

Cover and title page image © JupiterImages Corporation

**Kendall Hunt**  
publishing company

[www.kendallhunt.com](http://www.kendallhunt.com)

*Send all inquiries to:*

4050 Westmark Drive

Dubuque, IA 52004-1840

1-800-542-6657

Center for Gifted Education

College of William & Mary

PO Box 8795

Williamsburg, VA 23187-8795

757-221-2362

[www.cfge.wm.edu](http://www.cfge.wm.edu)

*Funded by the Jacob K. Javits Program, United States Department of Education, under a subcontract from the Washington-Saratoga-Warren-Hamilton-Essex BOCES, Saratoga Springs, New York.*

Copyright © 1999, 2011 by Center for Gifted Education

ISBN 978-0-7575-6495-6

Kendall Hunt Publishing Company has the exclusive rights to reproduce this work, to prepare derivative works from this work, to publicly distribute this work, to publicly perform this work and to publicly display this work.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of Kendall Hunt Publishing Company.

Permission is granted for copying blackline masters from this book for classroom use only.

Printed in the United States of America

3 4 5 6 7 8 9 10 15 14 13 12

# Contents

Acknowledgments . . . . .	v
---------------------------	---

The William and Mary Center for Gifted Education Units . . . . .	vi
--	----

Correlation to the Common Core State Standards . . . . .	xvii
--	------

## SECTION 1

### Unit Introduction and Curriculum Framework

Introduction to the Unit . . . . .	1
Rationale and Purpose . . . . .	1
Goals and Outcomes . . . . .	1
Letter to Teachers . . . . .	3
Unit Reading and Resource List . . . . .	5

## SECTION 2

### Teaching Tips for Implementing This Unit

Classroom Guidelines for Unit Implementation . . . . .	9
Teaching Models . . . . .	19

## SECTION 3

### Lesson Plans

Unit Planner . . . . .	36
Unit Vocabulary List . . . . .	50
Glossary of Literary Terms . . . . .	51
Letter to Family . . . . .	53

### Lessons

1. Introduction and Preassessment . . . . .	55
2. The Concept of Change . . . . .	66
3. Introduction to the Unit Novels . . . . .	70
4. Introduction to the Study of Grammar and Vocabulary . . . . .	78
5. Persuasive Writing . . . . .	86
6. Concepts and Graphic Organizers . . . . .	92
7. Reflections on Hispanic American Poetry and Art . . . . .	99
8. Reasoning in Language Arts . . . . .	108
9. Reflections on African American Poetry . . . . .	114
10. Introduction to Research . . . . .	122
11. Persuasive Messages . . . . .	128
12. <i>The Secret Garden</i> Checkpoint . . . . .	132
13. A Japanese Folktale . . . . .	137
14. Persuasive Speaking . . . . .	146
15. A Chinese Folktale . . . . .	153
16. Reflections on Change in Poetry . . . . .	159
17. Reflections on Poetry . . . . .	168

18. Focus on the Unit Research Project . . . . .	174
19. Unit Novel Summary . . . . .	179
20. <i>The Secret Garden</i> in Music . . . . .	183
21. Presentation of Research . . . . .	188
22. Closure on Grammar and Vocabulary . . . . .	191
23. Closing Discussion of the Concept of Change . . . . .	194
24. Postassessment of Literary Interpretation and Persuasive Writing . . .	198

**SECTION  
4**

**Grammar Study**

Teacher Instructions . . . . .	211
Grammar Preassessment . . . . .	213
Grammar Preassessment Answer Key . . . . .	215
Grammar Postassessment . . . . .	217
Grammar Postassessment Answer Key . . . . .	219
Inspecting Our Own Ideas: Student Grammar Study . . . . .	221

**SECTION  
5**

**Bibliographies**

Student Readings . . . . .	243
Teacher Resources . . . . .	245
Websites . . . . .	251

**SECTION  
6**

**Appendices**

Appendix A: Alternative Novels and Related Activities. . . . .	253
Appendix B: Novel Lexile Measure Information . . . . .	255
Appendix C: The Concept of Change . . . . .	256
Appendix D: Novel Assignment . . . . .	262
Appendix E: Blackline Masters . . . . .	265

<b>Index . . . . .</b>	<b>271</b>
------------------------	------------

# The William and Mary Center for Gifted Education Units

**AT THE COLLEGE** of William and Mary's Center for Gifted Education, we believe in investing in the realization of each gifted student's potential. Our award-winning language arts units provide teachers with the concrete tools they need to unlock and nurture students' nascent analytical and writing capabilities. Anchored by guided discussions and structured around advanced literature, the lessons are designed to allow considerable intellectual freedom to students and to encourage original thought. While the format of lessons allows learning to unfold in an organic, spontaneous manner, the planning behind the activities is rigorous. Each discussion question, activity, and project is precisely aligned to the analytical, communication, and reasoning skills that gifted students most need to participate and succeed in society's highest levels. These skills include literary analysis and interpretation, persuasive writing, linguistic competency, listening/oral communication skills, reasoning skills, and concept development.

Teachers who participate in our program have access not only to quality literature and content, but to the expertise of one of the nation's foremost centers for gifted education. In accordance with considerable research and evidence of effectiveness, a series of teaching models has been developed which provides scaffolding and support to students' work throughout the units. The program's emphasis on persuasive writing has resulted in great gains in student performance on writing tasks. Students are also held to unusually high standards in reasoning and research; Paul's Reasoning Model provides a method of inquiry that permeates analytical and communication tasks, while the Research Model combines stringent reasoning criteria with formal scholarly practices. As an added bonus, the *Curriculum Guide* assists teachers not only in understanding and implementing the units, but in differentiating instruction to reach a variety of learners, as well as evaluating and monitoring the effectiveness of language arts curricula. In addition to the language arts units, the Center for Gifted Education offers series in other subject areas including science and social studies, so teachers can have access to the same support and wealth of resources across the curriculum.

Due to the popularity of the first edition of William and Mary language arts units, we have created a second edition with even more teacher support. While the quality content has been retained, new features to help the teacher prepare, plan, and succeed have been added, including unit and lesson overview features, a section with helpful background information, more cross-curricular connections, additional consumable student activity pages, and a system of design elements to make the lessons easier to follow. In addition, we have put directions into more concise and teacher-friendly language and updated our literature offerings. The result is a program that has the same core teaching philosophy and wealth of activities that made the first edition so popular, but is easier to use and provides substantial support for a teacher who may not have a background in gifted education.

**Oral communication** Strong emphasis is given to oral communication, as it is an essential part of the professional lives of adults. Students explore the importance of sound reasoning and substantial support as well as the art of persuasion and delivery through oral activities ranging from presentations to debates.

## Assessment

Assessment in the William and Mary units is ongoing and comprised of multiple formative and summative options.

- Pre- and Postassessments for Literature
- Pre- and Postassessments for Writing
- Pre- and Postassessments for Grammar
- Rubrics for teacher/student conferences
- Rubrics for Self-, Peer, and Teacher Evaluations
- Rubrics for performance in group discussions

Each assessment tool is accompanied by substantial teacher support. Rubrics are detailed and include samples of scored responses.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Persuasive Writing Preassessment

**1D**

**Directions:** Write a paragraph to answer the following question. State your opinion, include three reasons for your opinion, and write a conclusion to your paragraph.

Do you think the poem "The Road Not Taken" by Robert Frost should be required reading for all students in your grade?

# Correlation to the Common Core State Standards

**THE COMMON CORE** State Standards in English Language Arts for grades K–5 and 6–12 define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards. The College and Career Readiness (CCR) anchor standards provide broad standards, that, together with the grade level standards, define the specific skills and understandings that all students must demonstrate.

This correlation will provide the correlation of the William and Mary language arts units to the College and Career Anchor Standards for ELA.

College and Career Anchor Standards for Reading	William and Mary Language Arts Units
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	Major goal related to analysis and interpretation of literature. (Goal 1)
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	Major goal related to analysis and interpretation of literature. (Goal 1)
Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	Major goal related to the concept of change in the language arts. (Goal 6)
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	Major goal related to developing linguistic competency. (Goal 3)
Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	Major goal related to analysis and interpretation of literature. (Goal 1)
Assess how point of view or purpose shapes the content and style of a text.	Major goal related to analysis and interpretation of literature. (Goal 1)
Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	Major goal related to reasoning skills in the language arts. (Goal 5)
Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	Major goal related to analysis and interpretation of literature. (Goal 1) Use of the change matrices supports the analysis of multiple texts.
Read and comprehend complex literary and informational texts independently and proficiently.	Broad-based reading in poetry, short story, biography, essay, and novel forms.

<b>College and Career Anchor Standards for Writing</b>	<b>William and Mary Language Arts Units</b>
Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	Major goal related to persuasive writing. (Goal 2) Major goal related to reasoning skills in the language arts. (Goal 5)
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	Major goal related to persuasive writing. (Goal 2)
Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.	Major goal related to persuasive writing. (Goal 2)
Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.	Research project focuses on these skills.
Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.	Major goal related to reasoning skills in the language arts. (Goal 5) Research project focuses on these skills.
Draw evidence from literary or informational texts to support analysis, reflection, and research.	Major goal related to analysis and interpretation of literature. (Goal 1)
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 tasks, purposes, and audiences.	Major goal related to persuasive writing. (Goal 2) Research project focuses on these skills.

<b>College and Career Anchor Standards for Speaking and Listening</b>	<b>William and Mary Language Arts Units</b>
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	Major goal related to listening/oral communication skills. (Goal 4)
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.	Major goal related to reasoning skills in the language arts. (Goal 5)
Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.	Major goal related to reasoning skills in the language arts. (Goal 5)
Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.	Major goal related to listening/oral communication skills. (Goal 4)
Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.	Research project focuses on these skills.

College and Career Anchor Standards for Language	William and Mary Language Arts Units
Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	Major goal related to developing linguistic competency. (Goal 3)
Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	Major goal related to developing linguistic competency. (Goal 3)
Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.	Major goal related to developing linguistic competency. (Goal 3)





- *Unit resource materials:* These are supplementary materials that will supply background information for specific lessons. In most cases, these specific titles are not required, but materials dealing with the specific topic will enhance the lesson.
- *Optional materials for extension:* Additional books, poems and other readings may be suggested for further exploration. They are usually available through libraries and/or online.

Always read literature selections before assigning them to students, and be aware of school and/or district policy on the use of materials that may be deemed controversial. While many gifted readers are able to read books at a significantly higher Lexile level than what other children their age are reading, they may not be ready for content that is targeting older audiences. At the same time, pieces with a lower Lexile level sometimes contain themes appropriate for older children. One guideline for choosing age-appropriate literature is to look at the age of the central protagonist, which can indicate the target audience.

Assessment approaches in the unit include pre- and postassessments in reading, writing, grammar, and writing evaluations, an assessment for the research presentation, a critical thinking assessment, and portfolio work to be collected and evaluated in each lesson.

Specific information about implementing the unit may be found in Section 2, “Teaching Tips for Implementing This Unit.” Please read carefully through this section and, if possible, consider attending an implementation workshop on the units (contact the Center for Gifted Education at [cfge@wm.edu](mailto:cfge@wm.edu) for more information). In addition, the *Guide to Teaching a Language Arts Curriculum for High Ability Learners* includes detailed information about the curriculum framework for the William and Mary units, research evidence of effectiveness, instructional support for special needs learners, and frequently asked questions about the curriculum.

We thank you for your interest in our materials!

Sincerely,

*The Center for Gifted Education Curriculum Development Team*

# Unit Reading and Resource List

## Required Books and Novels

The following books are available for purchase through Kendall Hunt Publishing Company; please contact a sales representative to order copies.

For Each Student
<b><i>The Secret Garden</i></b> by Frances Hodgson Burnett
For Small Groups (Each student will choose one book from this list.)
<b><i>Crispin: The Cross of Lead</i></b> by Avi
<b><i>Year of Impossible Goodbyes</i></b> by Sook Nyul Choi
<b><i>Words by Heart</i></b> by Ouida Sebestyen
<b><i>Taking Sides</i></b> by Gary Soto
<b><i>Call It Courage</i></b> by Armstrong Sperry
<b><i>Elijah of Buxton</i></b> by Christopher Paul Curtis
For Read-Aloud (at least one copy needed for the classroom)
<b><i>Earrings!</i></b> by Judith Viorst
<b><i>Kamishibai Man</i></b> by Allen Say
<b><i>The Weaving of a Dream: A Chinese Folktale</i></b> by Marilee Heyer

## Alternative Novels

The following novels reflect the idea that change affects people and their relationships as well as the world around them. They may be used as substitutes for other unit novels, may be used as supplementary novels, or may be provided as options for student choice novels. See Appendix A for a list of sample activities designed for use with these novels. Unless otherwise noted, all novels are available for purchase through Kendall Hunt Publishing Company.

Title/Author
<b><i>Crispin at the Edge of the World</i></b> by Avi
<b><i>Celeste's Harlem Renaissance</i></b> by Eleanora E. Tate
<b><i>Little Lord Fauntleroy</i></b> by Frances Hodgson Burnett
<b><i>Underrunners</i></b> by Margaret Maky (This book is out of print. However, it was a required novel in the first edition of Literary Reflections and may be available in some schools.)

## Optional Materials for Extension

Title/Author	Location
<b>Anne Frank: The Diary of a Young Girl</b> by Anne Frank	Lesson 1
<b>Number the Stars</b> by Lois Lowry	Lesson 1
<b>All the Colors of the Race</b> Ed. by Arnold Adoff	Lesson 9
<b>Bronzeville Boys and Girls</b> by Gwendolyn Brooks	Lesson 9
<b>My Daddy Is a Cool Dude</b> by Karama Fufuka	Lesson 9
<b>Honey, I Love, and Other Poems</b> by Eloise Greenfield	Lesson 9
<b>On Our Way: Poems of Pride and Love Compiled</b> by Lee Bennett Hopkins	Lesson 9
Collections of African American poetry by various authors	Lesson 9
Recordings of African American spirituals by various artists	Lesson 9
<b>A Little Princess</b> by Frances Hodgson Burnett	Lesson 12
The Greek myth of Pandora's box	Lesson 15
Collections of haiku poetry by various authors	Lesson 13
<b>Poor Richard's Almanac</b> by Benjamin Franklin	Lesson 15

## Recommended Dictionaries

Dictionary
<b>The American Heritage Dictionary of the English Language</b> (Fifth Edition)
<b>Merriam-Webster's Collegiate Dictionary</b> (Eleventh Edition)
<b>The American Heritage Dictionary for Learners of English</b> (This may be useful in classrooms with ESL students.)

- World Wide Web
- Word processing software: writing, revising, and editing written work
- Presentation software: developing the final product produced in the research strand
- Wikis: writing workshops/peer editing
- Blogs: collaborative learning related to issues in the unit
- Concept mapping software: designing concept maps and developing webs for pre-writing work

### **Collaboration with Library Media Specialists**

Because literature and information play key roles in the search for meaning, this unit depends on rich and extensive library resources. Working with library media specialists is essential for both teachers and students throughout the unit. Teachers and library media specialists should work together in the planning stages of the unit to tailor the literature and research demands to the interests and abilities of the students. Because many of the resources suggested in this unit exceed the scope of school library media centers, public and university library media specialists should also be involved in the planning and implementation. Library media specialists can suggest resources, obtain materials on interlibrary loan, and work with students on research projects.

Students should be encouraged to become acquainted with the library media specialists in their community for several reasons. First, library media centers are complex systems of organizing information. The systems vary from one place to another, and access via technology to the systems is constantly changing. Library media specialists serve as expert guides to the information maze, and they are eager to assist users. Secondly, the most important skill in using the media center is knowing how to ask questions. Students should learn that working with a

media specialist is not a one-time inquiry or plea for assistance, but an interactive communication and discovery process. As the student asks a question and the media specialist makes suggestions, the student will gain a better understanding of the topic and find new questions and ideas to explore. To maximize the use of resources, the student should then discuss these new questions and ideas with the media specialist. Learning to use the services of library media specialists and other information professionals is an important tool for lifelong learning.

In order to facilitate the research process outside of school, the teacher may want to contact the local public library to provide basic information about the research that students will be conducting. In order to help the library media specialists be prepared for the students who might visit, the teacher could provide a copy of the research project guidelines, and an explanation of the types of sources that students might be exploring.

### **Assessment**

The language arts units include both formative and summative assessments. Each unit has pre- and postassessments which are excellent tools to measure student growth during the unit instruction. There are other opportunities for assessment throughout the language arts units. Evaluation forms for self, peers, and teachers are included with the writing assignments. These are samples and can be adapted to meet the needs of an individual school or district. Evaluation forms are also included for the oral presentations and research assignments. Finally, informal assessment rubrics allow teachers to monitor students' participation in discussions as well as progress in independent writing tasks.

### **Discussion Participation Log**

Since discussion plays a prominent role in the students' learning, teachers may want

to consider teaching students a specific process for the discussion elements of the unit. The Socratic Seminar is one method for organizing discussions that is often used when analyzing literature. The teacher may want to design a chart such as the one below to give to students to monitor their contributions during discussions. The date for the discussion can be written at the top. The literary selections that are being discussed can be written beneath the dates.

Have students place tally marks in the boxes according to their contributions. In this way, a student and the teacher can monitor the student's contributions to discussions about various types of literature, both through original contributions and elaboration on classmates' comments. (For example, a student may contribute original ideas often when examining short stories but rarely when poetry is the topic of discussion.)

### Discussion Participation Log

Date:					
Text(s)					
Made original contribution(s) to discussion					
Elaborated on another's ideas					
Used evidence from text to support ideas					
Asked questions that led to enhanced discussion and deeper group understanding					
Comments					

appropriate cells. (Note: Not all cells must be filled for all words; there may not be synonyms and antonyms for all of the words studied.)

5. Ask students what is meant by the phrase “part of speech.” Have them locate the part of the dictionary definition that identifies a word’s part of speech. Students should then write the part of speech for the word *desolate* into their group webs.
6. Encourage students to think about the *stems* of the word, or the smaller words and pieces of words from which the larger word is made. These include prefixes, suffixes, and roots. Encourage students to check the dictionary for possible stems. Write any identified stems into the appropriate cell of the Vocabulary Web.
7. Have students locate the origin of the word (Latin, French, Greek, etc.) in the definition and write it in the “Origin” cell of the Vocabulary Web.
8. Ask students to think of other words in the same family as the word *desolate*, or other words which use one or more of the same stems. Encourage them to use their ideas from the stems cell to give them ideas.
9. Discuss the Vocabulary Webs developed by the student groups.

Students may also add any number of extensions to the main circles if they identify additional information about the word. Students may also include an additional spoke on the web for a pictorial representation of the vocabulary word.

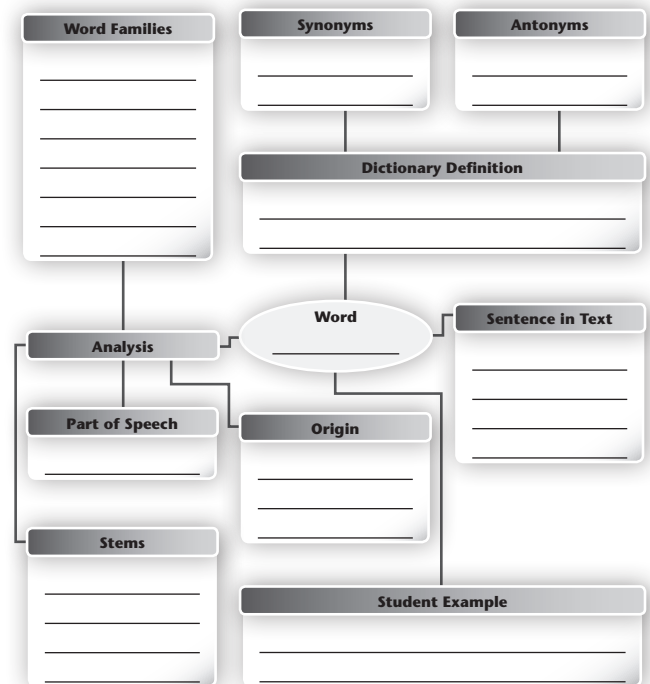
Once students become familiar with this activity, they may use a streamlined version to accommodate new words they meet in their independent reading. A vocabulary section should be kept in a separate place in students’ notebooks for this purpose. They

need list only the word, definition, and sentence in which the word was encountered, plus any additional information they find particularly interesting, and they may then develop webs for a few selected words.

*The American Heritage Dictionary of the English Language* (Fifth Edition) and the *Merriam-Webster’s Collegiate Dictionary* (Eleventh Edition) are the recommended dictionaries for use with the Vocabulary Web. Many online dictionaries are also suitable for use with the Vocabulary Web. *The American Heritage Dictionary for Learners of English* is another resource that may be useful in classrooms with ESL students.

Some resources that are useful for finding and learning the Greek and Latin stems of words are books written by Michael Clay Thompson and available from Royal Fireworks Press. (See “Teacher Resources” in the “Bibliographies” section at the back of this book.)

### Vocabulary Web Model



**THE PAGES WHICH** follow provide some introductory information about the unit lessons. The Unit Planner gives an overview of the unit's lessons, including goals, assignments, and assessment opportunities. Following the Unit Planner are lists of key vocabulary words, a glossary of literary terms, and a letter to send home to families about the unit. The lesson plans themselves appear after the letter to families.

The Unit Planner, which begins on the next page, contains the following information to help teachers plan.

- **Alignment with Unit Goals:** This feature allows teachers to quickly identify which major unit goals are met in each lesson. The goals are:

Content Goals

- Goal 1 – Literary Analysis and Interpretation
- Goal 2 – Persuasive Writing
- Goal 3 – Linguistic Competency
- Goal 4 – Oral Communication

Process Goal

- Goal 5 – Reasoning

Concept Goal

- Goal 6 – Concept of Change

- **Materials:** This section includes a list of the items the teacher will need for the lesson, including Teacher Resources, Student Activity Pages, reading selections, and other necessary supplies.
- **Assignment Overview:** The major activities of the lesson are summarized here, as well as the estimated time frame needed to complete the activities, so teachers can see at a glance what each lesson will entail.
- **Teaching Models:** Any core teaching models employed in the lesson are noted here. The teaching models used in the William and Mary language arts units include the Literature Web, Vocabulary Web, Taba Model of Concept Development, Reasoning Model, Hamburger or Dagwood Model, Writing Process Model, and Research Model.
- **Extensions:** This section gives a preview of all extension activities, which are optional activities offered to provide further enrichment or to accommodate expanded schedules. Cross-Curricular Connections (activities that connect to other subject areas) are noted here.
- **Homework:** All homework assignments are listed here. In addition to assignments initiated in the particular lesson, this section also includes reminders about ongoing assignments so teachers can help students stay on track to complete independent work.
- **Assessment:** Opportunities for formative and summative assessment are listed here. All assessment types are supported by resources including detailed rubrics and/or sample responses.



Unit Planner (cont.)	Alignment with Unit Goals						Materials	Assignment Overview
	Goal 1 – Literary Analysis and Interpretation	Goal 2 – Persuasive Writing	Goal 3 – Linguistic Competency	Goal 4 – Oral Communication	Goal 5 – Reasoning	Goal 6 – Concept of Change		
<b>Lesson 5 – Persuasive Writing</b>		X					<ul style="list-style-type: none"> <li>▪ <b>Teacher Resource 5A</b></li> <li>▪ <b>Student Activity Pages 5A, 5B, 5C, 5D</b></li> <li>▪ <i>Earrings!</i> by Judith Viorst (at least 1 copy to read aloud)</li> <li>▪ Materials for Writing Computer Center (see Section 2, “Use of Learning Centers” for more information)</li> </ul>	<p><i>Lesson Length: Approximately 1½ hours</i></p> <ul style="list-style-type: none"> <li>▪ Read and discuss <i>Earrings!</i> by Judith Viorst and a persuasive paragraph.</li> <li>▪ Examine and discuss the Hamburger Model for Persuasive Writing.</li> <li>▪ Use the Hamburger Model to unscramble a jumbled paragraph.</li> <li>▪ Use the Hamburger Model to write a persuasive paragraph.</li> </ul> <p><b>Learning Centers</b></p> <ul style="list-style-type: none"> <li>▪ Writing Computer Center</li> </ul>
<b>Lesson 6 – Concepts and Graphic Organizers</b>	X	X			X	X	<ul style="list-style-type: none"> <li>▪ <b>Teacher Resources 6A, 6B</b></li> <li>▪ <b>Student Activity Pages 6A, 6B, 6C, 6D, 6E, 6F, 6G, 6H</b></li> <li>▪ “The Power of Light” by Isaac Bashevis Singer (<i>Student Guide p. 17</i>)</li> <li>▪ <i>The Secret Garden</i> by Frances Hodgson Burnett</li> </ul>	<p><i>Lesson Length: Approximately 2 hours</i></p> <ul style="list-style-type: none"> <li>▪ Complete Concept Webs for <i>The Secret Garden</i> by Frances Hodgson Burnett and “The Power of Light” by Isaac Bashevis Singer.</li> <li>▪ Revise a persuasive paragraph.</li> </ul>
<b>Lesson 7 – Reflections on Hispanic American Poetry and Art</b>	X	X	X		X	X	<ul style="list-style-type: none"> <li>▪ <b>Teacher Resources 7A, 7B, 7C</b></li> <li>▪ <b>Student Activity Pages 7A, 7B, 7C, 7D, 7E, 7F</b></li> <li>▪ “We Live by What We See at Night” by Martín Espada (<i>Student Guide p. 55</i>); “Border Towns” by Roberto Durán (<i>Student Guide p. 56</i>); and “The Habit of Movement” by Judith Ortiz Cofer (<i>Student Guide p. 57</i>)</li> <li>▪ Reference materials on Hispanic American culture</li> <li>▪ Drawing paper and materials</li> <li>▪ Three-hole punch and paper fasteners, or another method of assembling a class book</li> <li>▪ Chart paper and markers</li> <li>▪ Images of <i>Flying Tiles</i> by Francisco Toledo and <i>New York from the Roof Garden</i> by Rufino Tamayo (found in <i>Here Is My Kingdom: Hispanic-American Literature and Art for Young People</i> by Charles Sullivan) or images of other work by Hispanic American artists</li> <li>▪ Student Activity Page 2A (from Lesson 2)</li> <li>▪ Teacher Resource 6A and Student Activity Page 6D (from Lesson 6)</li> <li>▪ Materials for Poetry Center (see Section 2, “Use of Learning Centers” for more information)</li> </ul>	<p><i>Lesson Length: Approximately 3 hours</i></p> <ul style="list-style-type: none"> <li>▪ Create a class alphabet book about Hispanic American culture.</li> <li>▪ Read and discuss “We Live by What We See at Night” by Martín Espada, “Border Towns” by Roberto Durán, and “The Habit of Movement” by Judith Ortiz Cofer.</li> <li>▪ Complete Literature Webs for two of the poems.</li> <li>▪ Discuss paintings by Hispanic American artists.</li> <li>▪ Begin work on Unit Change Matrix.</li> <li>▪ Edit a persuasive paragraph.</li> <li>▪ Complete a Vocabulary Web.</li> <li>▪ Write in Response Journals.</li> </ul> <p><b>Learning Centers</b></p> <ul style="list-style-type: none"> <li>▪ Poetry Center</li> </ul>

Teaching Models	Extensions	Homework	Assessment
<ul style="list-style-type: none"> <li>▪ Hamburger Model</li> <li>▪ Writing Process Model</li> </ul>	<ul style="list-style-type: none"> <li>▪ Consider the use of the Hamburger Model and persuasive techniques in letters and articles from magazines and newspapers.</li> <li>▪ Use the Hamburger Model to write a persuasive paragraph about an issue being studied in another content area.</li> </ul> <p><b>Cross-Curricular Connection</b></p> <ul style="list-style-type: none"> <li>▪ Connect to Mathematics</li> </ul>	<ul style="list-style-type: none"> <li>▪ Use the Hamburger Model to plan and draft a persuasive paragraph.</li> <li>▪ Continue the novel assignment.</li> </ul>	
<ul style="list-style-type: none"> <li>▪ Taba Model of Concept Development</li> <li>▪ Hamburger Model</li> <li>▪ Writing Process Model</li> </ul>	<p><b>Cross-Curricular Connection</b></p> <ul style="list-style-type: none"> <li>▪ Connect to Social Studies</li> </ul>	<ul style="list-style-type: none"> <li>▪ Create a Concept Web.</li> <li>▪ Finish revising a paragraph.</li> <li>▪ Continue the novel assignment.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Self-Review of Writing</li> <li>▪ Peer Review of Writing</li> <li>▪ Teacher Review of Writing</li> </ul>
<ul style="list-style-type: none"> <li>▪ Literature Web</li> <li>▪ Taba Model of Concept Development</li> <li>▪ Hamburger Model</li> <li>▪ Writing Process Model</li> <li>▪ Vocabulary Web</li> </ul>	<ul style="list-style-type: none"> <li>▪ Make a graph, chart, or other graphic organizer about immigration from Mexico.</li> <li>▪ Present an example of the ways in which Hispanic American culture has been assimilated into mainstream American culture.</li> <li>▪ Make a flow chart about the process of becoming a legal citizen of the United States.</li> </ul> <p><b>Cross-Curricular Connection</b></p> <ul style="list-style-type: none"> <li>▪ Connect to Geography</li> </ul>	<ul style="list-style-type: none"> <li>▪ Use the Hamburger Model to plan and draft a persuasive paragraph.</li> <li>▪ Continue the novel assignment.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Journal Response Evaluation</li> </ul>

# Lesson 4



## Introduction to the Study of Grammar and Vocabulary

Lesson Length: Approximately 2 ½ hours

### Curriculum Alignment Code

GOAL 1	GOAL 2	GOAL 3	GOAL 4	GOAL 5	GOAL 6
X		X			

### Instructional Purpose

- To assess students' understanding of the structure of sentences and parts of speech
- To begin the study of grammar
- To explore new vocabulary words

### Assignment Overview

- Complete the Grammar Preassessment.
- Explore the parts of speech.
- Read and discuss "Dream Deferred" by Langston Hughes.
- Complete Vocabulary Webs.
- Explore Learning Centers.

### Homework

- Begin "Inspecting Our Own Ideas: Student Grammar Study."
- Continue the novel assignment.

### Extensions

- Hold a "Dictionary Day" event.
- Connect to Science

### Background/Context

This lesson introduces students to the study of grammar and vocabulary. The purpose of the grammar packet introduced in this lesson is to excite students with the idea that the study of grammar can reveal the structure of thought itself. Though you may adapt it for more direct instruction as necessary, the packet is designed for independent study. See the "Teacher Instructions" in Section 4 for more information.

Also introduced in this lesson, the Vocabulary Web encourages students to go beyond simply finding the definitions of new words; students use the words, discover their origins, and find related words, synonyms, and antonyms. See "Vocabulary Web Model" in Section 2 for more information.

### Materials

- **Teacher Resources 4A and 4B**
- **Student Activity Pages 4A, 4B, and 4C**
- "Inspecting Our Own Ideas: Student Grammar Study"
- "Dream Deferred" by Langston Hughes (*Student Guide p. 35*)
- *The Secret Garden* by Frances Hodgson Burnett
- Copies of Grammar Preassessment, from Section 4 (1 per student)
- Dictionaries
- Have the following Learning Centers set up (see Section 2, "Use of Learning Centers" for more information).
  - For the **Unit Vocabulary Center**:
    - a list of unit vocabulary words
    - copies of the unit readings
    - dictionaries
    - copies of the Vocabulary Web (see Appendix E for blackline masters)
    - a method for students to record, track, and/or submit their work
  - For the **Language Study Center**:
    - task cards
    - dictionaries
    - a method for students to record, track, and/or submit their work

Directions on how to introduce these centers appear at the end of this lesson under "Learning Centers."

# Lesson 5



## Persuasive Writing

Lesson Length: Approximately 1 ½ hours

Curriculum Alignment Code

GOAL 1	GOAL 2	GOAL 3	GOAL 4	GOAL 5	GOAL 6
	X				

### Instructional Purpose

- To introduce persuasive writing through use of the Hamburger Model

### Assignment Overview

- Read and discuss *Earrings!* by Judith Viorst and a persuasive paragraph.
- Examine and discuss the Hamburger Model for Persuasive Writing.
- Use the Hamburger Model to unscramble a jumbled paragraph.
- Use the Hamburger Model to write a persuasive paragraph.
- Learn about the Writing Computer Center.

### Homework

- Use the Hamburger Model to plan and draft a persuasive paragraph.
- Continue the novel assignment.

### Extensions

- Consider the use of the Hamburger Model and persuasive techniques in letters and articles from magazines and newspapers.
- Use the Hamburger Model to write a persuasive paragraph about an issue being studied in another content area.
- Connect to Mathematics

### Materials

- **Teacher Resource 5A**
- **Student Activity Pages 5A, 5B, 5C, and 5D**
- *Earrings!* by Judith Viorst (at least 1 copy to read aloud)
- Have a Writing Computer Center set up with the following materials (see Section 2, "Use of Learning Centers," for more information):
  - writing materials
  - a computer with word processing software
  - a list of writing prompts
  - copies of the Hamburger Model and writing evaluation forms (see Appendix E for blackline masters)


Directions on how to introduce this center appear at the end of this lesson under "Learning Centers."

### Background/Context

Persuasive techniques are used everywhere from advertisements and newspapers to everyday conversations. In this lesson, students will first examine the persuasive techniques used in a picture book (for humorous effect) and in a persuasive paragraph. Students will then focus on using writing to persuade. In particular, they will consider the Hamburger Model as a tool for organizing their ideas.

The Hamburger Model compares the elements of a piece of persuasive writing to the parts of a sandwich. The introduction and conclusion are like the top and bottom bun of a hamburger, and the reasons given in support of the thesis are like the meat, providing the substance of the sandwich. Finally, elaboration is like the ketchup, mustard, onions, and other condiments that provide flavor to the hamburger. The Hamburger Model is explained in greater detail in "The Hamburger Model for Persuasive Writing," in Section 2.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Spelling on Social Studies Homework**  **Activity 5A**

**Directions:** Read and discuss the following paragraph. What reasons are given in the paragraph? Which sentences are most convincing? Which sentences could be improved?

I do not think that teachers should count off for spelling mistakes on social studies homework assignments in the fourth grade. If you have to worry about mechanics, it can distract you from creative ideas. Also, if you don't know how to spell a word, you might not have a dictionary to look it up or a person you can ask. Besides, the point of the assignment is social studies, not English. So that's why I believe teachers should give us a break if we don't spell correctly on our homework in social studies.

Copyright © Kendall Hunt Publishing Company

Literary Reflections · Lesson 5 · Persuasive Writing 41


From Student Guide, page 41

# 1. Discuss Persuasive Arguments

- Tell students that you are going to read a book in which a character is trying to persuade her parents to allow her to get her ears pierced. Tell students to notice the reasons the character gives.
- Read aloud *Earrings!* to students.
- Discuss the story. Ask students what reasons the character gives. Ask them which reasons they think are convincing, and why.
- Tell students that you are now going to read a piece of persuasive writing. Have students turn to **Student Activity Page 5A**. Read and discuss the paragraph with students. Ask students what reasons are given in the paragraph. Ask which sentences are most convincing and which could be improved.


# 2. Discuss the Hamburger Model

- Explain that in persuasive writing, an author states a position or opinion on a topic or issue and tries to convince the reader to feel or believe similarly. Tell students that they will be learning how to write persuasively.
- Have students turn to **Student Activity Page 5B**, and examine the Hamburger Model for Persuasive Writing together. Explain that although this model does not represent the only way to write a paragraph, it does give one way to make sure that a persuasive paragraph is clear and makes sense.
- Explain that the Hamburger Model compares the elements of a piece of persuasive writing to the parts of a sandwich. The introduction is like the top bun of a hamburger. It introduces the author's position or opinion. The reasons given in support of the

 **Tip**

If possible, post an enlarged copy of the Hamburger Model in the classroom for reference.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

 **Activity 5B** **Hamburger Model for Persuasive Writing**

**Directions:** Examine and discuss the Hamburger Model for Persuasive Writing. Look at Activity Page 5A. Identify the parts of the Hamburger Model in that paragraph and write them in this diagram.

**Introduction**  
(State your opinion.)

<b>Elaboration</b>	<b>Elaboration</b>	<b>Elaboration</b>
<b>Reason</b>	<b>Reason</b>	<b>Reason</b>
<b>Elaboration</b>	<b>Elaboration</b>	<b>Elaboration</b>

**Conclusion**

Copyright © Kendall Hunt Publishing Company

42 Literary Reflections · Lesson 5 · Persuasive Writing

From Student Guide, page 42

Copyright © Kendall Hunt Publishing Company



## Extensions

- Have students find examples of persuasive writing in magazines or the local newspaper. Encourage them to look at the letters to the editor section of magazines and the editorial section of the newspaper. Ask them to select one letter or article and determine which elements of the Hamburger Model the author used to shape the argument. Tell them to determine the other persuasive techniques used in the letter or article. Have students present their findings to the class.
- Have students select an issue that you are currently studying in another content area (for example, in science, the causes and effects of climate change). Have them use the Hamburger Model to write a persuasive paragraph about their position on the issue.

Connect to

## Mathematics

- Have students turn to **Student Activity Page 5D**. Read and discuss the directions. Allowing each student only one vote, have the class vote about which season each student likes best. Tally the results on chart paper or the board, and have students record the results on their Student Activity Page. Then have each student write a persuasive paragraph to convince the class that his or her favorite season is the best. Have students read their paragraph to the class. Then have the class vote again about which season each student likes best. Have students create a double-bar graph to show the results of the two votes. Discuss the results after students describe them and explain the effect of the persuasive paragraphs in writing.



## Notes to Teacher

- As you support students in learning to write persuasively, share and discuss both effective and ineffective models. Use the rubric provided on Teacher Resource 1E (from Lesson 1) to evaluate the models. Use color to highlight elements of the Hamburger Model used in the models, and discuss ways the models could be improved.
- This unit focuses on persuasive writing, but you may want use the Writing Computer Center or supplement the lessons and homework to address other types of writing (such as narrative, descriptive, or expository writing) in order to meet your state standards.
- **Key for the Jumbled Paragraph:** Yes, I think that students should complete a science fair project every year in grades 4 through 8. First of all, it helps them learn experimental design. This is really important for learning the methods of science. Also, if they do a different topic each year, they learn about a new area of study. For example, if they do a plant experiment one year they learn some biology, while the next year they could learn some chemistry. Lastly, creating a good project takes practice. If you only do it once, you won't get a chance to improve. So I think these reasons are enough to convince you that students should do a science fair project each year.
- Other books which are good as read-alouds to illustrate a persuasive argument are:
  - *Can I Have a Stegosaurus, Mom? Can I? Please?* by Lois G. Grambling
  - *I Wanna Iguana* by Karen Kaufman Orloff and David Catrow
  - *The Great Kapok Tree: A Tale of the Amazon Rain Forest* by Lynne Cherry

- VanTassel-Baska, J. (2003). *Curriculum planning and instructional design for gifted learners*. Denver, CO: Love Publishing.
- VanTassel-Baska, J., Johnson, D. T., & Boyce, L. N. (Eds.). (1996). *Developing verbal talent*. Boston: Allyn & Bacon.
- VanTassel-Baska, J., & Little, C. (Eds.). (2010). *Content-based curriculum for gifted learners*. (2nd ed.). Waco, TX: Prufrock.
- VanTassel-Baska, J., & Stambaugh, T. (2006). *Comprehensive curriculum for gifted learners* (3rd ed.). Needham Heights, MA: Allyn & Bacon.

## Dictionaries

- Houghton Mifflin. (2011). *American heritage dictionary of the English language* (5th ed.). Boston: Author.
- Merriam-Webster. (2003). *Merriam-Webster's collegiate dictionary* (11th ed.). Springfield, MA: Author.

## Language Arts Skills Development

(Including: Comprehension, Critical Thinking, Reasoning, Research, and Speaking Skills)

- American Federation of Teachers (1998). *Building on the best, learning from what works: Seven promising reading and English and language arts programs*. Washington DC: Author.
- Anders, G., & Beech, L. W. (1990). *Reading: Mapping for meaning*. NY: Sniffen Court Books.
- Anderson, P. S., & Lapp, D. (1988). *Language skills in elementary education*. NY: Macmillan.
- Boyce, L. N. (1997). *A guide to teaching research skills and strategies in grades 4–12*. Williamsburg, VA: Center for Gifted Education.
- Chin, C. A., Anderson, R. C., & Waggoner, M. A. (2001). Patterns of discourse in two kinds of literature discussion. *Reading Research Quarterly*, 30, 378-411.
- Costa, A. L. (Ed.). (1991). *Developing minds*. (Rev. ed., Vol. 1–2). Alexandria, VA: Association for Supervision and Curriculum Development.
- Guthrie, J. T., Schafer, W. D., & Huang, C. (2001). Benefits of opportunity to read and balanced instruction on the NAEP. *Journal of Educational Research*, 94, 145-162.
- Kaufert, D. S., Geisler, C. D., & Neuwirth, C. M. (1989). *Arguing from sources*. NY: Harcourt Brace Jovanovich.
- Kaye, S.M., Thomson, P. (2007). *Philosophy for teens: Questioning life's big ideas*. Waco, TX: Prufrock Press, Inc.
- Lucas, S. E. (1986). *The art of public speaking*. NY: Random House.
- Marzano, R. J. (1992). *Cultivating thinking in English*. Urbana, IL: National Council of Teachers of English.
- Miller, R. K. (1992). *The informed argument: A multidisciplinary reader and guide* (3rd ed.). Fort Worth, TX: Harcourt Brace Jovanovich.

## **Appendix D: Novel Assignment**

When students read independently, they may need checkpoints to frame their work related to the novels. The Novel Assignment may be a helpful way to organize student work when reading unit novels.



Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Novel Assignment

**Directions:** During this unit, you will read a novel and complete the following activities. Please read the requirements and record the due dates as instructed by your teacher.

**Title and author of novel:** \_\_\_\_\_

A. Complete Literature Webs for two chapters of your choice.

**Due Date:** \_\_\_\_\_

B. Keep a list of new vocabulary words from the novel in your Vocabulary Journal. Complete Vocabulary Webs for at least two words from each chapter of the novel.

**Due Date:** \_\_\_\_\_

C. Complete the Change Matrix for your novel. Include specific evidence from the novel (and page numbers for reference). You may need to use additional sheets of paper.

**Due Date:** \_\_\_\_\_

D. Keep written reflections about your novel in your Literature Journal. Make an entry after about every 50 pages, or more frequently if you find something to which you wish to respond. Use the following prompts to organize your writing, but you do not need to respond to every prompt in each entry. Your teacher will check your Literature Journal regularly.

**Make an entry at least every # \_\_\_\_\_ pages.**

**Complete at least # \_\_\_\_\_ reflections.**

**Due Date:** \_\_\_\_\_

## **Writing prompts for reflections to be used for Journal Entries:**

- 1.** What is your reaction to what you read? Describe how you feel and why you think you feel that way.
  - 2.** Write about any experiences you have had that are similar to something that happens in the story, or about a time when you felt the way that one of the characters seems to feel.
  - 3.** Write or note an important or meaningful phrase, sentence, or passage from the reading. Explain why it seems important or meaningful to you.
  - 4.** If something in the story confuses you or raises questions for you, write about it and try to explain why it confuses you.
  - 5.** Write about evidence in the story that supports the generalizations about change.
- E.** Participate in a literature circle. You will meet with other students reading the same novel in order to discuss the selection.

## **Novel Assignment Due Date:**

---

## Appendix E: Blackline Masters

**THE PAGES THAT** follow contain blackline masters for the following teaching models and evaluation forms:

- Literature Web Model
- Vocabulary Web Model
- Hamburger Model for Persuasive Writing
- Self-Review of Writing
- Peer Review of Writing

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Literature Web

**Directions:** Complete a Literature Web about your reading.

The diagram consists of a central box labeled "Title" with four lines for writing. Four lines radiate from the corners of the "Title" box to the corners of four surrounding boxes: "Key Words" (top-left), "Feelings" (top-right), "Ideas" (bottom-left), and "Images/Symbols" (bottom-right). Each of these four boxes has five horizontal lines for writing. Below the "Title" box, a vertical line connects to a larger box labeled "Structure" which has four horizontal lines for writing.

Copyright © Kendall Hunt Publishing Company

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Vocabulary Web

**Directions:** Complete the Vocabulary Web for your word.

The diagram is a vocabulary web centered on a grey oval labeled "Word" with a blank line underneath. Eight rectangular boxes with rounded corners are connected to the central oval by lines. The boxes are arranged as follows:

- Word Families:** A large box on the top left with five horizontal lines.
- Synonyms:** A box on the top middle with two horizontal lines.
- Antonyms:** A box on the top right with two horizontal lines.
- Dictionary Definition:** A wide box in the middle with two horizontal lines.
- Analysis:** A box on the middle left, connected to the central oval and the "Part of Speech" box.
- Part of Speech:** A box on the lower middle left with one horizontal line.
- Stems:** A box on the bottom left with three horizontal lines.
- Origin:** A box on the lower middle right with three horizontal lines.
- Sentence in Text:** A box on the middle right with four horizontal lines.
- Student Example:** A wide box at the bottom with two horizontal lines.

Copyright © Kendall Hunt Publishing Company

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Hamburger Model for Persuasive Writing

**Directions:** Use the Hamburger Model for Persuasive Writing to organize ideas for your essay.

<b>Introduction</b> (State your opinion.) _____ _____		
<b>Elaboration</b> _____ _____ _____	<b>Elaboration</b> _____ _____ _____	<b>Elaboration</b> _____ _____ _____
<b>Reason</b> _____ _____ _____	<b>Reason</b> _____ _____ _____	<b>Reason</b> _____ _____ _____
<b>Elaboration</b> _____ _____ _____	<b>Elaboration</b> _____ _____ _____	<b>Elaboration</b> _____ _____ _____
<b>Conclusion</b> _____ _____		

Copyright © Kendall Hunt Publishing Company

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Self-Review of Writing

Assignment or project: \_\_\_\_\_

**Directions:** Review your writing carefully. For each sentence, circle the choice that best describes your writing. Then complete the two sentences.

1. My main idea is clear.

Needs improvement

Satisfactory

Excellent

2. My details support the main idea.

Needs improvement

Satisfactory

Excellent

3. My ideas flow smoothly and in an orderly way.

Needs improvement

Satisfactory

Excellent

4. The structure clearly follows the Hamburger Model (introduction, body, conclusion).

Needs improvement

Satisfactory

Excellent

5. My vocabulary is rich and varied.

Needs improvement

Satisfactory

Excellent

**My writing is strong in these ways:**

---

---

---

**My writing could be improved in these ways:**

---

---

---

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Peer Review of Writing

Writer: \_\_\_\_\_ Assignment or project: \_\_\_\_\_

**Directions:** Read your partner's writing carefully. For each sentence, circle the choice that best describes the writing. Then complete the two sentences.

1. The main idea is clear.

Needs improvement

Satisfactory

Excellent

2. The details support the main idea.

Needs improvement

Satisfactory

Excellent

3. The ideas flow smoothly and in an orderly way.

Needs improvement

Satisfactory

Excellent

4. The structure clearly follows the Hamburger Model (introduction, body, conclusion).

Needs improvement

Satisfactory

Excellent

5. The vocabulary is rich and varied.

Needs improvement

Satisfactory

Excellent

**The writing is strong in these ways:**

---

---

---

**The writing could be improved in these ways:**

---

---

---



## A

- Action verbs, 231, 240
- Adjectives, 230, 233, 235
- Adverbs, 233
- Advertisements, 129–131. *See also* Persuasive messages
- African American Poetry
  - background, 114
  - discussion of, 116
  - extensions, 118
  - lesson plan for, 114–121
  - Unit Planner for, 40–41
- Allegory, 51
- Alliteration, 51
- Alphabet book, 100
- Alternative novels, 5, 253–254
- Amazing Grace: American Hymns and Spirituals* (Audio recording), 7
- Answer keys
  - grammar study postassessment, 219–220
  - grammar study preassessment, 215–216
  - parts of speech exercise, 237
  - word sort, 80
- Assessment. *See also* Postassessment; Preassessment
  - goals and outcomes, 1–2
  - of oral presentation, 151–152, 172–173, 189–190
  - overall, 208–209
  - of self, 200, 266
  - of writing, peer, 267
  - of writing, teacher, 98, 145, 178
- Assumptions, 29
- Avi, 5

## B

- Barth, Edna, 7
- Bedard, Michael, 7
- Bibliographies, 243–251
- Blackline masters, 262–267
- Books. *See book by name of title*; Reading list
  - “Border Towns” (Durán)
    - literature web, 106
    - student guide location, 6
    - Unit Planner for, 38–39
    - vocabulary for, 50, 103
- Burnett, Frances Hodgson, 5, 36–37, 70–77, 132–136

## C

- Call it Courage* (Sperry), 5
- Can I Have a Stegosaurus, Mom? Can I? Please!?* (Grambling), 5, 38–39, 86
- Celeste’s Harlem Renaissance* (Tate), 5
- Censorship, 257
- Centers. *See* Learning Centers
- Change, concept of. *See also* Poetry; Unit Planner
  - background, 66, 194, 256–260
  - change model and, 68–69
  - closing discussion of, 194–197
  - extensions, 69, 197
  - generalizations about, 67–68, 195, 258
  - and growth, 180–181
  - introduction to, viii
  - lesson plan for, 66–69
  - persuasive writing exercise on, 196
  - in poetry, 46–47

teaching tips, 20–21  
Unit Planner for, 36–37, 48–49

Change Matrix, 102, 140, 155, 161, 195

Character, 51

Chinese folktale. *See The Weaving of a Dream*

Choi, Sook Nyul, 5

Choice novel project, 185–186

Classroom guidelines, 9–16

Clauses, 227–229  
exercises for, 228–229  
meaning of word, 228

Climax, 51

Cofer, Judith Ortiz, 6, 38–39, 107

*Coming Home: From the Life of Langston Hughes* (Cooper), 7, 40–41

Common nouns, 229

Communication. *See* Oral communication;  
Writing

Complete predicate, 224

Complete subject, 224

Concept Web, 92–98, 196  
background, 92  
growth and change, 180

Conjunctions, 233–234

Cooper, Floyd, 7, 40–41

*Crispin at the Edge of the World* (Avi), 5

*Crispin: The Cross of Lead* (Avi), 5

Curriculum framework, 1–8

Curtis, Christopher Paul, 5

## D

Dagwood Model, xiii, 26–28

“Daybreak in Alabama” (Hughes), 114  
literature web, 120  
student guide location, 6  
Unit Planner for, 40–41

De Soto, Hernando, 238

“Dear March, come ...” (Dickinson)  
literature web, 167  
student guide location, 6

Debate. *See* Oral communication;  
Presentation; Reasoning skills

Definite articles, 230

Denouement, 51

Dialogue, 51

Dickinson, Emily, 6, 42–43, 50, 132, 134,  
159, 163–168

Dictionaries, 8, 25, 246, 251

“Dictionary Day,” 37, 83

Direct object, 232, 235, 236, 240

Discussion  
of advertisements, 129  
of African American Poetry, 116  
of change, as concept, 67–68, 194–197  
of concept webs, 93  
of grammar, 81  
of Hamburger Model, 88  
of Hispanic American literature, 101–102  
of “I’m Nobody! Who are you? ...,” 169  
of issues to solve, 123  
of poetry, 160  
of “Poor People,” 199  
of preassessment, 56  
of reasoning skills, 109  
rubric for, 13–14  
of *The Secret Garden*, 71–72, 133–134, 181,  
184–185  
of “The Old Man and His Affectionate  
Son,” 138–139  
of *The Weaving of a Dream*, 154

Drafting, 27–28, 97, 175–176

“Dream Deferred” (Hughes), 114  
lesson plan for, 78–85  
literature web, 121  
student guide location, 6  
Unit Planner for, 36–37, 40–41  
vocabulary for, 50

Durán, Roberto, 6, 38–39, 106

## E

Editing, 28, 97, 148–149

Editorials, analyzing, 130

Elements of Reasoning, 28–32, 109

*Elijah of Buxton* (Curtis), 5  
*Emily* (Bedard), 7  
*Emily Dickinson: A Biography* (Meltzer), 7  
*Emily Dickinson* (Olsen), 7  
Espada, Martín, 6, 38–39  
Evaluation. *See* Assessment

## F

Family support letter, 53–54  
Figurative language, 51  
*Flying Tiles* (Toledo), 38–39  
Folktale characteristics, 140, 155  
Framework, 1–8  
Free verse, 51  
“Funny to be ...” (Dickinson)  
    literature web, 164  
    student guide location, 6

## G

Gifted student characteristics, vii  
Glossary of literary terms, 51–52  
Goals and outcomes, 1–2, 17–18, 208–209.  
    *See also* Unit Planner  
Grambling, Lois G., 5, 38–39, 86  
Grammar study, 211–242  
    background, 191  
    class debate of, 192  
    clauses, 227–229  
    closure on, 191–193  
    “Daybreak in Alabama,” 117  
    dictionary day, 83  
    discussion of, 81  
    extensions, 83, 193  
    ideas and language, 222–223  
    introduction to, 221  
    lesson plan for, 78–85  
    “The Old Man and His Affectionate Son,”  
        142  
    parts of speech, 229–238  
    phrases, 239

of poetry, 161  
postassessment, 217–218  
postassessment answer key, 219–220  
preassessment, 213–214  
preassessment answer key, 215–216  
sentences, 223–227  
teacher instruction, 211–212  
Unit Planner for, 36–37, 48–49  
vocabulary web for, 84  
*The Weaving of a Dream*, 156

Graphic organizers, 38–39, 92–98  
    background, 92  
    Japanese culture, 140  
    masters, 262–267  
    Venn diagrams, 136, 155, 157, 177

Grouping, 9–10

*A Guide to Teaching Research Skills and Strategies*, 32

Guidelines, classroom, 9–16

## H

“The Habit of Movement” (Cofer)  
    literature web, 107  
    student guide location, 6  
    Unit Planner for, 38–39  
    vocabulary for, 50, 103

Hamburger Model for Persuasive Writing,  
    xiii, 26–28, 87–89, 265. *See also* Persuasive  
    writing

Harlem Renaissance, 114–115. *See also*  
    African American Poetry

*Here is My Kingdom: Hispanic-American  
Literature and Art for Young People*  
(Sullivan), 7

Heyer, Marilee, 5, 44–45, 153–158

Hill, Christine M., 7, 40–41

Hilton, James, 229

Hispanic American literature  
    background, 100  
    discussion of, 101–102  
    extensions, 104  
    journal conference, 104  
    lesson plan for, 99–107

literature webs, 105–107  
Unit Planner for, 38–39  
vocabulary for, 103

Howard, Vanessa, 6, 40–41, 114, 119

Hughes, Langston, 6, 40–41, 78–85, 114,  
120, 121

## I

“I never saw a moor ...” (Dickinson), 42–43,  
132, 134

“I’m Nobody! Who are you? ...” (Dickinson)  
discussion of, 169  
lesson plan for, 168–169  
student guide location, 6  
Unit Planner for, 46–47

Imagery, 51

Implications and consequences, 30

Indefinite articles, 230

Inferences, 29

Information technology, 12–13

“Inspecting Our Own Ideas: Student  
Grammar Study.” *See* Grammar study

Integrated Curriculum Model (ICM), vii–viii

Interjection, 234

International Reading Association (IRA),  
17–18

“It sifts from ...” (Dickinson)  
lesson plan for, 137–145  
literature web, 166  
student guide location, 6

## J

Japanese folktale  
student guide location, 6  
Unit Planner for, 44–45  
vocabulary for, 50

Jigsaw activity, 114, 140

Journals, 12. *See also* Response journal  
conference for, 135, 157, 182, 197  
literature, 72  
rubric for, 15–16

## K

Kamishibai cards, 139

*Kamishibai Man* (Say), 5, 44–45, 137

Keys. *See* Answer keys

## L

*Langston Hughes: A Biography* (Meltzer), 7

*Langston Hughes: Poet of the Harlem  
Renaissance* (Hill), 7, 40–41

Language arts standards, 17–18

Language Study Center, 11, 82, 85

Learning Centers, 10–12

Language Study Center, 11, 82, 85

Poetry Center, 12, 103, 142

Research Center, 12, 125

Unit Vocabulary Center, 11, 50, 82

Writing Center, 11–12, 89, 91

Letters

to family, 53–54

to teachers, 3–4

Lexile measurement, 11, 255

Library media specialists, 13

Lightning Round game, 192

Linguistic competency, as goal of unit, 1.  
*See also* Unit Planner

Linking verbs, 232, 240

Literary terms, 51–52

Literature. *See* Reading list

Literature analysis and interpretation. *See  
also* Discussion; Unit Planner

as goal of unit, 1

overall student evaluation, 208–209

postassessment, 198–204

preassessment, 56, 59

rubric for, 60–62

Literature journal, 72

Literature Web Model, 22–24

for “Border Towns,” 106

for “Daybreak in Alabama,” 120

for “Dear March, come ...,” 167

for “Dream Deferred,” 121  
 for “Funny to be ...,” 163  
 for “The Habit of Movement,” 107  
 for “It sifts from ...,” 166  
 master copy of, 263  
 for “Monument in Black,” 119  
 for “The morns are meeker ...,” 165  
 for “The Old Man and His Affectionate Son,” 144  
 for “Presentiment is ...,” 163  
 for *The Secret Garden*, 77  
 for “We Live by What We See at Night,” 105  
 for *The Weaving of a Dream*, 154, 158  
*Little Lord Fauntleroy* (Burnett), 5  
*Lost Horizon* (Hilton), 229

## M

Maky, Margaret, 5  
 Masters, 262–267  
 McKeague, Pat, 23  
 Meltzer, Milton, 7  
 Metaphor, 51  
 “Monument in Black” (Howard), 114  
   literature web, 119  
   student guide location, 6  
   Unit Planner for, 40–41  
 Mood, 184  
 “The morns are meeker...” (Dickinson), 6, 165  
 Motivation, 51  
 Movies and musicals. *See The Secret Garden*

## N

Narrative, 51  
 Narrator, 51  
 National Council of Teachers of English (NCTE), 17–18  
*Negro Spirituals* (Audio recording), 7  
*New York from the Roof Garden* (Tamayo), 38–39

Newspaper editorials, 130  
 Nouns, 229, 240  
 Novel summary. *See* Unit novel summary  
 Novels. *See* Reading list

## O

Object pronouns, 229–230  
 “The Old Man and His Affectionate Son” (Japanese folktale)  
   background, 137  
   discussion of, 138–139  
   extensions, 143  
   kamishibai cards, 139  
   lesson plan for, 137–145  
   literature web, 144  
   and stakeholders, 138  
   student guide location, 6  
   Unit Planner for, 44–45  
   vocabulary for, 50, 142  
   *vs. The Weaving of a Dream*, 155  
 Olsen, Victoria, 7  
 Oral communication. *See also* Unit Planner  
   assessment of, 151–152, 172–173  
   as goal of unit, 2  
   persuasive speaking, 44–45, 169 (*see also* Persuasive speaking)  
   preparation of, 176  
   research presentation, 48–49, 188–190  
 Outcomes. *See* Goals and outcomes  
 Overall student assessment, 208–209

## P

Parts of speech, 80, 229–238, 240. *See also* Grammar study  
   adjectives, 230, 233  
   adverbs, 233  
   answer key, 237  
   conjunctions, 233–234  
   examples, 235–236  
   exercises for, 236, 238, 241  
   interjection, 234  
   nouns, 229, 240

- prepositions, 233
- pronouns, 229–230, 240
- review of, 235
- verbs, 231–232, 240
- Paul, Richard, xiii, 28
- Paul’s Reasoning Model, xiii, 28–32
- Peer review of writing, 267
- Personification, 51
- Persuasive messages
  - background, 128
  - discussion of, 129
  - extensions, 131
  - lesson plan for, 128–131
  - propaganda and advertisements, 129–131
  - Unit Planner for, 42–43
- Persuasive speaking
  - assessment of, 151–152
  - background, 146
  - chart for, 147
  - extensions, 149
  - lesson plan for, 146–152, 169
  - Unit Planner for, 44–45
- Persuasive writing. *See also* Reasoning skills; Unit Planner
  - background, 86
  - on change, 196
  - Dagwood Model for, xiii, 26–28
  - editing, 103
  - extensions, 90
  - as goal of unit, 1
  - Hamburger Model for, xiii, 26–28, 87–89, 265 (*see also* Hamburger Model for Persuasive Writing)
  - lesson plan for, 86–91
  - overall student evaluation, 208–209
  - postassessment, 205–207
  - preassessment, 56, 63
  - revision of, 94–95
  - rubric for, 64–65
  - unit novel summary and, 181–182
  - Unit Planner for, 38–39
- Phrases, 239, 240
- Plot, 51
- Plural vs. singular, 229
- Poems, required, 6. *See also* Reading list
- Poetry
  - background, 168
  - discussion of, 160
  - extensions, 162, 171
  - lesson plan for, 159–173
  - literature webs, 163–167
  - poets and, 170
  - Unit Planner for, 46–47
  - vocabulary for, 161
- Poetry Center, 12, 103, 142
- Point of view, 29, 51
- “Poor People” (Tolstoy)
  - background, 198
  - discussion of, 199
  - literature assessment, 201–204
  - persuasive writing assessment, 205–207
  - student guide location, 6
  - Unit Planner for, 48–49
- Portfolios and journals, 12
- Postassessment
  - grammar study, 217–218
  - grammar study answer key, 219–220
  - of literature, 201–204
  - overall student evaluation, 208–209
  - of persuasive writing, 205–207
  - Unit Planner for, 48–49
- “The Power of Light” (Singer)
  - background, 55
  - change, as concept in, 68
  - concept web for, 92–93
  - lesson plan for, 55–65
  - student guide location, 6
  - Unit Planner for, 36–37, 38–39
- Preassessment
  - grammar study, 213–214
  - grammar study answer key, 215–216
  - lesson plan for, 55–65
  - literature, 56, 59
  - literature rubric, 60–62
  - persuasive writing, 56, 63
  - persuasive writing rubric, 64–65
  - Unit Planner for, 36–37
- Predicate, 223–227
  - clauses and, 228–229
  - complete, 224

exercises for, 225–227  
simple, 232, 240  
Prepositional phrases, 239  
Prepositions, 233  
Presentation  
background, 188  
evaluations, 189–190  
lesson plan for, 188–190  
Unit Planner for, 48–49  
“Presentiment is ...” (Dickinson)  
literature web, 163  
student guide location, 6  
Prewriting, 27, 97  
Pronouns, 229, 234, 240  
Propaganda exercise, 129–131. *See also*  
Persuasive messages  
Proper nouns, 229  
Protagonist, 51  
Publishing writing, 97

## R

Reading list  
alternative books, 5, 253–254  
bibliography for, 243–244  
dictionaries, 8  
for extensions, 8  
lexile measurement of, 255  
purpose of, 7  
required reading, 5  
stories and poems, 6  
for unit, 7  
Reasoning About a Situation or Event Model,  
31–32  
Reasoning Model, xiii, 28–32  
Reasoning skills. *See also* Discussion;  
Persuasive writing; Unit Planner  
background, 108  
discussion of, 109  
Elements of, 28–32, 109  
extensions, 112  
as goal of unit, 2  
lesson plan for, 108–113  
Unit Planner for, 40–41

Reasoning wheel, 30  
Reflections in poetry. *See* Poetry  
Required reading, 5. *See also* Reading list  
Research. *See also* Unit Research Project  
background, 122  
discussion of, 123  
extensions, 126  
lesson plan for, 122–127  
presentation of, 48–49, 188–190  
Unit Planner for, 42–43, 46–47, 48–49  
unit project examples, 127  
Research Center, 12, 125  
Research Model, xiii, 32–33  
Resources. *See also* Reading list; Teaching tips  
bibliographies, 243–251  
dictionaries, 8, 25  
letter home, 53–54  
letter to teachers, 3–4  
library media specialists, 13  
technology, 12–13  
Response journal  
on African American Poetry, 117  
on change, 196  
on Chinese folktale, 156  
on fame, 170  
on Hispanic American art, 103  
rubric for, 15–16  
on seasonal changes, 160  
on *The Secret Garden*, 135

Reviews. *See* Assessment  
Revising, 28, 97, 141–142  
Rubrics  
discussion, 13–14  
journal response, 15–16  
literature assessment, 60–62, 202–204  
persuasive writing, 64–65

## S

Say, Allen, 5, 44–45, 137  
Sebestyen, Ouida, 5  
*The Secret Garden* (Burnett), 5  
audio recording of, 7  
background, 70, 132

book vs. movie, 184–185  
concept web for, 92–93  
discussion, 71–72, 133–134, 179–181,  
184–185  
extensions, 76, 136, 186–187  
lesson plan for, 70–77, 132–136  
literature web, 77, 133  
musical version of, 183–187  
novel assignment, 72–75  
read-around for, 133–134  
Unit Planner for, 36–37, 38–39, 42–43,  
46–47  
vocabulary for, 50  
Self-review of writing, 266  
Sentences, 223–227  
clauses, 228–229  
exercises for, 241  
two parts of, 223–227  
Setting, 51  
Sharing writing, 97  
Simile, 52  
Simple predicate, 232, 240  
Simple subject, 232, 240  
Singer, Isaac Bashevis, 6, 36–37, 55–65  
Socratic Seminar, 14  
Soto, Gary, 5  
Soto, Hernando de, 238  
Spartacus, 238  
Speeches. *See* Oral communication  
Sperry, Armstrong, 5  
Stakeholders, 31, 138  
Standards, 17–18  
Stanza, 52  
Stevenson, Robert Louis, 225, 229  
Stories, required, 6. *See also* Reading list  
*The Story of Emily Dickinson: “I’m Nobody!  
Who Are You?”* (Barth), 7  
Structure, 52  
Student overall evaluation, 208–209  
Subject, 223–227, 240  
clauses and, 228–229

complete, 224  
exercises for, 225–227  
Subject complement, 232, 240  
Subject pronouns, 229–230  
Sullivan, Charles, 7  
Symbol, 52

## T

Taba, Hilda, 19  
Taba Model of Concept Development, xii,  
19–22, 36–37  
*Taking Sides* (Soto), 5  
Tamayo, Rufino, 38–39  
Tate, Eleanora E., 5  
Teacher writing review, 98, 145, 178  
Teaching tips, 9–33. *See also* Resources  
classroom guidelines, 9–16  
concept development model, 19–22  
grammar study, 211–212  
learning centers, 10–12  
library media specialists, 13  
literature web, 22–24  
persuasive writing, 26–28  
portfolios and journals, 12  
reasoning models, 19–33  
reasoning skills, 28–32  
research skills, 32–33  
standards, 17–18  
student grouping, 9–10  
technology and, 12–13  
vocabulary, 24–25  
Technology, 12–13  
Tense, 232  
Terms, literary, 51–52  
Theme, 52  
Thompson, Michael, 25  
Toledo, Francisco, 38–39  
Tolstoy, Leo, 6, 48–49, 198–199  
*Treasure Island* (Stevenson), 225, 229



## U

*Underrunners* (Maky), 5

Unit novel summary

- background, 179
- discussion of, 181
- extensions, 182
- lesson plan for, 179–182
- persuasive writing, 181–182
- Unit Planner for, 46–47

Unit Planner, 36–49

- African American Poetry, 40–41
- change, as concept, 36–37
- Dickinson poems, 44–45
- grammar lesson, 36–37
- graphic organizers, 38–39
- Hispanic American literature, 38–39
- Japanese folktale, 44–45
- overview of, 35
- persuasive speaking, 44–45
- persuasive writing, 38–39
- poetry lesson, 46–47
- preassessment, 36–37
- reasoning skills, 40–41
- research lesson, 42–43
- research presentation, 48–49
- vocabulary, 36–37, 50

Unit Research Project, 148. *See also* Research

- background, 122, 174
- drafting and review of, 175–176
- extensions, 177
- lesson plan for, 122–127, 174–178
- Unit Planner for, 46–47

Unit Vocabulary Center, 11, 50, 82

## V

van Rijn, Rembrandt, 238

Venn diagrams, 136, 155, 157, 177. *See also*  
Graphic organizers

Verbs, 231–232, 240

Vocabulary

- for African American Poetry, 117
- background, 191

closure on, 191–193

extensions for, 193

for Hispanic American literature, 103

for poetry, 161

for “The Old Man and His Affectionate  
Son,” 142

for unit, 50

Unit Planner for, 36–37, 48–49

for *The Weaving of a Dream*, 156

Web Model for, 24–25, 81–82, 84, 264

Voice, 52

## W

“We Live by What We See at Night” (Espada)

literature web, 105

student guide location, 6

Unit Planner for, 38–39

*The Weaving of a Dream: A Chinese Folktale*

(Heyer), 5

background, 153

discussion of, 154

extensions, 157

grammar study, 156

lesson plan for, 153–158

literature web, 154, 158

vs. “The Old Man and His Affectionate  
Son,” 155

Unit Planner for, 44–45

vocabulary for, 50, 156

Websites, 251

*Where the Sun Will Never Go Down* (Audio  
recording), 7

Words. *See* Parts of speech; Vocabulary

*Words by Heart* (Sebestyen), 5

Writing, 205–207. *See also* Persuasive writing;

Response journal

center for, 11–12, 89, 91

editing, 28, 97, 148–149

peer review of, 267

process model for, xiii, 26–28

revision of, 28, 97, 141–142

self-review of, 266

teacher review of, 98, 145, 178

*Writing about Literature: Step by Step*  
(McKeague), 23

Writing Center, 11–12, 89, 91

Writing Process Model, xiii, 26–28, 97



*Year of Impossible Goodbyes* (Choi), 5