dystopia in which social control is maintained through the use of fear and manipulation of information.

<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
•	• 34 lessons, 7 weeks
<b>Integration of Technology:</b>	<b>Aligned Unit Materials, Resources, and Technology:</b>
• Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision	• Reading Reconsidered Lessons
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
•	•
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b> <ul style="list-style-type: none"> <li>CHECKPOINT 3.2 Highlight patterns, critical features, big ideas, and relationships</li> </ul>	<b>Teacher Actions:</b> <ul style="list-style-type: none"> <li>Highlight or emphasize key elements in the text.</li> <li>Use outlines and/or graphic organizers to emphasize key ideas and relationships between student’s responses to exit tickets, writing lessons, and summative essays</li> <li>Use multiple examples and non-examples to emphasize critical features of writing focus areas</li> <li>Highlight previously learned writing skills that can be used to solve unfamiliar summative prompts</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related <a href="#">CELP standards:</a></b> <ul style="list-style-type: none"> <li>6-8.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</li> </ul>	<b>Learning Targets:</b> <ul style="list-style-type: none"> <li>Level 1: I can participate in short conversational exchanges about rules.</li> <li>Level 2: I can participate in short conversational exchanges about Animal Farm by answering wh questions about the text.</li> <li>Level 3: I can participate in discussions about Animal Farm by asking and answering relevant questions.</li> <li>Level 4: I can participate in discussions about Animal Farm by asking and answering relevant questions and rephrasing key ideas expressed by others.</li> <li>Level 5: I can participate in discussions about the topic of propaganda and manipulation by adding relevant evidence from Animal Farm.</li> </ul>

## Unit 3: Animal Farm

### Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	Animal Farm Chapter 1, pp. 3-7	I can describe how the word “comrade” is used among the anthropomorphized animals in the Animal Farm fable.	benevolent cynical laborious	Fable “Comrade” Anthropomorphism Irony
2	Animal Farm, Chapter 1, pp. 7-11	I can examine Old Major’s speech rhetorically.	tyranny dissent resolution	Rhetorical triangle Logos Ethos pathos
3	Excerpts from “Ukrainian Preface”  Excerpts from The Communist Manifesto	I can examine parallels between Old Major’s speech and The Communist Manifesto.	complicit commodity oppress	Capitalism Communism Socialism Bourgeoisie/Proletariat Rhetorical triangle Allusion
4	<a href="#">Writing Mini Lesson:</a> Review reasoned and relevant analysis	I can review how to write reasoned and relevant analysis in a constructed response.		
5	Animal Farm, Chapter 1, pp. 12-13, “Beasts of England”  “The Internationale”	I can examine the role of anthems in society.		Parallelism Irony
6	Animal Farm, Chapter 2, pp. 15-22	I can analyze the animals’ Rebellion and its allegorical connections to the Russian February Revolution.		Allusion vs. Allegory  Czar Nicholas II February Revolution

				Allegory Allusion
7	Animal Farm, Chapter 2, pp. 22-26	I can examine how the animals conform to Animal Farm's Seven Commandments.	reproach unanimous	Exodus 20 Passive Voice Allusion Irony
8	Animal Farm, Chapter 3, pp. 27-32	I can analyze Orwell's creation of dramatic irony through use of the village voice and allegorical representations.		Trotsky and Stalin village voice dramatic irony passive voice allusion allegory
9	Animal Farm, Chapter 3, pp. 32-36	I can analyze how the pigs use rhetoric and propaganda to manipulate the other animals.	maxim manipulation conform	Herd Behavior Propaganda Logical Fallacies <ul style="list-style-type: none"> <li>• equivocation</li> <li>• slippery slope</li> </ul> Rhetorical triangle
10	<a href="#"><u>Writing Mini Lesson:</u></a> Adding competing interpretations to analysis	I can analyze and address competing interpretations of the text.		
11	Animal Farm, Chapter 4, pp. 37-44	I can examine how historical allusions in Chapter 4 contribute to Animal Farm's allegory of the Russian Revolution.		The October Revolution Vladimir Lenin Allusion allegory iron

12	Animal Farm, Chapter 5, pp. 45-51	I can contrast how Napoleon and Snowball persuade their comrades to follow their plans.	manifest unintelligible indifferent	Napoleon Julius Caesar Irony Passive voice Logos
13	Animal Farm, Chapter 5, pp. 51-58	I can analyze how Napoleon uses force and propaganda to consolidate power.		NKVD and the Soviet Press  The Windmill and the Trotsky-Stalin Conflict Allegory Ethos Pathos Slippery slope
14	Animal Farm, Chapter 6, pp. 59-66	I can analyze how Napoleon and Squealer use propaganda to convince the animals to accept new resolutions.	vain shrewd reconcile	Propaganda and “Smite the Lazy Worker”  How Propaganda Calls “Truth” into Question  <b>Literary Terms:</b> <ul style="list-style-type: none"> <li>● village voice</li> <li>● equivocation</li> <li>● allegory</li> <li>● euphemism</li> <li>● pathos</li> <li>● dramatic irony</li> </ul>
15	Unit 3 Brief Write CFA	Given intro and 1-2 paragraphs, with possible facts/quotes, write a paragraph that includes multiple specific interpretations of those facts/quotes.		
16	Animal Farm, Chapter 6, pp. 66-71	I can explain how Orwell satirizes human conformity to propaganda.		Strawman Fallacy Scapegoating Satire Euphemism

				Village voice Passive voice Dramatic irony
17	Animal Farm, Chapter 7, pp. 73-79	I can analyze how dissent is handled on Animal Farm.	ambition pretext menacing	Collectivization and Famine Village voice Dramatic irony Allegory Parallelism
18	Animal Farm, Chapter 7, pp. 79-87; HW: 87-89  Excerpt from “Kolyma Tales,” fiction set in the Gulags	I can examine how false memories and false confessions create terror on Animal Farm.		False Memory Stalin’s Great Purges Carpenters village voice
19	Animal Farm, Chapter 8, pp. 87-100	I can describe the parallels between Napoleon’s actions and the historical actions of Joseph Stalin.		Mr. Frederick as Hitler The Non-Aggression Pact “Stalin’s Epigram” Allusion
20	Animal Farm, Chapter 8, pp. 100-109  “Stalin’s Address to the People”	I can analyze the irony of the animals’ “victory” in the Battle of the Windmill.	ignorant lamentation	Hitler Breaks the Non-Aggression Pact <ul style="list-style-type: none"> <li>• irony</li> <li>• dramatic irony</li> <li>• ethos</li> <li>• passive voice</li> <li>• allegory</li> <li>• allusion</li> </ul>
21	Animal Farm, Chapter 9, pp. 111-118	I can analyze how and why Orwell establishes the hypocrisy of Napoleon’s regime.		Stalin’s Election in 1937 Moses and The Russian Orthodox Church
22	Animal Farm, Chapter 9, pp. 118-126	I can examine Boxer’s “retirement” through literal, allegorical, and analytical lenses.	suppress subversive	Benjamin as Orwell Allegory

				Dramatic irony Pathos
23	Animal Farm, Chapter 10, pp. 127-135	I can analyze the ironies of life on Animal Farm after the Rebellion and consider allegorical implications.		Euphemism Irony Satire Village voice Anthropomorphism Allegory
24	Animal Farm, Chapter 10, pp. 135-141	I can analyze the conclusion of Animal Farm.		The Tehran Conference The Cold War Fable Allegory Satire Ethos Euphemism Equivocation Passive voice
25	Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		Socratic Seminar/Dialogue
26	Unit Assessment			
27	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them..		
28	Summative Writing	I can draft complete body paragraphs for my summative essay.		
29	Summative Writing	I can revise body paragraphs of my summative essay by adding multiple or competing interpretations of my quoted evidence.		
30	Summative Writing	I can write an introduction and brief conclusion to the draft of my essay.		

31	Flex			
32	Flex			
33	Flex			
34	Flex			

# Unit 4: Science Fiction

## Overview

### Relevant Standards: **Bold indicates priority**

- 8.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- 8.RL.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
- 8.RL.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
- 8.W.1 Write arguments to support claims with clear reasons and relevant evidence.
  - e. Provide a concluding statement or section that follows from and supports the argument presented.
- 8.W.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  - e. Provide a concluding statement or section that follows from and supports the information or explanation presented.
- 8.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 8.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 8.L.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Overview

After considering human nature through the lens of a satirical fairy tale, students read stories of friendly robots, post-apocalyptic mechanical houses, civilization on Venus, and experimental surgeries. Despite differences in plot and style, however, these stories share common themes and reflect the concerns of their authors and time periods. Throughout this unit, students consider different representations of the relationship between people and technology, the impact of nature on humanity, and the role of an individual within society. By studying the historical context surrounding each story, students reflect on the way science fiction as a genre functions as social commentary, using tales of futuristic, dystopian, or fantastical worlds to teach us more about our own. Teachers may, with consultation of their supervisors, elect to substitute another similar text of their choosing to anchor this unit. Writing instruction in this unit builds on students' prior learning and is focused on improving the quality and complexity of conclusions.

### Essential Question(s):

- Is technology a blessing or a curse?
- Why write stories about worlds that don't exist?
- How do personal experiences shape the stories we tell?

<b>Enduring Understanding(s):</b>	
<ul style="list-style-type: none"> <li>• Authors may write science fiction to critique or comment on the world in which they live; by creating speculative worlds, authors can experiment with themes, connections, and possibilities that allow readers to reflect on their own world in a new way.</li> <li>• Examining the interaction between people, technology, and nature in fiction may help readers consider implications of scientific innovation on people and communities.</li> <li>• Readers of science fiction can use historical context and an author's biography to better understand the themes and critiques of a piece of science fiction.</li> </ul>	
<b>Demonstration of Learning:</b>	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> <li>• Choose one story from the unit and explain how it can be read as social commentary.</li> <li>• Compare and contrast the role of technology as it is developed in at least 2 stories from the unit.</li> <li>• Research the biography of one of the authors studied in this unit and write an essay explaining how the author's experiences may have shaped their writing.</li> </ul>	
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<ul style="list-style-type: none"> <li>• Students will have previously been introduced to characteristics of science fiction when reading <i>The Giver</i> in 6th grade.</li> <li>• Multiple stories in this unit are responding to the historical contexts of World War II and the Cold War. Students will have previously studied both of these historical periods briefly in 6th and 7th grade social studies, as well as in earlier units focused on <i>Night</i> and <i>Animal Farm</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• In the next 8th grade unit, students will read a foundational early work of science fiction in Mary Shelley's <i>Frankenstein</i>, as well as a longer work of Science fiction by Ray Bradbury when reading <i>Fahrenheit 451</i> in 10th grade.</li> <li>• Students will again encounter epistolary stories when reading <i>Frankenstein</i> (8th) and <i>In the Time of the Butterflies</i> (10th).</li> </ul>
<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• 33 days, 7 weeks</li> </ul>
<b>Integration of Technology:</b>	<b>Aligned Unit Materials, Resources, and Technology:</b>
<ul style="list-style-type: none"> <li>• Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision</li> </ul>	<ul style="list-style-type: none"> <li>• Reading Reconsidered Lessons</li> </ul>
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>

•	•
<b>Differentiation through <i>Universal Design for Learning</i></b>	
<p><b>UDL Indicator</b></p> <ul style="list-style-type: none"> <li>CHECKPOINT 8.4 Increase mastery-oriented feedback</li> </ul>	<p><b>Teacher Actions:</b></p> <ul style="list-style-type: none"> <li>Provide feedback on writing lessons/CFAs that encourages perseverance, focuses on development of efficacy and self-awareness, and encourages the use of specific supports and strategies in the face of challenge</li> <li>Provide feedback on writing lessons/CFAs that emphasizes improvement and achieving a standard rather than on relative performance</li> <li>Use Show Call to provide feedback that is frequent, timely, specific</li> <li>Use Show Call and/or Whole Class feedback to identify patterns of errors and wrong answers, and generate positive strategies for future success</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<p><b>Related <i>CELP standards:</i></b></p> <ul style="list-style-type: none"> <li>6-8.4 An EL can construct grade appropriate oral and written claims and support them with reasoning and evidence.</li> </ul>	<p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>Level 1: I can verbally or nonverbally express an opinion about a familiar topic (technology) using a limited number of acquired words and phrases.</li> <li>Level 2: I can construct a claim about a familiar topic (technology) and give a reason to support it.</li> <li>Level 3: I can construct a claim about technology in the text and provide several supporting reasons.</li> <li>Level 4: I can construct claims about technology in the text, provide several supporting reasons, and acknowledge opposing ideas</li> <li>Level 5: I can construct claims about technology in the text, provide several supporting reasons, and address the counterargument.</li> </ul>

## Unit 4: Science Fiction

### Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	<a href="#">“Robbie”</a> pp. 1-4	I can analyze Asimov’s depiction of relationships between technology and humanity.	theorize disconsolate	setting genre narrative distance stock plot
2	<a href="#">“Robbie”</a> pp. 5-11	I can examine different characters’ perspectives on whether machines can be human.	precipitously prosaic	irony
3	<a href="#">“Robbie”</a> pp. 19-23 “A Conversation with Isaac Asimov”	I can consider how Asimov’s views on science fiction influence his narrative choices.	dislocation	Isaac Asimov Labor unions twist ending juxtaposition
4	<a href="#">“There Will Come Soft Rains”</a>	I can analyze Bradbury’s depiction of relationships between technology and humanity.	manifest sublime	The Cold War and Nuclear Anxiety Nuclear Shadows Personification Anthropomorphism Irony
5	<a href="#">“There Will Come Soft Rains”</a>	I can analyze the poem “There Will Come Soft Rains” and consider the relationship between nature and humanity.		Sara Teasdale Teasdale and Bradbury mood personification alliteration symbolism juxtaposition imagery irony
6	<a href="#">“There Will Come Soft Rains”</a>	I can examine Bradbury’s use of figurative language in representing nature and technology.		Pablo Picasso Henri Matisse irony

				extended metaphor personification symbolism motif theme
7	<a href="#">Writing Mini Lesson:</a> Reviewing/expanding Conclusions	I can review how to write and expand a conclusion paragraph.		
8	<a href="#">"All Summer in a Day"</a>	I can describe the setting of the story and consider its impact on characters.	vital tumultuously	setting attribution symbolism motif
9	<a href="#">"All Summer in a Day"</a>  Summative Writing	I can analyze Bradbury's use of color to develop theme.	civilization savagely	imagery theme motif
10	<a href="#">"Flowers for Algernon"</a> (March 5-March 29)	I can describe the story's narrator and the way in which the story is told.		Personality Testing Epistolary stories irony reliability
11	<a href="#">"Flowers for Algernon"</a> (April 3-April 25)	I can analyze changes in Charlie and his relationships.	conscious subconscious	Measuring Intelligence Robinson Crusoe irony reliability parallel episode
12	<a href="#">"Flowers for Algernon"</a> (April 30-May 31)  Summative Writing	I can consider multiple perspectives on knowledge and analyze how knowledge affects Charlie.	naivete regression	The Fall of Man Allegory of the Cave allusion epistolary epigraph theme foreshadowing
13	<a href="#">"Flowers for Algernon"</a> (June 4-July 28)	I can analyze Keyes's use of parallel episodes in the closing of the story.	sensational practical	Paradise Lost foreshadowing

				tone parallel episode allusion symbolism irony
14	Unit 4 Brief Write CFA	Use science fiction summative writing: Given a essay, write an expanded conclusion - social commentary		
15	<a href="#">"Harrison Bergeron"</a>	I can analyze the setting of the story and consider how the setting impacts characters.		Declaration of Independence Utopias and Dystopias Handicapping tone setting absurdity irony
16	<a href="#">"Harrison Bergeron"</a> Excerpt from A Man Without a Country	I can analyze Vonnegut's use of humor and its effect on the reader.		narration tone absurdity irony satire idiom
17	<a href="#">"Harrison Bergeron"</a> "A Consistent Pessimist"	I can analyze satire and explore multiple interpretations of "Harrison Bergeron."		McCarthyism The Sirens of Titan allusion satire irony incongruity
18	<a href="#">"The Ones Who Walk Away from Omelas"</a>	I can analyze the city of Omelas and the choices of its citizens.	banal idyllic	Utopias in Literature paradox setting narrator
19	<a href="#">"The Ones Who Walk Away from Omelas"</a>	I can analyze the role of the relationship between narrator and reader.	credible magnanimous	inverted syntax ambiguity narration

20	<a href="#">“The Ones Who Walk Away from Omelas”</a>	I can understand the history of the story’s moral questions.		Utilitarianism Variation on a Theme by William James motif
21	<a href="#">“Mazes”</a>	I can analyze this story’s narrator and conflict.	aesthetic disoriented	Aliens in Science Fiction Research into Animal Learning anthropomorphism
22	<a href="#">“Mazes”</a>	I can consider the relationship between the alien and the narrator.	transcend ascribe	Animals in Science Fiction ambiguity anthropomorphism irony motif
23	<a href="#">“The Great Silence”</a>	I can analyze the story’s narrator and message to readers.		The Arecibo Observatory paradox
24	Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		Socratic Seminar/Dialogue
25	Unit Assessment			
26	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
27	Summative Writing	I can draft complete body paragraphs for my summative essay.		
28	Summative Writing	I can revise body paragraphs of my summative essay by adding multiple or competing interpretations of my quoted evidence.		
29	Summative Writing	I can add a brief introduction and expanded conclusion to the draft of my essay.		
30	Flex			

31	Flex			
32	Flex			
33	Flex			

# Unit 5: Frankenstein

## Overview

### Relevant Standards: **Bold indicates priority**

- RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
- RL.8.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
- RL.8.5 Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
- RL.8.9 Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.
- 8.W.1 Write arguments to support claims with clear reasons and relevant evidence.
  - b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
- 8.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 8.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 8.L.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Overview

After reading a range of science fiction in the previous unit, students read Gris Grimly's graphic novel adaptation of Mary Shelley's Frankenstein, arguably the first work of science fiction in Western literature. Students conclude their yearlong examination of human nature by reading about Victor Frankenstein and his "inhuman" creation. Students will explore each character's need to belong, how each is impacted by their isolation from others, and the ways in which both Shelley and Grimly emphasize characters' perspectives through narrative choices. Throughout the unit, students will also study how authors draw upon and transform and reinterpret source material, specifically how Grimly interprets Shelley's text through his artistic and editorial choices, as well as how others have reinterpreted Shelley's work in film.

### Essential Question(s):

- What makes us human?
- What makes us inhuman?
- Why are some stories told, and retold, over time?

<b>Enduring Understanding(s):</b>	
<ul style="list-style-type: none"> <li>• Because humans are naturally social beings who crave a sense of belonging, isolation can be destructive and dangerous. Although they are alone in different ways, and for different reasons, physical and emotional isolation draws out the worst in both Victor and his creation, transforming them both into something monstrous or inhuman.</li> <li>• By using framed, retrospective narration throughout the novel, Mary Shelley emphasizes the emotional state of each narrator, humanizes Frankenstein's creation, and extends a cautionary tale beyond these individual characters.</li> <li>• Mary Shelley draws on classical and biblical allusions to tell her story, which has itself been transformed into multiple editions, graphic novels, and cultural references. Each act of these transformative acts both preserves and reinterprets the source material to varying degrees; each author or artist makes choices that emphasize some aspects of the original while cutting others and adding ideas of their own.</li> </ul>	
<b>Demonstration of Learning:</b>	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> <li>• What claims does Mary Shelley make about human nature? Belonging? How does she use characters, setting, or plot to develop that theme?</li> <li>• Over the course of the novel, Mary Shelley uses three different narrators: Walton, Victor Frankenstein, and the monster. Choose one (or more) of these narrators, and explain how including their narrative perspective contributes to our understanding of character and theme.</li> <li>• Analyze an example of literary adaptation/transformation we have studied in this unit, which could include any of those listed below. Regardless of which example you choose, be sure to explain what changes, what remains the same, and why those changes/similarities matter. <ul style="list-style-type: none"> <li>b. Shelley's adaptation of the Prometheus myth</li> <li>c. Grimly's adaptation of Mary Shelley's novel (choose a scene to focus on)</li> <li>d. Other artists interpretations of Shelly's novel compared to Grimly's.</li> </ul> </li> </ul>	
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<ul style="list-style-type: none"> <li>• Students will have studied retrospective and unreliable narration in Freak the Mighty (6th).</li> <li>• Students will have previously encountered archaic, mid 19th century language in their study of the Narrative of the Life of Frederick Douglass (7th).</li> <li>• Students will have encountered symbolic use of light, fire, and darkness in their study of Night (8th).</li> </ul>	<ul style="list-style-type: none"> <li>• Students will analyze more challenging, 16th century language when studying Romeo and Juliet (9th) and Macbeth (12th).</li> <li>• Students will again consider how authors draw upon/transform prior literary works when studying how Octavia Butler draws upon the conventions of slave narratives in Kindred (10th)</li> <li>• Students will again encounter multiple (sometimes retrospective) narrative perspectives when studying In the Time of the Butterflies (9th).</li> <li>• Students will again consider retrospective, unreliable narration in their study of The Great Gatsby (11th).</li> </ul>
<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• 32 days, 6 weeks</li> </ul>

<b>Integration of Technology:</b>	<b>Aligned Unit Materials, Resources, and Technology:</b>
<ul style="list-style-type: none"> <li>• Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Differentiation through <i>Universal Design for Learning</i></b>	
<b>UDL Indicator</b> <ul style="list-style-type: none"> <li>• CHECKPOINT 6.4 Enhance capacity for monitoring progress</li> </ul>	<b>Teacher Actions:</b> <ul style="list-style-type: none"> <li>• Ask questions to guide self-monitoring and reflection relative to writing focus areas over the course of the year</li> <li>• Show representations of progress, such as early written work compared to written work demonstrating growth in focus areas</li> <li>• Prompt learners to identify the type of feedback or advice that they are seeking</li> <li>• Use templates that guide self-reflection on quality and completeness</li> <li>• Use of assessment checklists, scoring rubrics, and multiple examples of annotated student work/performance examples</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related <i>CELP standards:</i></b> <ul style="list-style-type: none"> <li>• 6-8.10 An EL can make accurate use of standard English to communicate in grade appropriate speech and writing.</li> </ul>	<b>Learning Targets:</b> <ul style="list-style-type: none"> <li>• Level 1: I can recognize and use a small number of frequently occurring nouns, noun phrases, and verbs.</li> <li>• Level 2: I can produce simple and compound sentences.</li> <li>• Level 3: I can produce and expand simple, compound, and a few complex sentences.</li> <li>• Level 4: I can produce and expand simple, compound, and complex sentences.</li> <li>• Level 5: I can place phrases and clauses within a sentence.</li> </ul>

# Unit 5: Frankenstein

## Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	<a href="#">What is a Graphic Novel</a> <a href="#">How to Read a Comic Book</a>	I can Explain the basic features of a graphic novel, approaches to reading a graphic novel, and how structure contributes to meaning.		Panel Frame Speech bubble Gutter
2	Dedication/Epigraph Forward, by	I can make informed predictions about how Gris Grimly will tell his adaptation of Mary Shelley's Frankenstein.	Adapt Abandon	Tone Epigraph
3	Grimly's Frankenstein, pp. 1-7	I can evaluate differences between Walton's perspective and the readers.		
4	<i>Writing Mini lesson:</i> Continue adding counterclaims to thesis/intro	I can address varying perspectives about Walton's motivations - connects to prompt 2.		
5	Grimly's Frankenstein, pp. 8-13	I can analyze how the relationship between Walton and Victor conveys aspects of human nature.		Foreshadowing Suspense
6	Grimly's Frankenstein, pp. 14-24	I can describe how Victor is shaped by his childhood and his family.	Deficiency Distinguished	
7	Grimly's Frankenstein, pp. 25-32	I can analyze how Victor is impacted by his mother's death and his pursuit of knowledge.	Solitude Conducted	Foreshadowing
8	Grimly's Frankenstein, pp. 33-40	I can evaluate how Grimly's adaptations impact our understanding of Victor's character.	Degraded Recourse	Tone
9	<i>Writing Mini Lesson:</i> Continue adding interpretations to analysis	Interpret different quotations from Victor about his motivations for his work - connects to prompt 2.		

10	Grimly's Frankenstein, pp. 41-54 <a href="#">1931 Film Adaptation</a>	I can compare/contrast various interpretations of the moment when Victor's creation comes to life. (CCSS)	Wretch Wretched	Tone Mood Imagery
11	Grimly's Frankenstein, pp. 55-62 (Optional)	I can evaluate Victor's response to William's death.		
12	Grimly's Frankenstein, pp. 72-85	I can compare/contrast Victor's perspective with that of his creation when they first meet.		Friendships: Enrich your life and improve your health
13	Grimly's Frankenstein, pp. 86-94  <a href="#">Understanding Comics, Ch. 2</a>  <a href="#">Shelley's Frankenstein, pp. 88, 90, 91</a>	I can evaluate the artistic choices Grimly makes when adapting the monster's story.	Disconsolate Allure Inclement	Concrete Abstract
14	Grimly's Frankenstein, pp. 95-114	I can explain how Victor's creation is shaped by his interactions with society.		Paradise Lost Allusion Symbolism
15	Grimly's Frankenstein, pp. 115-135	I can evaluate Victor's decision to agree to the monster's request.		
16	Grimly's Frankenstein, pp. 136-147  A Different Perspective: From Grimly's blog	I can explain how Grimly's artistic choices reinforce Victor's (limited) perspective.		The Grim Reaper Suspense Dramatic irony
17	<i>Unit 5 Brief Write CFA</i>	Analyze why Victor says he agrees, and why we think he agrees - connects to prompt 2.  Given intro and 1-2 paragraphs with a collection of notes, expand the intro and write the next paragraph		

18	Grimly's Frankenstein, pp.148-155	I can evaluate Victor's decision to agree to the monster's request.	Countenance Agony	Foreshadowing Dramatic irony
19	Grimly's Frankenstein, pp. 156-163 (Optional)	I can evaluate Victor's decision to marry Elizabeth.		
20	Grimly's Frankenstein, pp. 164-168	I can explain how Grimly's choices develop a theme in the original text.		Suspense Irony
21	Grimly's Frankenstein, pp. 169-180  The Writing on the Tree: From Grimly's blog	I can compare the ways Victor and his creation respond to their previous losses.		
22	Grimly's Frankenstein, pp. 181-193  I Saw Your Vessel Riding at Anchor: From Grimly's blog	I can compare the motivations of Victor, Walton, and the monster at the end of Grimly's adaptation.		
23	Afterward/Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		
24	Unit 5 EOU Assessment			
25	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
26	Summative Writing	I can draft complete body paragraphs for my summative essay.		
27	Summative Writing	I can revise body paragraphs of my summative essay by adding multiple or competing interpretations of my quoted evidence.		
28	Summative Writing	I can add a brief introduction and expanded conclusion to the draft of my essay.		

29	Flex			
30	Flex			
31	Flex			
32	Flex			

# Capstone

## Overview

### Relevant Standards: **Bold indicates priority**

- **8.RL.10** By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.
- **8.RI.10** By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.
- **8.W.7** Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- **8.W.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.
- **8.SL.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

### Overview

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

### Essential Question(s):

- Are human beings really good at heart?
- How and why do we choose right from wrong?
- Can writing change the world?

### Enduring Understanding(s):

- Authors across time and space have explored various aspects of human nature in a wide range of contexts. In the process, they have revealed humanity's capacity for both good and evil, compassion and cruelty. Many of these authors used literature as a means of critiquing aspects of human nature or society in an attempt to improve the world around them.

<b>Demonstration of Learning:</b>	
<ul style="list-style-type: none"> <li>To be designed by teachers, based on the content of their capstone.</li> </ul>	
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<ul style="list-style-type: none"> <li>Texts and lessons should focus on drawing connections to prior units throughout the unit.</li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>
<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
<ul style="list-style-type: none"> <li></li> </ul>	<ul style="list-style-type: none"> <li>Approximately 30 lessons, 6 weeks</li> </ul>
<b>Integration of Technology:</b>	<b>Aligned Unit Materials, Resources, and Technology:</b>
<ul style="list-style-type: none"> <li>Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision</li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
<ul style="list-style-type: none"> <li></li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b> <ul style="list-style-type: none"> <li>CHECKPOINT 7.1 Optimize individual choice and autonomy</li> </ul>	<b>Teacher Actions:</b> <ul style="list-style-type: none"> <li>Provide learners with as much discretion and autonomy as possible during the capstone unit by possible by providing choices in such things as: <ul style="list-style-type: none"> <li>The level of perceived challenge</li> <li>The type of rewards or recognition available</li> <li>The content or texts used to apply knowledge gained over the course of the year</li> <li>The tools used for information gathering or production</li> <li>The sequence or timing for completion of subcomponents of tasks</li> </ul> </li> <li>Allow learners to participate in the design of classroom activities and academic tasks by potentially choosing texts to explore.</li> <li>Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals.</li> </ul>

<p><b>UDL Indicator</b></p> <ul style="list-style-type: none"> <li>CHECKPOINT 3.4 Maximize transfer and generalization</li> </ul>	<p><b>Teacher Actions:</b></p> <ul style="list-style-type: none"> <li>Provide scaffolds that connect new information/texts to prior knowledge and anchor texts studied over the course of the year</li> <li>Embed new ideas/texts in familiar ideas and contexts studied throughout the year.</li> <li>Provide explicit, supported opportunities to generalize learning to new situations by reflecting on essential questions over the duration of the course.</li> <li>Offer opportunities over time to revisit key ideas and linkages between texts.</li> </ul>
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**Supporting Multilingual/English Learners**

<p><b>Related <u>CELP standards:</u></b></p> <ul style="list-style-type: none"> <li>6-8.6 An EL can analyze and critique the arguments of others orally and in writing.</li> </ul>	<p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>Level 1: I can identify a point an author or a classmate makes.</li> <li>Level 2: I can identify the main argument an author or a classmate makes, as well as a reason they give to support their argument.</li> <li>Level 3: I can explain the argument an author or a classmate makes, and identify claims that are supported by evidence and those that are not.</li> <li>Level 4: I can determine whether the evidence is sufficient to support the claims an author or classmate is making.</li> <li>Level 5: I can determine whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.</li> </ul>
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Course Title:	Content Area:	Grade Level:	Credit (if applicable)
English 6	ELA	6th	
<b>Course Description:</b>			
<p>In 6th grade, students explore the topic of “coming of age.” As they transition to middle school, students will study texts that feature protagonists from diverse backgrounds, places, and time periods, all of whom face significant challenges as they struggle to define their identities and claim their place in the world. The stories of these young people are simultaneously unique and universal, and students will likely recognize parts of themselves in these texts, even as they are introduced to characters whose lives may initially look very different from their own.</p>			
<b>Aligned Core Resources:</b>		<b>Connection to the <i>BPS Vision of the Graduate</i></b>	
Freak the Mighty, by Rodman Philbrick Refugee, by Alan Gratz Brown Girl Dreaming, by Jacqueline Woodson The Giver, by Lois Lowry		COMMUNICATION <ul style="list-style-type: none"> <li>Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts.</li> <li>Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade).</li> </ul> EMPATHY <ul style="list-style-type: none"> <li>Demonstrating understanding of others perspectives and needs Listen with an open mind to understand others’ situations.</li> </ul>	
<b>Knowledge/Skill Dependent courses/Prerequisites:</b>		Link to <i>Completed Equity Audit</i>	
		<ul style="list-style-type: none"> <li><a href="#">6ELA Equity Curriculum Review</a></li> </ul>	
<b>Unit Links</b>			
<a href="#">Unit 1: Characters Who Change and Grow</a> <a href="#">Unit 2: Freak the Mighty</a> <a href="#">Unit 3: Refugee</a> <a href="#">Unit 4: Brown Girl Dreaming</a> <a href="#">Unit 5: The Giver</a> <a href="#">Capstone</a>			

## Standard Matrix

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

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

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

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

# Unit 1: Characters Who Change and Grow

## Overview

### Relevant Standards: **Bold indicates priority**

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

## Overview

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

### Essential Question(s):

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

### Enduring Understanding(s):

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

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

<p><b>UDL Indicator</b></p> <ul style="list-style-type: none"> <li>CHECKPOINT 3.3 Guide information processing and visualization</li> </ul>	<p><b>Teacher Actions</b></p> <ul style="list-style-type: none"> <li>Give explicit prompts for each step in a sequential process, such as the read, write, discuss cycle, or a writing lesson</li> <li>Introduce graduated scaffolds that support information processing, such as questions to establish meaning and questions to analyze meaning</li> <li>Provide multiple entry points to a lesson by tailoring Do Now activities to the students and target</li> <li>Adjusting pathways through content by adjusting questions and reading cycles</li> <li>“Chunk” information or text into smaller elements by asking questions to establish meaning throughout a reading cycle</li> <li>Remove unnecessary distractions, activities, or questions that are not essential to the learning target for that lesson</li> </ul>
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**Supporting Multilingual/English Learners**

<p><b>Related <i>CELP standards:</i></b></p> <ul style="list-style-type: none"> <li>6-8.3 An EL can speak and write about grade-appropriate complex literary and informational texts and topics.</li> </ul>	<p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>Level 1: I can name ways I have changed.</li> <li>Level 2: I can write a narrative of how I have changed that identifies changes in time and character.</li> <li>Level 3: I can write a narrative of how I have changed that identifies specific events that led to changes in character.</li> <li>Level 4: I can write an essay comparing how I have changed to how a character has changed.</li> <li>Level 5: I can write an essay comparing how I have changed to how a character has changed that includes quoted evidence.</li> </ul>
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# Unit 1: Characters Who Change and Grow

## Lesson Map

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

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

## Unit 2: Freak the Mighty

### Overview

#### Relevant Standards: **Bold indicates priority**

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

### Overview

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

### Essential Question(s):

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

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

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

## Unit 2: Freak the Mighty

### Lesson Map

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

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

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

32	Flex			
33	Flex			
34	Flex			
35	Flex			

Course Name (BOE Approved Date)

## Unit 3: Refugee

### Overview

#### Relevant Standards: **Bold indicates priority**

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

### Overview

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

### Essential Question(s):

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

<b>Enduring Understanding(s):</b>	
<ul style="list-style-type: none"> <li>Refugees are people who choose—or are forced—to flee their homes because of war, political unrest, violence, or persecution. Throughout history, refugees have faced extreme hardships and even risked death in their search for safety for themselves and their families, but responses to refugees have varied widely; some individuals and governments have been welcoming, while others have been unwelcoming or even hostile to those who seek their help.</li> <li>The structure of the novel reinforces Gratz’s message of shared humanity. By organizing his novel around three fictionalized protagonists, each with his or her own setting, timeline, and historical context, Gratz is able to highlight common elements of the refugee experience while also honoring the unique particulars of each individual’s journey. When all three timelines and character arcs converge at the end of the novel, Gratz further emphasizes the common bonds of humanity across time and space.</li> <li>Coming of age stories often follow similar patterns and display similar attributes. Although their individual journeys are different, Josef, Isabel, and Mahmoud are all confronted with the challenges, complexities, disappointments, and increased expectations of the adult world, and each character develops an increased awareness of self as a result. Coming of age, character change/response to traumatic and difficult circumstances.</li> </ul>	
<b>Demonstration of Learning:</b>	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> <li>Consider the ways strangers respond to refugees over the course of the text. Compare/contrast at least two scenes where strangers interact with refugees in the novel and explain how these scenes contribute to the development of the theme of the novel.</li> <li>Choose one of the protagonists and analyze his or her coming-of-age. Explain how Josef, Isabel, or Mahmoud changes over the course of the novel, and what they realize about themselves and their place in the world. Challenge - compare/contrast two different characters coming of age. How are their challenges, changes, or realizations similar? How are they different?</li> <li>Consider Gratz’s decision to create three different protagonists and three different settings. Is this one story or three? You might consider similarities and differences between the characters’ experiences, as well as the ending of the novel, as you build your argument.</li> </ul>	
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<ul style="list-style-type: none"> <li>Students will have previously studied a Latin American protagonist when reading <i>Esperanza Rising</i> (5th), which tells the story of a Mexican girl whose family is forced to flee to California during the Great Depression and settles in a camp for Mexican farm workers.</li> <li>Students will have previously studied the experiences of Refugees when reading <i>The Stars are Scattered</i> (4th)</li> </ul>	<ul style="list-style-type: none"> <li>While reading <i>Refugee</i>, students will begin their study of Europe in 6th grade Social Studies, which includes an overview of the holocaust as an example of the region’s history of cooperation and conflict.</li> <li>Students will again encounter a novel with multiple protagonists/perspectives when reading <i>Uprising</i> (7th) and <i>In the Time of the Butterflies</i> (9th).</li> <li>Students will read a first hand account of the Holocaust when they read <i>Night</i> (8th).</li> </ul>
<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
<ul style="list-style-type: none"> <li></li> </ul>	<ul style="list-style-type: none"> <li>37 classes, 7.5 weeks</li> </ul>

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

# Unit 3: Refugee

## Lesson Map

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

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

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

## Unit 4: Brown Girl Dreaming

### Overview

#### Relevant Standards: **Bold indicates priority**

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

### Overview

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

#### Essential Question(s):

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

**Enduring Understanding(s):**

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

**Demonstration of Learning:**

## Summative Writing Prompts

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

**Connections to Prior Units:**

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

**Connections to Future Units:**

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

**Family Overview (link below)**

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**Pacing for Unit**

- 39 classes, 8 weeks

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

## Unit 4: Brown Girl Dreaming

### Lesson Map

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

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

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

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

## Unit 5: The Giver

### Overview

#### Relevant Standards: **Bold indicates priority**

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

### Overview

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

#### Essential Question(s):

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

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

**Differentiation through *Universal Design for Learning***

**UDL Indicator**

- CHECKPOINT 6.4 Enhance capacity for monitoring progress

**Teacher Actions:**

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

**Supporting Multilingual/English Learners**

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## Unit 5: The Giver

### Lesson Map

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

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

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

# Capstone

## Overview

### Relevant Standards: **Bold indicates priority**

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

### Overview

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

### Essential Question(s):

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

### Enduring Understanding(s):

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

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

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

Course Title:	Content Area:	Grade Level:	Credit (if applicable)
English 7	ELA	7th	
<b>Course Description:</b>			
<p>In 7th Grade, students explore a wide range of American experiences through literature. The course begins by introducing a range of American voices and the idea that our sense of national identity is deeply influenced by our personal experiences. Throughout the year, students return to this idea by reading literature that expresses a wide range of experiences throughout history, such as the imagined experience of young immigrant women working in the Triangle Shirtwaist factory at the turn of the 20th century, Sandra Cisneros’ experience of growing up as a Mexican American girl in Chicago, and Frederick Douglass’ use of his own experience to argue against the injustice of slavery. Writing instruction is embedded throughout the units of study and focuses on selecting, organizing, introducing, and analyzing evidence to support claims.</p>			
<b>Aligned Core Resources:</b>		<b>Connection to the <i>BPS Vision of the Graduate</i></b>	
<p>Uprising, by Margaret Peterson Haddix  The House on Mango Street, by Sandra Cisneros  A Raisin in the Sun, by Lorraine Hansberry  Narrative of the Life of Frederick Douglass, by Frederick Douglass</p>		<p>COMMUNICATION</p> <ul style="list-style-type: none"> <li>Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts.</li> <li>Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade).</li> </ul> <p>EMPATHY</p> <ul style="list-style-type: none"> <li>Demonstrating understanding of others perspectives and needs  Listen with an open mind to understand others’ situations.</li> </ul>	
<b>Knowledge/Skill Dependent courses/Prerequisites:</b>		<b>Link to <i>Completed Equity Audit</i></b>	
None		<ul style="list-style-type: none"> <li><a href="#">7ELA Equity Curriculum Review</a></li> </ul>	
<b>Unit Links</b>			
<p><a href="#">Unit 1: Defining America</a>  <a href="#">Unit 2: Uprising</a>  <a href="#">Unit 3: The House on Mango Street</a>  <a href="#">Unit 4: A Raisin in the Sun</a>  <a href="#">Unit 5: Narrative of the Life of Frederick Douglass</a>  <a href="#">Capstone</a></p>			

## Standard Matrix

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
7.RL.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	S	S	S	S	
7.RL.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	P	P	P		
7.RL.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).		P	P	P	
7.RL.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	P	S	S	S	
7.RL.5	Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	S		P	P	
7.RL.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.		P	P	P	
7.RL.7	Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).				S	
7.RL.8	(Not applicable to literature)					
7.RL.9	Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.		P			
7.RL.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	S	S	S	S	S
7.RI.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	S	P	S	S	S

7.RI.2	Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.	S	P			P
7.RI.3	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).	P	P			P
7.RI.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.					P
7.RI.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.		S			P
7.RI.6	Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.	S	P	S		P
7.RI.7	Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).					S
7.RI.8	Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.					S
7.RI.9	Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.		P			
7.RI.10	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	S	S	S	S	S
7.W.1	Write arguments to support claims with clear reasons and relevant evidence.		S	S	S	S
7.W.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	P	S	S	S	S
7.W.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.		S		S	S

7.W.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	P	P	P	P	P
7.W.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, focusing on how well purpose and audience have been addressed.	P	P	P	P	P
7.W.6	Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.	S	S	S	S	S
7.W.7	Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.					
7.W.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	S				
7.W.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.	S	S	S	S	S
7.W.10	<i>Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</i>	S	S	S	S	S
7.SL.1	<i>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</i>	S	S	S	S	S
7.SL.2	Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	S				
7.SL.3	Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.	S	S	S	S	S

7.SL.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.					
7.SL.5	Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.					
7.SL.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.					
7.L.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	S	S	S	S	S
7.L.2	<i>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</i>	S	S	S	S	S
7.L.3	<i>Use knowledge of language and its conventions when writing, speaking, reading, or listening.</i>	S	S	S	S	S
7.L.4	<i>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.</i>	S	S	S	S	S
7.L.5	<i>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</i>	P	P	P	P	P
7.L.6	<i>Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</i>		P	P	P	P

# Unit 1: Defining America

## Overview

### Relevant Standards: **Bold indicates priority**

- 7.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- 7.RL.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
- 7.RI.3 Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
- 7.W.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- 7.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 7.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 7.L.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Overview

This 7th grade unit, “Defining America,” focuses on the diversity of American experiences as students begin to develop their own answers to the question of what it means to be American. By looking at an array of different texts including: articles, poems, and essays, students will consider the shared ideals and underlying principles that our nation was founded on, as well as the unique experiences every America brings to the table. Students will read one of our founding documents, as well as texts that explore the identities of a diverse group of Americans. Examples include “The New Colossus,” Emma Lazarus’s enduring poem now inscribed at the base of the Statue of Liberty and an essay written by an immigrant from the early 20th century. Through the study of these foundational texts, students will begin to shape their ideas about the American experience and how it is both similar and different for everyone. Writing instruction during this unit is focused reviewing lessons and skills from the prior year.

### Essential Question(s):

- Who has had a voice in American society? Who has been marginalized?
- How does a person’s experiences shape their view of America?
- How does the experience of immigration impact one’s own sense of self?

<b>Enduring Understanding(s):</b>	
<ul style="list-style-type: none"> <li>America is a country with a rich and diverse history. The stories and identities of people that have come together to form this country are complex and deep. Understanding both your own and other's backgrounds helps us understand the country as a whole.</li> <li>Many immigrants have idealized expectations of what life in America will be like, but their lived experiences rarely match their expectations.</li> <li>Immigrants—and their children—can feel caught between two cultural identities; this conflict can be exacerbated by others' perceptions.</li> <li>At different times throughout American history, some groups of people have had more power and privilege than others. Learning from these experiences is key to understanding the America of today.</li> </ul>	
<b>Demonstration of Learning:</b>	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> <li>How does a person's experiences shape their view of America? Choose one of the characters, narrators, or individuals we studied in this unit. Explain how their experiences shaped their view of America.</li> </ul>	
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<ul style="list-style-type: none"> <li>Students will have opened 6th grade ELA with a similar introductory unit featuring shorter, thematically related fiction and nonfiction texts.</li> </ul>	<ul style="list-style-type: none"> <li>This unit is followed directly by a unit on Uprising, focused on multiple protagonists who immigrate to America in the early 1900s. In order to really understand the plight of the protagonists in Uprising, students must have a strong handle on what it means to immigrate to a country and some of the struggles that immigrants face in new places.</li> <li>As the year progresses, students will constantly revisit the idea of what it means to be an American when reading other novels. The House on Mango Street, Raisin in the Sun, and The Narrative of Frederick Douglass all shine a light on what it means to be an American through different vantage points in different times in history.</li> </ul>
<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
	<ul style="list-style-type: none"> <li>20 classes, 4 weeks</li> </ul>
<b>Integration of Technology:</b>	<b>Aligned Unit Materials, Resources, and Technology:</b>
<ul style="list-style-type: none"> <li>Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision</li> </ul>	<ul style="list-style-type: none"> <li>Commonlit</li> </ul>
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
<ul style="list-style-type: none"> <li>Students will have studied the cultural diversity of North America as a</li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>

<p>region previously in 6th Grade Social Studies, and will have considered the extent to which America imports or exports culture around the world.</p>	
<b>Differentiation through <i>Universal Design for Learning</i></b>	
<p><b>UDL Indicator</b></p> <ul style="list-style-type: none"> <li>● CHECKPOINT 7.2 Optimize relevance, value, and authenticity</li> </ul>	<p><b>Teacher Actions:</b></p> <ul style="list-style-type: none"> <li>● Include supplemental texts so that the thematic focus of the year can be: <ul style="list-style-type: none"> <li>○ Personalized and contextualized to learners’ lives</li> <li>○ Culturally relevant and responsive</li> </ul> </li> <li>● Provide tasks that allow for active participation, exploration and experimentation</li> <li>● Invite personal response, evaluation and self-reflection focused the themes that will be explored throughout the year</li> </ul>
<p><b>UDL Indicator</b></p> <ul style="list-style-type: none"> <li>● CHECKPOINT 3.3 Guide information processing and visualization</li> </ul>	<p><b>Teacher Actions</b></p> <ul style="list-style-type: none"> <li>● Give explicit prompts for each step in a sequential process, such as the read, write, discuss cycle, or a writing lesson</li> <li>● Introduce graduated scaffolds that support information processing, such as questions to establish meaning and questions to analyze meaning</li> <li>● Provide multiple entry points to a lesson by tailoring Do Now activities to the students and target</li> <li>● Adjusting pathways through content by adjusting questions and reading cycles</li> <li>● “Chunk” information or text into smaller elements by asking questions to establish meaning throughout a reading cycle</li> <li>● Remove unnecessary distractions, activities, or questions that are not essential to the learning target for that lesson</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<p><b>Related <i>CELP standards:</i></b></p> <ul style="list-style-type: none"> <li>● 6-8.3 An EL can speak and write about grade-appropriate complex literary and informational texts and topics.</li> </ul>	<p><b>Learning Targets:</b></p> <ul style="list-style-type: none"> <li>● Level 1: I can name my/my family's expectations of coming to America.</li> <li>● Level 2: I can write a narrative of my impression of America that identifies expectations and experience.</li> <li>● Level 3: I can write a narrative describing a specific event that met/didn't meet my expectations of America.</li> <li>● Level 4: I can write an essay comparing my expectations of America to</li> </ul>

- my lived experiences using multiple specific events.
- Level 5: I can write an essay explaining how a character's experiences shaped their view of America.

## Unit 1: Defining America

### Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	<a href="#">“What Does It Mean to be American?” from the New York Times</a>	I can analyze how a person’s individual experiences shape their view of what it means to be American.	<a href="#">Immigrate</a> <a href="#">Assimilate</a> <a href="#">Patriotism</a>	
2	<a href="#">“The New Colossus” by Emma Lazarus</a>	I can determine the impact of specific words, phrases, and literary devices on meaning in the poem, “New Colossus.”  I can determine the theme of the poem “The New Colossus” by Emma Lazarus.	<a href="#">Exile</a> <a href="#">Refuse</a>	Juxtaposition Colossus of Rhodes
3	<a href="#">Writing Mini Lesson - breaking down the prompt and finding evidence</a>	I can review how to respond to a prompt, select relevant evidence, and structure an evidence-based response		
4	<a href="#">Excerpt from Declaration of Independence</a>	I can determine the Founding Fathers’ central message in the Declaration of Independence.	<a href="#">Unalienable</a> <a href="#">Prudence</a>	
5	“Let America Be America Again,” by Langston Hughes ( <a href="#">text</a> and <a href="#">video</a> )	I can determine the speaker and tone of “Let America Be America Again.”	<a href="#">Redeem</a> <a href="#">Conniving</a>	Tone
6	<a href="#">“Two Braids” by Rosanna Deerchild</a>	I can analyze two authors’ use of symbolism to examine how their speakers’ identities shape who they are.	<a href="#">Entwined</a>	

	<a href="#">"Dear Past Self" by Isabella Fillspipe</a>			
7	<a href="#">"Peaches" by Adrienne Su</a>	I can analyze an author's word choice and symbols to examine the speaker's experience as a child of immigrants in America.	<a href="#">Perplexing</a>	
8	<a href="#">Brief Write CFA</a>	Given a prompt and an evidence bank, students can pick the strongest evidence to write a paragraph		
9	<a href="#">"Where You From? by Gina Valdés"</a>	I can analyze word choice and structure to examine the author's meaning in the poem "Where You From?"		
10	<a href="#">"Key Findings About US Immigrants." PEW Research</a> <a href="#">"Immigration Data and Statistics" Department of Homeland Security</a>	I can use reliable and relevant sources to research immigration patterns in the last five years.  I can analyze the impact of the current global situation on immigration patterns.		
11	<a href="#">"America and I" by Anzia Yezierska</a>	I can show how the narrator's experiences in "America and I" shape her thoughts, feelings, and beliefs.	<a href="#">Implored</a> <a href="#">Undaunted</a>	Sweatshop Tenement
12	Socratic Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		Socratic Seminar/Dialogue
13	Assessment			
14	<a href="#">Writing Mini Lesson - Review The Structure of an Essay</a>	I can explain the components of a strong essay and analyze how all of the pieces work together to prove the thesis statement		
15	Writing	I can draft complete body paragraphs for my summative essay.		
16	Writing	I can revise body paragraphs of my summative essay.		

17	Writing	I can add a brief introduction and conclusion to the draft of my essay.		
18	Flex			
19	Flex			
20	Flex			

## Unit 2: Uprising

### Overview

#### Relevant Standards: **Bold indicates priority**

- 7.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- 7.RL.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
- 7.RL.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
- 7.W.1 Write arguments to support claims with clear reasons and relevant evidence.
  - b. Support claim(s) with logical reasoning/relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic.
  - c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
- 7.W.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
  - c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
- 7.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 7.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 7.L.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

### Overview

After being introduced to immigrant voices and statistics in the opening unit, students read *Uprising* by Margaret Peterson Haddix. This work of historical fiction tells the story of three young women whose lives intersect at the Triangle Shirtwaist Factory fire, one of the greatest tragedies of the early 20th century. This unit provides students the opportunity to study this significant moment in United States history, to explore the complex social and political forces that preceded the fire, and analyze the far-reaching implications of that terrible day. Students also read excerpts from *Flesh and Blood So Cheap: The Triangle Fire and Its Legacy* by Albert Marrin, a National Book Award finalist. This work of nonfiction provides a detailed historical account of the fire and the experience of immigrants in New York City during this time period. Through the lens of this tragic fire, students will continue their year-long interrogation of the factors that have shaped American history and identity, and further develop their understanding of what it means to be American. Writing instruction in this unit focuses on introducing and blending quoted evidence into one's own writing to support claims.

### Essential Question(s):

- How does meaningful social change come about?
- How do gender and class shape a person's experience of the world?
- What are the characteristics of historical fiction, and how do authors of historical fiction use facts when writing fictional text?

<b>Enduring Understanding(s):</b>	
<ul style="list-style-type: none"> <li>• The Triangle Shirtwaist Factory fire remains one of the most significant workplace disasters in American history; the impact of this event has been far-reaching and can still be seen today.</li> <li>• Conditions in factories were horrifying in the early 20th century, and workers had to fight tirelessly for safety, respect, and justice in their jobs; women and immigrants were at the forefront of this fight.</li> <li>• Haddix draws on historical facts to craft her narrative so readers deepen their understanding of the event. In the moments Haddix does elect to change historical facts (such as the inclusion of fictional protagonists) it is done with purpose and intentionality.</li> <li>• Bella, Yetta, and Jane are all shaped by their experience of gender and class at this particular moment in American history, but differ in both their experience of social expectations and their responses to these experiences.</li> </ul>	
<b>Demonstration of Learning:</b>	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> <li>• How did gender and/or social class impact the way the girls were treated, both at the factory and in their everyday lives? Choose two characters and compare their experiences of social expectations at the time.</li> <li>• Whose perspective on life changed the most: Yetta, Bella, or Jane? What people and/or events helped change this character’s perspective? Provide evidence from the beginning, middle, and end of the story to fully reveal the changes in the character you choose.</li> <li>• Did Haddix stay consistent with the historical facts throughout the novel? Why did she choose to do so? When/if she changed or added elements, why did she choose to do so?</li> </ul>	
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<ul style="list-style-type: none"> <li>• This unit builds directly on the immigrant stories students will have studied in the prior unit. From these, students will understand some of the driving factors that led people to come to the US in the early 20th century.</li> <li>• Students will have previously encountered historical fiction in their study of Refugee (6th). Protagonists of both novels flee their homes in search of a better life only to face significant hardships along the way and dashed expectations upon arrival.</li> <li>• In their study of Refugee (6th), students will have also encountered a text with multiple protagonists and timelines, preparing them to make sense of the perspectives and timelines in Uprising.</li> </ul>	<ul style="list-style-type: none"> <li>• Students will again study historical fiction focused on female protagonists who make a stand against injustice when reading In the Time of the Butterflies (9th).</li> <li>• Students will explore more complex shifts between multiple narrative perspectives and fragmented timelines when studying Frankenstein (8th) and In The Time of the Butterflies (9th).</li> </ul>
<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• 39 lessons, 8 weeks</li> </ul>

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

## Unit 2: Uprising

### Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	<i>Flesh and Blood So Cheap</i> , pp. 1-6 <i>Uprising</i> , pp. 1-5	I can explain the impact of the Triangle Fire by studying a fictional and nonfictional account of the event.		
2	<i>Flesh and Blood So Cheap</i> , pp. 7- 18	I can explain the push factors leading to mass immigration of Russian Jews and Italians to the United States and identify similarities and differences between those two groups.		European immigration in the early 20th century Pogrom
3	<i>Flesh and Blood So Cheap</i> , pp. 28, 32-37	I can Identify the author’s purpose and point of view in a section of <i>Flesh and Blood So Cheap</i> .	<a href="#">Entitled Grievance</a>	Industrial Revolution
4	<i>Flesh and Blood So Cheap</i> , pp. 59-66, 68-74	I can explain how specific factors impacted the garment-making economy in the early 20th century.		
5	<i>Uprising</i> , pp. 7-31	I can explain how the author develops Bella’s point of view and distinguishes it from that of other characters.	<a href="#">Marvel</a>	Ellis Island
6	<a href="#">Writing Mini Lesson</a> : Introduce Evidence with Context	I can revise my exit ticket to include contextualized evidence.		
7	<i>Uprising</i> , pp. 32 - 57	I can analyze the impact the author’s chosen structure has on a story. I can analyze how an author develops and contrasts the points of view of different characters or narrators in a text.		Unions and Workers Rights
8	<i>Uprising</i> , pp. 58 - 79	I can explain how characters’ lives in <i>Uprising</i> are shaped by sexism and gender expectations		Socialism

9	<i>Uprising</i> , pp. 80 - 90 <i>Flesh and Blood So Cheap</i> , pp. 75 - 84	I can compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.		Strikes/Scabs
10	<i>Flesh and Blood So Cheap</i> , pp. 84 - 98	I can explain how specific individuals and ideas shaped the “Uprising of Twenty Thousand.”	<a href="#">Resolve</a>	Tammany Hall
11	<i>Uprising</i> , pp. 91 - 121	I can identify different characters’ perspectives in <i>Uprising</i> and explain how the author develops and contrasts them.		Metaphor
12	<a href="#">Writing Mini Lesson: Punctuating Evidence</a>	I can use different strategies to smoothly embed quoted evidence into my own writing.		
13	<i>Uprising</i> , pp. 122 - 144	I can summarize how character’s interactions with others change their perspective	<a href="#">Lament</a> <a href="#">Haughty</a> <a href="#">Fervent</a>	
14	<i>Uprising</i> , pp. 145 - 165	I can explain how setting and specific interactions impact characters’ behavior and perspectives in <i>Uprising</i> .		
15	<i>Uprising</i> , pp. 166 - 188	I can identify different characters’ perspectives in <i>Uprising</i> and explain how the author develops and contrasts them		
16	<i>Flesh and Blood So Cheap</i> , 98 - 103 <i>Uprising</i> , pp. 177 - 183 (review)	I can identify ways that author Margaret Peterson Haddix has drawn on historical facts to develop the plot of the novel, <i>Uprising</i> .		
17	<i>Uprising</i> , pp. 189-211	I can explain how Haddix develops characters’ conflicting perspectives and identify events that change the way characters understand the world.	<a href="#">Tainted</a> <a href="#">Subversive</a>	Figurative Language
18	<i>Uprising</i> , pp. 212-234	I can identify different characters’ perspectives in <i>Uprising</i> and explain how the author develops and contrasts them.		

19	<i>Uprising</i> , pp. 235-268	I can provide an objective summary of several pages in <i>Uprising</i> .		
20	<i>Flesh and Blood So Cheap</i> , pp. 104-110	I can explain how specific events and ideas shaped fire safety practices in the early 20th century.		
21	<i>Flesh and Blood So Cheap</i> , pp. 111 - 121	I can explain the factors that influenced the outcome of the Triangle Shirtwaist Factory fire and the impact of the fire on bystanders.	<a href="#">Inferno</a>	
22	<a href="#">Brief Write CFA</a>	Given thesis and 1-2 paragraphs with possible quotes, write the next paragraph		
23	<i>Uprising</i> , pp. 269 - 286	I can explain how the reader's point of view differs from the characters' in today's reading, and the impact of dramatic irony on the reader's experience of the text.		Dramatic Irony
24	<i>Uprising</i> , pp. 287 - 298	I can explain how Haddix uses specific words and phrases to develop meaning, mood, and tone in <i>Uprising</i> .		Tone
25	<i>Uprising</i> , pp 299 - 315	I can explain how the fire reveals and/or changes the way that characters view the world.		
26	<i>Flesh and Blood So Cheap</i> , pp. 122 - 130, 137	Explain the impact of the fire on New Yorkers and determine Marrin's purpose and point of view in a section of <i>Flesh and Blood So Cheap</i> .	<a href="#">Profound Atone</a>	
27	<i>Uprising</i> , pp. 316-330	I can explain how Haddix develops and contrasts characters' perspectives.		
28	Excerpts from pages <i>Uprising</i> pp. 269-315  <i>Flesh and Blood So Cheap</i> , pp. 111-121	I can compare and contrast Haddix's account of the Triangle Fire with historical facts and explain how she has used and altered history in <i>Uprising</i> .		

29	<i>Flesh and Blood So Cheap</i> , pp. 139 (begin at "Reform")-146	I can describe the impact of people and events on workers' rights and labor laws in the United States.	<a href="#">Culpable</a>	
30	Seminar Discussion	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		
31	Assessment			
32	Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
33	Writing	I can draft complete body paragraphs for my summative essay.		
34	Writing	I can revise body paragraphs of my summative essay by ensuring I introduce evidence with context.		
35	Writing	I can add a brief introduction and conclusion to the draft of my essay.		
36	Flex			
37	Flex			
38	Flex			
39	Flex			

## Unit 3: The House on Mango Street

### Overview

#### Relevant Standards: **Bold indicates priority**

- 7.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- 7.RL.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
- 7.RL.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
- 7.W.1 Write arguments to support claims with clear reasons and relevant evidence.
  - b. Support claim(s) with logical reasoning/relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic.
  - c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
- 7.W.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
  - c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
- 7.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 7.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 7.L.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

### Overview

After *Uprising*, students read *The House on Mango Street*, by Sandra Cisneros. This text is a series of vignettes narrated by a Mexican-American girl named Esperanza, chronicling the year she spent living with her family on Mango Street. The vignettes range from snapshots of silly childhood games to impressions of tragic figures in Esperanza's community to formative experiences in Esperanza's life. Taken together, they create an impression of a girl navigating a complicated transition from the innocence of childhood to a fuller understanding of her world and her place within it. By connecting Esperanza's experiences with those of Sandra Cisneros, students consider another set of American voices, begin to consider the importance of home to American identity, and explore a text that combines elements from a variety of literary genres, including poetry, autobiography, and fiction. Writing instruction in this unit continues to focus on students use of evidence by improving the depth and specificity of literary analysis.

### Essential Question(s):

- What does it mean to grow up?
- How does a person's environment shape their identity?
- How do an author's experiences shape the stories they tell?

**Enduring Understanding(s):**

- In genre, structure, and style, *The House on Mango Street* is an experimental text. Cisneros purposefully blurs boundaries between poetry and prose, fiction and memoir, and different literary forms through this series of vignettes. Her aim, to write a text that captures a spoken, non-academic, child's voice leads her to make stylistic choices that increase ambiguity and cause readers to consider multiple interpretations.
- Because Sandra Cisneros wrote *The House on Mango Street* as a "semi-autobiographical" text, studying her life and her other writings help provide insight into characters, settings, and emotions within the book. By examining parallels between Cisneros's and Esperanza's lives, readers can better understand major themes in Cisneros's fiction (e.g., the symbolic importance of a house).
- *The House on Mango Street* is a coming of age story: Esperanza gains maturity and develops a more adult perspective as the vignettes progress. Many of the vignettes focus on Esperanza's observations of other characters, specifically women, in her neighborhood because through her relationships with others, she learns more about her role and community, making choices about the kind of adult she hopes to be.

**Demonstration of Learning:**

## Summative Writing Prompts

- Esperanza observes the lives of several women throughout the novel. Choose any two female characters that Esperanza discusses. What do Esperanza's observations of these women reveal about Esperanza's developing understanding of her community?
- Analyze Esperanza's coming-of-age story. Choosing at least two important transitions through which Esperanza navigated, explain how Esperanza has changed.
- Using multiple Vignettes, explain how Esperanza's relationship with her home changed over time.
- Explore the connections between Sandra Cisneros and Esperanza. How are the author's personal experiences reflected in the stories she tells?

**Connections to Prior Units:**

- Students will have previously studied a Latin American author/protagonist when reading *Esperanza Rising* (5th).
- Students will have studied "coming of age" throughout their 6th grade year, reading *Freak the Mighty*, *Refugee*, and *The Giver*. Each of these stories feature protagonists who, like Esperanza, encounter significant challenges as they encounter the sometimes harsh reality of the adult world.
- Students will have previously encountered an episodic blend of poetry and memoir when studying *Brown Girl Dreaming* (6th).

**Connections to Future Units:**

- Students will again encounter Latin American author/protagonists when reading *In the Time of the Butterflies* (9th).
- Students will also encounter episodic plot when reading *In the Time of the Butterflies* (9th) and *The Things They Carried* (12th).
- Students will also consider the significance of a house or home in relation to what it means to be American when reading *A Raisin in the Sun* (7th).

**Family Overview (link below)**

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**Pacing for Unit**

- 31 lesson, 6 weeks

<b>Integration of Technology:</b>	<b>Aligned Unit Materials, Resources, and Technology:</b>
<ul style="list-style-type: none"> <li>• Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision</li> </ul>	<ul style="list-style-type: none"> <li>• Reading Reconsidered Lessons</li> </ul>
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Differentiation through <i>Universal Design for Learning</i></b>	
<b>UDL Indicator</b> <ul style="list-style-type: none"> <li>• CHECKPOINT 3.2 Highlight patterns, critical features, big ideas, and relationships</li> </ul>	<b>Teacher Actions:</b> <ul style="list-style-type: none"> <li>• Highlight or emphasize key elements in text, graphics, diagrams, formulas</li> <li>• Use outlines and/or graphic organizers to emphasize key ideas and relationships between student’s responses to exit tickets, writing lessons, and summative essays</li> <li>• Use multiple examples and non-examples to emphasize critical features of writing focus areas</li> <li>• Highlight previously learned writing skills that can be used to solve unfamiliar summative prompts</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related <i>CELP standards:</i></b> <ul style="list-style-type: none"> <li>• 6-8.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</li> </ul>	<b>Learning Targets:</b> <ul style="list-style-type: none"> <li>• Level 1: I can participate in short conversational exchanges about my home.</li> <li>• Level 2: I can participate in short conversational exchanges about Esperanza by answering wh questions about the text.</li> <li>• Level 3: I can participate in discussions about Esperanza by asking and answering relevant questions.</li> <li>• Level 4: I can participate in discussions about Esperanza by asking and answering relevant questions and rephrasing key ideas expressed by others.</li> <li>• Level 5: I can participate in discussions about the topic of growing up by adding relevant evidence from House on Mango Street.</li> </ul>

## Unit 3: The House on Mango Street

### Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	<i>The House on Mango Street</i> , pp. 3-7	I can describe the importance of physical space to Sandra Cisneros and the narrator.	scold savor	personification theme vignette
2	<i>The House on Mango Street</i> , pp. 8-11	I can analyze the narrator's conflicted feelings toward her family and her name.	inherit baptize	metaphor symbolism theme
3	<i>The House on Mango Street</i> , pp. 12-18	I can explain Cisneros's experimentations with language and consider their purposes.	succinct pliant	ambiguity genre
4	<i>The House on Mango Street</i> , pp. 19-27	I can analyze Cisneros's perspective on the book's unconventional genre and structure.		simile irony tone narration theme
5	<i>The House on Mango Street</i> , pp. 28-34	I can describe the role of poetic elements in descriptions of Esperanza's community.		simile slant rhyme irony alliteration allusion repetition theme
6	<i>The House on Mango Street</i> , pp. 35-45	I can analyze juxtaposition and contrast in the Cisneros's depictions of childhood and adolescence.	rebellious ingenuous	juxtaposition symbolism
7	Writing Lesson: Group evidence/reasons	I can organize my thinking by grouping evidence and reasons to support argument		
8	<i>The House on Mango Street</i> , p. 46-55	I can explain how these vignettes continue to develop themes of childhood and adulthood.	nebulous	motif theme

9	<i>The House on Mango Street</i> , pp. 56-64	I can analyze the purpose of shifts in Esperanza's narration.		retrospective narration theme
10	<i>The House on Mango Street</i> , pp. 65-73	I can analyze the role of vignettes describing Esperanza's neighbors.	sympathize diminish	symbolism ambiguity theme
11	Writing Lesson: <a href="#">Specific and Reasoned Analysis</a>	I can craft strong analysis of my quoted evidence by ensuring writing is specific and reasoned.		
12	<i>The House on Mango Street</i> , pp. 74-75	I can analyze connections between Sandra Cisneros and Emily Dickinson.		personification slant rhyme theme
13	<i>The House on Mango Street</i> , pp. 76-80	I can analyze recurring motifs in portrayals of women in Esperanza's neighborhood.	confine repress	symbolism ambiguity theme motif omniscience
14	<i>The House on Mango Street</i> , pp. 81-85	I can explain the way in which Esperanza's observations of other women in her community impact her.		motif simile theme
15	<i>The House on Mango Street</i> , pp. 86-91	I can evaluate Esperanza's hopes for her future.	ashamed regret	ambiguity motif
16	<i>The House on Mango Street</i> , pp. 92-100	I can analyze Cisneros's approach to stories that are difficult to tell.	dynamic forfeit	motif theme narration symbolism
17	<i>The House on Mango Street</i> , pp. 101-102	I can explain Sally's role in Esperanza's coming of age.		alliteration slant rhyme repetition simile narration motif
18	<a href="#">Brief Write CFA</a>			

19	<i>The House on Mango Street</i> , pp. 103-107	I can describe the guidance Esperanza receives and its impact on her development.	ambivalent integrate	allusion theme ambiguity
20	<i>The House on Mango Street</i> , pp. 108-110	I can explain Esperanza's changing perspective on home and belonging.		alliteration rhyme simile anaphora symbolism motif theme personification
21	<i>The House on Mango Street</i> , pp. xi-xxvii	I can analyze parallels between Esperanza's and Cisneros's lives.		allusion irony motif theme
22	Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		
23	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
24	Summative Writing	I can draft complete body paragraphs for my summative essay.		
25	Summative Writing	I can revise body paragraphs of my summative essay by ensuring my analysis is specific and reasoned.		
26	Summative Writing	I can add a brief introduction and conclusion to the draft of my essay.		
27	Unit Assessment			
28	Flex			
29	Flex			

30	Flex			
31	Flex			

## Unit 4: A Raisin in the Sun

### Overview

#### Relevant Standards: **Bold indicates priority**

- 7.RL.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- 7.RL.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
- 7.RL.5 Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.
- 7.W.1 Write arguments to support claims with clear reasons and relevant evidence.
  - b. Support claim(s) with logical reasoning/relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic..
  - c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
- 7.W.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
  - c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
- 7.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 7.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 7.L.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

### Overview

After reading *House on Mango Street*, students read *A Raisin in the Sun*, by Lorraine Hansberry, tells the story of the Youngers, an African American family living on the South Side of Chicago in the 1950's. The play opens with the Youngers awaiting the arrival of a \$10,000 life-insurance payment, due to them after the death of the family patriarch Walter Younger. Tensions in the home rise as Walter Jr. and his mother conflict over how to best spend the money. In reading this classic play, students will continue to explore the importance of housing and homeownership to American identity, while also being introduced to the study of drama for the first time and also considering the role of generational conflict in the pursuit of the American Dream. Teachers may, with consultation of their supervisors, elect to substitute another similar text of their choosing to anchor this unit. Writing instruction in this unit continues to focus on expressing a depth of analysis through the repetition of key words/phrases.

#### Essential Question(s):

- What happens to a dream deferred?
- What does the American Dream mean to different people?
- What role does race, class, and gender play in a person's ability to achieve their dreams?

<b>Enduring Understanding(s):</b>	
<ul style="list-style-type: none"> <li>• Despite emancipation from slavery, black Americans faced decades of legal discrimination and oppression both in the Jim Crow South and the North</li> <li>• Lorraine Hansberry’s play was semi-autobiographical, influenced by Langston Hughes, and shaped perceptions of the Black experience in postwar America; it was both highly successful and controversial at the time of its debut.</li> <li>• Generational ideals, experiences, and values often shape one’s dreams and aspirations.</li> <li>• A person’s environment can have a powerful impact on their identity and also their opportunities in life.</li> </ul>	
<b>Demonstration of Learning:</b>	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> <li>• Props Analysis: Consider the different props (symbols) that are used in Hansberry’s play: eggs, Mama’s plant, the insurance check, Beneatha’s robe and head wrap, Mr. Linder’s business card, Mama’s new gardening tools, or others. Choose 2-3 of these props and explain why their choices are significant or symbolic and how she develops their significance throughout the play.</li> <li>• Analysis of Generational Conflict: What differentiates the beliefs and attitudes of the younger characters from the older characters in the play? Explain how these ideals create conflict between the characters.</li> <li>• Influence of Langston Hughes: Hansberry was undoubtedly influenced by the poetry of Langston Hughes. Describe how the messages of Langston Hughes might have influenced the themes explored in her play.</li> </ul>	
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<ul style="list-style-type: none"> <li>• Like The House on Mango Street (7th), A Raisin in the Sun is also set in the South Side of Chicago.</li> <li>• Students will have studied the concept of white flight and neighborhood segregation during The House on Mango Street, leading into the discussion of red lining in this unit</li> <li>• The title of A Raisin in the Sun is an allusion to the poem “A Dream Deferred,” by Langston Hughes, which students read at the start of this unit. Students will have previously read poetry by Langston Hughes in the opening unit of this course, specifically “Let America Be America Again,” which gives voice to a number of people for whom the American Dream has been deferred.</li> </ul>	<ul style="list-style-type: none"> <li>• Students will read the Narrative of the Life of Frederick Douglass in the next unit, which allows for students to draw the through lines between enslavement and red lining</li> <li>• This is the first play students study in their English classes in Bristol. Students will go on to read Romeo and Juliet (9th), The Crucible (10th), Fences (11th), and Macbeth (12th) in high school.</li> <li>• Students will further explore generational conflicts when studying Romeo and Juliet in 9th grade and Kindred in 10th.</li> <li>• Students will consider how a person’s environment shapes them when studying Kindred, Of Mice and Men, and Fahrenheit 451 in 10th grade.</li> </ul>
<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• 31 lessons, 6 weeks</li> </ul>

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

## Unit 4: A Raisin in the Sun

### Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	<i>A Raisin in the Sun</i> pp. 23-30 & “A Dream Deferred,” by Langston Hughes	Describe how the Younger’s apartment reflects the state of their lives and aspirations.	Weary Uniformity Pretense	Setting Symbolism
2	<i>A Raisin in the Sun</i> pp. 30-39	Consider how Walter’s view of his wife and sister are influenced by postwar gender roles.	Domestic Conformity	Stage Directions Props Female Gender Roles in the 1950s
3	<i>A Raisin in the Sun</i> pp. 41-46	Explain how Mama is a figure of the strength and suffering of black Americans in post-war America.		
4	<i>A Raisin in the Sun</i> pp. 46-53	Explain how the Mama, Ruth, and Beneatha’s relationship depicts generational conflict.		Generation Gaps
5	Writing Mini Lesson: <a href="#">Relevant Analysis</a>	I can add relevant analysis to my paragraph by repeating key words and/or synonyms from my claim		Synonym
6	Film Version of A Raisin in the Sun	Evaluate the impact of changes made in the film adaptation of A Raisin in the Sun.		
7	<i>A Raisin in the Sun</i> pp. 54-60	Examine how cockroaches might be symbolic in Hansberry’s play.	Heathen Ignorant Exotic	
8	<i>A Raisin in the Sun</i> pp. 60-66	Analyze how Asagai influences Beneatha’s sense of identity.	Assimilation Ghetto Mutilate	
9	<i>A Raisin in the Sun</i> pp. 66-75	Explain why Mama is conflicted over the arrival of the insurance check.		Blocking Symbolism

10	<i>A Raisin in the Sun</i> pp. 76-81	Compare Beneatha and George's conflicting perspective of their African heritage.		Allusion Uncle Tom's Cabin
11	Writing Mini Lesson: Relevant analysis	I can add relevant analysis to my paragraph by repeating key words and/or synonyms from my claim		
12	<i>A Raisin in the Sun</i> pp. 82-89	Analyze George's effect on Walter.		Allusion Prometheus
13	<i>A Raisin in the Sun</i> pp. 90-95	Evaluate the impact of Mama's revelation.	Revelation Jubilant	
14	<i>The Souls of Black Folk</i> , by W.E.B. DuBois	Analyze W.E.B. Dubois' arguments about the divisions between the experiences of black Americans at the time he wrote.		W.E.B Dubois The Souls of Black Folk
15	<i>A Raisin in the Sun</i> pp. 96-109	Explain how George and Mrs. Johnson represent common social views of the time.		Booker T. Washington vs. W.E.B. DuBois
16	<i>Brief Write CFA</i>	Given a weak body paragraph, students revise for deeper analysis, context, punctuation		
17	<i>A Raisin in the Sun</i> Langston Hughes Close Reading	Explain how Hansberry's play might have been influenced by Langston's Hughes' poetry		Langston Hughes
18	<i>A Raisin in the Sun</i> pp. 110-124	Explain what Mr. Linder reveals about historical perspective of racial segregation	Strident Deplore Gall	
19	<i>A Raisin in the Sun</i> pp. 125-130	Describe the meaning of Walter's response to Bobo's news.		
20	<i>A Raisin in the Sun</i> pp. 131-143	Examine Hansberry's purpose for Asagai's visit to the apartment.		Allusion Thirty pieces of silver
21	<i>A Raisin in the Sun</i> pp. 143-151	Evaluate multiple interpretations of the ending of Hansberry's play.		

22	Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		
23	Assessment			
24	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
25	Summative Writing	I can draft complete body paragraphs for my summative essay.		
26	Summative Writing	I can revise body paragraphs of my summative essay by ensuring my analysis is clearly tied to my claims.		
27	Summative Writing	I can add a brief introduction and conclusion to the draft of my essay.		
28	Flex			
29	Flex			
30	Flex			
31	Flex			

# Unit 5: Narrative of the Life of Frederick Douglass

## Overview

### Relevant Standards: **Bold indicates priority**

- 7.RI.2 Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
- 7.RI.3 Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
- 7.W.1 Write arguments to support claims with clear reasons and relevant evidence.
  - b. Support claim(s) with logical reasoning/relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic.
  - c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
- 7.W.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
  - c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
- 7.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 7.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 7.L.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

## Overview

The final shared text of the year is *Narrative of the Life of Frederick Douglass*, the most famous and highly regarded example of a slave narrative and is widely considered to be a canonical work of American literature. As Douglass shares the details of his early life as an enslaved person in Maryland, he sheds light on the dehumanizing atrocities of slavery through the truth of his own experiences. With wit and precision, Douglass uses a variety of rhetorical strategies to dismantle and refute common antebellum arguments in support of slavery, crafting not only a compelling autobiographical account, but also a blistering and persuasive abolitionist text. This challenging text, published in 1845, introduces students to the most distant historical context they will study this year, while also introducing them to the challenges of archaic language and the study of rhetorical analysis. Writing instruction in this unit is focused on reinforcing previous lessons and skills introduced over the course of the year.

### Essential Question(s):

- What does it mean to be free?
- Does knowledge equal power, and what are its limits?
- How have Americans pursued national ideals of freedom, equality, and justice?

<b>Enduring Understanding(s):</b>	
<ul style="list-style-type: none"> <li>• The practice of enslavement is incompatible with humanity. Douglass highlights the ways slavery dehumanizes both the enslaved and the enslaver as a rhetorical tool to argue against the institution of slavery.</li> <li>• Legal freedom and personal freedom are connected but separate; legal freedom can be given and taken away by the government, but personal freedom comes from within. Both, Douglass argues, are human rights.</li> <li>• The prohibition of education is one of the worst aspects of enslavement. Education, specifically literacy, is a powerful tool of freedom.</li> <li>• Douglass saw “Christian” slaveholding societies as the ultimate hypocrisy. He believed that it was impossible to be truly Christian while also tolerating slavery.</li> </ul>	
<b>Demonstration of Learning:</b>	
<p>Summative Writing Prompts</p> <ul style="list-style-type: none"> <li>• Describe Douglass’s experience with and perspective on education. How is literacy used as a tool of both oppression and freedom? How does learning to read and write impact Douglass’s life?</li> <li>• Douglass argues throughout the Narrative that slavery dehumanizes both the enslaved and the enslaver. Choose at least two people from the Narrative—one enslaved person and one slaveholder—who lose their humanity and analyze their significance to the Narrative. How are they dehumanized and why?</li> <li>• Throughout the Narrative, Douglass refutes common antebellum arguments in support of slavery. Choose at least three of these moments and explain: What is the argument Douglass is refuting? How does he refute it? What rhetorical devices does he use to construct his argument?</li> <li>• Douglass experiences many moments of freedom throughout the Narrative. Choose at least three moments in which Douglass becomes more free, either literally or metaphorically, and analyze their significance.</li> </ul>	
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<ul style="list-style-type: none"> <li>• Students have read about characters who face, and fight against, racial discrimination in Raisin in the Sun (7th) and brown girl dreaming (6th).</li> <li>• While this is the first full-length non-fiction piece students read, in unit one, students read many first hand accounts surrounding immigration</li> </ul>	<ul style="list-style-type: none"> <li>• Students will encounter increasingly archaic language in future grades, including an adaptation of Frankenstein in 8th, Romeo and Juliet in 9th, and Macbeth in 12th.</li> <li>• Students will read Kindred in 10th grade, a neo-slave narrative published in 1979 that draws on conventions of traditional slave narratives, while also incorporating elements of science fiction, fantasy, and horror.</li> <li>• Students will again study rhetorical appeals, along with other techniques of propaganda used to control and manipulate public perception in Animal Farm (8th).</li> </ul>
<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• 33 lessons, 7 weeks</li> </ul>

<b>Integration of Technology:</b>	<b>Aligned Unit Materials, Resources, and Technology:</b>
<ul style="list-style-type: none"> <li>• Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision</li> </ul>	<ul style="list-style-type: none"> <li>• Reading Reconsidered Lessons</li> </ul>
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
<ul style="list-style-type: none"> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Differentiation through <i>Universal Design for Learning</i></b>	
<b>UDL Indicator</b> <ul style="list-style-type: none"> <li>• CHECKPOINT 6.4 Enhance capacity for monitoring progress</li> </ul>	<b>Teacher Actions:</b> <ul style="list-style-type: none"> <li>• Ask questions to guide self-monitoring and reflection relative to writing focus areas over the course of the year</li> <li>• Show representations of progress, such as early written work compared to written work demonstrating growth in focus areas</li> <li>• Prompt learners to identify the type of feedback or advice that they are seeking</li> <li>• Use templates that guide self-reflection on quality and completeness</li> <li>• Use of assessment checklists, scoring rubrics, and multiple examples of annotated student work/performance examples</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related <i>CELP standards:</i></b> <ul style="list-style-type: none"> <li>• 6-8.10 An EL can make accurate use of standard English to communicate in grade appropriate speech and writing.</li> </ul>	<b>Learning Targets:</b> <ul style="list-style-type: none"> <li>• Level 1: I can recognize and use a small number of frequently occurring nouns, noun phrases, and verbs.</li> <li>• Level 2: I can produce simple and compound sentences.</li> <li>• Level 3: I can produce and expand simple, compound, and a few complex sentences.</li> <li>• Level 4: I can produce and expand simple, compound, and complex sentences.</li> <li>• Level 5: I can place phrases and clauses within a sentence.</li> </ul>

## Unit 5: Narrative of the Life of Frederick Douglass

### Lesson Map

Lesson	Text	Learning Target	Vocabulary	Knowledge
1	<i>Narrative</i> Prefaces	I can explain the purpose of the two texts that introduce Douglass's narrative.	credible atrocious candor	
2	<i>Narrative</i> , pp. 19-22	I can analyze the types of arguments (of ethos, logos, and pathos) that Douglass makes against slavery.	inevitable deprive ignorant	rhetoric ethos/pathos/logos
3	<i>Narrative</i> , pp. 22-24	I can analyze Douglass's description of a violent whipping	humane spectacle noble	rhetorical questions imagery
4	<i>Narrative</i> , pp. 25-31	I can examine Douglass's descriptions of life for enslaved people on the Lloyd plantation.		verbal irony rhetoric
5	<i>Narrative</i> , p. 32-36	I can explain the rhetorical strategies Douglass uses to refute the myth of the happy slave.		juxtaposition maxim rhetoric
6	<i>Writing Mini Lessons - Depth of Analysis</i>	I can analyze evidence by examining the nuance and importance of each quote		
7	<i>Narrative</i> , pp. 37-41	I can explore ways in which Mr. Gore might be an archetype.	deficient ambitious subversive	character archetype irony
8	<i>Narrative</i> , pp. 42-46	I can explain the significance of Douglass's move to Baltimore.		
9	<i>Narrative</i> , pp. 47-50	I can compare and contrast two perspectives of literacy among enslaved people.	tranquil forbid revelation	foreshadowing allusion juxtaposition

10	<i>Narrative</i> , pp. 51-53	I can identify key Christian imagery and explain how and why Douglass uses it.	pious testimony console	irony archetype allusion imagery
11	<i>Narrative</i> , pp. 53-57	I can explain what <i>The Columbian Orator</i> is and how reading it impacts Douglass's thinking.		metaphor personification
12	<i>Narrative</i> , pp. 58-65	I can examine Douglass's descriptions of the ways in which slaveholders dehumanize and isolate enslaved people.	anxiety desolate resolution	rhetoric juxtaposition
13	<i>Writing Mini Lesson - Depth of Analysis</i>	I can analyze evidence by examining the nuance and importance of each quote		
14	<i>Narrative</i> , pp. 65-69	I can explain Douglass's opinions of Captain Auld and of Auld's religious conversion.	rigid fraud reverence	archetype rhetoric irony
15	<i>Narrative</i> , pp. 70-75	I can describe Mr. Covey's impact on Douglass and compare Covey to other slaveholders in the <i>Narrative</i>	endurance deception languish	symbol allusion characterization
16	<i>Narrative</i> , pp. 75-76	I can explain the significance of Douglass's apostrophe to the ships.		apostrophe juxtaposition
17	<i>Narrative</i> , pp. 76-83	I can analyze Douglass's fight with Covey as a moment of resurrection.		juxtaposition allusion imagery
18	<i>Narrative</i> , pp. 83-90	I can explain Douglass's opinions of the holidays and religious slaveholders.	abandon wallow abundance	
19	Brief Write CFA			
20	<i>Narrative</i> , pp. 90-100	I can analyze Douglass's debate and decision about whether to attempt escape.	feasible contend pursue	ethos/pathos/logos personification allusion

21	<i>Narrative</i> , pp. 100-105	I can describe Douglass's experience working as a shipbuilder in Baltimore.		
22	<i>Narrative</i> , pp. 106-116	I can examine Douglass's description of his escape from enslavement.	vigilance galling contemplate	ethos/pathos/logos
23	<i>Narrative</i> , pp. 116-121	I can analyze Douglass's description of his life in New Bedford at the conclusion of the Narrative.		allusion rhetoric
24	<i>Narrative</i> , pp. 122-128	I can analyze the purpose and impact of Douglass's appendix.	caricature ally	juxtaposition parody allusion
25	Seminar	I can engage in a Socratic Seminar with my peers to explore essential questions and make connections between texts.		
26	Summative Writing	I can plan my essay by organizing my ideas and choosing the most relevant evidence to support them.		
27	Summative Writing	I can draft complete body paragraphs for my summative essay.		
28	Summative Writing	I can revise body paragraphs of my summative essay by ensuring I my evidence is introduced, specifically analyzed, and clearly tied to my claims		
29	Summative Writing	I can add a brief introduction and conclusion to the draft of my essay.		
30	Flex			
31	Flex			
32	Flex			
33	Flex			

# Capstone

## Overview

### Relevant Standards: **Bold indicates priority**

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

### Overview

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

### Essential Question(s):

- What does it mean to be American?
- How does a person's experiences shape their view of America?
- How have Americans pursued national ideals of freedom, equality, and justice?

### Enduring Understanding(s):

- The American experience is incredibly diverse. Authors throughout American history have used a diverse range of literary texts to give voice to this range of experiences, many of which focus on the pursuit of the American dream despite significant barriers and injustices. Although each of these stories is unique, many of these characters demonstrate a deep commitment to freedom, equality, and justice, demonstrating incredible resilience in the pursuit of these ideals.

<b>Demonstration of Learning:</b>	
<ul style="list-style-type: none"> <li>To be designed by teachers, based on the content of their capstone.</li> </ul>	
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<ul style="list-style-type: none"> <li>Texts and lessons should focus on drawing connections to prior units throughout the unit.</li> </ul>	<ul style="list-style-type: none"> <li>Students return to the study of American literature in 11th grade.</li> </ul>
<b>Family Overview (link below)</b>	<b>Pacing for Unit</b>
<ul style="list-style-type: none"> <li></li> </ul>	<ul style="list-style-type: none"> <li>Approximately 30 lessons, 6 weeks</li> </ul>
<b>Integration of Technology:</b>	<b>Aligned Unit Materials, Resources, and Technology:</b>
<ul style="list-style-type: none"> <li>Use of google docs is recommended throughout the writing process to facilitate drafting, feedback, collaboration, and revision</li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
<ul style="list-style-type: none"> <li></li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b> <ul style="list-style-type: none"> <li>CHECKPOINT 7.1 Optimize individual choice and autonomy</li> </ul>	<b>Teacher Actions:</b> <ul style="list-style-type: none"> <li>Provide learners with as much discretion and autonomy as possible during the capstone unit by possible by providing choices in such things as: <ul style="list-style-type: none"> <li>The level of perceived challenge</li> <li>The type of rewards or recognition available</li> <li>The content or texts used to apply knowledge gained over the course of the year</li> <li>The tools used for information gathering or production</li> <li>The sequence or timing for completion of subcomponents of tasks</li> </ul> </li> <li>Allow learners to participate in the design of classroom activities and academic tasks by potentially choosing texts to explore.</li> <li>Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals.</li> </ul>

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

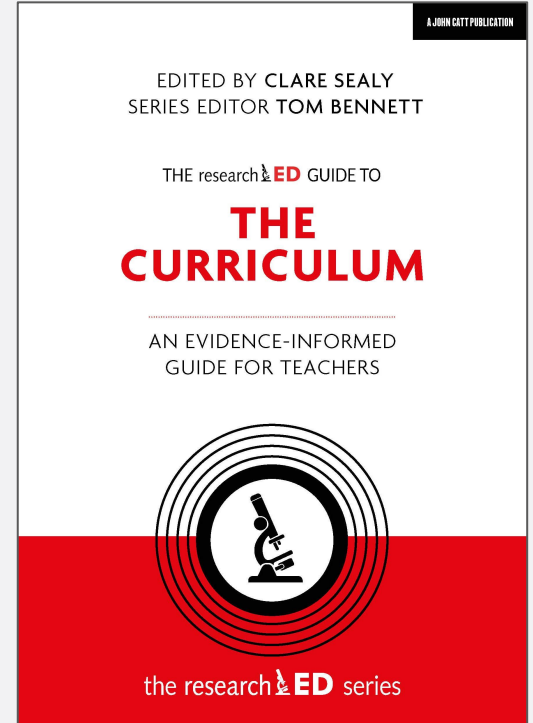


# Middle School ELA

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Curriculum Revisions

“The role of curriculum is to take learners’ shallow knowledge and understanding of a topic and make it deeper. For this to happen, the curriculum needs to be planned carefully so that key ideas and concepts are continuously revisited, remembered and built upon.”



# Explore

Read the summaries of the texts below.

- What similarities and differences do you notice?
- What ideas are “continuously revisited, remembered and built upon” in these texts?

GOLD

From the Newbery Honor author of  
THE MOSTLY TRUE ADVENTURES OF HOMER P. FIGG

**RODMAN PHILBRICK**



# **Freak the Mighty**

SCHOLASTIC

MAX. FREAK. BEST FRIENDS. FOREVER.

"I never had a brain until Freak came along..."

That's what Max thought. All his life he'd been called stupid. Dumb. Slow. It didn't help that his body seemed to be growing faster than his mind. It didn't help that people were afraid of him. So Max learned how to be alone. At least until Freak came along.

Freak was weird, too. He had a little body -- and a really big brain. Together Max and Freak were unstoppable.

Together, they were Freak the Mighty.

“Some novels are engaging and some novels are important. *Refugee* is both.”

—Ruta Sepetys, #1 *New York Times* bestselling author of *Salt to the Sea*

**A L A N G R A T Z**

Author of **PRISONER 8-3087**

Josef is a Jewish boy living in 1930s Nazi Germany. With the threat of concentration camps looming, he and his family board a ship bound for the other side of the world.

Isabel is a Cuban girl in 1994. With riots and unrest plaguing her country, she and her family set out on a raft, hoping to find safety in America.

Mahmoud is a Syrian boy in 2015. With his homeland torn apart by violence and destruction, he and his family begin a long trek toward Europe.

Although Josef, Isabel, and Mahmoud are separated by continents and decades, shocking connections will tie their stories together in the end. This action-packed novel tackles topics both timely and timeless: courage, survival, and the quest for home.



**REFUGEE**

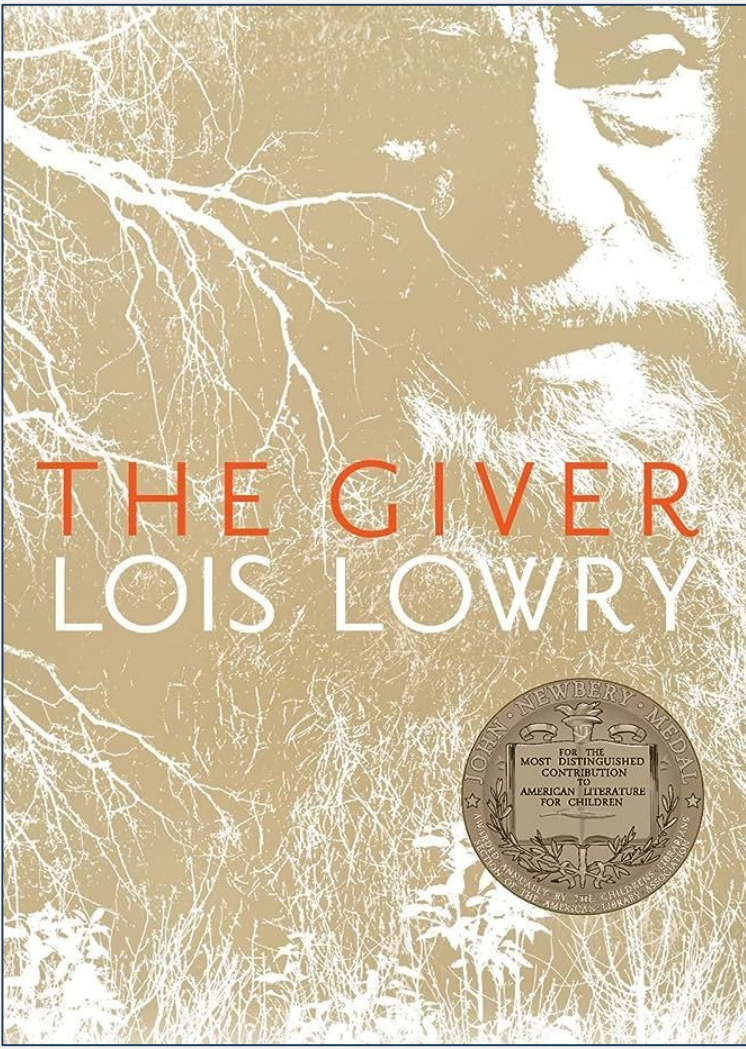


brown girl dreaming

**JACQUELINE  
WOODSON**

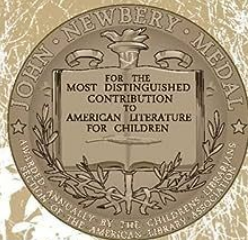
Three-time Newbery Honor Author

Raised in South Carolina and New York, Woodson always felt halfway home in each place. In vivid poems, she shares what it was like to grow up as an African American in the 1960s and 1970s, living with the remnants of Jim Crow and her growing awareness of the Civil Rights movement. Touching and powerful, each poem is both accessible and emotionally charged, each line a glimpse into a child's soul as she searches for her place in the world. Woodson's eloquent poetry also reflects the joy of finding her voice through writing stories, despite the fact that she struggled with reading as a child. Her love of stories inspired her and stayed with her, creating the first sparks of the gifted writer she was to become.



# THE GIVER

LOIS LOWRY



In a world with no poverty, no crime, no sickness and no unemployment, and where every family is happy, 12-year-old Jonas is chosen to be the community's Receiver of Memories. Under the tutelage of the Elders and an old man known as the Giver, he discovers the disturbing truth about his utopian world and struggles against the weight of its hypocrisy. With echoes of Brave New World, in this 1994 Newbery Medal winner, Lowry examines the idea that people might freely choose to give up their humanity in order to create a more stable society. Gradually Jonas learns just how costly this ordered and pain-free society can be, and boldly decides he cannot pay the price.

# Goals

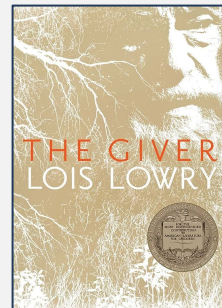
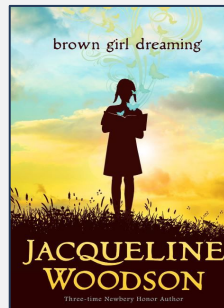
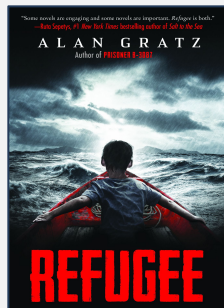
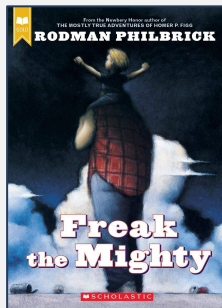
Build powerful knowledge throughout and between grades

Balance a diversity of perspectives, experiences, and voices

Ensure students study increasingly challenging, grade level texts

# 6th

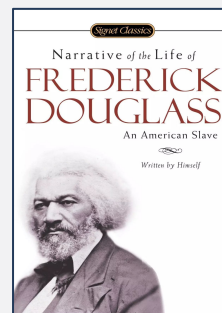
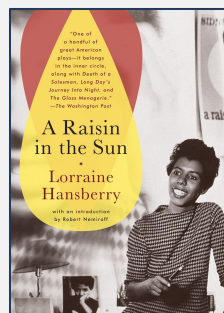
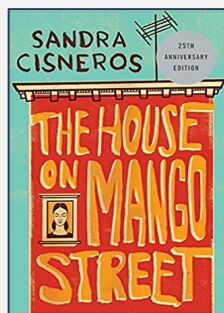
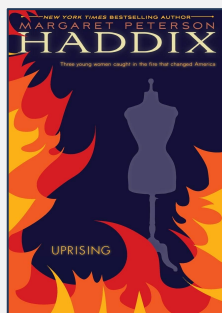
## Coming of Age



Teacher  
Choice

# 7th

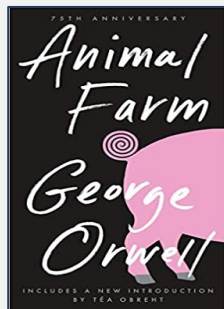
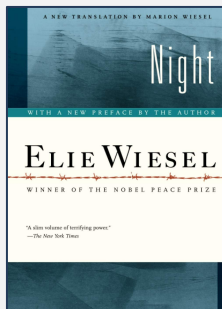
## Defining America



Teacher  
Choice

# 8th

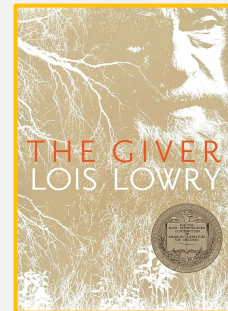
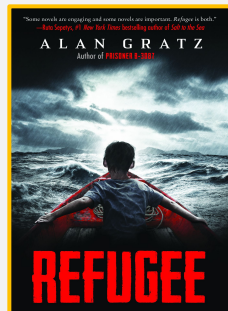
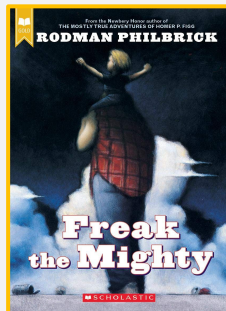
## Human Nature



Teacher  
Choice

# 6th

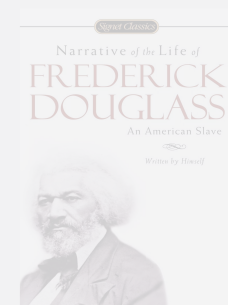
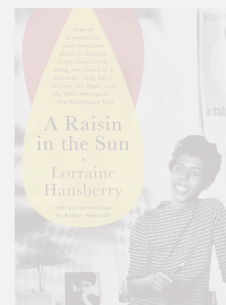
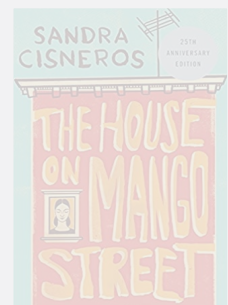
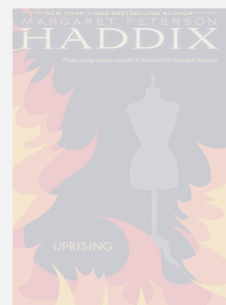
## Coming of Age



Teacher  
Choice

# 7th

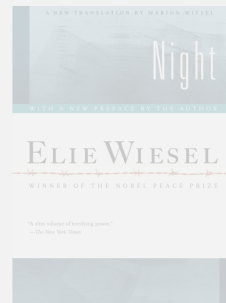
## Defining America



Teacher  
Choice

# 8th

## Human Nature



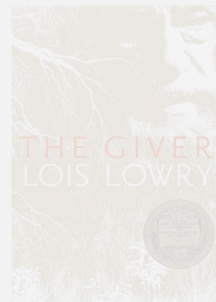
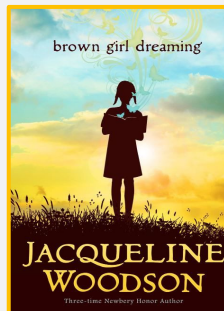
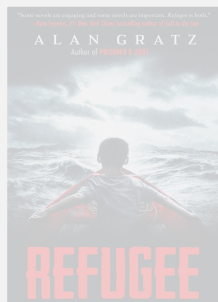
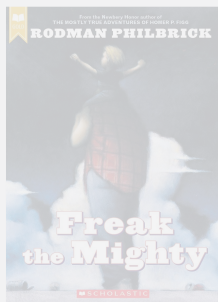
Science  
Fiction



Teacher  
Choice

# 6th

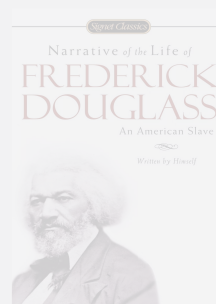
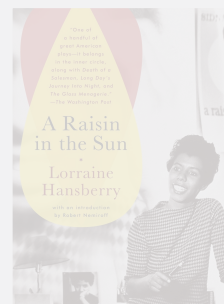
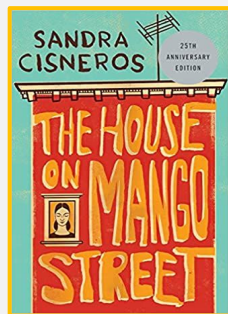
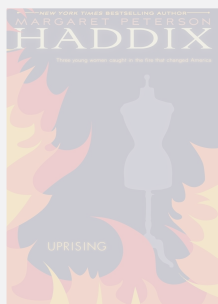
## Coming of Age



Teacher  
Choice

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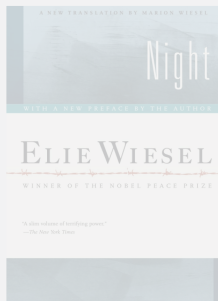
## Defining America



Teacher  
Choice

# 8th

## Human Nature



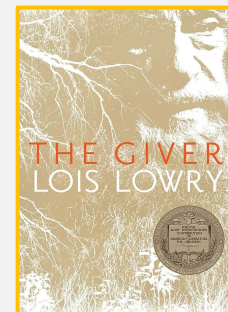
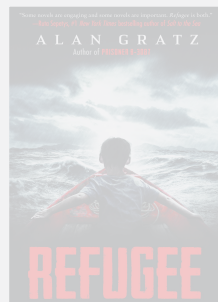
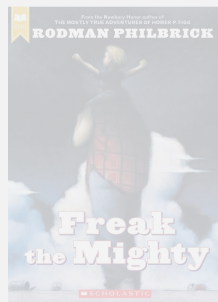
Science  
Fiction



Teacher  
Choice

# 6th

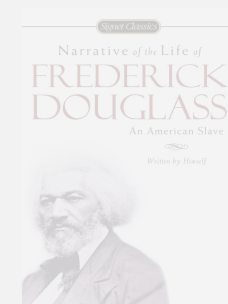
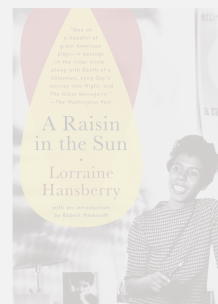
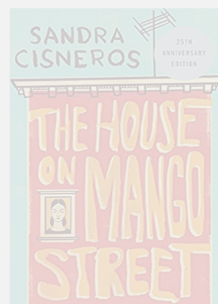
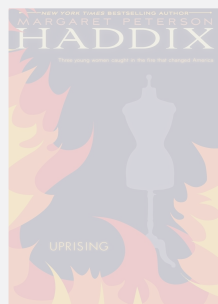
## Coming of Age



Teacher  
Choice

# 7th

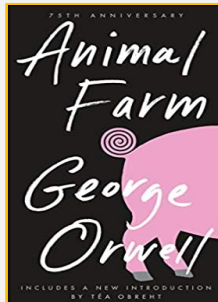
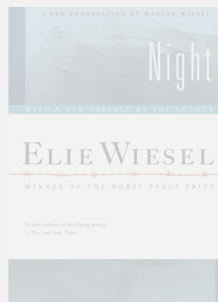
## Defining America



Teacher  
Choice

# 8th

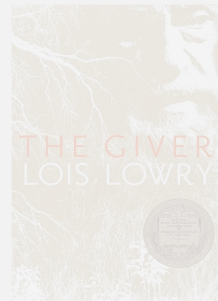
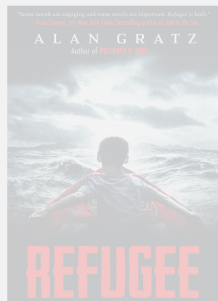
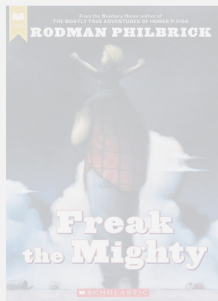
## Human Nature



Teacher  
Choice

# 6th

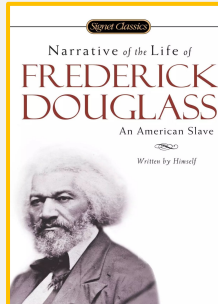
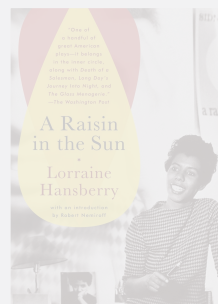
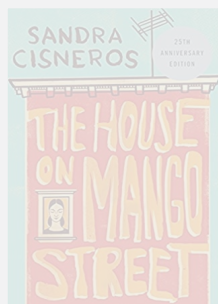
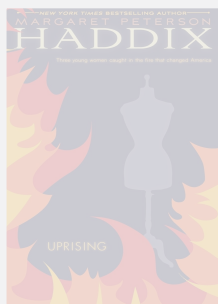
Coming of Age



Teacher Choice

# 7th

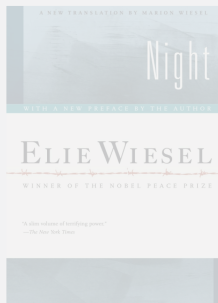
Defining America



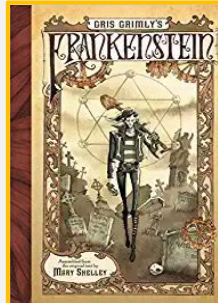
Teacher Choice

# 8th

Human Nature



Science Fiction



Teacher Choice