

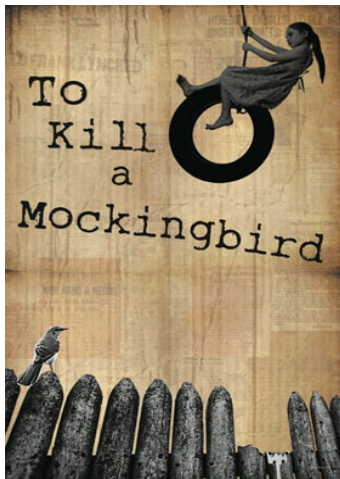


# Getting to the Core

English Language Arts

Grade 10

*To Kill a Mockingbird Unit*



SAUSD Spring 2014



## Table of Contents

Contents	Pages
Table of Contents	
To Kill a Mockingbird: Unit at a Glance	<b>1-3</b>
<b>Unit Plan</b>	<b>4-14</b>
<b>Lesson 1: Preparing the Learner</b>	<b>15-21</b>
Resource 1.1 Thinking Map Frame of Reference	<b>22</b>
Resource 1.2 Concept Attainment Map	<b>23</b>
Resource 1.3 Classic Images	<b>24-25</b>
Resource 1.4 Thinking Map Frame of Reference	<b>26</b>
Resource 1.5 Anticipatory Guide	<b>27</b>
Resource 1.5A Academic Discussion Frames	<b>28</b>
Resource 1.6 Classic Trials	<b>29-33</b>
Resource 1.7 Gallery Walk: Classic Trials	<b>34-35</b>
<b>Lesson 2: Developing Context</b>	<b>36-42</b>
Resource 2.1 Think-Write-Pair-Share: Generational Differences	<b>43</b>
Resource 2.1A Think-Write-Pair-Share: Generational Differences w/ Frames	<b>44</b>
Resource 2.1B List of Adjectives	<b>45</b>
Resource 2.2 Harper Lee Biography	<b>46</b>
Resource 2.3 Jim Crow Laws	<b>47</b>
Resource 2.4 Southern Women	<b>48</b>
Resource 2.5 Lynching	<b>49</b>
Resource 2.6 The Great Depression	<b>50</b>
Resource 2.7 Life in the 1930's and 1940's	<b>51</b>
Resource 2.8 Era Envelope: Putting <i>To Kill a Mockingbird</i> in Context	<b>52-53</b>
Resource 2.9 Scottsboro Viewing Guide	<b>54-55</b>
Resource 2.9A Scottsboro Viewing Guide w/ Frame	<b>56-57</b>
Resource 2.10 Scottsboro Transcript	<b>58-60</b>
<b>Lesson 3A: <i>To Kill a Mocking Bird</i>, Chapter 1</b>	<b>61-65</b>
Resource 3.1 Checking for Understanding Questions	<b>66</b>
Resource 3.2 Outline of Chapter Summaries, Checking for Understanding Questions, and Activities	<b>67</b>
Resource 3.3 Who's Who in <i>To Kill a Mockingbird</i> ?	<b>68-69</b>
Resource 3.4 Say-Mean-Matter: Diction and Setting	<b>70</b>
Resource 3.5 Quick-Write: Making Predictions about the Novel	<b>71</b>
Resource 3.5A Quick-Write: Making Predictions about the Novel w/ Frame	<b>72</b>
<b>Lesson 3B: <i>To Kill a Mocking Bird</i>, Chapters 2-8</b>	<b>73-77</b>
Resource 3.6 Considering Multiple Perspectives	<b>78</b>
Resource 3.6A Considering Multiple Perspectives w/ Frames	<b>79</b>
Resource 3.7 Checking for Understanding Questions: Chapters 2-8	<b>80-81</b>
Resource 3.8 Outline of Chapter Summaries, Checking for Questions, and Activities	<b>82-83</b>
Resource 3.9 You Never Really Understand a Person Until . . .	<b>84</b>
Resource 3.9A You Never Really Understand a Person Until . . .w/o Quotes	<b>85</b>
Resource 3.10 Quick-Write: Atticus's Advice	<b>86</b>
Resource 3.10A Quick-Write: Atticus's Advice w/ frame	<b>87</b>
<b>Lesson 3C: <i>To Kill a Mocking Bird</i>, Chapters 9-10</b>	<b>88-92</b>
Resource 3.11 Practice Explaining Symbols	<b>93-94</b>

Resource 3.12 Checking for Understanding Questions: Chapters 9-10	<b>95</b>
Resource 3.13 Outline of Chapter Summaries, Checking for Understanding Questions, and Activities	<b>96</b>
Resource 3.14 Analyzing Symbols in <i>To Kill a Mockingbird</i> w/ Quotes	<b>97-98</b>
Resource 3.14A Analyzing Symbols in <i>To Kill a Mockingbird</i> w/o Quotes	<b>99-100</b>
Resource 3.14B Analyzing Symbols in <i>To Kill a Mockingbird</i> Teacher Guide	<b>101-102</b>
Resource 3.15 Creating Your Own Symbol	<b>103</b>
<b>Lesson 3D: <i>To Kill a Mocking Bird</i>, Chapters 11-14</b>	<b>104-108</b>
Resource 3.16 Thinking Map (Define in Context)	<b>109</b>
Resource 3.17 Checking for Understanding Questions: Chapters 11-14	<b>110</b>
Resource 3.18 Outline of Chapter Summaries, Checking for Understanding Questions, and Activities	<b>111</b>
Resource 3.19 Quick-Write & Three-Step Interview: Courage	<b>112</b>
Resource 3.19A Quick-Write & Three-Step Interview: Courage w/ Frames	<b>113</b>
<b>Lesson 3E: <i>To Kill a Mocking Bird</i>, Chapters 15-16</b>	<b>114-119</b>
Resource 3.20 Mobs and Courthouse Chaos	<b>120-122</b>
Resource 3.20A The Psychology of Mob Mentality and Violence	<b>123</b>
Resource 3.21 Checking for Understanding Questions: Chapters 15-16	<b>124</b>
Resource 3.22 Outline of Chapter Summaries, Checking for Understanding Questions, and Activities	<b>125</b>
Resource 3.23 Think-Write-Pair-Share: Revisiting Multiple Perspectives and Courage	<b>126</b>
Resource 3.23A Think-Write-Pair-Share: Revisiting Multiple Perspectives and Courage	<b>127</b>
Resource 3.24 Thinking Map Frame of Reference	<b>128</b>
Resource 3.25 Thinking Map Frame of Reference	<b>129</b>
Resource 3.26 Thinking Map Frame of Reference	<b>130</b>
Resource 3.27 Sample Character Traits	<b>131</b>
Resource 3.28 Collecting Character Traits	<b>132-133</b>
<b>Lesson 4A: <i>To Kill a Mocking Bird</i>, Chapters 17-19</b>	<b>134-141</b>
Resource 4.1 Thinking Map Frame of Reference	<b>142</b>
Resource 4.2 Court Room Layout	<b>143</b>
Resource 4.3 Court Room Vocabulary	<b>144-145</b>
Resource 4.4 Checking for Understanding Questions: Chapters 17-19	<b>146</b>
Resource 4.5 Outline of Chapter Summaries, Checking for Understanding Questions, and Activities	<b>147</b>
Resource 4.6 Trial Evidence Chart	<b>148-151</b>
Resource 4.7 Deconstruction of an Analytical Paragraph	<b>152</b>
Resource 4.8 TEPAC Analytical Paragraph Chart	<b>153</b>
Resource 4.9 TEPAC Analytical Writing Language Supports	<b>154</b>
<b>Lesson 4B: <i>To Kill a Mocking Bird</i>, Chapters 20-21</b>	<b>155-159</b>
Resource 4.10 Checking for Understanding Questions: Chapters 20-21	<b>160</b>
Resource 4.11 Outline of Chapter Summaries, Checking for Understanding Questions, and Activities	<b>161</b>
Resource 4.12 Atticus's Closing Argument	<b>162-163</b>
Resource 4.13 Save the Last Word for Me	<b>164</b>
Resource 4.14 Think-Write-Pair-Share: Responding to the Verdict	<b>165</b>
Resource 4.14A Think-Write-Pair-Share: Responding to the Verdict w/ Frames	<b>166</b>
<b>Lesson 5A: <i>To Kill a Mocking Bird</i>, Chapters 22-25</b>	<b>167-174</b>

Resource 5.1 Thinking Map Frame of Reference	175
Resource 5.2 Checking for Understanding Questions: Chapters 22-25	176-177
Resource 5.3 Outline of Chapter Summaries, Checking for Understanding Questions, and Activities	178
Resource 5.4 Responses to the Trial	179-180
Resource 5.5 Say-Mean-Matter Reading Excerpts	181-183
Resource 5.6 Say-Mean-Matter Chart	184-186
Resource 5.7 TEPAC Analytical Paragraph Chart	187
Resource 5.8 TEPAC Analytical Paragraph Scoring Rubric	188
<b>Lesson 5B: <i>To Kill a Mocking Bird</i>, Chapters 26-30</b>	<b>189-195</b>
Resource 5.9 Checking for Understanding Questions: Chapters 26-30	196-197
Resource 5.10 Outline of Chapter Summaries, Checking for Understanding Questions, and Activities	198-199
Resource 5.11 Round-Robin: Mr. Ewell's Revenge	200
Resource 5.11A Round-Robin: Mr. Ewell's Revenge W/ Frames	201
Resource 5.12 Flow Map and Textual Evidence	202-203
Resource 5.13 Think-Write-Pair-Share: Mr. Tate's Decision	204
Resource 5.13A Think-Write-Pair-Share: Mr. Tate's Decision w/ Frame	205
<b>Lesson 5C: <i>To Kill a Mocking Bird</i>, Chapters 31</b>	<b>206-211</b>
Resource 5.14 Checking for Understanding: Chapter 31	212
Resource 5.15 Outline of Chapter Summaries, Checking for Understanding Questions, and Activities	213
Resource 5.16 Close Read: Standing in Someone Else's Shoes	214
Resource 5.17 Illustrating Boo's Point of View	215-216
Resource 5.17A Illustrating Boo's Point of View	217-218
Resource 5.18- Thinking Map Frame of Reference	219
Resource 5.19- Thinking Map Frame of Reference	220
Resource 5.20- Thinking Map Frame of Reference	221
<b>Lesson 6: <i>Summative Assessment</i></b>	<b>222-226</b>
Resource 6.1 <i>To Kill a Mockingbird</i> Flip Chart	227-228
Resource 6.1A <i>To Kill a Mockingbird</i> Final Essay Prompt	229
Resource 6.2 TEPAC Analytical Paragraph Chart	230-231
Resource 6.3 TEPAC Analytical Paragraph Chart	232-233
Resource 6.4 TEPAC Analytical Paragraph Chart	234-235
Resource 6.5 TEPAC Analytical Paragraph Chart	236-237
Resource 6.6 TEPAC Analytical Paragraph Chart	238-239
Resource 6.7 TEPAC Analytical Paragraph Scoring Rubric: Peer Response	240-242
Resource 6.8 <i>To Kill a Mockingbird</i> Flip Chart Scoring Rubric	243-244
Resource 6.8A <i>To Kill a Mockingbird</i> Essay Scoring Rubric	245-246
Appendix of Strategies	247-278

# ***To Kill a Mockingbird: Unit at a Glance***

## **Lesson 1: Preparing the Learner (2-3 days)**

### *Preparing the Learner:*

- Concept Attainment Map (Resource 1.2)

### *Interacting with the Text*

- Tree Map: What is a Classic? (Resources 1.3-1.5)
- Anticipatory Guide (Resource 1.6)

### *Extending Understanding*

- Gallery Walk: Classic Crimes and Trials (Resource 1.7-1.8)

## **Lesson 2: Background (2-3 days)**

### *Preparing the Learner:*

- Think-Write-Pair-Share: Generational Differences (Resource 2.1)

### *Interacting with the Text*

- Era Envelope: Putting *To Kill a Mockingbird* in Context (Resources 2.2-2.8)
- Viewing with a Focus: *Scottsboro: An American Experience* (Resources 2.9-2.10)

### *Extending Understanding*

- Personal Response: *Scottsboro: An American Experience* (Resource 2.9)

## **Lesson 3A: Before the Trial, Chapter 1 (2-3 days)**

### *Preparing the Learner:*

- Book Distribution
- Review of “Life in the 1930s and 1940s” Handout (Resource 2.7)

### *Interacting with the Text*

- In-Class Read of Chapter 1
- Who’s Who in *To Kill a Mockingbird*? Chart (Resource 3.3)
- Say-Mean-Matter: Diction and Setting (Resource 3.4)

### *Extending Understanding*

- Quick-Write: Making Predictions about the Novel (Resource 3.5)

## **Lesson 3B: Before the Trial, Chapters 2-3 (1-2 days)**

### *Preparing the Learner:*

- Considering Multiple Perspectives (Resource 3.6)

### *Interacting with the Text*

- “You Never Really Understand a Person” Activity (Resource 3.9)

### *Extending Understanding*

- Quick-Write: Atticus’s Advice (Resource 3.10)

## **Lesson 3C: Before the Trial, Chapters 9-10 (1-2 days)**

*Preparing the Learner:*

- Practice Explaining Symbols (Resource 3.11)

*Interacting with the Text*

- Analyzing Symbols in *To Kill a Mockingbird* (Resource 3.14)

*Extending Understanding*

- Creating Your Own Symbol (Resource 3.15)

**Lesson 3D: Before the Trial, Chapter 11 (1-2 days)**

*Preparing the Learner:*

- Circle Map: Definition of Courage (Resource 3.16)

*Interacting with the Text*

- Quick-Write and Three-Step Interview (Resource 3.19)

*Extending Understanding*

- Revisiting the Circle Map (Resource 3.16)

**Lesson 3E: Before the Trial, Chapters 15-16 (3-5 days)**

*Preparing the Learner:*

- Mobs and Courthouse Chaos (Resource 3.20)

*Interacting with the Text*

- Think-Write-Pair-Share: Revisiting Multiple Perspectives and Courage (Resource 3.23)

*Extending Understanding*

- Character Gallery Walk (Resources 3.24-3.28)

**Lesson 4A: The Trial, Chapters 17-19 (4-6 days)**

*Preparing the Learner:*

- Courtroom Vocabulary Circle Map (Resources 4.1-4.3)

*Interacting with the Text*

- Read: Chapters 17-19
- Compare-Contrast Matrix: Trial Evidence Chart (Resource 4.6)

*Extending Understanding*

- TEPAC Analytical Paragraph (Resources 4.7-4.9)

**Lesson 4B: The Trial, Chapters 20-21 (2 days)**

*Preparing the Learner:*

- Review of Courtroom Vocabulary Circle Map (Resources 4.1-4.3)

*Interacting with the Text*

- Read: Chapter 20
- Save the Last Word for Me: Atticus's Closing Argument (Resources 4.12-4.13)

*Extending Understanding*

- Read: Chapter 21

- Think-Write-Pair-Share: Responding to the Verdict (Resource 4.14)

## **Lesson 5A: After the Trial, Chapters 22-25 (3 days)**

### *Preparing the Learner:*

- Circle Map: Responses to the Verdict (Resource 5.1)

### *Interacting with the Text*

- Read: Chapters 22-23
- Compare-Contrast Matrix: Responses to the Trial (Resource 5.4)
- Optional Read: Chapters 24-25
- Say-Mean-Matter: Tom Robinson's Death & Mr. Underwood's Editorial (Resources 5.5-5.6)

### *Extending Understanding*

- TEPAC Analytical Paragraph (Resources 5.7-5.8)

## **Lesson 5B: After the Trial, Chapters 28-30 (2 days)**

### *Preparing the Learner*

- Optional Read: Chapters 26-27
- Round-Robin: Mr. Ewell's Revenge (Resource 5.11)

### *Interacting with the Text*

- Read: Chapter 28
- Flow Map: Halloween Attack (Resource 5.12)

### *Extending Understanding*

- Read: Chapters 29-30
- Think-Write-Pair-Share: Heck Tate's Decision (Resource 5.13)

## **Lesson 5C: After the Trial, Chapter 31 (2-4 days)**

### *Preparing the Learner*

- Close Read: Standing in Someone Else's Shoes (Resource 5.16)

### *Interacting with the Text*

- Read: Chapter 31
- Illustrating Boo's Point of View (Resource 5.17)

### *Extending Understanding*

- Character Double-Bubble Maps (Resources 5.18-5.20)

## **Lesson 6: Assessment (8 days)**

- *To Kill a Mockingbird* Flip Chart Directions (Resource 6.1)
- Writing Rough Drafts of the TEPAC Analytical Paragraphs (Resources 6.2-6.6)
- Peer Revision of the TEPAC Analytical Paragraphs (Resource 6.7)
- Final Draft of Flip Chart





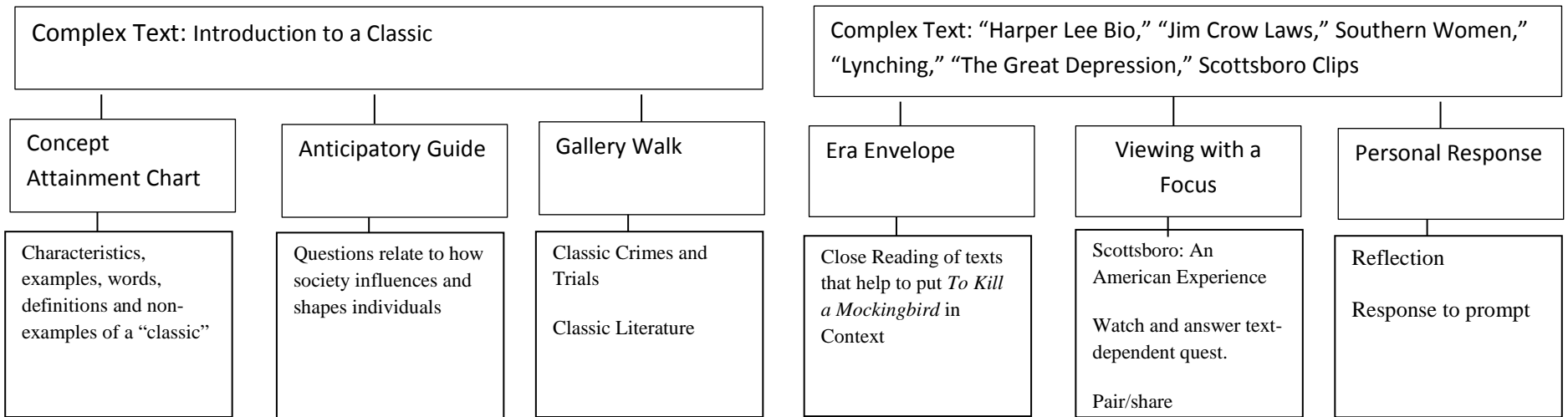
**Santa Ana Unified School District Common Core Unit Planner-Literacy**

<b>Unit Title:</b>	<b>Society Influences and shapes individuals</b>	
<b>Grade Level/Course:</b>	<b>ELA Grade 10</b>	<b>Time Frame: 4 to 6 weeks</b>
<b>Big Idea (Enduring Understandings):</b>	<b>Big Idea: Society influences and shapes individuals</b>	
<b>Performance Assessment</b>	Students will be writing a series of analytical paragraphs which will be used to create a Flip Chart for <i>To Kill a Mockingbird</i> .	
<b>Essential Questions:</b>	<p>How does a writer’s background influence his/her work?</p> <p>How does a time period influence an author’s work?</p> <p>How does a writer’s style affect his/her purpose?</p> <p>How does society influence and shape individuals?</p>	

**Instructional Activities:** Activities/Tasks

**Lesson 1: Preparing the Learner (2-3 days)**

**Lesson 2: Background**



**Lesson 3A: Before the Trial, Chapter 1 (1-2 days)**

Complex Text: *To Kill a Mockingbird*, Chapter 1

Activity 1

Unencumbered Read of Ch.1

Activity 2

Who's who in *To Kill a Mockingbird*

Activity 3

Say-Mean -Matter:  
Diction and Setting

**Lesson 3B: Before the Trial, Chapters 2-3 (1-2 days)**

*To Kill a Mockingbird*, Chapters 2-3

Activity 1

Consider Multiple Perspectives (Resource 3.6)

Activity 2

"You Never Really Understand a Person" Activity (Resource 3.9)

Activity 3

Quick-Write: Atticus's Advice (Resource 3.10)

**Lesson 3C: Before the Trial, Chapters 9-10 (1-2 days)**

Complex Text: *To Kill a Mockingbird*, Chapters 9-10

Activity 1

Explaining Symbols

Activity 2

Analyzing Symbols in *To Kill a Mockingbird*

Activity 3

Creating Your Own Symbol

**Lesson 3D: Before the Trial, Chapters 11 (1-2 days)**

Complex Text: *To Kill a Mockingbird*, Chapter 11 (1-2 days)

Activity 1

Circle Map- Definition of courage

Activity 2

Quick-Write and Three-Step-Interview

Activity 3

Revisiting the Circle Map

**Lesson 3E: Before the Trial, Chapters 15-16 (3-5 days)**

Complex Text: *To Kill a Mockingbird*, Chapters 15-16

Activity 1

Mobs and Courthouse  
Chaos

Activity 2

Think-Write-Pair-  
Share: Revisiting  
Multiple Perspectives  
of Courage

Activity 3

Character Gallery Walk

**Lesson 4A: The Trial, Chapters 17-19 (4-6 days)**

Complex Text: *To Kill a Mockingbird*, Chapters 17-19

Activity 1

Courtroom Vocabulary  
Circle Map

Activity 2

Compare-Contrast  
Matrix: Trail Evidence  
Chart

Activity 3

TEPAC Analytical  
Paragraph

**Lesson 4B: The Trial, Chapters 20-21 (2 days)**

Complex Text: *To Kill a Mockingbird*, Chapters 20-21

Activity 1

Review of Courtroom  
Vocabulary Circle Map

Activity 2

Save the Last Word for  
Me: Atticus's Closing  
Argument

Activity 3

Think-Write-Pair-  
Share- Responding to  
the Verdict

**Lesson 5A: After the Trial, Chapters 22-25 (3 days)**

Complex Text: *To Kill a Mockingbird*, Chapters 22-25

Activity 1

Circle Map:  
Response to the  
Verdict

Activity 2

Compare-Contrast  
Matrix: Response to  
the Trial

Activity 3

Say-Mean-Matter: Tom  
Robinson's Death and  
Mr. Underwood's  
Editorial

TEPAC Analytical  
Paragraph

**Lesson 5B: After the Trial, Chapters 28-30 (2 days)**

Complex Text: *To Kill a Mockingbird*, Chapters 28-30

Activity 1

Round- Robin: Mr. Ewell's Revenge

Activity 2

Flow Map: Halloween Attack

Activity 3

Think-Write-Pair-Share: Heck Tate's Decision

**Lesson 5C: After the Trail, Chapter 31 (2-4 days)**

Complex Text: *To Kill a Mockingbird*, Chapters 31

Activity 3

Close Read: Standing in Someone Else's Shoes

Activity 2

Illustrating Boo's Point of View

Activity 3

Character Double-Bubble Maps

**Lesson 6: Assessment (8 days)**

Complex Text: Era Envelope Materials, Symbol activity, Compare-Contrast Matrix,

Activity 1

To Kill a Mockingbird Flip Chart

Activity 2

Writing rough drafts of the TEPAC Analytical Paragraphs  
Peer Revisions of TEPAC Paragraphs

Activity 3

Final Draft of Flip Chart

<b>21<sup>st</sup> Century Skills:</b>	<p><b>Learning and Innovation:</b>  <input checked="" type="checkbox"/> Critical Thinking &amp; Problem Solving      <input checked="" type="checkbox"/> Communication &amp; Collaboration      <input checked="" type="checkbox"/> Creativity &amp; Innovation</p> <p><b>Information, Media and Technology:</b>  <input checked="" type="checkbox"/> Information Literacy      <input type="checkbox"/> Media Literacy      <input type="checkbox"/> Information, Communications &amp; Technology Literacy</p>	
<b>Essential Academic Language:</b>	<p><b>Tier II:</b>  classic, enduring, quality, verdict, generation, upbringing, Jim Crow law, segregation, southern belle, lynching, Great Depression, Scottsboro Boys, testify, testimony, solicitor (prosecutor), jury, witness, witness stand, cross-examination, court reporter, counsel, rape, judge, gavel, bench, defendant, sheriff, objection, immaterial, irrelevant, overruled, disorderly conduct, convicted, oath, beyond all reasonable doubt, closing argument, editorial, songbird, convicted, symbol, cite, cut and run, sin, cripple, senseless, topic sentence, evidence, paraphrase, analysis, concluding statement</p>	<p><b>Tier III:</b>  Outstanding, definitive, contempt, circumstantial evidence, deliberations, misdemeanor, era, pardon, defendant, intermarriage, pertness, implications, obscene, ambidextrous, chiffarobe, miscarriage, veneer, analysis, concluding statement, topic sentence, evidence, paraphrase, noun, adjective</p>
<p><b>What pre-assessment will be given?</b>  Students will be given an Anticipatory Guide that will gauge student perspectives on how society influences and shapes individuals.</p>		<p><b>How will pre-assessment guide instruction?</b>  The Anticipatory Guide helps teachers and students see what their perspectives are before the unit, so that they can see how those perspectives evolve and/or change over time.</p>
<p><b>End of Unit Performance Task:</b> Students will complete a Flip Chart Activity that will use the student’s understanding of the novel <i>To Kill a Mockingbird</i> to show how society influences and shapes individuals.</p>		
<p align="center"><b>Standards</b></p>		<p align="center"><b>Assessment of Standards</b> (include formative and summative)</p>
<p><b>Common Core Learning Standards Taught and Assessed</b> (<i>include one or more standards for one or more of the areas below. Please write out the complete text for the standard(s) you include.</i>)</p>	<p><b>What assessment(s) will be utilized for this unit?</b> (<i>Include the types of both formative assessments (F) that will be used throughout the unit to inform your instruction and the summative assessments (S) that</i></p>	<p><b>What does the assessment tell us?</b></p>

	<i>will demonstrate student mastery of the standards.)</i>	
<p><b>Bundled Reading Literature Standard(s):</b>  Reading Standards (ELA):  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p>	<p>Lesson 3: (F) Say-Mean-Matter: Diction and Setting (Resource 3.4)</p> <p>Lesson 3E: (F) Bubble Map with character traits and quotes properly stated (Resources 3.24-3.26)</p> <p>Lesson 4A:(F) Trial Evidence Chart</p> <p>Lesson 5A:(F) Say-Mean-Matter(Resource 5.6A)</p> <p>Lesson B:(F) Flow Map (Halloween Attack) (Resource 5.12)</p> <p>Lesson 2: (F) ERA Envelope: Putting To Kill a Mocking bird in Context</p> <p>Lesson 2: (F) Character Chart:  Lesson 3A: (F) Text-Dependent Questions (Resource 3.7)</p>	<p>This assessment checks students’ ability to summarize information from a text, but also to analyze the information is interpreted.  This assessments shows students ability to support their claims with textual evidence</p> <p>This assessment shows students’ ability to analyze and interpret characters actions and support the analysis with textual details.</p> <p>This assessment shows students’ ability to cite evidence and interpret the author’s message.</p> <p>This assessment has students cite evidence for their interpretation of the events of the attack.</p> <p>This assessment shows students’ ability to decipher the central idea of a text including how it emerges and is shaped and refined by specific details.</p> <p>This assessment shows students’ ability to track a characters’ development over time and how these changes affect the theme and plot of the work.</p> <p>These assessments show us a students’ ability to analyze complex characters and explain how those character’s actions help to develop the plot.</p>

RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Lesson 3B: (F) Considering Multiple Perspectives (Resource 3.6)

Lesson 3E: (F) Think-Write-Pair-Share: Revisiting Multiple Perspectives and Courage Resource (Resource 3.23)

Lesson 5A:(F) Compare and Contrast Matrix (Resource 5.4) and Double-Bubble Maps (Resource 5.20)

Lesson 5C:(F) Close Read: Standing in Someone Else’s Shoes (Resource 5.16)

Lesson 3C: (F) Analyzing Symbols in *To Kill a Mockingbird* (Resource 3.14)

This assessment shows student’s ability to explain how these chapters illustrate Atticus’s advice to Scout to “climb in someone else’s skin and walk around in it.”

This assessment shows us students ability to analyze how the different characters reacted to the trial, why they reacted the way they did, and explain how society influenced the individual.

This assessment allows students to “Stand in other character’s shoes” and consider their viewpoints towards society’s views of them.

This assessment shows students’ ability to analyze a text for symbols and explain what they represent.

RL.10.4- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of

<p>specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p>RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.</p> <p>RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>		
<p><b>Bundled Reading Informational Text Standard(s):</b></p> <p>RI.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>RI.10.9 – Analyze seminal U.S. documents of historical and literary significance, including how they address related themes and concepts.</p>	<p>Lesson 1: <b>(F)</b> Opinion, Evidence, Analysis, and Application Matrix (Resource 1.8)</p> <p>Lesson 2: <b>(F)</b> Scottsboro Viewing Guide (Resource 2.9)</p>	<p>This assessment shows students’ ability to cite and evaluate evidence and apply the new knowledge to existing situations.</p> <p>This assessment shows students’ ability to view a video clip or read the transcript of the clip and cite strong evidence that supports the students’ analysis.</p>



<p><b>Common Core Learning Standards Taught and Assessed</b> (include one or more standards for one or more of the areas below. Please write out the complete text for the standard(s) you include.)</p>	<p><b>What assessment(s) will be utilized for this unit?</b> (Include the types of both formative assessments (F) that will be used throughout the unit to inform your instruction and the summative assessments (S) that will demonstrate student mastery of the standards.)</p>	<p><b>What does the assessment tell us?</b></p>
<p><b>Writing Standards (ELA):</b></p> <p>W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>	<p>.</p> <p>Lesson 2: (F) Scottsboro Reflection (Resource 2.9 and 2.9A)</p> <p>Lesson 3A: (F) Quick-Write-Making Predictions about the Novel (Response 3.5)</p> <p>Lesson 3B: (F) Quick-Write-Atticus’s Advice (Resource 3.10)</p> <p>Lesson 4A: (F) TEPAC Analytical Paragraph Chart (Resource 4.8)</p> <p>Lesson 6: (S) <i>To Kill a Mockingbird</i> Flip Chart (Resources 6.1-6.9)</p>	<p>This assessment shows a students’ ability to write an argument and support their claims with valid reasoning and evidence.</p> <p>This assessment shows a students’ ability state a claim and support that claim with textual evidence.</p> <p>This assessment asks student to agree or disagree with a character and then support their claim with textual evidence.</p> <p>This assessment allows stud write an analytical paragraph using academic language from the TEPAC Analytical Writing Language Supports document (Resource 4.7)</p> <p>This summative assessment is a review and synthesis of activities throughout the unit, however, the TEPAC Analytical Paragraph format has been extended to allow students to show growth over time in the analysis of the characters, themes and theme of the text.</p>

<p>W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>Lesson 4A: (F)Think-Write-Pair-Share: Responding to the verdict (Resource 4.14)</p>	<p>This assessment shows students ability to state a claim and draw evidence from the text to support their view and relate it to our culture and society today.</p>
<p><b>Speaking and Listening Standards (ELA):</b></p> <p>SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	<p>Lesson 3: (F) Practice Explaining Symbols (Resource 3.11)</p> <p>Lesson 3D: (F) Three-Step-Interview sharing a QuickWrite response to a prompt that has students define courage.(Resource 3.19)</p>	<p>This assessment engages students in collaborative one-on-one discussions and allows students to build their verbal academic vocabulary.</p> <p>This assessment allows students to listen and repeat what their partner has shared, using academic language to explain what courage is.</p>
<p><b>Language Standards (ELA):</b></p> <p>L.10 6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>Lesson 5B: (F) Think-Write-Pair-Share: Mr. Tate’s Decision(Resource 5.13)</p> <p>Lesson 6: (S) <i>To Kill a Mockingbird</i> Flip Chart (Resources 6.1-6.9)</p>	<p>This assessment requires students to use general academic and domain specific words and use this language in sharing verbally with a partner.</p> <p>This summative assessment is a review and synthesis of activities throughout the unit, however, the TEPAC Analytical Paragraph format has been extended to allow students to show growth over time in the analysis of the characters, themes and theme of the text.</p>

<p><b>Resources/ Materials:</b></p>	<p><b>Literature Titles:</b></p> <ul style="list-style-type: none"> <li>• To Kill a Mockingbird Novel Classroom set</li> <li>• Atticus’s Closing Argument</li> <li>• Say-Mean-Matter Reading Excerpts</li> </ul> <p><b>Primary Sources:</b></p> <ul style="list-style-type: none"> <li>• <b>Lesson 1</b>-Classic Trials (“The People of the State of California vs. Defendant A”; ”Lizzie Borden vs. State of Massachusetts”; “Sleepy Lagoon Murder Case: The People vs. Zamora”; “The Trial of Galileo”; State of Florida vs. Defendant E”)</li> <li>• <b>Lesson 2</b>- Harper Lee Biography; Jim Crow Laws; Southern Women Lynching; Library of Congress Depression era photos</li> <li>• Scottsboro Transcript</li> </ul> <p><b>Media/Technology:</b></p> <ul style="list-style-type: none"> <li>• <b>Lesson2</b>-PBS Scottsboro Trials video clips</li> </ul> <p><b>Other Materials:</b></p> <ul style="list-style-type: none"> <li>• Powerpoint Overview - optional</li> </ul>	
<p><b>Interdisciplinary Connections:</b></p>	<p><b>Cite several interdisciplinary or cross-content connections made in this unit of study (i.e. math, social studies, art, etc.)</b> Students will be able to make connections to Social Sciences and Economics as they review the Great Depression and the factors that led up to the Stock Market Crash. Connections may also be drawn to the History, and the Civil Rights Era in regards to the social norms (acceptance of Jim Crow laws) and customs of the day.</p>	
<p><b>Differentiated Instruction:</b></p>	<p><b>Based on desired student outcomes, what instructional variation will be used to address the needs of English Learners by language proficiency level?</b></p> <p>Sentence Frames have been provided throughout lessons. Vocabulary words have been included with definitions.</p>	<p><b>Based on desired student outcomes, what instructional variation will be used to address the needs of students with special needs, including gifted and talented?</b></p> <p><b>Special Needs:</b> <b>GATE:</b> Opportunities for further research and deeper understanding of the criminal justice system through <a href="http://www.crimemuseum.org">www.crimemuseum.org</a> and <a href="http://law2.umkc.edu">http://law2.umkc.edu</a> In addition, students can explore The Innocence Project at <a href="http://www.innocenceproject.org">www.innocenceproject.org</a> to create an informative poster of the organization.</p>

**SAUSD Common Core Lesson Planner**

**Teacher:**

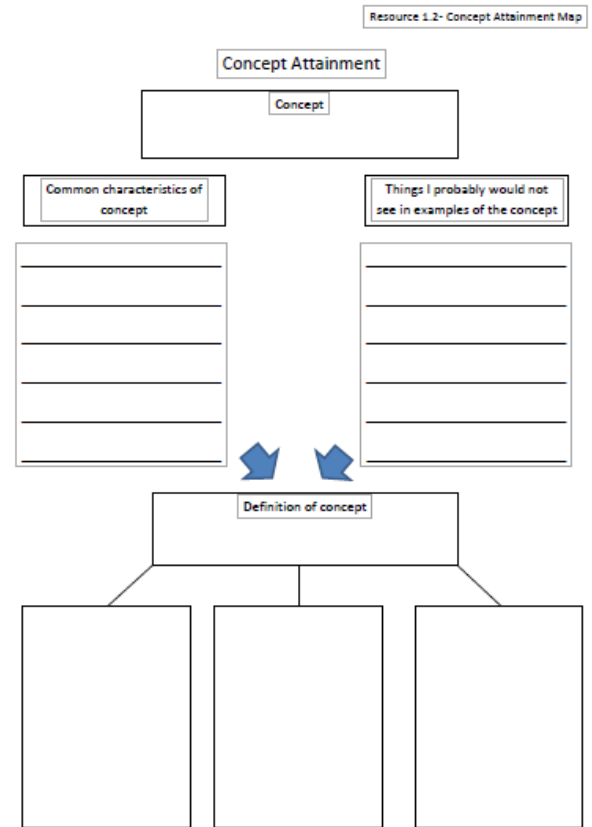
<p><b>Unit:</b> <i>TKAM</i>  <b>Day:</b>  <b>Lesson:</b> 1</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 2-3 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  What is a classic?                  How does society shape and influence individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                   RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.   <b>Writing Standards (ELA):</b>                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.   <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<p><b>Materials/ Resources/ Lesson Preparation</b></p>	<ul style="list-style-type: none"> <li>• Whiteboard/chart paper and markers or document camera and projector</li> <li>• Thinking Map-Frame of Reference (Resource 1.1)</li> <li>• Concept Attainment Map (Resource 1.2)</li> <li>• Tree Map with Definition of Classic (Resource 1.3)</li> <li>• “Classic” Images (Resource 1.4)</li> <li>• Blank Tree Map for Classic Examples (Resource 1.5)</li> <li>• Anticipatory Guide (Resource 1.6)</li> <li>• Gallery Walk: Classic Crimes and Trials Summaries (Resource 1.7)</li> <li>• Gallery Walk: Classic Crimes and Trials Student Handout (Resource 1.8)</li> </ul>	
<p><b>Objectives</b></p>	<p><b>Content:</b>                  Students will be able to articulate the definition of “classic” in a variety of contexts and explain how society influences our expectations and what we value.</p>	<p><b>Language:</b>                  Students will demonstrate command of the conventions of standard English grammar and usage when writing or speaking in collaborative conversations. Specifically, they will use parallel structure.</p>

<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b> <input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b> <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b> <input type="checkbox"/> <b>Level 4: Extended Thinking</b>	
<b>College and Career Ready Skills</b>		<input type="checkbox"/> <b>Demonstrating independence knowledge</b> <input checked="" type="checkbox"/> <b>Building strong content knowledge</b> <input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b> <input checked="" type="checkbox"/> <b>Valuing evidence</b> <input type="checkbox"/> <b>Using technology and digital media strategically and capably</b> <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>	
<b>Common Core Instructional Shifts</b>		<input checked="" type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
	<b>STUDENTS FIGURE OUT THE</b>	classic, enduring, noun, adjective	definitive
		quality, verdict	outstanding
<b>Pre-teaching Considerations</b>		<ul style="list-style-type: none"> <li>• Before the unit, consider: As an educator, why do <i>you</i> read? Why do you re-read certain books? Which pieces of literature have the power to inspire, comfort, or challenge you? Go back to a time and place (Maycomb County, perhaps?) where time has the ability to slow down as you get lost in a book. Although our classrooms may not be filled with eager novel enthusiasts, our challenge will be to have them fall in love with the characters, setting, language, and themes of the classic American novel <i>To Kill a Mockingbird</i>, by Harper Lee.</li> <li>• Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>• While none of the material contains graphic information or images, there is information about Jim Crow laws, lynching, and a rape trial. Teachers should be aware of their students' ability to handle sensitive topics and provide extra introduction as necessary.</li> <li>• Teachers should also establish classroom norms for addressing specific language in the novel (i.e., use of the n-word, description of Mayella's alleged rape, etc.).</li> </ul>	
<b>Lesson Delivery</b>			

<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b>  <input checked="" type="checkbox"/> <b>Modeling</b>    <input type="checkbox"/> <b>Guided Practice</b>    <input checked="" type="checkbox"/> <b>Collaboration</b>    <input type="checkbox"/> <b>Independent Practice</b>  <input checked="" type="checkbox"/> <b>Guided Inquiry</b>    <input checked="" type="checkbox"/> <b>Reflection</b></p>	
<p><b>Lesson Overview:</b></p> <p>Preparing the Learner</p> <ol style="list-style-type: none"> <li>Thinking Map (Most likely a Circle Map) Resource 1.1</li> <li>Concept Attainment Map (Resource 1.2)</li> </ol> <p>Interacting with the Text</p> <ol style="list-style-type: none"> <li>Classic Pictures (Resource 1.3)</li> <li>What is a Classic? (Resource 1.4-1.5)</li> <li>Anticipatory Guide (Resource 1.5)</li> </ol> <p>Extending Understanding</p> <ol style="list-style-type: none"> <li>Gallery Walk: Classic Crimes and Trials (Resources 1.6-1.7)</li> </ol>		
<p><b>Lesson Continuum</b></p>	<p><b>Lesson Opening</b></p>	<p><b>Preparing the Learner</b>                  Prior Knowledge, Context, and Motivation:</p> <ol style="list-style-type: none"> <li>Introduce the Big Idea of the unit: Society influences and shapes individuals</li> <li>Using a Thinking map (Most likely a Circle map), have students write the following question in the frame of reference: “How does society influences and shapes individuals? (Resource 1.1)</li> <li>Have students work with a partner to fill out their thinking map.</li> <li>Give two post-it notes to each partner- group and have teams write on each post-it, ways in which society influences or shapes individuals. One representative from each team should then post their conclusions on a large piece of chart paper that the teacher has posted at the front of the room.</li> <li>Then the teacher can read the responses and engage the class in discussion on the topic.</li> <li>After the discussion, the teacher should explain that the unit that they are beginning to study will show multiple ways in which society influences and shapes individuals.</li> </ol> <div data-bbox="868 892 1550 1396" style="text-align: center;"> <p>Circle Map</p> </div>

Activities/Tasks/ Strategies/Technology/  
Questioning/Engagement/Writing/Checking for Understanding

7. To explore this idea further, students should be told that they will explore a new term and determine to what degree society influences that term
8. Students will be working with a Concept Attainment Map (Resource 1.2).
9. Concept attainment is an instructional strategy that uses a structured inquiry process. The strategy is based on the research of Jerome Bruner (1977) who investigated how different variables affected the concept-learning process.
10. First, the teacher should begin by making a list of both positive characteristics and negative characteristics of the concept.
  - Positive examples: noteworthy and worth remembering, honored or definitive, author or literary work of Greece or Rome, enduring interest quality or style, basic or fundamental, quintessential, vintage
  - Negative examples: YOLO (you only live once), easily forgotten, abnormal, a throw away, disheveled, distasteful
11. Designate one area of the whiteboard for positive examples and one area for negative examples. A chart should be set up at the front of the room with two columns- one marked YES and the other marked NO.
12. Present the first word by saying, “This is a Yes.” Place it under the appropriate column (Noteworthy is a Yes).
13. Present the next word and say, “This is a NO.” Place it under the NO column (Easily forgotten is a No).
14. Repeat this process until there are three examples under each column.
15. In groups of four, have students discuss the three examples under the yes column and discuss how they are alike. Ask, “What do they have in common?”



		<p>16. For the next three examples under each column, ask the students to decide if the examples go under Yes or No.</p> <p>17. At this point, there are six examples under each column. Students should begin to hypothesize a name for the concept. These hypotheses are tested with further examples and non-examples provided by the teacher. Students determine which hypotheses are acceptable at this point. The process of presenting examples, analyzing hypotheses, presenting additional examples, and continuing to analyze hypotheses continues until all the hypotheses but one are eliminated.</p> <p>18. Discuss the process with the class. Students should be asked to explicitly define the hypothesis and identify the characteristics. Students are then asked to define “classic.”</p> <p>19. Next, students are asked to apply the concept by generating examples, thinking of additional words that connect and providing resources where one might find more information on the concept.</p> <p>20. Students analyze their own thinking (metacognition). Ask questions such as, “Did anyone have to change his or her thinking?” or “What made you change your mind?” or “When did you begin to see this concept?”</p> <ul style="list-style-type: none"> <li>➤ The concept attainment strategy is based on the assumption that one of the best ways to learn a concept is by seeing examples of it. Because examples are central to the concept attainment activity, special attention must be paid to their selection and sequencing.</li> </ul>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Lesson Continuum</b></p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p><b>Classic Images</b></p> <ol style="list-style-type: none"> <li>1. Students should then look at the images of “classics” (Resource 1.3) and discuss in pairs, groups, or as a class, why each of these things might be considered a “classic.”</li> <li>2. After students have viewed the “classic images, they should be directed to the Thinking Map page (Resource 1.4), where they should write “Classic” at the top, and then work with a partner to provide three examples of “classic” being used as both a noun (e.g., a Babe Ruth baseball card might be a “classic”) and an adjective (e.g., slipping on a banana peel is a “classic” joke). Students should try to come up with examples other than those provided in Resource 1.3. Most students will use a tree map for this exercise.</li> </ol> <div style="text-align: center;"> <p><b>“Classic” Tree Map</b></p> </div>



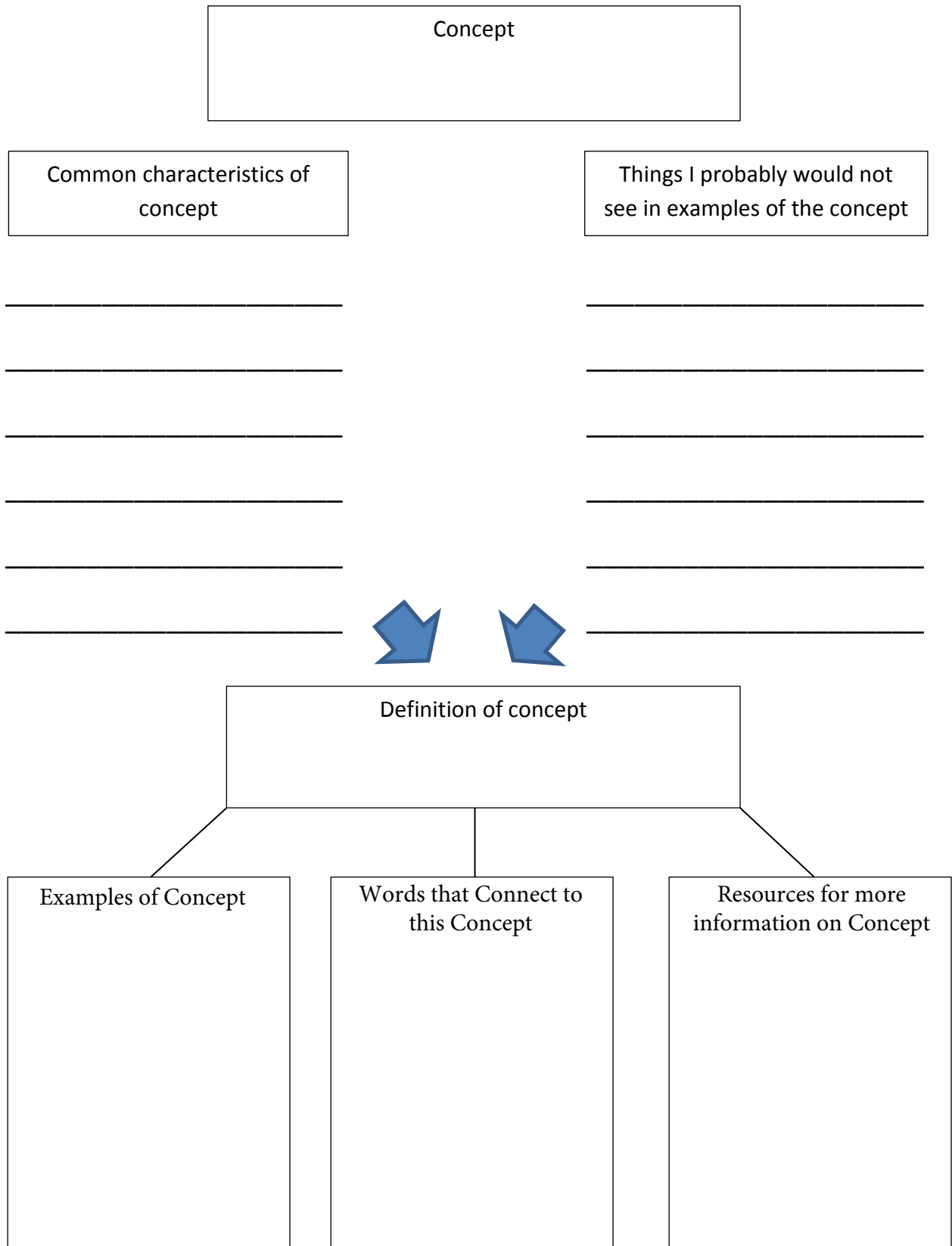
		<p><b>Anticipatory Guide</b></p> <p>3. Just as society influences what we consider classic, society also influences our opinion on most matters. You will be asked to agree or disagree with a series of statements. Your responses to these statements will, to some degree, show how you have been influenced by society.</p>
		<p>4. Students should next be directed to the Anticipatory Guide (Resource 1.5). Students should be given 3-5 minutes to individually respond to each statement.</p> <p>5. After students have had time to respond individually, they should turn to an elbow partner and take turns reading each statement and their response.</p> <p>6. Students may be directed to the Academic Discussion Frames in Resource 1.5A if they need assistance in framing their responses to one another.</p> <p><b>Gallery Walk: Classic Crimes and Trials</b></p> <p>7. The teacher should next explain that one of the key questions we will be examining is “How does society influence and shape individuals?” To begin examining this question while still considering the idea of a “classic,” we will look at some “classic trials” and determine how the outcome may have been influenced or shaped by society.</p> <p>8. The teacher should then have students turn to the description of Classic Trials A-E (Resource 1.6). Alternatively, teachers might consider posting copies of the handouts around the classroom in a Gallery Walk format and having students cycle through each one.</p> <p>9. Students will read the background of the trial and fill out the first two columns of their Gallery Walk handout (Resource 1.7). They will predict whether the defendant was guilty or innocent and then give a reason for their prediction based on the text.</p> <p>10. After students have read each of the summaries, the teacher should reveal the actual outcome of each trial. Students should record the actual outcome in their charts, and then answer the two following questions for each trial: (a) Do you think the verdict was fair? Why or why not? (b) How did society influence or shape the outcome?</p>

<b>Lesson Continuum</b>	<p><b>Extending Understanding:</b></p> <p>11. After students have read each of the summaries, the teacher should reveal the actual outcome of each trial. Students should record the actual outcome in their charts, and then answer the two following questions for each trial: (a) Do you think the verdict was fair? Why or why not? (b) How did society influence or shape the outcome?</p> <p>12. Finally, teachers should ask students what each of these crimes has in common with the others (it should be that an injustice took place). The teacher should point students toward recognizing that crimes or trials often become “classic” or stick with us when justice is not served because we recognize that something is wrong and want to see it corrected.</p>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b> Sentence frames available for Quick-Write (Resource 1.2A).</p> <p>Instead of finding examples of “classic” as both a noun and an adjective, students can give examples of things that are “classic” or “not classic.”</p> <p><b>Accelerated Learners:</b> Students can visit websites like <a href="http://crimemuseum.org">crimemuseum.org</a> for further examination of classic trials. They can find additional examples of famous trials at <a href="http://law2.umkc.edu">http://law2.umkc.edu</a>. Students can conduct additional research on The Innocence Project <a href="http://www.innocenceproject.org">www.innocenceproject.org</a> to create an informative poster of the organization.</p>
<b>Lesson Reflection</b>		

Thinking map



# Concept Attainment







### Thinking map



## Anticipatory Guide

Read each statement to yourself and place a checkmark next to your answer (“I Agree” or “I Disagree”). Provide an explanation for your response. You will be sharing your responses with a partner.

Statement	I Agree	I Disagree	Explanation
1. People are innocent until proven guilty.			
2. Jurors are chosen because they are fair.			
3. People who are different from me are dangerous.			
4. Justice always prevails.			
5. The majority is always right.			
6. Kids who are in the habit of making trouble are always guilty.			
7. Nice people don't make bad decisions.			

Statements adapted from <http://www.raymondhuber.co.nz>



# Academic Discussion Frames

## Share Your Thinking/Discussion Starters

- I think that . . . because . . .
- In my opinion . . .
- Based on . . .
- I noticed that . . .
- A good example would be . . .
- According to . . .
- I found this quote interesting because . . .
- I think this means . . .
- This reminds me of . . .
- This is true today because . . .
- I agree/disagree with this quote because . . .

## Building on Ideas/Continuing the Discussion

- I see what \_\_\_\_\_ is saying. Would that also mean . . . ?
- What \_\_\_\_\_ said reminds me of . . .
- \_\_\_\_\_ made a good point when he/she said . . . because . . .
- Another example is . . .
- I see what \_\_\_\_\_ is saying, and I think that . . .

## Clarifying Ideas/Understanding the Discussion

- I think \_\_\_\_\_ means . . .
- \_\_\_\_\_, could you please clarify what you mean by . . . ?
- \_\_\_\_\_, can you be more specific about . . . ?
- \_\_\_\_\_, can you give an example of . . . ?
- \_\_\_\_\_, are you saying that . . . ?

# Classic Trials (A)

## The People of the State of California vs. Defendant A



### Background

Over the years, the defendant has gained fame for a variety of reasons. He played football for the University of Southern California and while playing in the NFL; he won several awards, including the Hall of Fame! In 1994, far away from his sports days, he was back in the news, but not for football. He became the main suspect in the brutal murder of his wife and her friend. He hired the best group of lawyers that money could buy, who became known as “The Dream Team.”

Each day of his trial was televised. In total, it lasted 134 days. His trial became famous for classic quotes such as, “If it doesn’t fit, you must acquit.” Evidence presented by the State included the murder weapon, inconsistencies in the timeline of the murder, and the alibi of the defendant. 911 calls showing he was violent when angry or jealous were enough to prove a motive. The State also had his bloody footprints and the gloves that were worn during the murder. One glove was found at the murder scene and the other at the defendant’s home a few blocks away. Numerous witnesses testified that they saw his car driving erratically and heard his wife’s dog barking at the time of the attack.

His team of defense attorneys was ruthless, however. They set out to prove that there was enough reasonable doubt about who the real murderer was. They demanded that the defendant be set free. The most shocking and damaging evidence presented was that the Los Angeles Police Department (one officer in particular) did not conduct the investigation properly; they planted evidence and were guilty of being racists.

### Predict the Verdict:

<http://law2.umkc.edu/faculty/projects/ftrials/simpson/simpson.htm>

## Classic Trials (B)

### Lizzie Borden vs. State of Massachusetts



## Background

Most students learn of this case through the rhyme

Lizzie Borden took an axe,  
 And gave her mother forty whacks,  
 When she saw what she had done,  
 She gave her father forty-one.

In actuality, there were only 29 whacks recorded. Two days after the murder, papers began reporting evidence that thirty-three-year-old Lizzie Borden might have had something to do with her parents' murders. A clerk at S. R. Smith's drug store in Fall River told police that Lizzie visited the store the day before the murder and attempted to purchase prussic acid, a deadly poison. Another reported rumors that "Lizzie and her stepmother never got along together peacefully, and that for a considerable time back they have not spoken." *The Boston Herald*, meanwhile, viewed Lizzie as above suspicion: "From the consensus of opinion it can be said: In Lizzie Borden's life there is not one unmaidenly nor a single deliberately unkind act."

Police came to the conclusion that the murders must have been committed by someone within the Borden home, but were puzzled by the lack of blood anywhere except on the bodies of the victims and their inability to uncover any obvious murder weapon. Theories about a tall male intruder were reconsidered, and one "leading physician" explained, "hacking is almost a positive sign of a deed by a woman who is unconscious of what she is doing."

Throughout her trial, Lizzie gave confusing and conflicting testimony. A friend of hers witnessed Lizzie burying the blue dress she was wearing the morning of the murders. Although Lizzie was the only one home at the time of the murders, she presented an alibi. A friend had sent her a note to come visit. The note was never found.

## Predict the Verdict:

## Classic Trials (C)

### Sleepy Lagoon Murder Case

### The People vs. Zamora



## Background

The 38th Street Gang was located in South Los Angeles. The gang, along with other

community members, frequented a water reservoir in a gravel pit located on the Williams Ranch in East Los Angeles. This reservoir was used as a swimming pool by Mexican youth who were not allowed to use segregated public pools. The community called it "Sleepy Lagoon."

On the evening of August 1, 1942, two sweethearts had a violent confrontation at Sleepy Lagoon with a neighboring gang from Downey. When they returned later with their gang in search of the attackers, the attackers had already fled the scene.

Unable to find the rival gang, the 38th Street Gang went to a party at the home of the Delgadillo family. When a fight broke out at the Delgadillo home, Henry Leyvas and the rest of the 38th Street Gang fled the scene. The following morning, the dead body of José Díaz was found on a dirt road near the Delgadillo home.

The Governor of the State of California used the murder as a call to action to address the growing "juvenile delinquency problem." The main piece of evidence against Henry Leyvas and the 38th Street Gang is that they were identified as being at the scene of the murder. A total of twenty-two youths were charged with the murder of Jose Diaz. The Sleepy Lagoon Murder Trial dominated the news in Los Angeles. The defendants were not allowed to change clothes during the trial.

## Predict the Verdict:

[http://www.pbs.org/wgbh/amex/zoot/eng\\_peopleevents/e\\_murder.html](http://www.pbs.org/wgbh/amex/zoot/eng_peopleevents/e_murder.html)

## Classic Trials (C): The Trial of Galileo



The **Galileo affair** was a sequence of events, beginning around 1610, during which Galileo Galilei came into conflict with the Catholic Church over his support of Copernican astronomy.<sup>[1]</sup>

In 1610, Galileo published his *Sidereus Nuncius* (*Starry Messenger*), describing the surprising observations that he had made with the new telescope, namely the phases of Venus and the Galilean moons of Jupiter. With these observations he promoted the heliocentric theory of Nicolaus Copernicus (published in *De revolutionibus orbium coelestium* in 1543). Galileo's initial discoveries were met with opposition within the Catholic Church, and in 1616 the Inquisition declared heliocentrism to be formally heretical. Heliocentric books were banned and Galileo was ordered to refrain from holding, teaching or defending heliocentric ideas.

Galileo went on to propose a theory of tides in 1616, and of comets in 1619; he argued that the tides were evidence for the motion of the Earth. In 1632 Galileo, now an old man, published his *Dialogue Concerning the Two Chief World Systems*, which implicitly defended heliocentrism, and was immensely popular. Responding to mounting controversy over theology, astronomy and philosophy, the Roman Inquisition tried Galileo in 1633 and found him "gravely suspect of heresy", sentencing him to indefinite imprisonment. Galileo was kept under house arrest for the rest of his life.

Predict the Verdict:

[http://en.wikipedia.org/wiki/Galileo\\_affair](http://en.wikipedia.org/wiki/Galileo_affair)

## Classic Trials (E)

### State of Florida vs. Defendant E

#### Background

On February 26, a 17-year-old African American youth was walking home from a convenience store after buying snacks. As he walked to his father's house, he chatted on the phone with a friend.

Defendant E, a Neighborhood Watch Captain, followed the youth in his car. He made a phone call to 911. He was told not to apprehend the youth and wait instead for the police. Defendant E approached the youth because he believed the youth was "up to no good." The defendant was concerned because there had been recent break-ins in the area.

When the defendant approached the youth, a fight broke out. The defendant claimed he was worried for his life and was beat up by the youth. A photo of him taken after the attack showed numerous cuts and bruises. He took out his gun and shot the 17 year old. Neighbors hear the fight and a gunshot. The prosecution charged the defendant with second-degree murder.

Florida has "stand your ground" laws for self-defense, although they were not brought up at the trial. At his trial, his lawyers pleaded a "classic self-defense case."



#### Predict the Verdict:

<http://www.newyorktimes.com>

## Gallery Walk: Classic Crimes and Trials

Classic Trial	Prediction <i>Innocent or Guilty?</i>	Evidence from text to support your prediction	Actual Outcome <i>Innocent or Guilty?</i>	Do you think the verdict was fair? Why or why not?	How did society influence or shape the outcome?
<i>Sample</i>	<i>Innocent</i>	<i>The defendant's alibi said she was at work instead of at the crime scene.</i>	<i>Guilty</i>	<i>I don't think it was fair because it seems unlikely she was lying about her alibi, but she was convicted anyway.</i>	<i>It seems like society was trying to make a point because she was a celebrity.</i>
<b>Classic Trial A</b>  <b>State of California vs. Defendant A</b>					
<b>Classic Trials B</b>  <b>State of Massachusetts vs. Elizabeth Borden</b>					

<b>Classic Trial C</b> <b>The People vs. Zamora</b>					
<b>Classic Trial D</b> <b>The Trial of Galileo</b>					
<b>Classic Trial E</b> <b>The State of Florida vs. Defendant E</b>					



**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Day:</b>  <b>Lesson:</b> 2</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 2-3 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RI.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RI.10.9 – Analyze seminal U.S. documents of historical and literary significance, including how they address related themes and concepts.  <b>Writing Standards (ELA):</b>                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<p><b>Materials/ Resources/ Lesson Preparation</b></p>	<ul style="list-style-type: none"> <li>• Think-Write-Pair-Share: Generational Differences (Resource 2.1)</li> <li>• Era Envelopes: 6 handouts collated into manila envelopes; as many as needed to divide classroom into groups of 6 (Resources 2.2-2.7)</li> <li>• Era Envelope: Putting <i>To Kill a Mockingbird</i> in Context (Resource 2.8)</li> <li>• <i>Scottsboro</i> Film Clips and TV/DVD player or Laptop/Projector</li> <li>• <i>Scottsboro</i> Viewing Guide (Resource 2.9)</li> <li>• <i>Scottsboro</i> Transcript (Resource 2.10)</li> </ul>	
<p><b>Objectives</b></p>	<p><b>Content:</b>                  Students will be able to describe life in the 1930s and analyze the motivations and effects of unjust actions in the <i>Scottsboro</i> trial as preparation for understanding how Harper Lee’s society influenced her writing.</p>	<p><b>Language:</b>                  Students will be able to write multiple sentence responses to text-dependent questions, share those responses orally with a partner, and ask clarifying questions about another student’s response.</p>

<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b> <input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b> <input type="checkbox"/> <b>Level 3: Strategic Thinking</b> <input type="checkbox"/> <b>Level 4: Extended Thinking</b>	
<b>College and Career Ready Skills</b>		<input type="checkbox"/> <b>Demonstrating independence knowledge</b> <input checked="" type="checkbox"/> <b>Building strong content knowledge</b> <input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b> <input checked="" type="checkbox"/> <b>Valuing evidence</b> <input type="checkbox"/> <b>Using technology and digital media strategically and capably</b> <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>	
<b>Common Core Instructional Shifts</b>		<input checked="" type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
	<b>STUDENTS FIGURE OUT THE</b>	generation, upbringing, adjective	era, pardon, defendant
		Jim Crow law, segregation, southern belle, lynching, Great Depression, Scottsboro Boys	intermarriage, pertness
<b>Pre-teaching Considerations</b>		<ul style="list-style-type: none"> <li>• Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>• While none of the material contains graphic information or images, there is information about Jim Crow laws, lynching, and a rape trial. Teachers should be aware of their students’ ability to handle sensitive topics and provide extra introduction as necessary.</li> </ul>	
<b>Lesson Delivery</b>			
<b>Instructional Methods</b>		<b>Check method(s) used in the lesson:</b> <input type="checkbox"/> <b>Modeling</b> <input type="checkbox"/> <b>Guided Practice</b> <input checked="" type="checkbox"/> <b>Collaboration</b> <input type="checkbox"/> <b>Independent Practice</b> <input checked="" type="checkbox"/> <b>Guided Inquiry</b> <input checked="" type="checkbox"/> <b>Reflection</b>	

**Lesson Overview:**

Preparing the Learner

1. Think-Write-Pair-Share: Generational Differences (Resource 2.1)

Interacting with the Text

2. Era Envelope: Putting *To Kill a Mockingbird* in Context (Resources 2.2-2.8)
3. Viewing with a Focus: *Scottsboro: An American Experience* (Resources 2.9-2.10)

Extending Understanding

4. Personal Response: *Scottsboro: An American Experience* (Resource 2.9)

<b>Lesson Continuum</b>	<b>Lesson Opening</b>	<p><b>Preparing the Learner</b>                  Prior Knowledge, Context, and Motivation:</p> <p>Think-Write-Pair-Share: Generational Differences</p> <p>Begin by having students respond to the following prompt (Resource 2.1): <i>Think of a time where you and your parents (or a teacher/other adult) misunderstood each other or came into conflict because you were from different generations. How did your parents' world and upbringing affect their point of view? How did your world affect your point of view?</i></p> <p>Students should have 3-5 minutes to write (There is a frame provided in Resource 2.1A for those students who need it.)</p> <p>After 3-5 minutes, students should share responses with an elbow partner. The elbow partner is responsible for listening quietly and then asking the sharing student at least two questions about his/her response (suggested clarifying questions are provided in Resource 2.1, but students are not limited to these questions). Be sure that both partners have time to share and ask clarifying questions. Have student volunteers share their responses with the class.</p> <p>Once students have shared their responses, teachers should explain that just as students' and parents' perspectives were shaped by their own experiences and the world around them, so authors are influenced by the world around them, which then comes through in their writing. Teachers should then explain that today's activity will be an opportunity to learn about Harper Lee and the world she grew up in before we read her novel, <i>To Kill a Mockingbird</i>.</p>
-------------------------	-----------------------	---

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p>Era Envelope: Putting <i>To Kill a Mockingbird</i> in Context</p> <ol style="list-style-type: none"> <li>1. Divide students into groups of six for this activity.</li> <li>2. Give each group a manila envelope containing the six Era Envelope handouts (Resources 2.2-2.7) and have students turn in their student materials to the handout titled, “Era Envelope: Putting <i>To Kill a Mockingbird</i> in Context” (Resource 2.8).</li> <li>3. One student should distribute the handouts in the envelope, one to each student.</li> <li>4. Each student reads his or her text – or examines the visual – and answers the text-dependent questions in the corresponding box on the handout.</li> <li>5. After 3-5 minutes, signal students to pass their handout to the person on their left.</li> <li>6. Repeat this process until each student has read all six handouts.</li> <li>7. After everyone in the group has responded to the questions on the handout, students should share their responses, in a Round-Robin format, text-by-text, adding or revising information as needed.</li> </ol> <p>[Note: Ideally, the activity should be completed this way in order to provide students with a novel experience that makes the task of reading background information less intimidating. Teachers who do not have access to manila envelopes are welcome to use other materials to keep the handouts in “packets” – regular mailing envelopes, paper clips, etc. – the key point is that each group just gets one set of handouts to pass around.</p> <p>If necessary, the handouts are included in the student resources so that students can read the material (in groups or independently) and answer the text-dependent questions.]</p> <ol style="list-style-type: none"> <li>8. The teacher should close out the activity by asking students to come up with an adjective to describe life in the 1930s (Resource 2.1). Each student should have 1-2 minutes to come up with an adjective and evidence before the teacher selects students to share their adjective with the class.</li> </ol> <p>[Note: If students need extra support, you may consider giving them a list of adjectives to choose from. Adjectives might include <i>unfair, frustrating, stressful, difficult, challenging, discouraging</i>, etc.] We have also included a list of adjectives as Resource 2.1B.</p>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b> Sentence frames available for Think-Write-Pair-Share (Resource 2.1A).</p> <p>Teachers may modify Era Envelope handouts (fewer handouts, shorter texts) or student groupings to make task more accessible.</p> <p>Teachers may give students a list of adjectives to choose from in describing life in the 1930s.</p> <p><b>Accelerated Learners:</b> Students may be assigned to conduct their own research in order to answer the questions on the Era Envelope student handout or the <i>Scottsboro</i> Viewing Guide.</p>
--------------------------------	---	--	--

		<p>Viewing with a Focus: <i>Scottsboro: An American Experience</i></p> <ol style="list-style-type: none"><li>1. Before beginning the activity, the teacher should explain that while all of the history we looked at in the previous day's lesson influenced Harper Lee as she wrote her novel, one particular court case (similar to those we looked at in the Preparing the Learner lesson) made her feel so strongly that she decided to write about it. Before we begin reading her novel, we are going to learn a little bit about that case.</li><li>2. Play the first clip from <i>Scottsboro: An American Experience</i>. As students watch the clip, they should look for answers to the two questions on their handout (Resource 2.9): (1) What is the crime? (2) Do you think the nine boys are guilty? Why or why not? [Note: If you do not have access to the film clip, the activity can be completed with the transcript (Resource 2.10).]</li><li>3. After watching the clip, students should have 1-2 minutes to finalize their responses. Then, students should turn to their elbow partner to share their responses. The teacher should then randomly select several students to share their partner's response prior to sharing their own.  <i>Note:</i> EL students or students who need additional support may be given the following sentence frame to use for sharing: "My partner believes _____, and I agree / but I disagree because _____."</li><li>4. Once students have answered the basic questions, they should turn to the transcript for the clip they just watched (Resource 2.10). Working with their elbow partners, students should look for answers to the following questions and record their responses on their handout: (1) What did the girls have to gain by accusing the black men of rape? (2) What disadvantages were the nine boys facing? (3) How did the time period contribute to the trouble that arose?</li><li>5. The teacher should randomly select several students to share the responses they decided upon.</li></ol>	
--	--	--	--

		<p>6. The teacher should then read the following summary of the trial to students:</p> <p><i>The first trial only lasted three days, and none of the defendants were given good legal representation. All of them were found guilty and sentenced to death except for thirteen-year-old Roy Wright, who was sentenced to life in prison. The Communist Party took up the cause of the Scottsboro Boys and hired Samuel Leibowitz to defend them. Leibowitz worked hard on their defense, and when they were granted a second trial before Judge James Horton, he presented evidence to show Victoria Price and Ruby Bates were lying (including a confession from Ruby Bates herself); however, the court still found the boys guilty. Leibowitz convinced the judge to give them a third trial (the judge was beginning to have some doubts about the girls' story), and yet they were still found guilty. Leibowitz continued to work on the boys' behalf, even getting the Supreme Court to overturn the verdicts due to the fact that Alabama had purposely excluded blacks from the jury. Four of the boys (the thirteen-year-olds, the blind boy, and the one with syphilis) were set free in 1937, after six years in prison, and four other boys were released between 1943 and 1946. Haywood Patterson finally escaped prison in 1948.</i></p> <p>7. Play the second film clip for students. This time, students should look for answers to the following question: How did the actions of society shape those involved?</p> <p>8. Just as before, students should have 1-2 minutes to finalize their responses. Then, students should turn to their elbow partner to share before the teacher selects students to share with the class.</p>	
--	--	---	--

<p style="text-align: center;"><b>Lesson Continuum</b></p>	<p style="text-align: center;">Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Extending Understanding:</b></p> <p>Before students leave, have them spend 5 minutes completing the Personal Response at the bottom of their <i>Scottsboro</i> Viewing Guide (Resource 2.9): <i>If you grew up in a world similar to Harper Lee’s, why might you be motivated to write a novel about your experience? What would you say?</i></p>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b> Sentence frames available (see Resource 2.9A).</p> <p><b>Accelerated Learners:</b> Students might also consider what they would want to convey to readers if they wrote a novel about their own time period – what important issues would they want to comment on?</p>
		<p><b>Lesson Reflection</b></p>	
<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>			

# Think-Write-Pair-Share: Generational Differences

*Think of a time where you and your parents (or a teacher/other adult) misunderstood each other or came into conflict because you were from different generations. How did your parents' world and upbringing affect their point of view? How did your world affect your point of view?*


## Pair-Share

1. Student A shares his/her story with Student B.
2. Student B asks at least two clarifying questions about Student A's story.
  - a. *Optional Sentence Frames:*
    - i. *How did you feel when . . . ?*
    - ii. *Why did you . . . ?*
    - iii. *Why do you think the other person . . . ?*
3. Then Student B shares his/her story with Student A, and Student A asks clarifying questions of Student B.

## Life in the 1930s Adjective

An adjective I would use to describe life in the 1930s would be \_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_.



# Think-Write-Pair-Share: Generational Differences

*Think of a time where you and your parents (or a teacher/other adult) misunderstood each other or came into conflict because you were from different generations. How did your parents' world and upbringing affect their point of view? How did your world affect your point of view?*

One misunderstanding or conflict I experienced was with \_\_\_\_\_ (person).

Our disagreement was about \_\_\_\_\_

\_\_\_\_\_.

I thought / wanted (circle one) \_\_\_\_\_

\_\_\_\_\_.

but they thought / wanted (circle one) \_\_\_\_\_

\_\_\_\_\_.

They probably felt this way because when they were growing up, \_\_\_\_\_

\_\_\_\_\_.

However, it is a different world now, so I am used to \_\_\_\_\_

\_\_\_\_\_.

Our conflict was resolved when \_\_\_\_\_

\_\_\_\_\_.

## Pair-Share

1. Student A shares his/her story with Student B.
2. Student B asks at least two clarifying questions about Student A's story.
  - a. *Optional Sentence Frames:*
    - i. *How did you feel when . . . ?*
    - ii. *Why did you . . . ?*
    - iii. *Why do you think the other person . . . ?*
3. Then Student B shares his/her story with Student A, and Student A asks clarifying questions of Student B.

## Life in the 1930s Adjective

An adjective I would use to describe life in the 1930s would be \_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_.

\_\_\_\_\_.



# List of Adjectives

→Remember that adjectives describe or indicate the degree of nouns or pronouns. Also, they are occasionally used after linking verbs.

abrupt	corny	filthy	juicy	precious	sticky
acidic	costly	flat	jumpy	prickly	stormy
adorable	courageous	floppy	kind	proud	stout
adventurous	crabby	fluttering	lackadaisical	pungent	straight
aggressive	creepy	foolish	large	puny	strange
agitated	crooked	frantic	lazy	quaint	strong
alert	cruel	fresh	lethal	quizzical	stunning
aloof	cumbersome	friendly	little	ratty	substantial
amiable	curved	frightened	lively	reassured	successful
amused	cynical	frothy	livid	relieved	succulent
annoyed	dangerous	frustrating	lonely	repulsive	superficial
antsy	dashing	funny	loose	responsive	superior
anxious	decayed	fuzzy	lovely	ripe	swanky
appalling	deceitful	gaudy	lucky	robust	sweet
appetizing	deep	gentle	ludicrous	rotten	tart
apprehensive	defeated	ghastly	macho	rotund	tasty
arrogant	defiant	giddy	magnificent	rough	teeny
ashamed	delicious	gigantic	mammoth	round	tender
astounding	delightful	glamorous	maniacal	salty	tense
attractive	depraved	gleaming	massive	sarcastic	terrible
average	depressed	glorious	melancholy	scant	testy
batty	despicable	gorgeous	melted	scary	thankful
beefy	determined	graceful	miniature	scattered	thick
bewildered	dilapidated	greasy	minute	scrawny	thoughtful
biting	diminutive	grieving	mistaken	selfish	thoughtless
bitter	disgusted	gritty	misty	shaggy	tight
bland	distinct	grotesque	moody	shaky	timely
blushing	distraught	grubby	mortified	shallow	tricky
bored	distressed	grumpy	motionless	sharp	trite
brave	disturbed	handsome	muddy	shiny	troubled
bright	dizzy	happy	mysterious	short	twitter pated
broad	drab	harebrained	narrow	silky	uneven
bulky	drained	healthy	nasty	silly	unsightly
burly	dull	helpful	naughty	skinny	upset
charming	eager	helpless	nervous	slimy	uptight
cheeky	ecstatic	high	nonchalant	slippery	vast
cheerful	elated	hollow	nonsensical	small	vexed
chubby	elegant	homely	nutritious	smarmy	victorious
clean	emaciated	horrific	nutty	smiling	virtuous
clear	embarrassed	huge	obedient	smoggy	vivacious
cloudy	enchanting	hungry	oblivious	smooth	vivid
clueless	encouraging	hurt	obnoxious	smug	wacky
clumsy	energetic	icy	odd	soggy	weary
colorful	enormous	ideal	old-fashioned	solid	whimsical
colossal	enthusiastic	immense	outrageous	sore	whopping
combative	envious	impressionable	panicky	sour	wicked
comfortable	exasperated	intrigued	perfect	sparkling	witty
condemned	excited	irate	perplexed	spicy	wobbly
condescending	exhilarated	irritable	petite	splendid	wonderful
confused	extensive	itchy	petty	spotless	worried
contemplative	exuberant	jealous	plain	square	yummy
convincing	fancy	jittery	pleasant	stale	zany
convoluted	fantastic	jolly	poised	steady	zealous
cooperative	fierce	joyous	pompous	steep	zippy

# #1 – Harper Lee Biography



Famed author Nelle Harper Lee was born on April 28, 1926, in Monroeville, Alabama. Lee is best known for writing the Pulitzer Prize-winning bestseller *To Kill a Mockingbird* (1960)—her one and only novel. The youngest of four children, she grew up as a tomboy in a small town. Her father was a lawyer, a member of the Alabama state legislature and also owned part of the local newspaper. For most of Lee's life, her mother suffered from mental illness, rarely leaving the house. It is believed that she may have had bipolar disorder.

One of her closest childhood friends was another writer-to-be, Truman Capote (then known as Truman Persons). Tougher than many of the boys, Lee often stepped up to serve as Truman's protector. Truman, who shared few interests with boys his age, was picked on for being a sissy and for the fancy clothes he wore. While the two friends were very different, they both shared in having difficult home lives. Truman was living with his mother's relatives in town after

largely being abandoned by his own parents.

In high school, Lee developed an interest in English literature. After graduating in 1944, she went to the all-female Huntingdon College in Montgomery. Lee stood apart from the other students—she couldn't have cared less about fashion, makeup or dating. Instead, she focused on her studies and on her writing. Lee was a member of the literary honor society and the glee club.

Transferring to the University of Alabama at Tuscaloosa, Lee was known for being a loner and an individualist. She did make a greater attempt at a social life there, joining a sorority for a while. Pursuing her interest in writing, Lee contributed to the school's newspaper and its humor magazine, the *Rammer Jammer*. She eventually became the editor of the *Rammer Jammer*.

In her junior year, Lee was accepted into the university's law school, which allowed students to work on law degrees while still undergraduates. The demands of her law studies forced her to leave her post as editor of the *Rammer Jammer*. After her first year in the law program, Lee began expressing to her family that writing—not the law—was her true calling. She went to Oxford University in England that summer as an exchange student. Returning to her law studies that fall, Lee dropped out after the first semester. She soon moved to New York City to follow her dreams to become a writer.

In 1949, a 23-year-old Lee arrived in New York City. She struggled for several years, working as a ticket agent for Eastern Airlines and for the British Overseas Air Corp (BOAC). While in the city, Lee was reunited with old friend Truman Capote, one of the literary rising stars of the time.

She also befriended Broadway composer and lyricist Michael Martin Brown and his wife Joy.

In 1956, the Browns gave Lee an impressive Christmas present—to support her for a year so that she could write full time. She quit her job and devoted herself to her craft. The Browns also helped her find an agent, Maurice Crain. He, in turn, was able to get the publishing firm interested in her first novel, which was first titled *Go Set a Watchman*, then *Atticus*, and later *To Kill a Mockingbird*. Working with editor Tay Hohoff, Lee finished the manuscript in 1959.

Source: <http://www.biography.com/people/harper-lee-9377021?page=1>

## #2 – Jim Crow Laws

From the 1880s into the 1960s, a majority of American states enforced segregation through "Jim Crow" laws (so called after a black character in minstrel shows). From Delaware to California, and from North Dakota to Texas, many states (and cities, too) could impose legal punishments on people for consorting with members of another race. The most common types of laws forbade intermarriage and ordered business owners and public institutions to keep their black and white clientele separated. Here is a sampling of laws from various states:

**Nurses** No person or corporation shall require any white female nurse to nurse in wards or rooms in hospitals, either public or private, in which negro men are placed. *Alabama*

**Buses** All passenger stations in this state operated by any motor transportation company shall have separate waiting rooms or space and separate ticket windows for the white and colored races. *Alabama*

**Restaurants** It shall be unlawful to conduct a restaurant or other place for the serving of food in the city, at which white and colored people are served in the same room, unless such white and colored persons are effectually separated by a solid partition extending from the floor upward to a distance of seven feet or higher, and unless a separate entrance from the street is provided for each compartment. *Alabama*

**Toilet Facilities, Male** Every employer of white or negro males shall provide for such white or negro males reasonably accessible and separate toilet facilities. *Alabama*

**Intermarriage** It shall be unlawful for a white person to marry anyone except a white person. Any marriage in violation of this section shall be void. *Georgia*

**Burial** The officer in charge shall not bury, or allow to be buried, any colored persons upon ground set apart or used for the burial of white persons. *Georgia*

**Amateur Baseball** It shall be unlawful for any amateur white baseball team to play baseball on any vacant lot or baseball diamond within two blocks of a playground devoted to the Negro race, and it shall be unlawful for any amateur colored baseball team to play baseball in any vacant lot or baseball diamond within two blocks of any playground devoted to the white race. *Georgia*

**Parks** It shall be unlawful for colored people to frequent any park owned or maintained by the city for the benefit, use and enjoyment of white persons . . . and unlawful for any white person to frequent any park owned or maintained by the city for the use and benefit of colored persons. *Georgia*

**Circus Tickets** All circuses, shows, and tent exhibitions, to which the attendance of . . . more than one race is invited or expected to attend shall provide for the convenience of its patrons not less than two ticket offices with individual ticket sellers, and not less than two entrances to the said performance, with individual ticket takers and receivers, and in the case of outside or tent performances, the said ticket offices shall not be less than twenty-five (25) feet apart. *Louisiana*

**The Blind** The board of trustees shall . . . maintain a separate building . . . on separate ground for the admission, care, instruction, and support of all blind persons of the colored or black race. *Louisiana*

**Promotion of Equality** Any person . . . who shall be guilty of printing, publishing or circulating printed, typewritten or written matter urging or presenting for public acceptance or general information, arguments or suggestions in favor of social equality or of intermarriage between whites and negroes, shall be guilty of a misdemeanor and subject to fine or not exceeding five hundred (500.00) dollars or imprisonment not exceeding six (6) months or both. *Mississippi*

**Prisons** The warden shall see that the white convicts shall have separate apartments for both eating and sleeping from the negro convicts. *Mississippi*

**Education** Separate free schools shall be established for the education of children of African descent; and it shall be unlawful for any colored child to attend any white school, or any white child to attend a colored school. *Missouri*

**Textbooks** Books shall not be interchangeable between the white and colored schools, but shall continue to be used by the race first using them. *North Carolina*

Source: <http://academic.udayton.edu/race/02rights/jcrow02.htm>

## #3 – Southern Women



**Left:** A perfect picture of the proper little girl and the ideal family in the South in the 1930s. *Photo courtesy of Mary Ann Norton Meredith*

“We must persistently strive against selfishness, ill-temper, irritability, indolence. It is impossible for the self-centered or ill-tempered girl to win love and friends.

One of the greatest blemishes in the character of any young person, especially of any young girl or woman, is forwardness, boldness, pertness. The young girl who acts in such a manner as to attract attention in public; who speaks loudly, and jokes and laughs and tells stories in order to be heard by others than her immediate companions, . . . who expresses opinions on all subjects with forward self-confidence, is rightly regarded by all thoughtful and cultivated people as one of the most disagreeable and obnoxious characters to be met with in society.”

--Helen Ekin Starrett, *The Charm of Fine Manners* (1920)

Source: <http://library.thinkquest.org/12111/girl.html>

### “Southern Belles and Ladies”

A southern belle was a girl who was expected to grow up into a lady. She was supposed to be fragile and flirtatious while also sexually innocent. She was beautiful but risky to touch, like porcelain. Every southern belle was expected to be up-to-date on the latest fashions, which often proved tricky and expensive because fashion was constantly changing throughout the nineteenth century. A true lady embodied the ideals of the South, and was thus hospitable and graceful. Newspapers often took it upon themselves to update their lady readers on the newest fashion trends. The Natchez Weekly Democrat reported on November 22, 1873, that lady readers will be interested to know that spotted short veils are no longer fashionable. Bracelets are now made to twine around the arm and require no clasp. In the new style of hairdressing, called the Josephine, chignons are entirely abolished. The hair is drawn up from the back of the head and piled on the top in thick coils or braids, and loosely frizzled in front.

Source: <http://historyengine.richmond.edu/episodes/view/2259>

## #4 – Lynching

“Lynching is the practice whereby a mob – usually several dozen or several hundred persons – takes the law into its own hands in order to injure and kill a person accused of some wrongdoing. The alleged offense can range from a serious crime like theft or murder to a mere violation of local customs and sensibilities. The issue of the victim's guilt is usually secondary, since the mob serves as prosecutor, judge, jury, and executioner.”

--Robert L. Zangrando, “About Lynching”

Source: [http://www.english.illinois.edu/maps/poets/g\\_l/lynching/lynching.htm](http://www.english.illinois.edu/maps/poets/g_l/lynching/lynching.htm)

### **Strange Fruit**

*Abel Meeropol (1937); Recorded as a song by Billie Holiday in 1939*

Southern trees bear a strange fruit,  
 Blood on the leaves and blood at the root,  
 Black bodies swinging in the southern breeze,  
 Strange fruit hanging from the poplar trees.

Pastoral scene of the gallant south,  
 The bulging eyes and the twisted mouth,  
 Scent of magnolias, sweet and fresh,  
 Then the sudden smell of burning flesh.

Here is fruit for the crows to pluck,  
 For the rain to gather, for the wind to suck,  
 For the sun to rot, for the trees to drop,  
 Here is a strange and bitter crop.

Source: [http://www.lyricsfreak.com/b/billie+holiday/strange+fruit\\_20017859.html](http://www.lyricsfreak.com/b/billie+holiday/strange+fruit_20017859.html)

## #5 – The Great Depression



**Figure 1: Unemployed men vying for jobs at the American Legion Employment Bureau in Los Angeles during the Great Depression.**

The 1929 stock market crash set into motion a series of events that plunged America into its greatest economic depression. By 1933, the country's gross national product had been nearly cut in half, and 16 million Americans were unemployed. Not until 1937 did the New Deal policies of President Franklin Roosevelt temper the catastrophe. This economic downturn persisted until the massive investment in national defense demanded by World War II.

The causes of the Depression were many, and still debated. High spending in the 1920s created a gap preventing working class people from increasing their incomes. The trade policies of earlier administrations increased the cost of American goods abroad. Lines of credit were overextended, which fueled speculation on Wall Street. The crash that occurred on October 29, 1929 ("Black Tuesday") soon spread across the world, ruining European economies not fully recovered from World

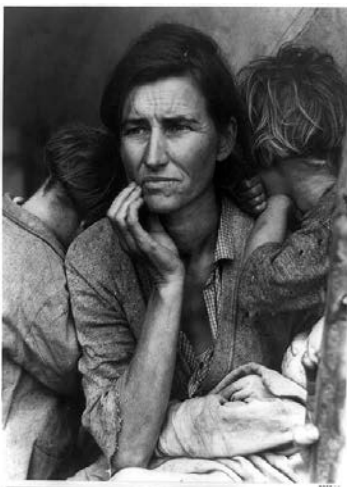
War I.

American writers and artists depicted the devastation in prose and pictures. John Steinbeck immortalized the plight of Oklahoma tenant farmers fleeing the Dust Bowl in *The Grapes of Wrath* (1939). James Agee's *Let Us Now Praise Famous Men* (1941) used the grim but dignified photographs of Walker Evans to illustrate the catastrophe in rural areas.

Photographer Dorothea Lange, employed by the Farm Security Administration, documented in magazines and newspapers nationwide the reality that confronted American farmers.

Harper Lee experienced the Great Depression as a child in Monroeville, Alabama, and used her memory of it in *To Kill a Mockingbird*. "Maycomb County," she writes, "had recently been told that it had nothing to fear but fear itself," a reference to a famous speech by President Roosevelt.

Walter Cunningham's father refused a WPA (Works Progress Administration) job, fearing what would come of his independence if he went on relief. And Bob Ewell, as Scout tells us, was "the only man I ever heard of who was fired from the WPA for laziness."



Left: Dorothea Lange's "Migrant Mother," destitute in a pea picker's camp, because of the failure of the early pea crop. These people had just sold their tent in order to buy food. Most of the 2,500 people in this camp were destitute. By the end of the decade there were still 4 million migrants on the road.



**Figure 2: Bud Fields and his family. Alabama. 1935 or 1936.**

Text Source: [http://www.neabigread.org/teachers\\_guides/handouts/mockingbird/mockingbirdhandout02.pdf](http://www.neabigread.org/teachers_guides/handouts/mockingbird/mockingbirdhandout02.pdf)

Photo Source: <http://www.english.illinois.edu/maps/depression/photoessay.htm>

## #6 – Life in the 1930s and 1940s



A boy builds a model airplane as a girl watches in a Farm Security Administration Camp in Robstown, Texas in January 1942.

Boys and girls at the Rutland State Fair in Rutland, Vermont in September 1941.



Chopping cotton on rented land in White Plains, near Greene County, Georgia in June 1941.

Farmers and townspeople in the center of town on Court day in Campton, Kentucky in September 1940.

Source: [http://www.flickr.com/photos/library\\_of\\_congress/sets/72157603671370361/with/2178246047/](http://www.flickr.com/photos/library_of_congress/sets/72157603671370361/with/2178246047/)



# Era Envelope: Putting *To Kill a Mockingbird* in Context

**Directions:** As you review each handout in your group's envelope, answer the questions below.

Handout	Text-Dependent Questions
1	<p><i>How would you characterize, or describe, Harper Lee?</i></p>          <p><i>Provide three examples from the text to support your response.</i></p>
2	<p><i>What seems to be the purpose of Jim Crow laws?</i></p>          <p><i>Which of the sample laws provided stands out to you the most? Why?</i></p>
3	<p><i>Based on the picture and quotations provided, how would you describe the "ideal" Southern girl?</i></p>          <p><i>How is the ideal Southern woman similar to expectations for girls and women today?</i></p>          <p><i>How is the ideal Southern woman different from expectations for girls and women today?</i></p>

<p><b>4</b></p>	<p><i>What is lynching?</i></p> <p><i>What is the “strange fruit” described in the poem? How do you know?</i></p> <p><i>What effect does the description of the “strange fruit” in the poem have on you? Why?</i></p>
<p><b>5</b></p>	<p><i>What information presented in the text explains why the Great Depression was such a worldwide catastrophe?</i></p> <p><i>What do the photographs suggest about what life was like for Americans during the Great Depression?</i></p> <p><i>What do the text and photographs suggest about the emotions Americans faced each day during the Great Depression?</i></p>
<p><b>6</b></p>	<p><i>What inferences can you make about life in the 1930s based on these photographs?</i></p> <p><i>Which photograph do you find most interesting? Why?</i></p>

# Scottsboro Viewing Guide

**Directions:** As you watch the clips from *Scottsboro: An American Experience*, answer the questions below.

Excerpt	Text-Dependent Questions
1	<p><i>What is the crime that has been committed?</i></p> <p><i>Do you think the nine boys are guilty? Why or why not?</i></p>
Transcript	<p><i>What did the girls have to gain by accusing the black men of rape?</i></p> <p><i>What disadvantages were the nine boys facing?</i></p> <p><i>How did the time period contribute to the trouble that arose?</i></p>
2	<p><i>How did the actions of society shape the individuals involved in the Scottsboro trial?</i></p>

After discussing your responses to the film clips, take five minutes to reflect on what you learned today and respond to the following prompt.

*If you grew up in a world similar to Harper Lee's, why might you be motivated to write a novel about your experience? What would you say?*


# Scottsboro Viewing Guide

**Directions:** As you watch the clips from *Scottsboro: An American Experience*, answer the questions below.

Excerpt	Text-Dependent Questions
1	<p><i>What is the crime that has been committed?</i></p> <p><i>Do you think the nine boys are guilty? Why or why not?</i></p>
Transcript	<p><i>What did the girls have to gain by accusing the black men of rape?</i></p> <p><i>What disadvantages were the nine boys facing?</i></p> <p><i>How did the time period contribute to the trouble that arose?</i></p>
2	<p><i>How did the actions of society shape the individuals involved in the Scottsboro trial?</i></p>

After discussing your responses to the film clips, take five minutes to reflect on what you learned today and respond to the following prompt.

*If you grew up in a world similar to Harper Lee's, why might you be motivated to write a novel about your experience? What would you say?*

If I grew up in a world similar to Harper Lee's, I might be motivated to write a novel about my experience because it made me feel \_\_\_\_\_.

I would want people to realize \_\_\_\_\_.

I think the most important part of life in the 1930s to share with people is \_\_\_\_\_.

because \_\_\_\_\_.

The most important thing I would want people to understand is \_\_\_\_\_.

# Scottsboro Transcript

## Excerpt #1

On the morning of March 25, 1931, a freight of the Southern Rail Corporation left Chattanooga, Tennessee bound for points west. Scattered among the cars of the freight were some two dozen hoboes -- black and white.

A few minutes out of Lookout Mountain, the train dipped into the Northeastern corner of Alabama.

**MILLS THORNTON, Historian:** As the train emerged from the tunnel under Lookout Mountain, a group of whites was moving along the top of the train and they stepped on the hand of one of the blacks and almost knocked him off the train.

The hand belonged to an 18 year-old named Haywood Patterson, who was on his way to Memphis to look for work.

**Voice of Patterson:** We was just mindin' our own business, when one of them said, "This is a white man's train. All you Nigger bastards unload." But we weren't goin' nowhere so there was a fight. We got the best of it and threw them off.

Word of the fight reached the tiny town of Paint Rock, Alabama, where the train was scheduled to stop and take on water.

**JAMES GOODMAN, Historian:** In Paint Rock news goes out that there is a gang of Blacks, a gang of Negroes on the train that beat up a gang of Whites. A posse is organized. Virtually every man in Paint Rock with a gun or a rope shows up. The train stops. The posse goes up and down the train looking in all the cars.

**FLYNT:** What they thought they were gonna find is a group of blacks who had beaten up a group of whites and thrown them off the train. Immediately unexpected things began to happen. That's what you most fear in a racial confrontation is the unexpected.

Suddenly, from the shadows of a boxcar, emerged two white women: pale and disheveled.

**DAN CARTER, Historian:** At first they weren't even aware that they were women. They were wearing overalls. They identified themselves as Victoria Price and Ruby Bates. And there are conflicting accounts about who said what, when. But one of the young women said, 'we've been raped. All those colored boys raped us.' And that was it.

**CLYDE BARCLAY, Paint Rock Resident:** A bunch of people here got the guys off the train, marched them up here about where this old building, right across from where the white wrecked car is there -- lined them up against the wall there.

**BILLY O'NEAL, Paint Rock Resident:** I saw a lot of people surrounding those boys, many of them having guns of course and ropes or pieces of rope. They were intent on mayhem.

**STEVENSON:** For any black man in Alabama whenever you saw a group of white men with guns in the menacing ominous way in which people were collected in Paint Rock, Alabama, you knew you were in a lot of trouble.

There were nine prisoners in all. One of them was 19 year-old Clarence Norris.

**Norris, audio:** The place was surrounded with a mob. They had shotguns, pistols, sticks, pieces a' iron, everything. The crowd commenced to hollerin' "let's take these black son-or-a-bitches up here and put 'em to a tree." I just thought that I was gonna die. Clarence Norris.

**GRIGG:** Mr. Broadway sent up to the store to get a skein, I never did hear that word before, a skein of plough line, and the rope was cut into pieces where they could tie the hands of the ones that was under arrest. And the next thing was, how we going to get them to Scottsboro?

The prisoners were loaded onto a truck and driven to the nearby town of Scottsboro.

**ROBERT WANN, Sheriff's son:** On March 25, 1931, a friend and I were playing basketball on the side of the Jackson County jail. And we noticed a flatbed stake-body truck stop in front of the jail with a guard with rifles on each corner. They quickly unloaded the prisoners.

**BILLY WANN, Sheriff's son:** Crowds were beginning to form outside the jail. . . . The rumor was that they were going to go into the jail. There was already poles outside that they were going to break the door down with.

**Norris, audio:** Cars, trucks, they was comin' in all kinds of ways, the mob was. "Bring them niggers outta there. If you don't bring them out, we'll come in and get 'em." That's all you could hear, all over that little town.

**KWANDO KINSHASA, Historian:** The sheriff goes out on the front porch and basically makes the comment to the growing crowd outside that the first individual that puts a step on that door, puts their foot on their door step he's gonna kill 'em.

**ROBERT WANN:** As the situation became desperate, my father took his pistol off and he gave it to his deputies. . . . he walked out the front door right through the middle of the mob and the crowd separated for him, not a hand touched him. He went to the courthouse and called the governor.

By the next morning, the National Guard had secured the jail while newspapers identified what one called "the nine Negro brutes."

Of the nine, only four had known each other before their arrest. Charlie Weems, the oldest, was 19; Eugene Williams, the youngest, 13. Willie Roberson suffered from syphilis so severe he could barely walk. Olin Montgomery, nearly blind, had been looking for a job to pay for a pair of glasses. Clarence Norris had left behind ten brothers and sisters in rural Georgia. Ozie Powell had been found riding alone. Andy Wright, 19, and his thirteen year-old brother Roy had ridden from Chattanooga together. It was Roy's first time away from home. Haywood Patterson had been riding the freight trains so long, he said he could light a butt in the wind from the top of a moving car.

By the time the nine defendants had taken to the rails, the full brunt of the Depression had already struck the South. And no state was hurting worse than Alabama.

**FLYNT:** Alabama in the 1930's was literally a world coming apart, with massive unemployment in a state that had always been poor, with increasing conflict between both classes and races. It was a state that was in calamitous conditions, families were disintegrating. Hoboes were frequenting the railroads by the thousands and the tens of thousands.

Like the nine alleged rapists, their two accusers had been driven onto the rails by economic necessity. Ruby Bates, 17, and Victoria Price, 21, hailed from the cotton center of Huntsville, 50 miles from Scottsboro. They worked together in the poorest of the town's textile mills.

At 21, Price was already twice married and had served time in the workhouse for adultery and vagrancy.

**CARTER:** Victoria Price was tough, a survivor in every way. She hardly fit the stereotype of the young Southern lady – hard-talking, tobacco chewing, but a kind of feistiness to her. Ruby Bates is totally different. Very quiet, soft-spoken. In effect it was a kind of relationship in which Victoria totally dominated Ruby Bates.

The mills in which the girls worked employed mostly young women. They labored up to 14 hours a day in deafening noise, air choked with cotton lint, and near complete darkness.

By 1931, wages in the mills had dropped so low that Victoria and Ruby could only afford to live in the black section of Huntsville where they occasionally traded sex with both black and white men for food and clothing.

**GOODMAN:** Their lives are in fact a complete violation of the ideals of segregation. But the second they accuse a black man of rape at least for an instant they became a pure white woman.

## Excerpt #2

### Epilogue:

The town of Scottsboro has never lived down the accident of geography that forged its name with those of the defendants.

**GRIGG:** If the train had gone another 300 yards I believe it was it would have been in Madison County, and we certainly wouldn't have objected.

**COOK:** That's very true, it would have been the Huntsville boys instead of the Scottsboro boys and we would have been very glad of that.

The year after Judge James Horton overturned the verdict in the Decatur trial, he was defeated for reelection, and would never again serve on the bench. On the top of a campaign speech he had scrawled a note to himself: "Yea Shall Know the Truth and the Truth Shall Make you Free."

Samuel Leibowitz never won a victory in an Alabama court for the Scottsboro defendants, but he did save their lives.

With the Supreme Court decision in *Norris vs. Alabama*, he also set in motion the integration of Southern juries, which would make possible many of the civil rights victories in later decades.

In 1941, Leibowitz was appointed to the bench in New York, where, with a new vantage point, he became a passionate advocate for capital punishment.

Victoria Price, disappeared after the last Scottsboro trial and was presumed to have died sometime in the mid-1950's. Then, in 1976, she surfaced to sue NBC for broadcasting a television movie that portrayed her as a prostitute and a liar.



The suit was settled quietly for what for NBC was a pittance, but for Victoria Price was more money than she'd ever known. She died for real a few years later still insisting that she had told the truth.

After their release from prison, most of the Scottsboro defendants led troubled lives in the North.

Haywood Patterson killed a man in self-defense in a bar fight and died in a Michigan Penitentiary at the age of 39.

Andy Wright wound up in Albany, New York, where he was again falsely accused of raping a white girl: this time he was acquitted.

His brother Roy, youngest of the defendants, served in the army and married. In 1959, convinced that his wife was cheating on him, Roy shot and killed her, and then, with his Bible by his side, shot and killed himself. He is buried in a neglected cemetery in Chattanooga. Beside him, in an unmarked grave, lies his brother, Andy.

**FLYNT:** I think that's perhaps an ultimate tragedy. People pulled into history who never wanted to be pulled into history suddenly put on a national platform, and tragically paraded out for everybody's benefit but their own. And the question of who really cared about them, who really defended them? Almost everyone had an agenda that involved the Scottsboro Boys. And I think the courage of the Scottsboro Boys is just surviving, just enduring.

Of all the Scottsboro defendants, only Clarence Norris made a life for himself in the North.

He broke parole in 1946 and fled Alabama, making his way to New York. Assuming his brother's name, he got a job as a sanitation worker, married twice, raised a family, and began a fight to get a full pardon from the state of Alabama.

**KINSHASA:** He wanted the world to know that he was an innocent man. He had a responsibility now to make sure that the world understood that those nine defendants in 1931 were innocent and that it was racism, only racism, that in fact forced them to spend all those years in prison.

On an October day in 1976, Norris received word that Governor George Wallace had pardoned him.

**CARTER:** Clarence Norris flies to Alabama, goes and meets the members of the Pardon and Parole Board and there goes into George Wallace's office and George Wallace, the great defender of the racial status quo in the South, signs a pardon saying we were wrong. That Alabama made a mistake in the 1930s and Clarence Norris never raped anybody. The Scottsboro defendants never raped anybody.

**Voice:** Mr. Norris, this is your pardon, full pardon, on behalf of the state of Alabama, the board of pardons and paroles and the governor . . .

**WASHINGTON:** He was very emotional when he received the pardon at the press conference. Because he remembered getting off that train with those other eight guys and here he was getting his pardon alone. And I'm sure he could feel them around him. I'm sure he could feel their presence and he thought about them, why me?

**Norris, SOT:** I have no hate toward any creed or color. I like all people, and I think all people accused of things which they didn't commit should be free. I wish these other eight boys were around . . .

Source: <http://www.pbs.org/wgbh/amex/scottsboro/filmmore/pt.html>

**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Ch.1</b>  <b>Lesson:</b> 3A</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 2-3 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.  <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.  <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<p><b>Materials/ Resources/ Lesson Preparation</b></p>	<ul style="list-style-type: none"> <li>• Class set of novels</li> <li>• Audio recording of Chapter 1 (optional)</li> <li>• “Life in the 1930s and 1940s” Handout from Era Envelope Activity (Resource 2.7)</li> <li>• Checking for Understanding Questions for Chapters 22-25 (Resource 3.1)</li> <li>• Chapter Summaries, CFU Questions, and Activities (Resource 3.2)</li> <li>• Who’s Who in <i>To Kill a Mockingbird?</i> Chart (Resource 3.3)</li> <li>• Say-Mean-Matter: Diction and Setting (Resource 3.4)</li> <li>• Quick-Write: Making Predictions about the Novel (Resource 3.5)</li> </ul>	

<b>Objectives</b>		<b>Content:</b> Students will be able to identify key characters from the first chapter of the novel and analyze the author’s use of language to make inferences about the setting of the novel.	<b>Language:</b> Students will be able to write and share multiple sentence responses to questions about diction as well as a paragraph predicting what will happen as the novel continues.
<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b>	<input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b>
		<input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>	<input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b>
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> <b>Demonstrating independence knowledge</b>	<input checked="" type="checkbox"/> <b>Building strong content knowledge</b>
		<input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b>	<input checked="" type="checkbox"/> <b>Valuing evidence</b>
		<input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b>	<input checked="" type="checkbox"/> <b>Using technology and digital media strategically and capably</b>
		<input type="checkbox"/> <b>Using technology and digital media strategically and capably</b>	<input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>
<b>Common Core Instructional Shifts</b>		<input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b>	
		<input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b>	
		<input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b> diction	<b>WORDS WORTH KNOWING</b> collard, azaleas, beadle
	<b>STUDENTS FIGURE OUT THE</b>	setting, mood, tone, paraphrase, predict	ambled, tyrannical
<b>Pre-teaching Considerations</b>		<ul style="list-style-type: none"> <li>• Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>• While none of the material contains graphic information or images, there is information about a rape trial. Teachers should be aware of their students’ ability to handle sensitive topics and provide extra introduction or support as necessary.</li> <li>• Teachers will need to plan a reading schedule that fits with the needs of their individual classrooms. For teachers whose students are receiving intensive intervention in their classes, we have provided recommendations of chapters that may be optional (Resource 3.2); however, we recommend that teachers assign as much of the novel as possible. We have provided optional checking for understanding</li> </ul>	

	<p>questions (Resource 3.1) that teachers are welcome to assign students or use as a basis for discussion. We have provided several activities below that will help students move toward understanding the big idea and being able to complete the final assessment; however, there is room for teachers to add in other activities (or not) as their situation allows. A chart with chapter summaries, Checking for understanding questions, and activities has been provided for teachers to reference (Resource 3.2).</p>
<b>Lesson Delivery</b>	
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b>  <input checked="" type="checkbox"/> <b>Modeling</b>    <input checked="" type="checkbox"/> <b>Guided Practice</b>    <input checked="" type="checkbox"/> <b>Collaboration</b>    <input type="checkbox"/> <b>Independent Practice</b>  <input checked="" type="checkbox"/> <b>Guided Inquiry</b>    <input checked="" type="checkbox"/> <b>Reflection</b></p>
<p><b>Lesson Overview:</b></p> <p>Preparing the Learner</p> <ol style="list-style-type: none"> <li>1. Book Distribution</li> <li>2. Review of “Life in the 1930s and 1940s” Handout (Resource 2.7)</li> </ol> <p>Interacting with the Text</p> <ol style="list-style-type: none"> <li>3. In-Class Read of Chapter 1</li> <li>4. Who’s Who in <i>To Kill a Mockingbird</i>? Chart (Resource 3.3)</li> <li>5. Say-Mean-Matter: Diction and Setting (Resource 3.4)</li> </ol> <p>Extending Understanding</p> <ol style="list-style-type: none"> <li>6. Quick-Write: Making Predictions about the Novel (Resource 3.5)</li> </ol>	
<b>Lesson Continuum</b>	<p><b>Preparing the Learner</b>                  Prior Knowledge, Context, and Motivation:</p> <p>Book Distribution</p> <p>Distribute the books and allow students a minute or two to hold the book in their hands. Explain that through these 31 chapters (or excerpts should you choose not to read them all), we will examine our Big Idea, “Society influences and shapes individuals.” The book is divided into two parts, but we will be dividing it further: Chapters 1-16, Chapters 17-21, and Chapters 22-31. This novel is a classic, which means, as they have heard in previous lessons, that it has lasting power and deals with themes that are universal. By exploring our Essential Questions, we will see the lasting impact of a classic for ourselves and consider how we as readers are shaped or influenced.</p> <p>Review of “Life in the 1930s and 1940s” Handout (Resource 2.7)</p> <p>Ask students to turn back in their materials to the “Life in the 1930s and 1940s” handout from the Era Envelope Activity. Give students a minute or so to review the photographs and have a picture in their minds of what life was like at this time. Teachers may also wish to have students look back at the adjectives they used to describe life in the 1930s (Resource 2.1).</p>

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p>In-Class Read of Chapter 1 &amp; Who’s Who in <i>To Kill a Mockingbird</i> Chart</p> <p>While teachers have the option to assign reading however they would like throughout the unit (preferably having students do at least some reading independently), we recommend reading the first chapter as a class. Not only will this help students get used to the language, but the first chapter is heavy on exposition, so reading it as a class will help students get through the first few pages and into the more engaging parts of the story. We have provided checking for understanding questions for each chapter that may be assigned if the teacher desires (Resource 3.1). Alternatively, students may complete the Who’s Who in <i>To Kill a Mockingbird?</i> Chart as they read (see below).</p> <ol style="list-style-type: none"> <li><b>Close Read:</b> As students follow along with the chapter, they should record key details about the primary settings and characters in their “Who’s Who in <i>To Kill a Mockingbird?</i> Chart” (Resource 3.3). The teacher may wish to pause every few paragraphs to give students the opportunity to fill it in and review information, or the teacher may simply wish to have students record information through the entire reading and review at the end, depending upon the level of the class.</li> </ol> <p><b>Say-Mean-Matter: Diction &amp; Setting</b> (Resource 3.4)</p> <ol style="list-style-type: none"> <li>Begin by reviewing the definition of diction (a writer’s choice of words) and setting (the time and place in which a story occurs). Tell students that the author’s diction can give us important clues about both the setting and tone of the story.</li> <li>Review the sample with students. The first column includes a quotation from the text (What it “Says”), the middle column paraphrases the quotation (What it “Means”), and the final column analyzes the effect on tone or revelation of setting (Why it “Matters”).</li> <li>Have students read the second quotation silently. Ask them to turn to a partner and decide what the quotation “Means,” or put it in their own words. Have student volunteers share their responses and be sure students record their answers in the chart (teachers may want to model using a document camera).</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>Students may be assigned text-dependent questions while reading to provide an additional focus and support.</p> <p>Teachers should play an audio recording of the text for all students, but particularly English learners.</p> <p>Teachers may want to have students share out after each quotation in the Say-Mean-Matter activity rather than having students complete the whole thing at once.</p> <p><b>Accelerated Learners:</b></p> <p>Students should be encouraged to consider the implications of the first few pages about the Finch family history, particularly Simon Finch’s hypocrisy. Students also might be encouraged to make more direct connections to the Great Depression.</p>
--------------------------------	---	--	---

		<ol style="list-style-type: none"> <li>4. Ask students then to consider, with their partners, why the quotation “Matters,” or what it reveals about the author’s tone or the setting. Again, have student volunteers share their responses and be sure students record their answers in the chart (teachers may want to model using a document camera).</li> <li>5. Have students work with their partners to complete this process for the remaining two quotations. Students should then select another quotation from the text themselves and complete the same process.</li> <li>6. Have students answer the following question: Based upon the quotes that were chosen, what is this society like and how has it affected its residents?</li> </ol>	
<b>Lesson Continuum</b>	Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding	<p><b>Extending Understanding:</b></p> <p><b>Quick-Write: Making Predictions about the Novel</b></p> <ol style="list-style-type: none"> <li>1. Have students turn to the Quick-Write handout (Resource 3.5) and respond to the following prompt: <i>After reading the first chapter of the novel, what do you predict that it will be about? How do you predict you will like the novel? Give evidence to explain your answers.</i> A version with sentence frames has been provided in Resource 3.5A for students who need this additional support.</li> <li>2. After students have had 3-5 minutes to write, ask them to share their responses with a partner, and then ask volunteers to share their responses with the class.</li> <li>3. Encourage students who are feeling apprehensive about the novel that the action picks up after the first chapter, and they will begin to adjust to the author’s language.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>A version of the Quick-Write with sentence frames has been provided (Resource 3.5A).</p> <p><b>Accelerated Learners:</b></p> <p>Students might be encouraged to suggest possible thematic topics the novel will be exploring (e.g., hypocrisy, harming the innocent, injustice, etc.).</p>
<b>Lesson Reflection</b>			
<b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b>			

# Checking for Understanding Questions: Chapter 1

**Directions:** As you read each chapter of the novel, answer the questions below.

Chapter	Checking for Understanding Questions
1	<p data-bbox="253 373 639 403"><i>Describe the setting of the novel.</i></p> <p data-bbox="253 514 927 543"><i>Why does the Radley Place fascinate Scout, Dill and Jem?</i></p>

***To Kill a Mockingbird* by Harper Lee**  
**Outline of Chapter Summaries, Checking for Understanding Questions, and Activities**

Chapter	Summary/Main Events	Checking for Understanding Questions	Activity
1	The narrator establishes setting and background of Maycomb County. The narrator, Scout, and her brother Jem meet Dill. The three children become fascinated by the story of Boo Radley.	Describe the setting of the novel.  Why does the Radley Place fascinate Scout, Dill and Jem?	Who's Who in <i>To Kill a Mockingbird</i> ? Chart  Say-Mean-Matter: Diction and Setting



## Who's Who in *To Kill a Mockingbird*?

**Directions:** The first chapter of the novel is its **exposition**, where we meet the important characters and learn the setting. As you read the first chapter, use the chart to record important details about each of the important people and places. You will then be able to refer to your notes as you continue reading the novel.

Character or Place	My Notes
Scout Finch (Narrator)	
Jem Finch	
Atticus Finch	
Maycomb, Alabama	
Calpurnia	
Dill (Charles Baker Harris)	

<b>Character or Place</b>	<b>My Notes</b>
<b>Boo Radley (Arthur)</b>	
<b>The Cunninghams</b>	
<b>Mr. Radley</b>	
<b>Miss Stephanie Crawford</b>	

# Say-Mean-Matter: Diction and Setting

A writer's **diction**, or choice of words, helps the reader to travel to the specific place and time that makes up the novel's **setting**. It also creates the tone and mood of the story. Read and analyze each of the following quotations from the first chapter of *To Kill a Mockingbird* to help you get a better understanding of Harper Lee's **diction** and **setting**. For the last row of the chart, use your book to find another quotation that shows how Harper Lee uses language to create her setting, tone, or mood.

<p style="text-align: center;"><b>Say</b></p> <p>Write your quotation, or the actual words of the author from the text.</p>	<p style="text-align: center;"><b>Mean</b></p> <p>Paraphrase the text. What is the meaning of the quotation?</p>	<p style="text-align: center;"><b>Matter</b></p> <p>What effect do the words have on you, the reader? What do they tell you about the setting, mood, or tone of the novel?</p>
<p>“When enough years had gone by to enable us to look back on them, we sometimes discussed the events leading to his accident.”</p>	<p>Years later, we were able to think back and talk about what happened that caused Jem’s injury.</p>	<p>The language is formal and the narrator is telling us that her family didn’t talk about the accident when it happened. It sounds serious. The narrator is also telling us about something that happened in the past.</p>
<p>“Being Southerners, it was a source of shame to some members of the family that we had no recorded ancestors on either side of the Battle of Hastings.”</p>		
<p>“Maycomb was an old town, but it was a tired old town when I first knew it. In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square.”</p>		
<p>“People moved slowly then. They ambled across the square, shuffled in and out of the stores around it, took their time about everything. A day was twenty-four hours long but seemed longer.”</p>		

## Quick-Write: Making Predictions about the Novel

*After reading the first chapter of the novel, what do you predict that it will be about? How do you predict you will like the novel? Give evidence to explain your answers.*


# Quick-Write: Making Predictions about the Novel

*After reading the first chapter of the novel, what do you predict that it will be about? How do you predict you will like the novel? Give evidence to explain your answers.*

After reading the first chapter of the novel, I think it might be about \_\_\_\_\_

\_\_\_\_\_.

I think this because in the chapter, \_\_\_\_\_

\_\_\_\_\_.

I think I will like / not like (circle one) the novel. I think this because \_\_\_\_\_

\_\_\_\_\_.

Another reason I think this is \_\_\_\_\_

\_\_\_\_\_.

**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Ch. 2-8</b>  <b>Lesson:</b> 3B</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 1-2 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.   <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.   <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	

<b>Materials/ Resources/ Lesson Preparation</b>		<ul style="list-style-type: none"> <li>• Class set of novels</li> <li>• Audio recording of Chapters 2-3 (optional)</li> <li>• Considering Multiple Perspectives Handout (Resource 3.6)</li> <li>• Optional Text-Dependent Questions for Chapters 2-8 (Resource 3.7)</li> <li>• Chapter Summaries, Text-Dependent Questions, and Activities (Resource 3.8)</li> <li>• “You Never Really Understand a Person Until . . .” Handout (Resource 3.9)</li> <li>• Quick-Write: Atticus’s Advice (Resource 3.10)</li> </ul>	
<b>Objectives</b>		<b>Content:</b> Students will be able to articulate Atticus’s advice to Scout in their own words and consider events from the chapter from another perspective.	<b>Language:</b> Students will be able to write and share multiple sentence responses about multiple perspectives of the same event.
<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> Level 1: Recall	<input checked="" type="checkbox"/> Level 2: Skill/Concept <input checked="" type="checkbox"/> Level 3: Strategic Thinking <input checked="" type="checkbox"/> Level 4: Extended Thinking
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> Demonstrating independence <input checked="" type="checkbox"/> Building strong content knowledge <input checked="" type="checkbox"/> Responding to varying demands of audience, task, purpose, and discipline <input checked="" type="checkbox"/> Comprehending as well as critiquing <input checked="" type="checkbox"/> Valuing evidence <input type="checkbox"/> Using technology and digital media strategically and capably <input checked="" type="checkbox"/> Coming to understand other perspectives and cultures	
<b>Common Core Instructional Shifts</b>		<input type="checkbox"/> Building knowledge through content-rich nonfiction texts <input checked="" type="checkbox"/> Reading and writing grounded from text <input checked="" type="checkbox"/> Regular practice with complex text and its academic vocabulary	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b> perspectives, point of view, scenario	<b>WORDS WORTH KNOWING</b> scrip, entailment, WPA job
	<b>STUDENTS FIGURE OUT THE</b>	compromise	shamin', cootie

<p><b>Pre-teaching Considerations</b></p>	<ul style="list-style-type: none"> <li>• Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>• While none of the material contains graphic information or images, there is information about a rape trial. Teachers should be aware of their students’ ability to handle sensitive topics and provide extra introduction or support as necessary.</li> <li>• Teachers will need to plan a reading schedule that fits with the needs of their individual classrooms. For teachers whose students are receiving intensive intervention in their classes, we have provided recommendations of chapters that may be optional (Resource 3.8); however, we recommend that teachers assign as much of the novel as possible. We have provided optional checking for understanding questions (Resource 3.7) that teachers are welcome to assign students or use as a basis for discussion. We have provided several activities below that will help students move toward understanding the big idea and being able to complete the final assessment; however, there is room for teachers to add in other activities (or not) as their situation allows. A chart with chapter summaries, checking for understanding questions, and activities has been provided for teachers to reference (Resource 3.8).</li> </ul>
<p><b>Lesson Delivery</b></p>	
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b></p> <p><input type="checkbox"/> Modeling    <input checked="" type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input type="checkbox"/> Independent Practice</p> <p><input checked="" type="checkbox"/> Guided Inquiry    <input checked="" type="checkbox"/> Reflection</p>
<p><b>Lesson Overview:</b></p> <p>Preparing the Learner</p> <ol style="list-style-type: none"> <li>1. Considering Multiple Perspectives (Resource 3.6)</li> </ol> <p>Interacting with the Text</p> <ol style="list-style-type: none"> <li>2. “You Never Really Understand a Person Until . . .” Activity (Resource 3.9)</li> </ol> <p>Extending Understanding</p> <ol style="list-style-type: none"> <li>3. Quick-Write: Atticus’s Advice (Resource 3.10)</li> </ol>	
<p><b>Lesson Continuum</b></p>	<p><b>Preparing the Learner</b></p> <p>Prior Knowledge, Context, and Motivation:</p> <p>Considering Multiple Perspectives</p> <p><b>Lesson Opening</b></p> <p>Begin by asking students to turn to their Considering Multiple Perspectives handout (Resource 3.6). The handout lists several scenarios students might be familiar with and asks them to consider three different perspectives on each experience. Give students about 10 minutes to complete the activity. A version with sentence frames has been provided in Resource 3.6A for students who need this support.</p> <p>Once students have completed the activity, have them turn to an elbow partner. Each partner should take a turn sharing his or her responses for each scenario. After students have shared with one another, ask for student volunteers to share their responses with the class.</p>



<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p>“You Never Really Understand a Person Until . . .” Activity</p> <p>Assign students to read Chapters 2 and 3. How you assign these chapters will vary depending upon the needs of your class: students may be asked to read at home, given time to read in class, or asked to follow along to an audio recording. We have provided text-dependent questions for each chapter that may be assigned if the teacher desires (Resource 3.7).</p> <ol style="list-style-type: none"> <li>1. After students have read the two chapters, the teacher should ask the students to find Atticus’s advice to Scout about how she could have had a better day (students should be directed toward the end of Chapter 3). Students should copy the quotation down at the top of their handout (Resource 3.9). Ask students to paraphrase the quote and write their version of it on the line provided.</li> <li>2. Students should then work with a partner to complete the chart. Each row gives a situation from the chapter along with Scout’s perspective of it. Students should consider how Scout’s day would have been different if she had considered the event from another character’s perspective and write their responses in the space provided.</li> <li>3. As students work on completing the chart, the teacher should circulate to answer questions and clear up any misconceptions.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>Students may be assigned to follow along with an audio recording of Chapters 2-3 rather than reading independently; alternatively, they may be assigned to read with a partner.</p> <p>Students may be assigned text-dependent questions while reading to provide an additional focus and support.</p> <p>A version of the Considering Multiple Perspectives activity has been provided with sentence frames (Resource 3.6A) for students who need extra support.</p> <p><b>Accelerated Learners:</b> Students should be encouraged to find their own quotations to show Scout’s perspective of her first day of school (Resource 3.9A).</p>
--------------------------------	---	--	---

<b>Lesson Continuum</b>	Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding	<p><b>Extending Understanding:</b></p> <p>Quick-Write: Atticus’s Advice</p> <ol style="list-style-type: none"> <li>1. Have students turn to the Quick-Write handout (Resource 3.10) and respond to the following prompt: <i>Do you agree with Atticus’s advice to Scout? Why or why not? Provide examples from your own life to support your answer.</i> A version with sentence frames has been provided in Resource 3.10A for students who need this additional support.</li> <li>2. After students have had 3-5 minutes to write, ask them to share their responses with a partner, and then ask volunteers to share their responses with the class.</li> </ol> <p>We have identified Chapters 4 through 8 as optional chapters for those teachers who do not have time to assign the full novel to students; however, as always, we recommend that students read as much of the novel as possible. If students are reading the full novel, Chapters 4 through 8 should be read prior to the next lesson. Optional text-dependent questions have been provided in Resource 3.7. If teachers choose to skip these chapters, they may wish to read the chapter summaries provided in Resource 3.8, though this is not necessary.</p>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>A version of the Considering Multiple Perspectives activity has been provided with sentence frames (Resource 3.6A) for students who need extra support.</p> <p><b>Accelerated Learners:</b></p> <p>Students might be encouraged to apply this piece of advice to another text – a piece of literature, a nonfiction article (current events, history, etc.); they might also engage in a discussion about how this piece of advice relates directly to the issue of prejudice, possibly referencing the background information from Lesson 2.</p>
		<b>Lesson Reflection</b>	
<b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b>			

## Considering Multiple Perspectives

Consider each of the following scenarios from three different perspectives. How would each person feel or think about the situation? Would they all view it the same way?

<b>Scenario</b>	<b>Jimmy</b>	<b>Jimmy's Sister</b>	<b>Jimmy's Teacher</b>
Jimmy sleeps through his alarm and wakes up five minutes before he has to leave. He needs to get ready, but his sister is using the bathroom and won't get out. Jimmy ends up being late to first period and gets a detention from his teacher.			
<b>Scenario</b>	<b>Mrs. Smith</b>	<b>Alice</b>	<b>Another Student in Alice's Class</b>
Mrs. Smith gets in a car accident on the way to school. She makes it to school on time, but as she is setting her things down, she spills coffee all over her desk. Alice comes into class and asks for a grade report, and Mrs. Smith snaps at her, saying, "Can't you tell this isn't a good time?" Alice rolls her eyes and giggles about Mrs. Smith's outfit with her friend when she gets back to her desk.			
<b>Scenario</b>	<b>Mr. Abbott</b>	<b>Students Who Did Their Homework</b>	<b>Students Who Didn't Do Their Homework</b>
Fifteen students in Mr. Abbott's class don't do their homework. Mr. Abbott gets angry and decides to make the entire class stay in at lunch to get caught up.			

## Considering Multiple Perspectives

Consider each of the following scenarios from three different perspectives. How would each person feel or think about the situation? Would they all view it the same way?

<b>Scenario</b>	<b>Jimmy</b>	<b>Jimmy's Sister</b>	<b>Jimmy's Teacher</b>
Jimmy sleeps through his alarm and wakes up five minutes before he has to leave. He needs to get ready, but his sister is using the bathroom and won't get out. Jimmy ends up being late to first period and gets a detention from his teacher.	Jimmy would probably feel . . .  He would think . . .	Jimmy's sister would probably feel . . .  She would think . . .	The teacher would probably feel . . .  He or she would think . . .
<b>Scenario</b>	<b>Mrs. Smith</b>	<b>Alice</b>	<b>Another Student in Alice's Class</b>
Mrs. Smith gets in a car accident on the way to school. She makes it to school on time, but as she is setting her things down, she spills coffee all over her desk. Alice comes into class and asks for a grade report, and Mrs. Smith snaps at her, saying, "Can't you tell this isn't a good time?" Alice rolls her eyes and giggles about Mrs. Smith's outfit with her friend when she gets back to her desk.	Mrs. Smith would probably feel . . .  She would think . . .	Alice would probably feel . . .  She would think . . .	Another student would feel . . .  He or she would think . . .
<b>Scenario</b>	<b>Mr. Abbott</b>	<b>Students Who Did Their Homework</b>	<b>Students Who Didn't Do Their Homework</b>
Fifteen students in Mr. Abbott's class don't do their homework. Mr. Abbott gets angry and decides to make the entire class stay in at lunch to get caught up.	Mr. Abbott would probably feel . . .  He would think . . .	They would probably feel . . .  They would think . . .	They would probably feel . . .  They would think . . .

# Checking for Understanding Questions: Chapters 2-8


Directions: As you read each chapter of the novel, answer the questions below.

Chapter	Checking for Understanding Questions
2	<i>Why does Scout end up in trouble on her first day of school?</i>
3	<p><i>What does Scout say to Walter Cunningham that gets her into trouble?</i></p> <p><i>Why are the Ewells allowed special privileges?</i></p> <p><i>What compromise does Atticus make with Scout?</i></p>
4	<p><i>What does Scout share at the end of the chapter?</i></p> <p><i>Who was inside the house?</i></p>
5	<i>What reasons does Atticus give when he tells the children to leave Boo alone and stop playing the Boo Radley game?</i>
6	<i>What explanation does Jem give for his missing pants?</i>

Chapter	Checking for Understanding Questions
7	<p data-bbox="250 226 649 256"><i>What does Jem confess to Scout?</i></p> <p data-bbox="250 369 730 399"><i>List the items found in the tree knothole.</i></p> <p data-bbox="250 512 812 541"><i>Why does Mr. Radley fill the hole with cement?</i></p>
8	<p data-bbox="250 718 630 747"><i>How does the weather change?</i></p> <p data-bbox="250 861 708 890"><i>How do Jem and Scout spend the day?</i></p> <p data-bbox="250 1003 594 1033"><i>What happens to Mr. Avery?</i></p> <p data-bbox="250 1146 581 1176"><i>What does Jem tell Atticus?</i></p> <p data-bbox="250 1289 850 1318"><i>Who put the blanket on Scout? How do you know?</i></p>

***To Kill a Mockingbird* by Harper Lee**  
**Outline of Chapter Summaries, Checking for Questions, and Activities**

Chapter	Summary/Main Events	Checking for Understanding Questions	Activity
<b>2</b>	It is Scout's first day of school. She gets in trouble with the teacher, Miss Caroline, for already knowing how to read and for intervening in a miscommunication over Walter Cunningham.	Why does Scout end up in trouble on her first day of school?	"You Never Really Understand a Person Until . . ."  Quick-Write: Atticus's Advice
<b>3</b>	Jem invites Walter Cunningham over for lunch. Scout gets in trouble for being rude to Walter. Back at school, Burris Ewell makes the teacher cry and the students try to make her feel better. Atticus gives Scout advice and makes a compromise with her: she will continue going to school, and he will continue reading to her.	What does Scout say to Walter Cunningham that gets her into trouble?  Why are the Ewells allowed special privileges?  What compromise does Atticus make with Scout?	"You Never Really Understand a Person Until . . ."  Quick-Write: Atticus's Advice
<b>4</b> <b>(OPTIONAL)</b>	In the tree in front of the Radley house, Jem and Scout find presents in a knothole. Dill visits for the summer, and the children play "Boo Radley," where they act out the legends they have heard about their neighbor.	What does Scout share at the end of the chapter?  Who was inside the house?	
<b>5</b> <b>(OPTIONAL)</b>	Dill and Jem grow closer. Miss Maudie shares her garden and wisdom with Jem, Scout and Dill. The children come up with a plan to get a note to Boo Radley, asking him to come get ice cream with them, but Atticus catches them.	What reasons does Atticus give when he tells the children to leave Boo alone and stop playing the Boo Radley game?	
<b>6</b> <b>(OPTIONAL)</b>	On Dill's last night in Maycomb, the children plan to get a sneak peek at the Radley house. Mr. Radley shoots at them, and as they escape, Jem's pants get caught on the fence.	What explanation does Jem give for his missing pants?	
<b>7</b> <b>(OPTIONAL)</b>	A new school year begins. Jem tells Scout about finding his pants waiting for him, nicely folded and sewn raggedly. Jem and Scout find more gifts in the oak tree, including two dolls carved out of soap. Mr. Nathan fills the hole with cement.	What does Jem confess to Scout?  List the items found in the tree knothole.  Why does Mr. Radley fill the hole with cement?	

<p><b>8</b> <b>(OPTIONAL)</b></p>	<p>Old Mrs. Radley dies. School is canceled due to snow in Maycomb. Jem and Scout build a snowman in Miss Maudie’s yard, but Atticus makes them disguise it because it looks too much like one of the neighbors. Miss Maudie’s house burns down. As Scout and Jem watch on the sidewalk, a stranger covers Scout with a blanket to keep her warm.</p>	<p>How does the weather change?</p> <p>How do Jem and Scout spend the day?</p> <p>What happens to Mr. Avery?</p> <p>What does Jem tell Atticus?</p> <p>Who put the blanket on Scout? How do you know?</p>	
---------------------------------------	---	---	---



# You Never Really Understand a Person Until . . .

Point of view is the vantage point from which a narrator tells a story. At the end of Chapter 3, Scout receives a valuable piece of advice from her father. What is it? Write the quotation in the space below.

**Quotation:** \_\_\_\_\_

What does the quote mean? Put it in your own words on the line below.

**Paraphrase:** \_\_\_\_\_



Review the following events from Scout's first day of school. If she had followed Atticus's advice, how would her day have been different? Be prepared to share your responses with your class.

Event	Scout's Point of View	How would her day have been different with the new advice?
Jem walks Scout to school	"I was to stick with the first grade and he would stick to the fifth. In short, I was to leave him alone."	
Miss Caroline finds out Scout can read	"Miss Caroline apparently thought I was lying. 'Let's not let our imaginations run away with us, dear,' she said. 'Now you tell your father not to teach you anymore.'"	
Scout explains to Miss Caroline about the Cunninghams	"You're shamin' him, Miss Caroline. Walter hasn't got a quarter at home to bring you, and you can't use any stovewood."	
Walter eats lunch at the Finches house	"Walter poured syrup on his vegetables and meat with a generous hand. He would probably have poured it into his milk glass had I not asked what the sam hill he was doing."	
Calpurnia calls Scout into the kitchen	"'He ain't company, Cal, he's just a Cunningham—' . . . Calpurnia sent me through the swinging door to the dining room with a stinging smack."	
Scout tries to get Atticus to let her stay home from school.	"Burriss Ewell, remember? He just goes to school the first day. The truant lady reckons she's carried out the law when she gets his name on the roll."	

# You Never Really Understand a Person Until . . .

Point of view is the vantage point from which a narrator tells a story. At the end of Chapter 3, Scout receives a valuable piece of advice from her father. What is it? Write the quotation in the space below.

**Quotation:** \_\_\_\_\_

What does the quote mean? Put it in your own words on the line below.

**Paraphrase:** \_\_\_\_\_



Review the following events from Scout's first day of school. If she had followed Atticus's advice, how would her day have been different? Be prepared to share your responses with your class.

<b>Event</b>	<b>Scout's Point of View</b> (This should be a quotation from the text.)	<b>How would her day have been different with the new advice?.</b>
Jem walks Scout to school		
Miss Caroline finds out Scout can read		
Scout explains to Miss Caroline about the Cunninghams		
Walter eats lunch at the Finches house		
Calpurnia calls Scout into the kitchen		
Scout tries to get Atticus to let her stay home from school.		

# Quick-Write: Atticus's Advice

*Do you agree with Atticus's advice to Scout? Why or why not? Provide examples from your own life to support your answer.*


## Quick-Write: Atticus's Advice

*Do you agree with Atticus's advice to Scout? Why or why not? Provide examples from your own life to support your answer.*

I do / do not (circle one) agree with Atticus's advice to Scout. One reason for this is \_\_\_\_\_

\_\_\_\_\_.

For example, \_\_\_\_\_

\_\_\_\_\_.

Another reason I feel this way is \_\_\_\_\_

\_\_\_\_\_.

For example, \_\_\_\_\_

\_\_\_\_\_.

**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Ch. 9-10</b>  <b>Lesson:</b> 3C</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 1-2 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.   <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.   <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	

<b>Materials/ Resources/ Lesson Preparation</b>		<ul style="list-style-type: none"> <li>• Class set of novels</li> <li>• Audio recording of Chapters 9-10 (optional)</li> <li>• Practice Explaining Symbols (Resource 3.11)</li> <li>• Optional Text-Dependent Questions for Chapters 9-10 (Resource 3.12)</li> <li>• Chapter Summaries, Text-Dependent Questions, and Activities (Resource 3.13)</li> <li>• Analyzing Symbols in <i>To Kill a Mockingbird</i> (Resource 3.14)</li> <li>• Creating Your Own Symbol (Resource 3.15)</li> <li>• Crayons, colored pencils, markers, etc. (optional)</li> <li>• Blank white paper (optional)</li> </ul>	
<b>Objectives</b>		<b>Content:</b> Students will be able to analyze key symbols in the novel and create their own symbol to represent an injustice in their own world.	<b>Language:</b> Students will be able to write and share multiple sentence responses about the multiple meanings of key symbols in the novel.
<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b>	<input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b>
		<input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>	<input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b>
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> <b>Demonstrating independence knowledge</b> <input checked="" type="checkbox"/> <b>Building strong content knowledge</b>	
		<input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b>	
		<input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b> <input checked="" type="checkbox"/> <b>Valuing evidence</b>	
		<input type="checkbox"/> <b>Using technology and digital media strategically and capably</b>	
		<input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>	
<b>Common Core Instructional Shifts</b>		<input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b>	
		<input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b>	
		<input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
	<b>STUDENTS FIGURE OUT THE</b>	nut grass, feeble	nigger (students may “know” what this means, but the teacher should provide some discussion of this loaded term), Jew’s Harp
		symbol, rabies, mad, injustice, sin	licked, stark, raving

<p><b>Pre-teaching Considerations</b></p>	<ul style="list-style-type: none"> <li>• Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>• While none of the material contains graphic information or images, there is information about a rape trial. Teachers should be aware of their students’ ability to handle sensitive topics and provide extra introduction or support as necessary.</li> <li>• Teachers will need to plan a reading schedule that fits with the needs of their individual classrooms. For teachers whose students are receiving intensive intervention in their classes, we have provided recommendations of chapters that may be optional (Resource 3.13); however, we recommend that teachers assign as much of the novel as possible. We have provided optional checking for understanding questions (Resource 3.12) that teachers are welcome to assign students or use as a basis for discussion. We have provided several activities below that will help students move toward understanding the big idea and being able to complete the final assessment; however, there is room for teachers to add in other activities (or not) as their situation allows. A chart with chapter summaries, checking for understanding questions, and activities has been provided for teachers to reference (Resource 3.13).</li> </ul>
<p><b>Lesson Delivery</b></p>	
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b></p> <p><input type="checkbox"/> Modeling    <input checked="" type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input checked="" type="checkbox"/> Independent Practice</p> <p><input type="checkbox"/> Guided Inquiry    <input checked="" type="checkbox"/> Reflection</p>
<p><b>Lesson Overview:</b></p> <p>Preparing the Learner</p> <ol style="list-style-type: none"> <li>1. Practice Explaining Symbols (Resource 3.11)</li> </ol> <p>Interacting with the Text</p> <ol style="list-style-type: none"> <li>2. Analyzing Symbols in <i>To Kill a Mockingbird</i> (Resource 3.14)</li> </ol> <p>Extending Understanding</p> <ol style="list-style-type: none"> <li>3. Creating Your Own Symbol (Resource 3.15)</li> </ol>	
<p><b>Lesson Continuum</b></p>	<p><b>Preparing the Learner</b></p> <p>Prior Knowledge, Context, and Motivation:</p> <p>Practice Explaining Symbols</p> <p>Begin by asking a student to remind the class of the definition of a symbol (something that stands both for itself and something else).</p> <p>Ask students to turn to the Practice Explaining Symbols activity (Resource 3.11). On the handout, students will see familiar symbols. Their task is to explain the difference between each image’s literal and figurative meaning. Review the sample with students so they are familiar with the task.</p> <p>Give students 5-10 minutes to work with a partner to complete the activity. The teacher</p>

		<p>should circulate to answer any questions and clear up any misconceptions (particularly about some of the images on the second page).</p> <p>After students have completed the activity, the teacher should review students’ responses by calling on students to share their responses with the class.</p> <p>Tell students that in this lesson, we will be examining several key symbols that are central to the meaning of the novel.</p>
<p style="text-align: center;"><b>Lesson Continuum</b></p>	<p style="text-align: center;">Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p>Analyzing Symbols in <i>To Kill a Mockingbird</i></p> <p>Assign students to read Chapters 9 and 10. How you assign these chapters will vary depending upon the needs of your class: students may be asked to read at home, given time to read in class, or asked to follow along to an audio recording. We have provided text-dependent questions for each chapter that may be assigned if the teacher desires (Resource 3.12).</p> <ol style="list-style-type: none"> <li>1. After students have read the two chapters, the teacher should ask students to turn to the “Analyzing Symbols in <i>To Kill a Mockingbird</i>” handout (Resource 3.14). In the left column, students will see three key symbols from the novel. For each one, students should work with a partner to illustrate the symbol, find two quotations about the symbol (using page numbers), and explain what the symbol represents beyond itself. We have provided quotations for the symbol from Chapter 5 since it was designated as optional reading; we have also provided one quotation from Chapter 9 to help students unlock the meaning of the mad dog. If students were assigned to read Chapter 5 and are capable of unlocking the symbol of the mad dog without extra assistance, there is a blank version of the chart available in Resource 3.14A.</li> <li>2. As students work on completing the chart, the teacher should circulate to answer questions and clear up any misconceptions.</li> <li>3. After all students have completed the activity, the teacher should select students to share their responses with the class.</li> </ol>

**Differentiated Instruction:**

**English Learners and Students with Special Needs:**

Students may be assigned to follow along with an audio recording of Chapters 9-10 rather than reading independently; alternatively, they may be assigned to read with a partner.

Students may be assigned text-dependent questions while reading to provide an additional focus and support.

**Accelerated Learners:**






Students should be given the blank version of the Analyzing Symbols chart (Resource 3.14A) and directed to the text to uncover the meaning of all three symbols.



<b>Lesson Continuum</b>	Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding	<p><b>Extending Understanding:</b></p> <p>Creating Your Own Symbol</p> <ol style="list-style-type: none"> <li>1. On their handout (Resource 3.15), students should write down something in their world that bothers them (that is, something they find unjust).</li> <li>2. Then, students should think of an object they can use to represent that injustice.</li> <li>3. Once they have the two pieces, students should complete the frame: “It’s a sin to _____” with their symbol.</li> <li>4. Students should then turn to a partner and take turns sharing their injustice, symbol, and sentence frame. The partner should provide feedback as to whether or not the symbol makes sense and help revise as needed.</li> <li>5. Finally, students should use the blank space on the handout to illustrate their symbol. Alternatively, teachers may wish to have students do this on a blank sheet of paper so they can be posted on a bulletin board in the classroom.</li> <li>6. Depending on time and classroom norms, teachers may ask students to share their quotes and drawings in front of the class.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>If students need language supports when sharing with a partner, consider providing sentence frames: “One thing I find unjust is . . .” or “The object I chose is . . .”</p> <p>Students can also complete this activity with a partner if they need additional support.</p> <p><b>Accelerated Learners:</b> Students might be asked to write a companion paragraph explaining their injustice and symbol in more detail. Teachers might consider asking students to do some research into their chosen injustice and share their final product with the class.</p>
		<b>Lesson Reflection</b>	
<b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b>			

# Practice Explaining Symbols

**Directions:** Remember that a **symbol** is an object with both a literal and figurative meaning; that is, it represents both itself and something else. Using the sentence frame provided, explain both the literal and figurative meaning of each **symbol** provided below.

EXAMPLE OF SYMBOL	EXPLANATION OF THE SYMBOL
	<p>Literally, this is an image of <u>a circle with a triangle inside it</u>; but figuratively, it is associated with <u>playing a video</u>.</p>
	<p>Literally, this is an image of _____          _____;          but figuratively, it is associated with, _____          _____          _____.</p>
	<p>Literally, this is an image of _____          _____;          but figuratively, it is associated with, _____          _____          _____.</p>
	<p>Literally, this is an image of _____          _____;          but figuratively, it is associated with, _____          _____          _____.</p>
	<p>Literally, this is an image of _____          _____;          but figuratively, it is associated with, _____          _____          _____.</p>



Literally, this is an image of \_\_\_\_\_  
 \_\_\_\_\_;  
 but figuratively, it is associated with, \_\_\_\_\_  
 \_\_\_\_\_.



Literally, this is an image of \_\_\_\_\_  
 \_\_\_\_\_;  
 but figuratively, it is associated with, \_\_\_\_\_  
 \_\_\_\_\_.



Literally, this is an image of \_\_\_\_\_  
 \_\_\_\_\_;  
 but figuratively, it is associated with, \_\_\_\_\_  
 \_\_\_\_\_.



Literally, this is an image of \_\_\_\_\_  
 \_\_\_\_\_;  
 but figuratively, it is associated with, \_\_\_\_\_  
 \_\_\_\_\_.



Literally, this is an image of \_\_\_\_\_  
 \_\_\_\_\_;  
 but figuratively, it is associated with, \_\_\_\_\_  
 \_\_\_\_\_.



Literally, this is an image of \_\_\_\_\_  
 \_\_\_\_\_;  
 but figuratively, it is associated with, \_\_\_\_\_  
 \_\_\_\_\_.

# Checking for Understanding Questions: Chapters 9-10

Directions: As you read each chapter of the novel, answer the questions below.

Chapter	Checking for Understanding Questions
<p><b>9</b></p>	<p><i>What does Atticus tell Scout about his reasons for defending Tom?</i></p> <p><i>Who was Cousin Ike Finch?</i></p> <p><i>Describe what happens at Finch's Landing.</i></p> <p><i>What do Jem and Scout get for Christmas?</i></p>
<p><b>10</b></p>	<p><i>Why does Scout think Atticus is feeble?</i></p> <p><i>Who does Scout try to shoot?</i></p> <p><i>Why is it a sin to kill a mockingbird?</i></p>

***To Kill a Mockingbird* by Harper Lee**  
**Outline of Chapter Summaries, Checking for Understanding Questions,  
 and Activities**

Chapter	Summary/Main Events	Checking for Understanding Questions	Activity
9	Scout fights Cecil Jacobs for saying Atticus defends African Americans. Atticus explains to Scout why he is defending Tom Robinson and asks Scout not to fight. The Finches celebrate Christmas at Finch's Landing, where Aunt Alexandra lives. Scout beats up her cousin Francis for insulting Atticus.	<p>What does Atticus tell Scout about his reasons for defending Tom?</p> <p>Who was Cousin Ike Finch?</p> <p>Describe what happens at Finch's landing.</p> <p>What do Jem and Scout get for Christmas?</p>	<p>Analyzing Symbols in <i>To Kill a Mockingbird</i></p> <p>Creating Your Own Symbol</p>
10	Jem and Scout think Atticus is too old. Uncle Jack teaches the kids how to shoot their air rifles, and Atticus cautions them against shooting mockingbirds. Miss Maudie and Calpurnia explain to Scout the things Atticus is good at. A rabid dog, Tim Johnson, heads toward their street. Atticus shoots him, killing him in one shot. Jem and Scout are impressed to learn that Atticus was the "deadest shot in Maycomb County."	<p>Why does Scout think Atticus is feeble?</p> <p>Who does Scout try to shoot?</p> <p>Why is it a sin to kill a mockingbird?</p>	<p>Analyzing Symbols in <i>To Kill a Mockingbird</i></p> <p>Creating Your Own Symbol</p>

# Analyzing Symbols in *To Kill a Mockingbird*

**Directions:** For each of the following symbols, provide an illustration, two quotations (including page numbers), and an explanation of who or what the symbol represents.

Symbol	Illustration	Two Quotations (including page numbers)	Who or What Does the Symbol Represent?
<p><b>Miss Maudie's Nut Grass (Chapter 5)</b></p>		<ul style="list-style-type: none"> <li>• “If she found a blade of nut grass in her yard it was like the Second Battle of the Marne: she swooped down upon it with a tin tub and subjected it to blasts from beneath with a poisonous substance she said was so powerful it’d kill us all if we didn’t stand out of the way” (42).</li> <li>• “Why can’t you just pull it up?” . . . “Why, one sprig of nut grass can ruin a whole yard. Look here. When it comes fall this dries up and the wind blows it all over Maycomb County” (42).</li> </ul>	
<p><b>The Mockingbird (Chapter 10)</b></p>		<p>Remember it’s a sin to kill a mockingbird.” That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it. “Your father’s right,” she said.</p> <p>“Mockingbirds don’t do one thing but make music for us to enjoy . . . but sing their hearts out for us. That’s why it’s a sin to kill a mockingbird” (90).</p>	

Symbol	Illustration	Two Quotations (including page numbers)	Who or What Does the Symbol Represent?
<p><b>Tim Johnson, the Mad Dog (Chapter 10)</b></p>		<ul style="list-style-type: none"> <li>“ . . . I hope and pray I can get Jem and Scout through it without bitterness, and most of all, without catching Maycomb’s usual disease. Why reasonable people go stark raving mad when anything involving a Negro comes up, is something I don’t pretend to understand” (88).</li> </ul>	

# Analyzing Symbols in *To Kill a Mockingbird*

**Directions:** For each of the following symbols, provide an illustration, two quotations (including page numbers), and an explanation of who or what the symbol represents.

Symbol	Illustration	Two Quotations (including page numbers)	Who or What Does the Symbol Represent?
<p><b>Miss Maudie's Nut Grass (Chapter 5)</b></p>			
<p><b>The Mockingbird (Chapter 10)</b></p>			



<b>Symbol</b>	<b>Illustration</b>	<b>Two Quotations (including page numbers)</b>	<b>Who or What Does the Symbol Represent?</b>
<b>Tim Johnson, the Mad Dog (Chapter 10)</b>			

# Analyzing Symbols in *To Kill a Mockingbird*

**Directions:** For each of the following symbols, provide an illustration, two quotations (including page numbers), and an explanation of who or what the symbol represents.

Symbol	Illustration	Two Quotations (including page numbers)	Who or What Does the Symbol Represent?
<p><b>Miss Maudie's Nut Grass (Chapter 5)</b></p>		<ul style="list-style-type: none"> <li>• “If she found a blade of nut grass in her yard it was like the Second Battle of the Marne: she swooped down upon it with a tin tub and subjected it to blasts from beneath with a poisonous substance she said was so powerful it'd kill us all if we didn't stand out of the way” (42).</li> <li>• “Why can't you just pull it up?” . . . “Why, one sprig of nut grass can ruin a whole yard. Look here. When it comes fall this dries up and the wind blows it all over Maycomb County” (42).</li> </ul>	<p>Miss Maudie's nutgrass is symbolic of her belief that racism must be eliminated by its roots. When it comes to her garden (and to her baking, especially her beloved Lane Cake), Miss Maudie is a perfectionist. Part of the beauty of her plants comes with the loving attention that she shows them. She knows that the nutgrass cannot be eradicated simply by "pulling them up"; like the racism rampant in Maycomb, it must be destroyed at its origins.</p> <p>She worries about her plants on the day of the unseasonal snow that hits Maycomb, and she shows more concern about their possible demise than that of her house after it burns.</p> <p>She loved everything that grew in God's earth... and that extended to people.</p>
<p><b>The Mockingbird (Chapter 10)</b></p>		<ul style="list-style-type: none"> <li>• “Remember it's a sin to kill a mockingbird.” That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it. “Your father's right,” she said. “Mockingbirds don't do one thing but make music for us to enjoy . . . but sing their hearts out for us. That's why it's a sin to kill a mockingbird” (90).</li> </ul>	<p>The title of <i>To Kill a Mockingbird</i> has very little literal connection to the plot, but it carries a great deal of symbolic weight in the book. In this story of innocents destroyed by evil, the “mockingbird” comes to represent the idea of innocence. Thus, to kill a mockingbird is to destroy innocence. Throughout the book, a number of characters (Jem, Tom Robinson, Dill, Boo Radley, Mr. Raymond) can be identified as mockingbirds—innocents who have been injured or destroyed through contact with evil. This connection between the novel's title and its main theme is made explicit several times in the novel: after Tom Robinson is shot, Mr. Underwood compares his death to “the senseless slaughter of songbirds,” and at the end of the book Scout thinks that hurting Boo Radley would be like “shootin' a mockingbird.” Most important, Miss Maudie explains to Scout: “Mockingbirds don't do one thing but . . . sing their hearts out for us. That's why it's a sin to kill a mockingbird.” That Jem and Scout's last name is Finch (another type of small bird) indicates that they are particularly vulnerable in the racist world of Maycomb, which often treats</p>

			the fragile innocence of childhood harshly.
Symbol	Illustration	Two Quotations (including page numbers)	Who or What Does the Symbol Represent?
<b>Tim Johnson, the Mad Dog (Chapter 10)</b>		<ul style="list-style-type: none"> <li>“. . . I hope and pray I can get Jem and Scout through it without bitterness, and most of all, without catching Maycomb’s usual disease. Why reasonable people go stark raving mad when anything involving a Negro comes up, is something I don’t pretend to understand” (88).</li> </ul>	<p>It may seem odd to give an animal the last name of the family it belongs to, but it’s apparently common practice in Maycomb – Judge Taylor’s pooch gets the same treatment. But more interestingly, it allows the dog’s name to sound suspiciously like that of another character. Tim Johnson...Tom Robinson? Coincidence? Perhaps. But Scout’s memory of her father shooting the dog does pop up more than once in situations involving Tom, and doesn’t get mentioned otherwise.</p> <p>For example, after Scout turns away the lynch mob, her memory of Atticus in front of the jail merges with her memory of him shooting the dog.</p> <p>I was very tired, and was drifting into sleep when the memory of Atticus calmly folding his newspaper and pushing back his hat became Atticus standing in the middle of an empty waiting street, pushing up his glasses. The full meaning of the night's events hit me and I began crying. (16.3)</p> <p>But why does Scout associate the two images? Perhaps they’re both examples of Atticus doing tough things he doesn’t want to do. Or of Atticus facing off with a mindless threat. (He does later refer to the men in the lynch mob as "animals" [16.22]). More...</p>

# Creating Your Own Symbol

On the lines below, write down something in your world that bothers you, particularly something that you find unjust.

---

---

What is an object you could use to represent, or **symbolize**, this injustice? (Use Atticus's saying as a model: "It's a sin to kill a mockingbird.")

---

---

Now, complete the sentence frame to create your own saying:

"It's a sin to \_\_\_\_\_."

In the space below, provide an illustration of your symbol.

**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Ch. 11-14:</b>  <b>Lesson:</b> 3D</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 1-2 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.   <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.   <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	

<b>Materials/ Resources/ Lesson Preparation</b>		<ul style="list-style-type: none"> <li>• Class set of novels</li> <li>• Audio recording of Chapter 11 (optional)</li> <li>• Circle Map: Definition of Courage (Resource 3.16)</li> <li>• Optional Text-Dependent Questions for Chapters 11-14 (Resource 3.17)</li> <li>• Chapter Summaries, Text-Dependent Questions, and Activities (Resource 3.18)</li> <li>• Quick-Write &amp; Three-Step Interview: Courage (Resource 3.19)</li> </ul>	
<b>Objectives</b>		<b>Content:</b> Students will be able to consider Atticus’s definition of courage and apply it to their own experiences.	<b>Language:</b> Students will be able to write and share multiple sentence responses about their personal definition of courage.
<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b>	<input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b>
		<input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>	<input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b>
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> <b>Demonstrating independence knowledge</b> <input checked="" type="checkbox"/> <b>Building strong content knowledge</b>	
		<input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b>	
		<input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b>	<input checked="" type="checkbox"/> <b>Valuing evidence</b>
		<input type="checkbox"/> <b>Using technology and digital media strategically and capably</b>	
		<input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>	
<b>Common Core Instructional Shifts</b>		<input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b>	
		<input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b>	
		<input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
		licked	baton, camellia, beholden
	<b>STUDENTS FIGURE OUT THE</b>	courage	conscience, morphine

<p><b>Pre-teaching Considerations</b></p>	<ul style="list-style-type: none"> <li>• Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>• While none of the material contains graphic information or images, there is information about a rape trial. Teachers should be aware of their students’ ability to handle sensitive topics and provide extra introduction or support as necessary.</li> <li>• Teachers will need to plan a reading schedule that fits with the needs of their individual classrooms. For teachers whose students are receiving intensive intervention in their classes, we have provided recommendations of chapters that may be optional (Resource 3.18); however, we recommend that teachers assign as much of the novel as possible. We have provided optional checking for understanding questions (Resource 3.17) that teachers are welcome to assign students or use as a basis for discussion. We have provided several activities below that will help students move toward understanding the big idea and being able to complete the final assessment; however, there is room for teachers to add in other activities (or not) as their situation allows. A chart with chapter summaries, Checking for understanding questions, and activities has been provided for teachers to reference (Resource 3.18).</li> </ul>
<p><b>Lesson Delivery</b></p>	
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b></p> <p><input type="checkbox"/> Modeling    <input type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input checked="" type="checkbox"/> Independent Practice</p> <p><input checked="" type="checkbox"/> Guided Inquiry    <input checked="" type="checkbox"/> Reflection</p>
<p><b>Lesson Overview:</b></p> <p>Preparing the Learner</p> <ol style="list-style-type: none"> <li>1. Thinking Map: Definition of Courage (Resource 3.16)</li> </ol> <p>Interacting with the Text</p> <ol style="list-style-type: none"> <li>2. Quick-Write and Three-Step Interview (Resource 3.19)</li> </ol> <p>Extending Understanding</p> <ol style="list-style-type: none"> <li>3. Revisiting the Circle Map (Resource 3.16)</li> </ol>	
<p><b>Lesson Continuum</b></p>	<p><b>Lesson Opening</b></p> <p><b>Preparing the Learner</b>                  Prior Knowledge, Context, and Motivation:</p> <p>Thinking Map: Definition of Courage</p> <p>The teacher should draw a Circle Map on the whiteboard or project it using a document camera. In the middle, the teacher should write the word, “Courage.” Students should fill in their own Circle Map as the discussion continues (Resource 3.16).</p> <p>The teacher should ask students for words, phrases, and examples they would use to define the word, “courage.” Record student responses as they are shared and have students fill in their own maps.</p> <p>There is no need to push students toward a specific definition at this point; we will be revisiting the Circle Map (and our definition of “courage”) at the end of the lesson.</p>

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p>Quick-Write &amp; Three-Step Interview: Courage</p> <p>Assign students to read Chapter 11. How you assign this chapter will vary depending upon the needs of your class: students may be asked to read at home, given time to read in class, or asked to follow along to an audio recording. We have provided text-dependent questions for each chapter that may be assigned if the teacher desires (Resource 3.17).</p> <ol style="list-style-type: none"> <li>1. After students have read the chapter, the teacher should direct students toward Atticus’s definition of courage at the end of the chapter (reprinted at the top of Resource 3.19, though it would be preferable for students to find this themselves).</li> <li>2. The teacher should read the quotation and ask students to discuss the following two questions with a partner: (a) What does Atticus mean in this quotation? (b) How does this apply to Mrs. Dubose?</li> <li>3. Students should then be selected to share their responses with the class.</li> <li>4. Next, students should be directed to complete the Quick-Write in their resources (Resource 3.19) to the following prompt: <i>In the novel To Kill a Mockingbird, the character of Atticus Finch gives his son this definition of courage. How do you define courage? Who in your life do you consider courageous? Do you consider yourself courageous? Describe an example from your life.</i></li> <li>5. After students have had 3-5 minutes to write, students should be placed in groups of four for the Three-Step Interview. Using the prompt, Student A should interview Student B while Student C interviews Student D. Student A and Student C must listen carefully to the responses in order to be able to repeat their partners’ responses to the rest of the group.</li> <li>6. Then, Student B should interview Student A as Student D interviews Student C. Student B and Student D must listen carefully to the response in order to be able to repeat their partners’ responses to the rest of the group.</li> <li>7. Finally, each person should share his or her partner’s response with the rest of the group.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>Students may be assigned to follow along with an audio recording of Chapter 11 rather than reading independently; alternatively, they may be assigned to read with a partner.</p> <p>Students may be assigned text-dependent questions while reading to provide an additional focus and support.</p> <p>A version of the Quick-Write with sentence frames has been provided for students who need extra support (Resource 3.19A).</p> <p><b>Accelerated Learners:</b></p> <p>Students should be encouraged to find other characters in the first part of the novel who demonstrate courage; students should note the difference between types of courage (e.g., Jem touching the Radley House vs. Atticus defending Tom Robinson).</p>
--------------------------------	---	---	---



<b>Lesson Continuum</b>	Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding	<p><b>Extending Understanding:</b></p> <p>Revisiting the Circle Map</p> <ol style="list-style-type: none"> <li>1. Ask students to turn back to the Circle Map from the beginning of the lesson (Resource 3.16).</li> <li>2. Next, have students add the following question to the frame of reference: How is one’s perception of courage influenced by one’s own society?</li> <li>3. Review students’ responses from the beginning of the lesson, and then ask students to add to the Circle Map based on the new frame of reference, their discussion of the chapter and one another’s personal experiences.</li> </ol> <p>We have identified Chapters 12 through 14 as optional chapters for those teachers whose students are in intervention classes or for other reasons, specific their classes, do not have time to assign the full novel to students; however, as always, we recommend that students read as much of the novel as possible. If students are reading the full novel, Chapters 12 through 14 should be read prior to the next lesson. Optional text-dependent questions have been provided in Resource 3.17. If teachers choose to skip these chapters, they may wish to read the chapter summaries provided in Resource 3.18, though this is not necessary.</p>	
<b>Lesson Reflection</b>			
<b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b>			

Thinking Map (Define in Context)

A large, empty rectangular box with a black border, intended for a thinking map. The box is centered on the page and occupies most of the lower half of the document.

## Checking for Understanding Questions: Chapters 11-14

**Directions:** As you read each chapter of the novel, answer the questions below.

Chapter	Checking for Understanding Questions
11	<p><i>Why does Jem destroy Mrs. Dubose's flowers?</i></p> <p><i>When Atticus states that Mrs. Dubose is a model of real courage, what does he mean?</i></p>
12	<p><i>What is lincin? Why is it done?</i></p> <p><i>What does Scout notice about Calpurnia?</i></p>
13	<p><i>Why does Aunt Alexandra come to visit?</i></p> <p><i>How does Aunt Alexandra explain human behavior?</i></p>
14	<p><i>Why does Aunt Alexandra want to dismiss Calpurnia?</i></p> <p><i>How does Atticus explain rape to Scout?</i></p> <p><i>Why does Dill run away from home?</i></p>

**To Kill a Mockingbird by Harper Lee**  
**Outline of Chapter Summaries, Checking for Understanding Questions, and Activities**

Chapter	Summary/Main Events	Checking for Understanding Questions	Activity
11	Jem and Scout try to understand Mrs. Dubose, a mean, racist old woman on their street. Atticus tells them to be nice. Jem buys Scout a baton. When Mrs. Dubose insults Atticus, Jem takes Scout's baton and cuts Mrs. Dubose's camellia flowers. As a consequence, Jem reads <i>Ivanhoe</i> to her each week. Mrs. Dubose dies, and Atticus reveals that he asked Jem to read to her to help her overcome her morphine addiction before her death.	Why does Jem destroy Mrs. Dubose's flowers?  When Atticus states that Mrs. Dubose is a model of real courage, what does he mean?	Quick-Write and Three-Step Interview: Courage
12 (OPTIONAL)	Part 2 of the novel begins. Jem starts growing up. Jem and Scout go to Calpurnia's church. Jem and Scout feel reverse discrimination from one woman, but are accepted by the other black people out of gratitude for Atticus's work on Tom Robinson's behalf. The church takes up a collection for Tom Robinson's wife. Calpurnia explains why Tom Robinson needs a lawyer.	What is linnin'? Why is it done?  What does Scout notice about Calpurnia?	
13 (OPTIONAL)	Aunt Alexandra moves in to help Atticus with the children during the trial and becomes involved in Maycomb society. Aunt Alexandra explains family and heredity traits to Scout and Jem. Atticus explains that the Finches have a reputation to uphold, but later regrets his words, telling Jem and Scout not to bother themselves with what Aunt Alexandra says.	Why does Aunt Alexandra come to visit?  How does Aunt Alexandra explain human behavior?	
14 (OPTIONAL)	Atticus and Aunt Alexandra find out that the children went to Calpurnia's church. Atticus defines the word "rape" when Scout asks him what it means after hearing about the trial. Aunt Alexandra wants Calpurnia fired, but Atticus refuses. Scout finds Dill under her bed. He ran away from home because he didn't think his parents love him, so he wanted to be with the Finches.	Why does Aunt Alexandra want to dismiss Calpurnia?  How does Atticus explain rape to Scout?  Why does Dill run away from home?	

## Quick-Write & Three-Step Interview: Courage

“I wanted you to see what real courage is, instead of getting the idea that courage is a man with a gun in his hand. It’s when you know you’re licked before you begin but you begin anyway and you see it through no matter what. You rarely win, but sometimes you do.” --Atticus Finch

*In the novel To Kill a Mockingbird, the character of Atticus Finch gives his son this definition of courage. What do you define as courage? Who in your life do you consider courageous? Do you consider yourself courageous? Describe an example from your life.*


### Three Step Interview:

**Step 1** – Using the prompt, Student A interviews Student B, and Student C interviews Student D. Student A and Student C must listen carefully to the responses in order to be able to repeat their partner’s response to the table group.

**Step 2** – Student B will now interview Student A, and Student D will now interview Student C. Student B and Student D must listen carefully so they can repeat their partner’s response to the group.

**Step 3** – Each person should share his or her partner’s response with the rest of the group.

# Quick-Write & Three-Step Interview: Courage

"I wanted you to see what real courage is, instead of getting the idea that courage is a man with a gun in his hand. It's when you know you're licked before you begin but you begin anyway and you see it through no matter what. You rarely win, but sometimes you do." --Atticus Finch

*In the novel To Kill a Mockingbird, the character of Atticus Finch gives his son this definition of courage. What do you define as courage? Who in your life do you consider courageous? Do you consider yourself courageous? Describe an example from your life.*

I think courage means \_\_\_\_\_

\_\_\_\_\_

In my life, I consider \_\_\_\_\_ to be courageous. I think this person is courageous because

\_\_\_\_\_

An example of this person being courageous is \_\_\_\_\_

\_\_\_\_\_

I do / do not (circle one) consider myself courageous because \_\_\_\_\_

\_\_\_\_\_

An example to illustrate this is \_\_\_\_\_

\_\_\_\_\_

## Three Step Interview:

**Step 1** – Using the prompt, Student A interviews Student B, and Student C interviews Student D. Student A and Student C must listen carefully to the responses in order to be able to repeat their partner's response to the table group.

**Step 2** – Student B will now interview Student A, and Student D will now interview Student C. Student B and Student D must listen carefully so they can repeat their partner's response to the group.

**Step 3** – Each person should share his or her partner's response with the rest of the group.

**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Ch. 15-16</b>  <b>Lesson:</b> 3E</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 3-5 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.  <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.  <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<p><b>Materials/ Resources/ Lesson Preparation</b></p>	<ul style="list-style-type: none"> <li>• Class set of novels</li> <li>• Audio recording of Chapters 15-16 (optional)</li> <li>• Mobs &amp; Courthouse Chaos Images (Resource 3.20)</li> <li>• Optional Text-Dependent Questions for Chapters 15-16 (Resource 3.21)</li> <li>• Chapter Summaries, Text-Dependent Questions, and Activities (Resource 3.22)</li> <li>• Think-Write-Pair-Share: Revisiting Multiple Perspectives &amp; Courage (Resource 3.23)</li> <li>• Character Trait Posters (Resources 3.24-3.26)</li> </ul>	

		<ul style="list-style-type: none"> <li>List of Character Traits (Resource 3.27)</li> <li>Collecting Character Traits (Resource 3.28)</li> </ul>	
<b>Objectives</b>		<b>Content:</b> Students will be able to provide a complete characterization of three characters from the first half of the novel, using textual evidence to support their ideas.	<b>Language:</b> Students will be able to write and share multiple sentence responses about multiple perspectives, courage, and significant character traits.
<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b>	<input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b>  <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>
			<input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b>
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> <b>Demonstrating independence knowledge</b>	<input checked="" type="checkbox"/> <b>Building strong content knowledge</b>  <input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b>
		<input type="checkbox"/> <b>Using technology and digital media strategically and capably</b>	<input checked="" type="checkbox"/> <b>Valuing evidence</b>  <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>
<b>Common Core Instructional Shifts</b>		<input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>  character trait, characterization	<b>WORDS WORTH KNOWING</b>  adjective, venue, entailment, solicitor
	<b>STUDENTS FIGURE OUT THE</b>	mob	Ku Klux Klan
<b>Pre-teaching Considerations</b>		<ul style="list-style-type: none"> <li>Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>While none of the material contains graphic information or images, there is information about a rape trial. Teachers should be aware of their students' ability to handle sensitive topics and provide extra introduction or support as necessary.</li> <li>Teachers will need to plan a reading schedule that fits with the needs of their individual classrooms. For teachers whose students are receiving intensive</li> </ul>	



	<p>intervention in their classes, we have provided recommendations of chapters that may be optional (Resource 3.22); however, we recommend that teachers assign as much of the novel as possible. We have provided optional checking for understanding questions (Resource 3.21) that teachers are welcome to assign students or use as a basis for discussion. We have provided several activities below that will help students move toward understanding the big idea and being able to complete the final assessment; however, there is room for teachers to add in other activities (or not) as their situation allows. A chart with chapter summaries, Checking for understanding questions, and activities has been provided for teachers to reference (Resource 3.22).</p>
<b>Lesson Delivery</b>	
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b>  <input type="checkbox"/> Modeling    <input checked="" type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input checked="" type="checkbox"/> Independent Practice  <input checked="" type="checkbox"/> Guided Inquiry    <input checked="" type="checkbox"/> Reflection</p>
<p><b>Lesson Overview:</b>                  Preparing the Learner                  1. Mobs and Courthouse Chaos (Resource 3.20)                  Interacting with the Text                  2. Think-Write-Pair-Share: Revisiting Multiple Perspectives and Courage (Resource 3.23)                  Extending Understanding                  3. Character Gallery Walk (Resources 3.24-3.28)</p>	
<b>Lesson Continuum</b>	<p><b>Preparing the Learner</b>                  Prior Knowledge, Context, and Motivation:                  Mobs and Courthouse Chaos</p> <p>The teacher should have students turn to the images of mobs and courthouse chaos in their materials (Resource 3.20). Point out to students that the idea of mobs has not changed over the years in fiction or reality. As they prepare to read about a fictional mob, in parts of Africa, defendants are being harassed by mobs outside their jail cells. The frenzy of people that arrive in town for Tom Robinson’s trial is no different than the media circus that plays out today in front of courthouses across the world. When an individual becomes part of a mob, the mob itself becomes its own society, not bound by the accepted norms of the society at large. * Resource 3.20A has been provided for teachers who would like to explain the mob mentality further.</p> <p>Ask students why they think so many people are drawn to courthouses. The teacher should also ask students to consider how mobs of people behave differently than individuals (the key point to elicit here would be that people are much more likely to engage in destructive behavior when they can disappear into a mob, becoming anonymous, than they are when they are on their own, particularly when someone might recognize them).</p> <p>Tell students that in the next two chapters, we will see a Maycomb County mob as well as the crowd that shows up for the Tom Robinson trial.</p>

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p>Think-Write-Pair-Share: Revisiting Multiple Perspectives &amp; Courage</p> <p>Assign students to read Chapters 15-16. How you assign this chapter will vary depending upon the needs of your class: students may be asked to read at home, given time to read in class, or asked to follow along to an audio recording. We have provided text-dependent questions for each chapter that may be assigned if the teacher desires (Resource 3.21).</p> <ol style="list-style-type: none"> <li>1. After students have read the chapter, the teacher should direct students to the Think-Write-Pair-Share handout (Resource 3.23). Students should be given 3-5 minutes to respond to the two questions on the handout: (a) How did these chapters illustrate Atticus’s advice to Scout to “climb in someone else’s skin and walk around in it”? (b) How did these chapters illustrate Atticus’s definition of “courage” in Chapter 11? A version with sentence frames has been provided in Resource 3.23A for those students who need extra support.</li> <li>2. Once students have had time to write, they should turn to an elbow partner and share responses. The elbow partner is responsible for listening quietly and then asking the sharing student at least two questions about his/her response (suggested clarifying questions are provided in Resource 3.23, but students are not limited to these questions). Be sure that both partners have time to share and ask clarifying questions. Have student volunteers share their responses with the class.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>Students may be assigned to follow along with an audio recording of Chapters 15-16 rather than reading independently; alternatively, they may be assigned to read with a partner.</p> <p>Students may be assigned text-dependent questions while reading to provide an additional focus and support.</p> <p>A version of the Think-Write-Pair-Share activity with sentence frames has been provided for students who need this support (Resource 3.23A).</p> <p><b>Accelerated Learners:</b></p> <p>Students might be encouraged to consider what might have happened if these characters had not shown courage or considered other perspectives. They might also look back to Lesson 2 and consider historical figures who showed this kind of courage.</p>
--------------------------------	---	---	---

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Extending Understanding:</b></p> <p>Character Gallery Walk</p> <p>For the unit assessment, students will be showing how several characters are shaped and influenced by the trial. In order to prepare students for this assessment, we are going to spend some time characterizing key characters before the trial.</p> <ol style="list-style-type: none"> <li>1. Students should work in partners or groups to complete this activity. They will be creating three Bubble Maps (Resources 3.24-3.26) to describe characters from the first half of the novel: Scout, plus two others of their choice. (The teacher may wish to assign characters to ensure that every character is covered; however, this is not necessary.)</li> <li>2. Each Bubble Map should have a minimum of five character traits along with a supporting quotation, properly cited. Students should be encouraged to include more character traits if they think of them. A list of character traits has been provided for those students who need extra support (Resource 3.27).</li> <li>3. Students should also think of an object or image to symbolize each character. This symbol should go in the center of the map along with the character’s name.</li> <li>4. The teacher should circulate during this time to answer questions and clarify misunderstandings.</li> <li>5. After students have completed their three Bubble Maps, the teacher should arrange the Bubble Maps around the classroom (either on desktops or on the wall). Students should cycle through the Bubble Maps and use the information to fill in their “Collecting Character Traits” handouts (Resource 3.28).</li> <li>6. The teacher should tell students that they will use these Bubble Maps later in the unit for their final assessment.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>All students should complete a Bubble Map for Scout, so if the students need assistance, the teacher may wish to complete this Bubble Map as a class. Students can also be assigned to complete less than three Bubble Maps if needed.</p> <p><b>Accelerated Learners:</b></p> <p>Students should be encouraged to complete their Bubble Maps independently, though you may wish to have them collaborate with a partner or group prior to the Gallery Walk. Students should also be encouraged to write more than one word/adjective to describe each character.</p> <p>Students could turn their Bubble Maps into a full paragraph or written response describing each character.</p>
--------------------------------	---	---	--

<b>Lesson Reflection</b>	
<b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b>	

# Mobs and Courthouse Chaos



Former Penn State football coach Jerry Sandusky's lawyer Joe Amendola stands in the center of media circus in front of Centre County Courthouse.



Lynch mob: Furious residents surround a police car carrying four suspected thieves in the crime-ridden village of San Lorenzo Acopilco on the outskirts of Mexico City.



Showdown: Riot police clash with residents as they hurl bricks and stones towards the police car carrying the suspected thieves.



The Kalenji warriors have caught an "enemy lookout" in Chepilat. The aggressive fighters want to kill him immediately.



Baying for blood: a lynch mob prepares to attack African immigrants in South Africa's continuing xenophobic attacks. Poor South Africans accuse foreigners of taking their jobs.



An angry mob of Luos attack a Kikuyu man in Mathare North slum whom they accuse of a crime.



Fans of Michael Jackson react outside the courthouse in Los Angeles. (Conrad Murray trial)



Lynch mob



Lynch mob



George Zimmerman trial



Mob



Black Friday stampede



Black Friday stampede



Black Friday



Black Friday stampede

# **The Psychology of Mob Mentality and Violence**

**By Dr. Wendy James, PhD.**

One dog may bark at you but it's more likely that a pack will attack you.

We are not exempt from that behavior because we are human and not canine. As evidenced by dogs operating in a pack environment, human society is based on group dynamics.

As humans, we have instinctual responses that are exacerbated by group influences.

What we might not do as individuals we may do as part of a group. People may lose control of their usual inhibitions, as their mentality becomes that of the group.

You have never heard of a peaceful riot. Riots are by definition violent in nature.

All a riot is, is violent group behavior. The larger the group the greater the amplification of that group behavior. If the group behavior is peaceful, exemplified by Martin Luther King and Ghandi, the group behavior is peaceful and orderly.

If the group behavior is violent, the larger the group the more magnified the violence.

A mob mentality phenomenon has occurred throughout human history, whether witch burning, religious zealotry, political protests or reaction to perceived racial micro aggressions.

Three psychological theories address crowd behavior.

First is Contagion Theory, proposes that crowds exert a hypnotic influence on their members that results in irrational and emotionally charged behavior often referred to as crowd frenzy.

Second is Convergence Theory that argues the behavior of a crowd is not an emergent property of the crowd but is a result of like-minded individuals coming together. If it becomes violent is not because the crowd encouraged violence yet rather people wanted it to be violent and came together in a crowd.

Third is Emergent-Norm Theory that combines the two above arguing that a combination of liked-minded individuals, anonymity and shared emotions leads to crowd behavior

This entry was posted in [Published Articles](#) on [July 18, 2013](#).

<http://www.drwendyjames.com/the-psychology-of-mob-mentality-and-violence/>



## Checking for Understanding Questions: Chapters 15-16

**Directions:** As you read each chapter of the novel, answer the questions below.

Chapter	Checking for Understanding Questions
15	<p><i>What is the mood in Maycomb before the trial?</i></p> <p><i>Why is Jem worried?</i></p> <p><i>How does Scout stop the mob?</i></p>
16	<p><i>Who is Dolphus Raymond?</i></p> <p><i>Explain the following statement: "He really intends to defend Tom Robinson."</i></p>

***To Kill a Mockingbird* by Harper Lee**  
**Outline of Chapter Summaries, Checking for Understanding Questions, and Activities**

Chapter	Summary/Main Events	Checking for Understanding Questions	Activity
15	Concerned townsmen visit Atticus at home to discuss the upcoming Tom Robinson trial. Jem worries about the danger of the trial. Tom Robinson is moved to Maycomb County Jail. Atticus goes to guard Tom overnight. When a gang of Cunninghams shows up to harm Tom Robinson, Scout, Jem, and Dill move through the mob, and Scout shames the group of men into leaving.	<p>What is the mood in Maycomb before the trial?</p> <p>Why is Jem worried?</p> <p>How does Scout stop the mob?</p>	<p>Think-Write-Pair-Share: Revisiting Multiple Perspectives and Courage</p> <p>Character Gallery Walk</p>
16	At breakfast, the Finches talk about the visiting mob and racial attitudes of the town. It is the first day of the trial. Wagonloads of people are coming to the courthouse. The children see Mr. Dolphus Raymond, notorious for being the town drunk and preferring the company of black people despite the fact that he is white. Reverend Sykes invites Jem, Scout, and Dill to sit in the balcony with the black community to watch the trial since the courthouse is full.	<p>Who is Dolphus Raymond?</p> <p>Explain the following statement: “He really intends to defend Tom Robinson.”</p>	<p>Think-Write-Pair-Share: Revisiting Multiple Perspectives and Courage</p> <p>Character Gallery Walk</p>

# Think-Write-Pair-Share: Revisiting Multiple Perspectives and Courage

*How did these chapters illustrate Atticus’s advice to Scout to “climb in someone else’s skin and walk around in it”?*


*How did these chapters illustrate Atticus’s definition of “courage” in Chapter 11?*


## Pair-Share

1. Student A shares his/her responses with Student B.
2. Student B asks at least two clarifying questions about Student A’s response.
  - a. *Optional Sentence Frames:*
    - i. *What did you mean when you said . . . ?*
    - ii. *Why do you think . . . ?*
    - iii. *Could you give an example of . . . ?*
3. Then Student B shares his/her response with Student A, and Student A asks clarifying questions of Student B.

# Think-Write-Pair-Share: Revisiting Multiple Perspectives and Courage

***How did these chapters illustrate Atticus's advice to Scout to "climb in someone else's skin and walk around in it"?***

An example of someone in this chapter "climbing in someone else's skin and walking around in it" is when \_\_\_\_\_

\_\_\_\_\_.

Originally, this person wanted \_\_\_\_\_;

however, after he / she considered \_\_\_\_\_'s perspective, he / she realized \_\_\_\_\_

\_\_\_\_\_.

and decided to \_\_\_\_\_.

***How did these chapters illustrate Atticus's definition of "courage" in Chapter 11?***

Atticus defined "courage" as \_\_\_\_\_.

Someone in this chapter who showed this kind of courage is \_\_\_\_\_.

This person showed courage by \_\_\_\_\_.

\_\_\_\_\_.

The result of this person showing courage was \_\_\_\_\_.

\_\_\_\_\_.

## Pair-Share

1. Student A shares his/her responses with Student B.
2. Student B asks at least two clarifying questions about Student A's response.
  - a. *Optional Sentence Frames:*
    - i. *What did you mean when you said . . . ?*
    - ii. *Why do you think . . . ?*
    - iii. *Could you give an example of . . . ?*
3. Then Student B shares his/her response with Student A, and Student A asks clarifying questions of Student B.

Thinking map



Thinking map



Thinking map



## Sample Character Traits

able	demanding	hopeless	restless
active	dependable	humorous	rich
adventurous	depressed	ignorant	rough
affectionate	determined	imaginative	rowdy
afraid	discouraged	impatient	rude
alert	dishonest	impolite	sad
ambitious	disrespectful	inconsiderate	safe
angry	doubtful	independent	satisfied
annoyed	dull	industrious	scared
anxious	dutiful	innocent	secretive
apologetic	eager	intelligent	selfish
arrogant	easygoing	jealous	serious
attentive	efficient	kindly	sharp
average	embarrassed	lazy	short
bad	encouraging	leader	shy
blue	energetic	lively	silly
bold	evil	lonely	skillful
bored	excited	loving	sly
bossy	expert	loyal	smart
brainy	fair	lucky	sneaky
brave	faithful	mature	sorry
bright	fearless	mean	spoiled
brilliant	fierce	messy	stingy
busy	foolish	miserable	strange
calm	fortunate	mysterious	strict
careful	foul	naughty	stubborn
careless	fresh	nervous	sweet
cautious	friendly	nice	talented
charming	frustrated	noisy	tall
cheerful	funny	obedient	thankful
childish	gentle	obnoxious	thoughtful
clever	giving	old	thoughtless
clumsy	glamorous	peaceful	tired
coarse	gloomy	picky	tolerant
concerned	good	pleasant	touchy
confident	graceful	polite	trusting
confused	grateful	poor	trustworthy
considerate	greedy	popular	unfriendly
cooperative	grouchy	positive	unhappy
courageous	grumpy	precise	upset
cowardly	guilty	proper	useful
cross	happy	proud	warm
cruel	harsh	quick	weak
curious	hateful	quiet	wicked
dangerous	healthy	rational	wise
daring	helpful	reliable	worried
dark	honest	religious	wrong
decisive	hopeful	responsible	young



# Collecting Character Traits

**Directions:** As you walk around the room to view your classmates' Bubble Maps, record the key information you learn about each character.

<b>Character or Place</b>	<b>My Notes</b>
<b>Scout Finch (Narrator)</b>	
<b>Jem Finch</b>	
<b>Atticus Finch</b>	
<b>Dill (Charles Baker Harris)</b>	
<b>Calpurnia</b>	
<b>Miss Maudie</b>	

<b>Character or Place</b>	<b>My Notes</b>
<b>Boo Radley (Arthur)</b>	
<b>The Cunninghams</b>	
<b>Aunt Alexandra</b>	

**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Ch. 17-19</b>  <b>Lesson:</b> 4A</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 4-6 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.  <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.  <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<p><b>Materials/ Resources/ Lesson Preparation</b></p>	<ul style="list-style-type: none"> <li>• Class set of novels</li> <li>• Audio Recording of <i>To Kill a Mockingbird</i>, Chapters 17-19 (optional)</li> <li>• Courtroom Vocabulary Circle Map (Resource 4.1)</li> <li>• Courtroom Map (Resource 4.2)</li> <li>• Courtroom Vocabulary (Resource 4.3)</li> <li>• Optional Text-Dependent Questions for Chapters 17-19 (Resource 4.4)</li> <li>• Chapter Summaries, Text-Dependent Questions, and Activities (Resource 4.5)</li> </ul>	

		<ul style="list-style-type: none"> <li>• Compare-Contrast Matrix: Trial Evidence Chart (Resource 4.6)</li> <li>• Deconstruction of an Analytical Paragraph (Resource 4.7)</li> <li>• TEPAC Analytical Paragraph Chart (Resource 4.8)</li> <li>• TEPAC Analytical Writing Language Supports (Resource 4.9)</li> </ul>	
<b>Objectives</b>		<b>Content:</b> Students will be able to analyze and evaluate the testimony of the four witnesses in the trial in order to come to a conclusion about Tom Robinson’s guilt or innocence.	<b>Language:</b> Students will be able to write an analytical paragraph that uses evidence from the text to explain their positions on whether Tom Robinson is guilty or innocent.
<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b>	<input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b>  <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>
			<input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b>
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> <b>Demonstrating independence knowledge</b>	<input checked="" type="checkbox"/> <b>Building strong content knowledge</b>  <input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b>
		<input type="checkbox"/> <b>Using technology and digital media strategically and capably</b>	<input checked="" type="checkbox"/> <b>Valuing evidence</b>  <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>
<b>Common Core Instructional Shifts</b>		<input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
		topic sentence, evidence, paraphrase, analysis, concluding statement; teachers should also be prepared to give definitions for any of the words below with which students are unfamiliar	obscene, ambidextrous, chiffarobe
	<b>STUDENTS FIGURE OUT THE MEANING</b>	testify, testimony, solicitor (prosecutor), jury, witness, witness stand, cross-examination, court reporter, counsel, rape, judge, gavel, bench, defendant, sheriff, objection, immaterial, irrelevant, overruled, disorderly conduct, contempt, convicted, misdemeanor, oath, verdict, beyond all reasonable doubt, closing argument, circumstantial evidence, deliberations	judge's chambers, jury room, jury box, plaintiff, bar

<p><b>Pre-teaching Considerations</b></p>	<ul style="list-style-type: none"> <li>• Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>• While none of the material contains graphic information or images, there is information about a rape trial. Teachers should be aware of their students’ ability to handle sensitive topics and provide extra introduction or support as necessary.</li> <li>• While teachers may or may not have asked students to read all of Chapters 1-16, the full text of Chapters 17-21 should be assigned to students (whether in class or at home), as the trial is a key part of both the novel and this unit. If teachers only assigned excerpts of Chapters 1-16, it is important to make sure students have sufficient background knowledge to understand the action in these five chapters.</li> <li>• We have provided an outline of chapter summaries, checking for understanding questions, and activities in Resource 4.5.</li> </ul>
<p><b>Lesson Delivery</b></p>	
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b></p> <p><input checked="" type="checkbox"/> Modeling    <input checked="" type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input checked="" type="checkbox"/> Independent Practice</p> <p><input checked="" type="checkbox"/> Guided Inquiry    <input checked="" type="checkbox"/> Reflection</p>
<p><b>Lesson Overview:</b></p> <p>Preparing the Learner              Courtroom Vocabulary Circle Map (Resources 4.1-4.3)</p> <p>Interacting with the Text              Compare-Contrast Matrix: Trial Evidence Chart (Resource 4.6)</p> <p>Extending Understanding              TEPAC Analytical Paragraph (Resources 4.7-4.9)</p>	
<p><b>Lesson Continuum</b></p>	<p><b>Lesson Opening</b></p> <p><b>Preparing the Learner</b>          Prior Knowledge, Context, and Motivation:</p> <p><b>Courtroom Vocabulary Circle Map</b></p> <ol style="list-style-type: none"> <li>1. Begin by creating a Circle Map on the board or on the projector. Students have a circle map in their materials (Resource 4.1), which they should fill in during the discussion. In the center of the Circle Map, write “Courtroom Procedure.”</li> <li>2. Ask students to share terms they know from having watched courtroom procedures in real life or in movies, television, books, etc. As students share terms, the teacher should provide or clarify definitions of any terms that students do not understand. In the course of this discussion, teachers may want to refer to a map of a courtroom (Resource 4.2).</li> <li>3. The following terms appear in Chapters 17-21: <i>testify, testimony, solicitor (prosecutor), jury, witness, witness stand, cross-examination, court reporter, counsel, rape, judge, gavel, bench, defendant, sheriff, objection, immaterial, irrelevant, overruled, disorderly conduct, contempt, convicted, misdemeanor, oath, verdict, beyond all reasonable doubt, closing argument, circumstantial evidence, deliberations</i>. A definition of these terms has</li> </ol>

		<p>been provided (Resource 4.3). It may also be helpful to review traditional courtroom procedure (both sides present an opening argument, the prosecution calls its witnesses and the defense has the opportunity to cross-examine, the defense calls its witnesses and the prosecution has the opportunity to cross-examine, both sides present a closing argument, the jury has time to deliberate, the jury presents its verdict).</p> <p>4. If students do not offer all of the terms listed above, it is recommended that teachers introduce these terms to the class. Teachers should encourage students to refer to the circle map and the definitions in their student materials if they have questions as they read.</p>	
<p><b>Lesson Continuum</b></p>		<p><b>Interacting with the concept/text:</b></p> <p>Compare-Contrast Matrix: Trial Evidence</p> <ol style="list-style-type: none"> <li>1. Tom Robinson’s trial is the key event in the novel, so it is important for students to understand what happens, particularly how clear Tom’s innocence is when he receives his guilty verdict. The goal of this activity is to help students sort the evidence as they read these chapters and come independently to the conclusion that Tom is innocent before they read the jury’s verdict.</li> <li>2. Students should be assigned to read all of Chapters 17-19, though teachers may want to break this up by witness: Heck Tate and Bob Ewell are in Chapter 17, Mayella Ewell is in Chapter 18, and Tom Robinson is in Chapter 19. Ideally, students should read the chapters independently; however, depending on the level of your students, teachers can assign the reading in class or as homework, teachers can assign students to read with a partner, or teachers may elect to play an audio version of the text. We have provided optional checking for understanding questions (Resource 4.4) should teachers desire to assign them; however, the Compare-Contrast Matrix will cover the key content in these chapters.</li> <li>3. As students read each witness’s testimony, they should fill in the Trial Evidence Chart (Resource 4.6) for that witness. The chart asks them to provide each witness’s answer to a key question along with a quotation from the text to support their answers. Students should fill in the chart independently to the best of their ability; however, depending on the level of your students, teachers may assign students to work in partners for the whole activity.</li> <li>4. After students have completed the chapters and corresponding columns in the chart, they should be broken into groups of 3-</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b>          Students may be provided with a copy of the courtroom vocabulary.</p> <p>Students may be assigned to follow along with an audio recording of Chapters 17-19 rather than reading independently; alternatively, they may be assigned to read with a partner.</p> <p>Students may be assigned to complete Compare-Contrast Matrix with a partner.</p> <p>Students may be referred to the sentence frames for discussion provided in Resource 4.13.</p> <p><b>Accelerated Learners:</b>          Students may be assigned to research courtroom vocabulary</p>

		<p>4, and each group should be assigned one of the four witnesses. In their groups, students should take turns sharing their responses to the key questions, making revisions and additions as necessary, and becoming “experts” on that witness. The teacher should circulate during this time to answer questions and clarify any misinterpretations.</p> <p>5. After students have had enough time to work through all of the questions for their witness (time will vary depending on your students’ needs), they should be assigned to a different group of four with one student representing each witness. Each of these four students will take turns sharing the responses of their “expert” group so the rest of the group can revise their charts as needed.</p> <p>6. After students have reviewed the information from all four witnesses, they should independently complete the last column of their charts, deciding who is telling the truth on each question. They will need to state which witness they believe and give a reason for their choice.</p> <p>7. Once students have been given enough time to complete the last column of their chart, they should turn to an elbow partner and take turns sharing their responses to each question. Teachers may want to select volunteers to share their responses with the class.</p>	independently instead of providing them with definitions.
--	--	--	---

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Extending Understanding:</b></p> <p>TEPAC Analytical Paragraph</p> <p>As part of the final assessment for this unit, students will be writing a series of analytical paragraphs. The purpose of this activity is to introduce the TEPAC Analytical Paragraph structure while encouraging students to evaluate the evidence from the trial and come to a decision regarding Tom Robinson’s guilt or innocence.</p> <p>[Note: This lesson is being written with the assumption that students have not learned this structure previously. Scaffolds may be removed for students who have already mastered this skill.]</p> <ol style="list-style-type: none"> <li>1. Working in pairs, students should respond to the writing prompt at the top of their TEPAC Analytical Paragraph Chart (Resource 4.8): Do you believe Tom Robinson is guilty or innocent in the case of Mayella Ewell’s rape? The response will serve as the topic sentence/claim for the analytical paragraph.</li> <li>2. Next, each pair should locate evidence/quotes to support the claim. They should select their strongest piece of textual evidence and write it on their TEPAC chart under “Evidence.”</li> <li>3. Students should then paraphrase this piece of evidence. (The teacher should model with another text/claim. See below for an example.) Students should write down the paraphrased information on their TEPAC Chart under “Paraphrase Evidence.”</li> </ol> <p><i>Example Claim: Mrs. Dubose is a courageous woman.</i></p> <p><i>Example Quote: “According to her views, she died beholden to nothing and nobody. She was the bravest person I ever knew” (112).</i></p> <p><i>Example Paraphrase: Based on her beliefs, Mrs. Dubose died free from debt to anything or anyone. Because of this, she was the bravest person Atticus knew.</i></p> <ol style="list-style-type: none"> <li>4. Students will next explain the significance of their piece of evidence. (The teacher should model with another text/claim. See below for an example.) Students should write down this information on their TEPAC Chart under “Analysis of Evidence.”</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b> Teachers may pre-select sentence frames from the Analytical Language Writing Supports for students to use.</p> <p><b>Accelerated Learners:</b> Students may be assigned to complete TEPAC Analytical Paragraph with less support.</p>
--------------------------------	---	---	---

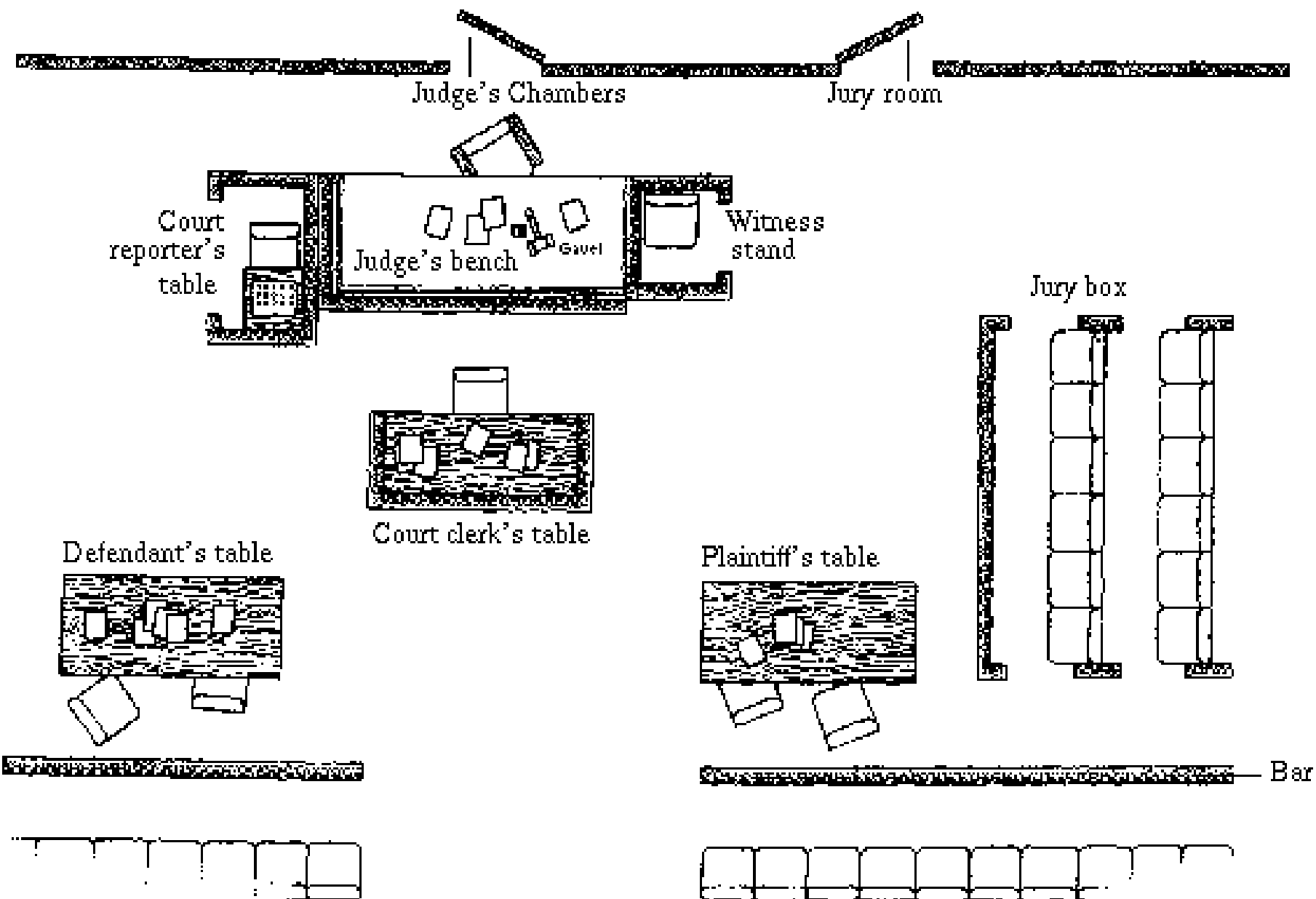


		<p><i>Example Analysis: This suggests that courage has more to do with holding to your beliefs even when you may not succeed than with exerting power over another person.</i></p> <p>5. Tell students to think about how this piece of evidence connects to the topic sentence or theme/claim (model for students). Students should write down these notes on their TEPAC Chart under “Concluding Statement.”</p> <p><i>Example Concluding Statement: Since Mrs. Dubose stuck to her beliefs in quitting morphine, she can be considered a courageous person despite her flaws.</i></p> <p>6. Once students have filled in the top half of their TEPAC Chart, the teacher, along with students, should review the basic structure of an analytical paragraph (Resource 4.7) as each pair verifies that each component is present.</p> <p>7. The teacher should then introduce the typical language features of an analytical paragraph (Resource 4.7). The teacher should model and provide samples of this language (Resource 4.9).</p> <p>8. Students should then engage in academic oral language practice using the prompts and responses from the Analytical Writing Language Supports (Resource 4.9). In A-B partners, student A reads the prompt (e.g., “What evidence do you have to support your topic sentence or claim?”) and student B responds using one of the provided language frames (e.g., “As an illustration, in the text on page 5, it reads . . .”). Students should then switch roles and repeat the process. (The teacher should model this process for students before they begin to work in pairs.)</p> <p>9. Once students have practiced the academic language orally, the teacher should model how to rewrite the “Evidence” by including the targeted language features and adding/deleting information and revising language to better communicate ideas. (<i>Example Revision: For example, on page 112, Atticus tells Scout, “According to her views, she died beholden to nothing and nobody. She was the bravest person I ever knew.”</i>) Students should then work with their partners to rewrite the remaining sections: “Paraphrase Evidence,” “Analysis of Evidence,” and “Concluding Statement.” The teacher should circulate to help students having difficulty.</p> <p>10. After revisions are made, the teacher should select pairs to share their completed analytical paragraphs on the board or on the projector. Evaluate these paragraphs as a class and note both structure and language used.</p>	
--	--	---	--

<b>Lesson Reflection</b>	
<b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b>	

Thinking map





# Courtroom Vocabulary

Term	Definition
bench	the large, unusually long and wide desk raised above the level of the rest of the courtroom, at which the judge sits
beyond all reasonable doubt	part of the instructions given to a jury – they must only find a defendant guilty if they are sure there is no other logical explanation for the crime
circumstantial evidence	evidence that indirectly proves something to be true (for example, if Jim said he saw Tom shoot Sally, it would be direct evidence; however, if Jim said he saw Tom and Sally go into a room and then heard a gunshot and saw Tom leave the room with a gun, it would be circumstantial evidence because he didn't see it himself but inferred it from what he did see)
closing argument	a direct address each lawyer gives to the judge or jury at the end of a trial, summarizing his or her case and attempting to weaken the other side's case
contempt	behavior that disobeys or disrespects the laws, regulation, or authority of a court; it is an actual crime for which the offender is punished
convicted	found guilty of a crime at the end of a trial
counsel	an attorney or lawyer (in a trial, there is counsel for both the defense and the prosecution)
court reporter	person who makes a word-for-word record and transcription of court proceedings
cross-examination	questioning a witness already questioned by the opposing side
defendant	person who has been accused of a crime and is on trial
deliberations	the jury's formal discussion and debate over what the verdict of a trial will be
disorderly conduct	a minor offense involving disturbance of public peace and decency
gavel	a small hammer used by a judge to signal for attention or order
Immaterial/irrelevant	of no importance or relevance to the matter at hand; used by attorneys as a reason for objecting to an opposing attorney's question
judge	a public officer who presides over and administers the law in a courtroom; he or she controls the proceedings in the courtroom and decides on questions of law or discretion
jury	a group of people who are selected and sworn in to hear a trial and to reach a verdict based on the evidence presented to them
misdemeanor	a minor crime punishable by a fine or jail time of less than one year (more serious offenses are called felonies)
oath	a solemn promise to perform an act truthfully and faithfully
objection	a lawyer's protest about the legal appropriateness of a question posed to a witness by the opposing lawyer; a question might be considered inappropriate if it is irrelevant to the case at hand, if it could only be answered by hearsay, if it requires the witness to offer an opinion or discuss something they are unfamiliar with, if it leads the witness to answer in a certain way, or several other reasons. The judge will either sustain the objection (meaning the lawyer cannot ask the question) or overrule the objection (meaning the lawyer can ask the question).

overruled	a judge's decision to ignore a lawyer's objection and allow the questioning to continue
rape	forcing a person to have sexual relations against his or her will
sheriff	the chief peace officer of a county (as opposed to police officers, who keep the peace of a city)
solicitor	a lawyer; in context of the novel, "solicitor" refers to the prosecutor, or the representative of the state trying to prove that the defendant is guilty of a crime
testify	to provide evidence as a witness
testimony	evidence provided by a witness
verdict	the formal finding made by a jury as to whether a defendant is guilty or innocent
witness	a person who testifies under oath in a trial with evidence
witness stand	a chair at the end of the judge's bench on the jury box side, usually with a low "modesty screen," where a witness sits and gives testimony after he or she has sworn to tell the truth

Source: [legal-dictionary.thefreedictionary.com](http://legal-dictionary.thefreedictionary.com)

## Checking for Understanding Questions: Chapters 17-19

**Directions:** As you read each chapter of the novel, answer the questions below.

Chapter	Text-Dependent Questions
<b>17</b>	<p><i>What does Atticus ask Mr. Tate?</i></p>  <p><i>Where do the Ewells live?</i></p>  <p><i>Why does Atticus want Mr. Ewell to write his name?</i></p>
<b>18</b>	<p><i>Why does Mayella think Atticus is making fun of her?</i></p>  <p><i>What does Mayella want Tom Robinson to chop?</i></p>
<b>19</b>	<p><i>How does Tom Robinson place his hand on the Bible?</i></p>  <p><i>What happened to his arm?</i></p>  <p><i>Why does Tom Robinson visit the Ewell place?</i></p>

***To Kill a Mockingbird* by Harper Lee**  
**Outline of Chapter Summaries, Checking for Understanding Questions, and Activities**

Chapter	Summary/Main Events	Checking for Understanding Questions	Activity
<b>17</b>	The trial begins, and Mr. Heck Tate (the sheriff) testifies. We find out that Mayella was bruised on the right side of her face. Mr. Ewell also takes the stand. Judge Taylor silences the spectators and cautions Mr. Ewell on his use of language. Atticus points out that Mr. Ewell is left-handed.	<p>What does Atticus ask Mr. Tate?</p> <p>Where do the Ewells live?</p> <p>Why does Atticus want Mr. Ewell to write his name?</p>	Compare-Contrast Matrix: Trial Evidence Chart
<b>18</b>	Mayella Violet Ewell is called to testify. Mayella thinks Atticus is “sassing” her. Atticus establishes a timeline of the alleged rape.	<p>Why does Mayella think Atticus is making fun of her?</p> <p>What does Mayella want Tom Robinson to chop?</p>	Compare-Contrast Matrix: Trial Evidence Chart
<b>19</b>	Tom Robinson is called to the stand and explains why he doesn’t have the use of his left arm. He is questioned and explains his side of the event, which is that Mayella invited him onto her property and started kissing him, but Mr. Ewell got angry. Dill gets emotional at the line of questioning by the prosecutor, Mr. Gilmer.	<p>Why does Tom Robinson visit the Ewell place?</p> <p>How does Tom Robinson place his hand on the Bible?</p> <p>What happened to his arm?</p>	Compare-Contrast Matrix: Trial Evidence Chart



# Trial Evidence Chart

As you read Chapters 17-19, fill in the chart with each witness’s answers to the questions on the left. In each box, provide both a complete sentence answering the question and a quotation from the novel to support your answer.

After you have filled in the chart for all four witnesses and discussed your answers as a class, use the information in the chart to decide who you believe to be telling the truth for each question. You will need to give a reason for your decision.

<b>Question</b>	<b>Heck Tate’s Answer (Chapter 17)</b>	<b>Bob Ewell’s Answer (Chapter 17)</b>	<b>Mayella Ewell’s Answer (Chapter 18)</b>	<b>Tom Robinson’s Answer (Chapter 19)</b>	<b>I believe . . .</b>
Had Tom ever come inside the Ewell’s fence before?	<b>Answer:</b>  <b>Quotation:</b>	<b>Answer:</b>  <b>Quotation:</b>	<b>Answer:</b>  <b>Quotation:</b>	<b>Answer:</b>  <b>Quotation:</b>	<b>I believe _____</b> <b>because . . .</b>
On the day in question, when Mayella asked Tom to come inside the fence, what did she ask Tom to do for her?	<b>Answer:</b>  <b>Quotation:</b>	<b>Answer:</b>  <b>Quotation:</b>	<b>Answer:</b>  <b>Quotation:</b>	<b>Answer:</b>  <b>Quotation:</b>	<b>I believe _____</b> <b>because . . .</b>
What happened when Tom was inside the house?	<b>Answer:</b>  <b>Quotation:</b>	<b>Answer:</b>  <b>Quotation:</b>	<b>Answer:</b>  <b>Quotation:</b>	<b>Answer:</b>  <b>Quotation:</b>	<b>I believe _____</b> <b>because . . .</b>

Question	Heck Tate's Answer (Chapter 17)	Bob Ewell's Answer (Chapter 17)	Mayella Ewell's Answer (Chapter 18)	Tom Robinson's Answer (Chapter 19)	I believe . . .
Who was Bob Ewell yelling at?	<p>Answer:</p>    <p>Quotation:</p>	<p>Answer:</p>    <p>Quotation:</p>	<p>Answer:</p>    <p>Quotation:</p>	<p>Answer:</p>    <p>Quotation:</p>	<p>I believe _____ because . . .</p>
Why did Tom run away?	<p>Answer:</p>    <p>Quotation:</p>	<p>Answer:</p>    <p>Quotation:</p>	<p>Answer:</p>    <p>Quotation:</p>	<p>Answer:</p>    <p>Quotation:</p>	<p>I believe _____ because . . .</p>
Who harmed Mayella Ewell?	<p>Answer:</p>    <p>Quotation:</p>	<p>Answer:</p>    <p>Quotation:</p>	<p>Answer:</p>    <p>Quotation:</p>	<p>Answer:</p>    <p>Quotation:</p>	<p>I believe _____ because . . .</p>

Question	Heck Tate's Answer (Chapter 17)	Bob Ewell's Answer (Chapter 17)	Mayella Ewell's Answer (Chapter 18)	Tom Robinson's Answer (Chapter 19)	I believe . . .
Did this person provide any other important information?	Answer:  Quotation:	Answer:  Quotation:	Answer:  Quotation:	Answer:  Quotation:	I believe _____ because . . .
Where did this person get his/her information (for example, were they an eyewitness or did they hear it from someone else)?	Answer:  Quotation:	Answer:  Quotation:	Answer:  Quotation:	Answer:  Quotation:	I believe _____ because . . .
How did this person behave on the witness stand? In other words, how would you describe them as a person?	Answer:  Quotation:	Answer:  Quotation:	Answer:  Quotation:	Answer:  Quotation:	I believe _____ because . . .

Question	Heck Tate's Answer (Chapter 17)	Bob Ewell's Answer (Chapter 17)	Mayella Ewell's Answer (Chapter 18)	Tom Robinson's Answer (Chapter 19)	I believe . . .
Was this person willing to admit to information that might make them look bad?	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p>I believe _____ because . . .</p>
What does this person look like?	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p>I believe _____ because . . .</p>
How would you describe this person's body language? (For example, do they fidget and act nervous, are they soft-spoken and confident, etc.)	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p><b>Answer:</b></p> <p><b>Quotation:</b></p>	<p>I believe _____ because . . .</p>

## Deconstruction of an Analytical Paragraph

### Typical Text Structure (TEPAC)

#### **T**opic Sentence

- Identify the text, author and publisher (if provided) + strong predicate + central idea/theme.

#### **E**vidence

- Include specific details from the text to support the topic sentence.

#### **P**araphrase evidence

- Use your own thinking and language to express the author's ideas.

#### **A**nalysis of evidence

- Explain the significance (provide an interpretation) of the evidence.

#### **C**oncluding statement

- Explain how the evidence connects back to the topic sentence/claim.

### Typical Language Features

- The Timeless present tense (unless past or future is required)
- Verbs used to express opinions
- Passive verbs are often used
- Signal words/phrases (conjunctions) for
  - Introducing evidence that supports the central idea/claim
  - Paraphrasing information
  - Explaining significance (analyzing evidence)
  - Making connections/Concluding
- Modality used to show strength of feeling (should, must, may)
- Vocabulary specific to the topic
- Strong and effective adjectives

# TEPAC Analytical Paragraph Chart

**Prompt:** Do you believe Tom Robinson is guilty or innocent in the case of Mayella Ewell’s rape?

**Student Response (Topic Sentence/Claim):** \_\_\_\_\_

<p><b>Evidence</b></p> <p><i>Provide evidence from the novel supporting your claim.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Summarize this evidence in your own words.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or how it supports your claim.</i></p>	<p><b>Concluding Statement</b></p> <p><i>Explain how your evidence connects back to the topic sentence or theme/claim.</i></p>
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>

## TEPAC Analytical Writing Language Supports

### SAMPLE LANGUAGE FRAMES AND SIGNAL WORDS/PHRASES

<p><u>Language Frames for Citing <b>E</b>vidence</u> – “<i>What evidence do you have to support your topic sentence/claim?</i>”</p> <ul style="list-style-type: none"> <li>• For example, on page __ (or in lines __), __ says, “...”</li> <li>• As an illustration, in the text on page ____ (or in lines ____), it reads, “...”</li> <li>• For instance, in the text it states, “...”</li> <li>• To illustrate this idea/theme, the author describes...</li> <li>• The description on page ____ (or in lines ____) is a perfect illustration of ...</li> <li>• The author sites evidence that illustrates...</li> </ul>	<p><u>Language Frames for <b>P</b>araphrasing Information</u> – “<i>How can you paraphrase the evidence?</i>”</p> <ul style="list-style-type: none"> <li>• In other words, __ is ...</li> <li>• In this quote, __ compares/ describes/ refers to...</li> <li>• At this point in the story/poem, __ is ...</li> <li>• That is to say, ____ feels/thinks/ believes ...</li> <li>• In the literal sense/ Literally speaking, ...</li> <li>• To sum up/ In summary, ____ ...</li> <li>• According to __, ...</li> <li>• Basically, ____ is saying ...</li> </ul>	<p><u>Language Frames for <b>A</b>nalyzing Information</u> – “<i>What is the significance of the evidence?</i>”</p> <ul style="list-style-type: none"> <li>• From this, (I/we) can infer that ...</li> <li>• I interpret this to mean ...</li> <li>• The author (This) suggests/ conveys/ intimates/ implies/ illustrates ...</li> <li>• ____ refers to / represents ...</li> <li>• Possibly/ Maybe the character/speaker is ...</li> <li>• ... may suggest (is suggesting) that ...</li> <li>• It seems to me that ...</li> <li>• On a figurative level/ Figuratively speaking, ...</li> <li>• Like/Similar to ____, ...</li> <li>• ____ is compared to ____ because ...</li> <li>• The author makes this comparison because/ so that ...</li> <li>• The evidence highlights that...</li> <li>• The author includes this fact to emphasize...</li> </ul>	<p><u>Language Frames for <b>C</b>onnecting to Theme/Claim</u> – “<i>How can you connect the evidence back to your topic sentence/claim?</i>”</p> <ul style="list-style-type: none"> <li>• ____ clearly suggests ...</li> <li>• To sum up/ In summary, ...</li> <li>• As one can see, ...</li> <li>• ____ illustrates/ examines/ demonstrates...</li> <li>• ... connects with/to ...</li> <li>• ____ emphasizes...</li> </ul>
<p><u>Signal Words/Phrases for Citing <b>E</b>vidence:</u></p> <ul style="list-style-type: none"> <li>• For example</li> <li>• As an illustration</li> <li>• For instance</li> <li>• To illustrate this idea/theme</li> </ul>	<p><u>Signal Words/Phrases for <b>P</b>araphrasing Information:</u></p> <ul style="list-style-type: none"> <li>• In other words</li> <li>• That is to say</li> <li>• Literally speaking</li> <li>• To sum up/ In summary</li> <li>• According to</li> <li>• Basically</li> </ul>	<p><u>Signal Words/Phrases for <b>A</b>nalyzing Information:</u></p> <ul style="list-style-type: none"> <li>• Infer</li> <li>• Interpret</li> <li>• Suggest</li> <li>• Convey/ Imply</li> <li>• Illustrate</li> <li>• May suggest</li> <li>• Figuratively speaking</li> </ul>	<p><u>Signal Words/Phrases for <b>C</b>onnecting to Theme/Thesis:</u></p> <ul style="list-style-type: none"> <li>• Clearly suggests</li> <li>• To sum up</li> <li>• As one can see</li> <li>• Illustrate/examine/demonstrate</li> <li>• Connect (to/with)</li> <li>• Emphasize</li> </ul>

**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Ch. 20-21</b>  <b>Lesson:</b> 4B</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 2 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.   <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.   <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	



<p><b>Materials/ Resources/ Lesson Preparation</b></p>		<ul style="list-style-type: none"> <li>• Class set of novels</li> <li>• Audio Recording of <i>To Kill a Mockingbird</i>, Chapters 20-21 (optional)</li> <li>• Optional Text-Dependent Questions for Chapters 20-21 (Resource 4.10)</li> <li>• Chapter Summaries, Text-Dependent Questions, and Activities (Resource 4.11)</li> <li>• Atticus’s Closing Argument (Resource 4.12)</li> <li>• Save the Last Word for Me (Resource 4.13)</li> <li>• Think-Write-Pair-Share: Responding to the Verdict (Resource 4.14 and 4.14A)</li> </ul>	
<p><b>Objectives</b></p>		<p><b>Content:</b> Students will be able to discuss the impact of selected phrases in Atticus’s closing argument.</p>	<p><b>Language:</b> Students will be able to use evidence in a personal response paragraph about the verdict of the Tom Robinson trial.</p>
<p><b>Depth of Knowledge Level</b></p>		<p><input checked="" type="checkbox"/> <b>Level 1: Recall</b>                      <input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b>  <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>    <input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b></p>	
<p><b>College and Career Ready Skills</b></p>		<p><input checked="" type="checkbox"/> <b>Demonstrating independence knowledge</b>                      <input checked="" type="checkbox"/> <b>Building strong content knowledge</b>  <input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b>  <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b>                      <input checked="" type="checkbox"/> <b>Valuing evidence</b>  <input type="checkbox"/> <b>Using technology and digital media strategically and capably</b>  <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b></p>	
<p><b>Common Core Instructional Shifts</b></p>		<p><input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b>  <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b>  <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b></p>	
<p><b>Academic Vocabulary (Tier II &amp; Tier III)</b></p>		<p><b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b></p>	<p><b>WORDS WORTH KNOWING</b></p>
		<p><b>TEACHER PROVIDES SIMPLE</b> offense; teacher should review the definitions of any of the courtroom terminology below that students cannot remember from the previous lesson</p>	<p>medical evidence</p>
<p><b>STUDENTS FIGURE OUT THE</b> beyond all reasonable doubt, closing argument, defendant, cross-examination, testimony, witness</p>	<p>iota, chief</p>		

<p><b>Pre-teaching Considerations</b></p>	<ul style="list-style-type: none"> <li>• Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>• While none of the material contains graphic information or images, there is information about a rape trial. Teachers should be aware of their students’ ability to handle sensitive topics and provide extra introduction or support as necessary.</li> <li>• While teachers may or may not have asked students to read all of Chapters 1-16, the full text of Chapters 17-21 should be assigned to students (whether in class or at home), as the trial is a key part of both the novel and this unit sequence. If teachers only assigned excerpts of Chapters 1-16, it is important to make sure students have sufficient background knowledge to understand the action in these five chapters.</li> </ul>
<p><b>Lesson Delivery</b></p>	
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b></p> <p><input type="checkbox"/> Modeling    <input type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input checked="" type="checkbox"/> Independent Practice</p> <p><input checked="" type="checkbox"/> Guided Inquiry    <input checked="" type="checkbox"/> Reflection</p>
<p><b>Lesson Overview:</b></p> <p>Preparing the Learner</p> <ol style="list-style-type: none"> <li>1. Review of Courtroom Vocabulary Circle Map (Resources 4.1-4.3)</li> </ol> <p>Interacting with the Text</p> <ol style="list-style-type: none"> <li>2. Save the Last Word for Me: Atticus’s Closing Argument (Resources 4.12-4.13)</li> </ol> <p>Extending Understanding</p> <ol style="list-style-type: none"> <li>1. Think-Write-Pair-Share: Responding to the Verdict (Resource 4.14)</li> </ol>	
<p><b>Lesson Continuum</b></p>	<p><b>Preparing the Learner</b></p> <p>Prior Knowledge, Context, and Motivation:</p> <p>Review of Courtroom Vocabulary Circle Map</p> <p>Teachers should refer students back to the Courtroom Vocabulary Circle Map (Resource 4.1) to review key terms. In this case, teachers should focus on closing arguments, jury deliberations, and the terms in the vocabulary box above: <i>beyond all reasonable doubt</i>, <i>defendant</i>, <i>cross-examination</i>, <i>testimony</i>, and <i>witness</i> (definitions are provided in Resource 4.3). Teachers might ask students to refer back to their analytical paragraphs from the previous lesson to consider whether or not Atticus has created “reasonable doubt” as to Tom’s innocence. (Students should note that Tom’s character is more trustworthy than that of the Ewells and that the evidence seems to suggest Mr. Ewell is responsible for hurting Mayella.)</p> <p>The teacher should tell students that in this lesson, we will be focusing on Atticus’s closing argument, or summary of his case, and finding out what the jury decides.</p>

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p>Save the Last Word for Me: Atticus’s Closing Argument</p> <p>Assign students to read Chapter 20. How you assign this chapter will vary depending upon the needs of your class: students may be asked to read at home, given time to read in class, or asked to follow along to an audio recording. We have provided text-dependent questions for each chapter that may be assigned if the teacher desires (Resource 4.10).</p> <ol style="list-style-type: none"> <li>1. After students have read Chapter 20, have them refer to the excerpt with Atticus’s closing argument (Resource 4.12). Have students follow along as the teacher either plays an audio recording of the excerpt (preferred) or reads the excerpt aloud.</li> <li>2. After students have listened to the excerpt, have them go back through the text and underline or highlight three sentences or phrases that stand out to them in some way (maybe they found it interesting, surprising, confusing, enlightening, etc.).</li> <li>3. Students should then write down their three quotes on the handout titled, “Save the Last Word for Me” (Resource 4.13).</li> <li>4. Students should be placed in groups of 3 or 4. The group member whose birthday is closest to Christmas (or whatever criteria the teacher selects) begins by reading one of their sentences aloud. They will only read the sentence or phrase aloud.</li> <li>5. Group member 2 (seated to the right of the first speaker) will comment on the quote the first speaker read, then group member 3, and then group member 4.</li> <li>6. When all group members have had the chance to comment on the sentence chosen by the first speaker, the first speaker will then “have the last word” and explain why they chose that sentence.</li> <li>7. Now group member 2 will read one of their sentences. In the order described above, the other group members will comment on the sentence, until group member 2 will “have the last word.” (The full round should take about 7 minutes.)</li> <li>8. This process should be repeated until each group member has shared all three of his/her quotes.</li> <li>9. Once all members have shared their three quotes, the teacher should ask each group to select the most important quote they discussed along with a justification about why it was seen as significant. Groups will report out their quote and justification.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b> Students may be assigned text-dependent questions to give a focus for reading prior to in-class activities.</p> <p>Students may be assigned to read with a partner or allowed to follow along with an audio recording instead of reading the text independently.</p> <p>Academic language supports for discussion have been provided as part of Resource 4.13.</p> <p><b>Accelerated Learners:</b> Teachers may wish to have students complete a rhetorical analysis of Atticus’s closing argument.</p> <p>*Teachers might consider playing the film version of Atticus’s speech and having students compare and contrast the film version with the novel version.(This is on the District Website)</p>
--------------------------------	---	--	---

<b>Lesson Continuum</b>	<b>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</b>	<p><b>Extending Understanding:</b></p> <p>View Closing Argument Clip</p> <ol style="list-style-type: none"> <li>1. Have students view the closing argument clip.</li> <li>2. Then, have students go back to their Anticipatory Guide (Resource 1.5).</li> <li>3. Students should re-read the statements and their answers, noting whether or not they still agree with their original statements.</li> <li>4. Have students write a reflection journal in which they write about how their opinions have or have not changed as a result of what they have read. Students should be encouraged to provide at least two textual references to back up their opinions.</li> </ol> <p>Think-Write-Pair-Share: Responding to the Verdict</p> <ol style="list-style-type: none"> <li>1. Assign students to read Chapter 21. How you assign this chapters will vary depending upon the needs of your class: students may be asked to read at home, given time to read in class, or asked to follow along to an audio recording. We have provided text-dependent questions for each chapter that may be assigned if the teacher desires (Resource 4.10).</li> <li>2. After students have read Chapter 21, have students respond to the following prompt (Resource 4.14): <i>How do you feel about the verdict in the Tom Robinson trial? Why do you feel this way? Why do you think the jury came to this verdict?</i></li> <li>3. Students should have 3-5 minutes to write; spelling and grammar are not important for this activity. (There is a frame provided in Resource 4.14A for those students who need it.)</li> <li>4. After 3-5 minutes, students should share responses with an elbow partner. The elbow partner is responsible for listening quietly and then asking the sharing student at least two questions about his/her response (suggested clarifying questions are provided in Resource 4.14, but students are not limited to these questions). Be sure that both partners have time to share and ask clarifying questions. Have student volunteers share their response with the class.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b> Students may be assigned text-dependent questions to give a focus for reading prior to in-class activities.</p> <p>Students may be assigned to read with a partner or allowed to follow along with an audio recording instead of reading the text independently.</p> <p>Sentence frames available for Think-Write-Pair-Share (Resource 4.14A).</p> <p><b>Accelerated Learners:</b> Teachers might encourage students to focus less on personal responses to the verdict and more on <i>why</i> the jury came to this verdict.</p> <p>Teachers might also encourage students to make explicit connections to the Scottsboro trial.</p>
	<b>Lesson Reflection</b>		<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>

## Checking for Understanding Questions: Chapters 20-21

**Directions:** As you read each chapter of the novel, answer the questions below.

Chapter	Checking for Understanding Questions
20	<p><i>Why does Dolphus Raymond pretend to be drinking liquor?</i></p> <p><i>Why does Jem feel confident that Atticus will win?</i></p>
21	<p><i>As they wait for the verdict, Scout thinks of earlier events. What are they?</i></p> <p><i>What does Reverend Sykes say about court?</i></p>

***To Kill a Mockingbird* by Harper Lee**  
**Outline of Chapter Summaries, Checking for Understanding Questions, and Activities**

Chapter	Summary/Main Events	Checking for Understanding Questions	Activity
20	Dolphus Raymond shares his wisdom with Dill and Scout outside the courthouse. Mr. Raymond shares his secret with them, which is that he only pretends to be drunk so the white people have an explanation for his desire to spend time with black people. Jem thinks Atticus will win. Atticus presents his passionate closing argument.	Why does Dolphus Raymond pretend to be drinking liquor?  Why does Jem feel confident that Atticus will win?	Save the Last Word for Me
21	Calpurnia brings a note to Atticus in which Aunt Alexandra states that the children are missing. Mr. Underwood tells Atticus they are in the balcony. Atticus sends them home. They beg to return to hear the verdict. He agrees. Jem is optimistic about the trial, but Tom Robinson receives a “guilty” verdict. The courtroom clears, but the balcony spectators rise in respect as Atticus walks out of the courtroom.	As they wait for the verdict, Scout thinks of earlier events. What are they?  What does Reverend Sykes say about court?	Think-Pair-Share

## Atticus's Closing Argument

"Gentlemen," he was saying, "I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of the defendant. To begin with, this case should never have come to trial. This case is as simple as black and white.

"The state has not produced one iota of medical evidence to the effect that the crime Tom Robinson is charged with ever took place. It has relied instead upon the testimony of two witnesses whose evidence has not only been called into serious question on cross-examination, but has been flatly contradicted by the defendant. The defendant is not guilty, but somebody in this courtroom is.

"I have nothing but pity in my heart for the chief witness for the state, but my pity does not extend so far as to her putting a man's life at stake, which she has done in an effort to get rid of her own guilt.

"I say guilt, gentlemen, because it was guilt that motivated her. She has committed no crime, she has merely broken a rigid and time-honored code of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She is the victim of cruel poverty and ignorance, but I cannot pity her: she is white. She knew full well the enormity of her offense, but because her desires were stronger than the code she was breaking, she persisted in breaking it. She persisted, and her subsequent reaction is something that all of us have known at one time or another. She did something every child has done—she tried to put the evidence of her offense away from her. But in this case she was no child hiding stolen contraband: she struck out at her victim—of necessity she must put him away from her—he must be removed from her presence, from this world. She must destroy the evidence of her offense.

"What was the evidence of her offense? Tom Robinson, a human being. She must put Tom Robinson away from her. Tom Robinson was her daily reminder of what she did. What did she do? She tempted a Negro.

"She was white, and she tempted a Negro. She did something that in our society is unspeakable: she kissed a black man. Not an old Uncle, but a strong young Negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards.

"Her father saw it, and the defendant has testified as to his remarks. What did her father do? We don't know, but there is circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led almost exclusively with his left. We do know in part what Mr. Ewell did: he did what any God-fearing, persevering, respectable white man would do under the circumstances—he swore out a warrant, no doubt signing it with his left hand, and Tom Robinson now sits before you, having taken the oath with the only good hand he possesses—his right hand.

"And so a quiet, respectable, humble Negro who had the unmitigated temerity to 'feel sorry' for a white woman has had to put his word against two white people's. I need not remind you of their appearance and conduct on the stand—you saw them for yourselves. The witnesses for the state, with the exception of the sheriff of Maycomb County, have presented themselves to you gentlemen, to this court, in the cynical confidence that their testimony would not be doubted, confident that you gentlemen would go along with them on the assumption—the evil assumption—that *all* Negroes lie, that *all* Negroes are basically immoral beings, that *all* Negro men are not to be trusted around our women, an assumption one associates with minds of their caliber.

"Which, gentlemen, we know is in itself a life as black as Tom Robinson's skin, a lie I do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes are immoral, some Negro men are not to be trusted around women—black or white. But this is a truth that applies to the human race and to no particular race of men. There is not a person in this courtroom who has never told a lie, who has never done an immoral thing, and there is no man living who has never looked upon a woman without desire."

Atticus paused and took out his handkerchief. Then he took off his glasses and wiped them, and we saw another “first”: we had never seen him sweat—he was one of those men whose faces never perspired, but now it was shining tan.

“One more thing, gentlemen, before I quit. Thomas Jefferson once said that all men are created equal, a phrase that the Yankees and the distaff side of the Executive branch in Washington are fond of hurling at us. There is a tendency in this year of grace, 1935, for certain people to use this phrase out of context, to satisfy all conditions. The most ridiculous example I can think of is that the people who run public education promote the stupid and idle along with the industrious—because all men are created equal, educators will gravely tell you, the children left behind suffer terrible feelings of inferiority. We know all men are not created equal in the sense some people would have us believe—some people are smarter than others, some people have more opportunity because they’re born with it, some men make more money than others, some ladies make better cakes than others—some people are born gifted beyond the normal scope of most men.

“But there is one way in this country in which all men are created equal— there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, and the ignorant man the equal of any college president. That institution, gentlemen, is a court. It can be the Supreme Court of the United States or the humblest J.P. court in the land, or this honorable court which you serve. Our courts have their faults, as does any human institution, but in this country our courts are the great levelers, and in our courts all men are created equal.

“I’m no idealist to believe firmly in the integrity of our courts and in the jury system—that is no ideal to me, it is a living, working reality. Gentlemen, a court is no better than each man of you sitting before me on this jury. A court is only as sound as its jury, and a jury is only as sound as the men who make it up. I am confident that you gentlemen will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty.”

Atticus’s voice had dropped, and as he turned away from the jury he said something I did not catch. He said it more to himself than to the court. I punched Jem. “What’d he say?”

“In the name of God, believe him, I think that’s what he said.”



# Save the Last Word for Me

Record your three quotations on the lines below:

1. \_\_\_\_\_  
\_\_\_\_\_
2. \_\_\_\_\_  
\_\_\_\_\_
3. \_\_\_\_\_  
\_\_\_\_\_

Use the sentence frames below if you need help responding to your peers' quotes.

## Share Your Thinking/Discussion Starters

- I think that . . . because . . .
- In my opinion . . .
- Based on . . .
- I noticed that . . .
- A good example would be . . .
- According to . . .
- I found this quote interesting because . . .
- I think this means . . .
- This reminds me of . . .
- This is true today because . . .
- I agree/disagree with this quote because . . .

## Building on Ideas/Continuing the Discussion

- I see what \_\_\_\_\_ is saying. Would that also mean . . . ?
- What \_\_\_\_\_ said reminds me of . . .
- \_\_\_\_\_ made a good point when he/she said . . . because . . .
- Another example is . . .
- I see what \_\_\_\_\_ is saying, and I think that . . .

## Clarifying Ideas/Understanding the Discussion

- I think \_\_\_\_\_ means . . .
- \_\_\_\_\_, could you please clarify what you mean by . . . ?
- \_\_\_\_\_, can you be more specific about . . . ?
- \_\_\_\_\_, can you give an example of . . . ?
- \_\_\_\_\_, are you saying that . . . ?

# Think-Write-Pair-Share: Responding to the Verdict

How do you feel about the verdict in the Tom Robinson trial? Why do you feel this way? Why do you think the jury came to this verdict?


## Pair-Share

1. Student A shares his/her response with Student B.
2. Student B asks at least two clarifying questions about Student A’s response.
  - a. *Optional Sentence Frames:*
    - i. *How did you feel when . . . ?*
    - ii. *Why did you think . . . ?*
    - iii. *Why do you think the other person . . . ?*
    - iv. *If you were on the jury, . . . ?*
3. Then Student B shares his/her response with Student A, and Student A asks clarifying questions of Student B.

# Think-Write-Pair-Share: Responding to the Verdict

*How do you feel about the verdict in the Tom Robinson trial? Why do you feel this way? Why do you think the jury came to this verdict?*

When I read that the verdict in the Tom Robinson trial was \_\_\_\_\_, I felt \_\_\_\_\_

because \_\_\_\_\_.

Based on what I read in earlier chapters, I thought \_\_\_\_\_

\_\_\_\_\_

but instead \_\_\_\_\_

\_\_\_\_\_

I think the jury came to this verdict because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Pair-Share

1. Student A shares his/her response with Student B.
2. Student B asks at least two clarifying questions about Student A's response.
  - a. *Optional Sentence Frames:*
    - i. *How did you feel when . . . ?*
    - ii. *Why did you think . . . ?*
    - iii. *Why do you think the other person . . . ?*
    - iv. *If you were on the jury, . . . ?*
3. Then Student B shares his/her response with Student A, and Student A asks clarifying questions of Student B.

**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Ch. 22-25</b>  <b>Lesson:</b> 5A</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 3 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.   <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.   <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	

<p><b>Materials/ Resources/ Lesson Preparation</b></p>		<ul style="list-style-type: none"> <li>• Class set of novels</li> <li>• Audio recording of Chapters 22-25 (optional)</li> <li>• Responses to the Verdict Circle Map (Resource 5.1; students will refer back to Resource 3.10)</li> <li>• Optional Text-Dependent Questions for Chapters 22-25 (Resource 5.2)</li> <li>• Chapter Summaries, Text-Dependent Questions, and Activities (Resource 5.3)</li> <li>• Compare-Contrast Matrix: Responses to the Trial (Resource 5.4)</li> <li>• Say-Mean-Matter Reading Excerpts (Resource 5.5)</li> <li>• Say-Mean-Matter Chart (Resource 5.6)</li> <li>• TEPAC Analytical Paragraph Chart (Resource 5.7; students will also need to refer back to Resource 4.9)</li> <li>• TEPAC Analytical Paragraph Scoring Rubric (Resource 5.8)</li> </ul>	
<p><b>Objectives</b></p>		<p><b>Content:</b> Students will be able to analyze the reactions of key characters to the events of Tom Robinson’s trial and articulate the ways in which society shaped and influenced each of these individuals.</p>	<p><b>Language:</b> Students will be able to write an analytical paragraph that uses evidence from the text to explain why Mr. Underwood compares Tom Robinson to a mockingbird.</p>
<p><b>Depth of Knowledge Level</b></p>		<p><input checked="" type="checkbox"/> <b>Level 1: Recall</b>                      <input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b> <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>    <input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b></p>	
<p><b>College and Career Ready Skills</b></p>		<p><input checked="" type="checkbox"/> <b>Demonstrating independence knowledge</b>                      <input checked="" type="checkbox"/> <b>Building strong content knowledge</b> <input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b>                      <input checked="" type="checkbox"/> <b>Valuing evidence</b> <input type="checkbox"/> <b>Using technology and digital media strategically and capably</b> <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b></p>	
<p><b>Common Core Instructional Shifts</b></p>		<p><input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b></p>	
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Academic Vocabulary</b></p>	<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>TEACHER PROVIDES SIMPLE</b></p>	<p style="text-align: center;"><b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b></p> <p>editorial, songbird, convicted, symbol, cite, implications</p>	<p style="text-align: center;"><b>WORDS WORTH KNOWING</b></p> <p>miscarriage</p>

<b>STUDENTS FIGURE OUT THE</b>	sin, cripple, senseless, topic sentence, evidence, paraphrase, analysis, concluding statement	cut and run, veneer
<b>Pre-teaching Considerations</b>	<ul style="list-style-type: none"> <li>• Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>• While none of the material contains graphic information or images, there is information about a rape trial. Teachers should be aware of their students’ ability to handle sensitive topics and provide extra introduction or support as necessary.</li> <li>• Teachers will need to plan a reading schedule that fits with the needs of their individual classrooms. We have provided recommendations of chapters that can be skipped in classes where students are unable to read the full novel independently (Resource 5.3); however, we recommend that teachers assign as much of the novel as possible. We have provided optional text-dependent questions (Resource 5.2) that teachers are welcome to assign students or use as a basis for discussion. We have provided several activities below that will help students move toward understanding the big idea and being able to complete the final assessment; however, there is room for teachers to add in other activities or not as their situation allows. A chart with chapter summaries, text-dependent questions, and activities has been provided for teachers to reference (Resource 5.3).</li> </ul>	
<b>Lesson Delivery</b>		
<b>Instructional Methods</b>	<p><b>Check method(s) used in the lesson:</b></p> <p><input type="checkbox"/> Modeling    <input checked="" type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input type="checkbox"/> Independent Practice</p> <p><input checked="" type="checkbox"/> Guided Inquiry    <input checked="" type="checkbox"/> Reflection</p>	
<p><b>Lesson Overview:</b></p> <p>Preparing the Learner</p> <ol style="list-style-type: none"> <li>1. Circle Map: Responses to the Verdict (Resource 5.1)</li> </ol> <p>Interacting with the Text</p> <ol style="list-style-type: none"> <li>2. Compare-Contrast Matrix: Reactions to the Trial (Resource 5.4)</li> <li>3. Say-Mean-Matter: Tom’s Death &amp; Mr. Underwood’s Editorial (Resource 5.5-5.6)</li> </ol> <p>Extending Understanding</p> <ol style="list-style-type: none"> <li>4. TEPAC Analytical Paragraph: Mockingbird as Symbol of Tom (Resource 5.7-5.8)</li> </ol>		

<b>Lesson Continuum</b>	<b>Lesson Opening</b>	<p><b>Preparing the Learner</b> Prior Knowledge, Context, and Motivation:</p> <p>Circle Map: Responses to the Verdict</p> <ol style="list-style-type: none"><li>1. Begin by asking students to turn back to their response about the verdict in the Tom Robinson trial (Resource 4.14). Students should be given 2-3 minutes to re-read their responses.</li><li>2. Once students have had time to re-read their responses, create a Circle Map on the board or on the projector. Students have a circle map in their materials (Resource 5.1), which they should fill in during the discussion. In the center of the Circle Map, write “Responses to the Verdict.”</li><li>3. Ask students to share adjectives that describe their responses to the verdict in the Tom Robinson trial. (Students might share words like, “angry,” “unfair,” “sad,” etc.) As students respond, write their adjectives in the circle map. As part of the discussion, you might consider asking students how different characters might feel (e.g., Bob Ewell vs. Atticus).</li><li>4. After creating the circle map, tell students they will be reading two chapters that describe how the different citizens of Maycomb responded to the verdict in the Tom Robinson trial. They all responded differently, and their different responses help illustrate the big idea that “Society influences and shapes individuals.” Regardless of his or her response, each citizen of Maycomb was influenced by the trial in some way.</li></ol>
-------------------------	-----------------------	--

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p>Compare-Contrast Matrix: Responses to the Trial</p> <p>Assign students to read Chapters 22 and 23. How you assign these chapters will vary depending upon the needs of your class: students may be asked to read at home, given time to read in class, or asked to follow along to an audio recording. We have provided checking for understanding questions for each chapter that may be assigned if the teacher desires (Resource 5.2). Alternatively, students may complete the compare-contrast matrix as they read instead of after reading.</p> <ol style="list-style-type: none"> <li>1. After students have read the two chapters, they should be assigned to work with a partner to complete the Compare-Contrast matrix (Resource 5.4). For each character in the two chapters, students are to answer three questions: (a) How did this character react to the trial? (b) Why did he/she react this way? (c) How did society shape or influence this individual? Students should provide textual evidence for the first question. They may provide it for other questions if they desire, but it is not necessary.</li> <li>2. The teacher should work with students using the “I do. We do. You do.” model. In other words, the teacher should show students how to complete the questions associated with Jem. Then, the teachers and the students should fill out the questions for Atticus together. Then, the remaining questions can be completed with their partner.</li> <li>3. As students work on completing the matrix, the teacher should circulate to answer questions and clear up any misconceptions.</li> </ol> <p>Say-Mean-Matter: Tom Robinson’s Death &amp; Mr. Underwood’s Editorial</p> <p>For teachers whose students are in an intervention class for ELA or who are struggling in other ways, we have identified Chapters 24 and 25 as optional chapters; however, as always, we recommend that students read the entire novel. If students are reading the full novel, Chapters 24 and 25 should be read prior to completing this activity. Optional checking for understanding questions have been provided in Resource 5.2. If teachers choose to skip these chapters, they may wish to read the chapter summaries provided in Resource 5.3, though this is not necessary, as the passages to be considered have been provided.</p>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>Students may be assigned to follow along with an audio recording of Chapters 22-23 and the excerpts from Chapters 24-25 rather than reading independently; alternatively, they may be assigned to read with a partner.</p> <p>Students may be assigned text-dependent questions while reading to provide an additional focus and support.</p> <p>Students may be given the version of the Say-Mean-Matter Chart with sentence starters (Resource 5.6A).</p>
--------------------------------	---	---	--



		<ol style="list-style-type: none"> <li>1. Have students read silently the first excerpt, from Chapter 24 (Resource 5.5). After students have read, ask students to turn to the Say-Mean-Matter chart (Resource 5.6). Ask a volunteer to summarize what they just read. Students should record the summary in the “Say” column of their charts as the teacher models. (There is a version with sentence starters for students who need extra support in Resource 5.6A.)</li> <li>2. The teacher should then ask students to turn to a partner and discuss what the passage “Means” (implications, motivations, intentions). After students have discussed their responses, ask student volunteers to share, and then have students record the class response in the “Mean” column of their charts as the teacher models.</li> <li>3. Finally, the teacher should ask students to turn to a partner and discuss why the passage “Matters” (this response would answer the question “So What?” and show how the text impacts the topic, novel, time period, or even mankind itself; this would be a good place to make connections back to the Big Idea). After students have discussed their responses, ask student volunteers to share, and then have students record the class response in the “Matter” column of their charts as the teacher models.</li> <li>4. Have students read the second excerpt (from Chapter 25) silently (Resource 5.5) and then work with a partner to complete the Say-Mean-Matter chart (Resource 5.6). Repeat this process for the third and fourth excerpts.</li> </ol>	<p><b>Accelerated Learners:</b> Students should be assigned to read the full text of Chapters 22-25.</p> <p>For the Say-Mean-Matter chart, students can be assigned to analyze specific quotations rather than summarizing full paragraphs, as this will force them to look closer at the author’s style and use of language (Resource 5.6B).</p>
--	--	--	---

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Extending Understanding:</b></p> <p>TEPAC Analytical Paragraph</p> <p>Students were introduced to the TEPAC Analytical Paragraph in Lesson 4A. This lesson is written with a piece of scaffolding removed (the teacher modeling). If your students are not ready for this step, then teachers should feel free to follow the more guided instructions in Lesson 4A. Students who have already mastered this skill can complete the assignment individually. As part of the final assessment for this unit, students will be writing a series of analytical paragraphs, so this activity is intended to continue preparing students to complete that assessment independently while considering the ideas in these chapters.</p> <ol style="list-style-type: none"> <li>1. Working in pairs, students should respond to the writing prompt at the top of their TEPAC Analytical Paragraph Chart (Resource 5.7): Why do you believe Mr. Underwood compared Tom Robinson to a mockingbird? The response will serve as the topic sentence/claim for the analytical paragraph. (Students may wish to refer both to their previous TEPAC Analytical Paragraph Chart (Resource 4.8) and their previous Symbol Activity (Resource ???).)</li> <li>2. Next, each pair should locate evidence/quotes to support the claim. They should select their strongest piece of textual evidence and write it on their TEPAC chart under “Evidence.”</li> <li>3. Students should then paraphrase this piece of evidence. Students should write down the paraphrased information on their TEPAC Chart under “Paraphrase Evidence.”</li> <li>4. Students will next explain the significance of their piece of evidence. Students should write down this information on their TEPAC Chart under “Analysis of Evidence.”</li> <li>5. Tell students to think about how this piece of evidence connects to the topic sentence or theme/claim. Students write down these notes on their TEPAC Chart under “Concluding Statement.”</li> <li>6. Once students have completed the first row of the chart, they should rewrite each section using the Academic Language in their Analytical Writing Language Supports handout (Resource 4.9). The teacher should circulate to help students having difficulty.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b> Students who are still struggling with the skill in this activity may require more teacher modeling and guidance.</p> <p><b>Accelerated Learners:</b> Students should be able to complete this activity independently and then have a partner evaluate his or her paragraph rather than completing it in a pair.</p> <p>More advanced students might also begin to consider in this chapter how Jem could be considered a mockingbird, considering the loss of innocence he undergoes over the course of the novel.</p>
--------------------------------	---	---	---

	<p>7. After revisions are made, the teacher should ask students to switch charts with another pair. Using the Analytical Paragraph Scoring Guide (Resource 5.8), students should evaluate the other pair’s paragraph based on the criteria in the rubric. Depending on your class’s level of proficiency, teachers may want to walk through the rubric step-by-step with students, referring to the previous paragraph from Lesson 4A as an example.</p>
<p><b>Lesson Reflection</b></p>	
<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>	

Thinking map



## Checking for Understanding Questions: Chapters 22-25

**Directions:** As you read each chapter of the novel, answer the questions below.

Chapter	Checking for Understanding Questions
22	<p><i>Who sends food over to the Finches? Why?</i></p> <p><i>What does Atticus mean when he says, "only children weep"?</i></p>
23	<p><i>What is Bob Ewell's threat?</i></p> <p><i>Where is Tom Robinson?</i></p> <p><i>What bill will have to be paid "one of these days"?</i></p>
24	<p><i>Describe the conversation at the Missionary Society meeting.</i></p> <p><i>What event happens at the end of the chapter?</i></p> <p><i>How do Miss Maudie, Aunt Alexandra and Scout handle the news?</i></p>

Chapter	Checking for Understanding Questions
25	<i>Explain the statement, "Tom was tried in the secret courts of men's hearts." In what way are hearts like courts?</i>

***To Kill a Mockingbird* by Harper Lee**  
**Outline of Chapter Summaries, Checking for Understanding Questions, and Activities**

<b>Chapter</b>	<b>Summary/Main Events</b>	<b>Checking for Understanding Questions</b>	<b>Activity</b>
<b>22</b>	Jem is distraught at the verdict. In the morning, families from the black community have sent a wide variety of food to the Finches to show appreciation. Miss Maudie bakes a cake and serves Jem a slice while Scout and Dill get separate little cakes. As they eat, Miss Maudie explains how Atticus was assigned Tom Robinson's case. Bob Ewell spits on Atticus and swears revenge.	Who sends food over to the Finches? Why?  What does Atticus mean when he says, "only children weep"?	Compare-Contrast Matrix: Responses to the Trial
<b>23</b>	Jem and Scout are worried for Atticus. An appeal is filed for Tom Robinson's case. Atticus explains circumstantial evidence to Jem and Scout. Jem wonders why women don't serve on juries. Atticus describes how the jury took a few hours (instead of only a few minutes) to reach a verdict because of one of the Cunninghams. Jem explains the "types of folks" in Maycomb County. He comes to the conclusion that Boo Radley WANTS to stay in the house because of the manner in which people behave toward one another.	What is Bob Ewell's threat?  Where is Tom Robinson?  What bill will have to be paid "one of these days"?	Compare-Contrast Matrix: Responses to the Trial
<b>24</b> <b>(OPTIONAL)</b>	Scout attends a Missionary Circle meeting hosted by Aunt Alexandra. Scout witnesses the hypocrisy of the ladies in the group. Atticus shows up to take Calpurnia with him to Helen Robinson's house. Tom was shot dead while escaping prison. Scout, Miss Maudie, and Aunt Alexandra are upset but do not show it to their guests.	Describe the conversation at the Missionary Society meeting.  What event happens at the end of the chapter?  How do Miss Maudie, Aunt Alexandra and Scout handle the news?	Say-Mean-Matter
<b>25</b> <b>(OPTIONAL)</b>	Dill and Jem accompany Calpurnia and Atticus to Helen Robinson's house to give her the news. Mr. Underwood writes an editorial about the senseless killing. Mr. Ewell comments, "one down, two more to go."	Explain the statement, "Tom was tried in the secret courts of men's hearts." In what way are hearts like courts?	Say-Mean-Matter

## Responses to the Trial

After you read Chapters 22-23, fill in the chart with each character's responses to the trial. In each box, provide a complete sentence answering the question, and provide a quotation from the text supporting your response when asked.

<b>Character</b>	<b>How did he/she react to the events of the trial?</b>	<b>Why do you think he/she reacted this way?</b>	<b>How did society shape or influence this individual?</b>
<b>Jem</b>	Answer:    Quotation:		
<b>Atticus</b>	Answer:    Quotation:		
<b>Miss Maudie</b>	Answer:    Quotation:		
<b>The colored community</b>	Answer:    Quotation:		



Character	How did he/she react to the events of the trial?	Why do you think he/she reacted this way?	How did society shape or influence this individual?
<b>Bob Ewell</b>	Answer:  Quotation:		
<b>Miss Stephanie</b>	Answer:  Quotation:		
<b>The member of the Cunningham family who was on the jury</b>	Answer:  Quotation:		
<b>Aunt Alexandra</b>	Answer:  Quotation:		
<b>Boo Radley</b>	Answer:  Quotation:		

## Say-Mean-Matter Reading Excerpts

### Excerpt #1 (from Chapter 24)

The front door slammed and I heard Atticus's footsteps in the hall. Automatically I wondered what time it was. Not nearly time for him to be home, and on Missionary Society days he usually stayed downtown until black dark.

He stopped in the doorway. His hat was in his hand, and his face was white.

"Excuse me, ladies," he said. "Go right ahead with your meeting, don't let me disturb you. Alexandra, could you come to the kitchen a minute? I want to borrow Calpurnia for a while." He didn't go through the diningroom, but went down the back hallway and entered the kitchen from the rear door. Aunt Alexandra and I met him. The diningroom door opened again and Miss Maudie joined us. Calpurnia had half risen from her chair.

"Cal," Atticus said, "I want you to go with me out to Helen Robinson's house—"

"What's the matter?" Aunt Alexandra asked, alarmed by the look on my father's face.

"Tom's dead." Aunt Alexandra put her hands to her mouth.

"They shot him," said Atticus. "He was running. It was during their exercise period. They said he just broke into a blind raving charge at the fence and started climbing over. Right in front of them—"

"Didn't they try to stop him? Didn't they give him any warning?" Aunt Alexandra's voice shook.

"Oh yes, the guards called to him to stop. They fired a few shots in the air, then to kill. They got him just as he went over the fence. They said if he'd had two good arms he'd have made it, he was moving that fast. Seventeen bullet holes in him. They didn't have to shoot him that much. Cal, I want you to come out with me and help me tell Helen."

"Yes sir," she murmured, fumbling at her apron. Miss Maudie went to Calpurnia and untied it.

"This is the last straw, Atticus," Aunt Alexandra said.

"Depends on how you look at it," he said. "What was one Negro, more or less, among two hundred of 'em? He wasn't Tom to them, he was an escaping prisoner."

Atticus leaned against the refrigerator, pushed up his glasses, and rubbed his eyes. "We had such a good chance," he said. "I told him what I thought, but I couldn't in truth say that we had more than a good chance. I guess Tom was tired of white men's chances and preferred to take his own. Ready, Cal?"

"Yessir, Mr. Finch." "Then let's go."

Aunt Alexandra sat down in Calpurnia's chair and put her hands to her face. She sat quite still; she was so quiet I wondered if she would faint. I heard Miss Maudie breathing as if she had just climbed the steps, and in the diningroom the ladies chattered happily.

I thought Aunt Alexandra was crying, but when she took her hands away from her face, she was not. She looked weary. She spoke, and her voice was flat.

"I can't say I approve of everything he does, Maudie, but he's my brother, and I just want to know when this will ever end." Her voice rose: "It tears him to pieces. He doesn't show it much, but it tears him to pieces. I've seen him when—what else do they want from him, Maudie, what else?"

"What does who want, Alexandra?" Miss Maudie asked.

"I mean this town. They're perfectly willing to let him do what they're too afraid to do themselves—it might lose 'em a nickel. They're perfectly willing to let him wreck his health doing what they're afraid to do, they're—"

"Be quiet, they'll hear you," said Miss Maudie. "Have you ever thought of it this way, Alexandra? Whether Maycomb knows it or not, we're paying the highest tribute we can pay a man. We trust him to do right. It's that simple."

"Who?" Aunt Alexandra never knew she was echoing her twelve-year-old nephew.

"The handful of people in this town who say that fair play is not marked White Only; the handful of people who say a fair trial is for everybody, not just us; the handful of people with enough humility to think, when they look at a Negro, there but for the Lord's kindness am I." Miss Maudie's old crispness was returning: "The handful of people in this town with background, that's who they are."

Had I been attentive, I would have had another scrap to add to Jem's definition of background, but I found myself shaking and couldn't stop. I had seen Enfield Prison Farm, and Atticus had pointed out the exercise yard to me. It was the size of a football field.

"Stop that shaking," commanded Miss Maudie, and I stopped. "Get up, Alexandra, we've left 'em long enough."

Aunt Alexandra rose and smoothed the various whalebone ridges along her hips.

She took her handkerchief from her belt and wiped her nose. She patted her hair and said, "Do I show it?"

"Not a sign," said Miss Maudie. "Are you together again, Jean Louise?" "Yes ma'am." "Then let's join the ladies," she said grimly.

## **Excerpt #2 (from Chapter 25)**

Maycomb was interested by the news of Tom's death for perhaps two days; two days was enough for the information to spread through the county. "Did you hear about? . . . No? Well, they say he was runnin' fit to beat lightnin' . . ." To Maycomb, Tom's death was typical. Typical of a nigger to cut and run. Typical of a nigger's mentality to have no plan, no thought for the future, just run blind first chance he saw. Funny thing, Atticus Finch might've got him off scot free, but wait—? Hell no. You know how they are. Easy come, easy go. Just shows you, that Robinson boy was legally married, they say he kept himself clean, went to church and all that, but when it comes down to the line the veneer's mighty thin. Nigger always comes out in 'em.

A few more details, enabling the listener to repeat his version in turn, then nothing to talk about until *The Maycomb Tribune* appeared the following Thursday. There was a brief obituary in the *Colored News*, but there was also an editorial.

### **Excerpt #3 (from Chapter 25)**

Mr. B. B. Underwood was at his most bitter, and he couldn't have cared less who canceled advertising and subscriptions. (But Maycomb didn't play that way: Mr. Underwood could holler till he sweated and write whatever he wanted to, he'd still get his advertising and subscriptions. If he wanted to make a fool of himself in his paper that was his business.) Mr. Underwood didn't talk about miscarriages of justice, he was writing so children could understand. Mr. Underwood simply figured it was a sin to kill cripples, be they standing, sitting, or escaping. He likened Tom's death to the senseless slaughter of songbirds by hunters and children, and Maycomb thought he was trying to write an editorial poetical enough to be reprinted in *The Montgomery Advertiser*.

### **Excerpt #4 (from Chapter 25)**

How could this be so, I wondered, as I read Mr. Underwood's editorial. Senseless killing—Tom had been given due process of law to the day of his death; he had been tried openly and convicted by twelve good men and true; my father had fought for him all the way. Then Mr. Underwood's meaning became clear: Atticus had used every tool available to free men to save Tom Robinson, but in the secret courts of men's hearts Atticus had no case. Tom was a dead man the minute Mayella Ewell opened her mouth and screamed.

## Say-Mean-Matter Chart

<b>Excerpt</b>	<b>“Say”</b> <i>Summarize the text in your own words.</i>	<b>“Mean”</b> <i>What does the passage mean? What are its implications, motivations, or intentions?</i>	<b>“Matter”</b> <i>So what? Why is this passage important to the topic, novel, time period, or mankind itself?</i>
<b>1</b>			
<b>2</b>			
<b>3</b>			
<b>4</b>			

## Say-Mean-Matter Chart

<b>Excerpt</b>	<b>“Say”</b> <i>Summarize the text in your own words.</i>	<b>“Mean”</b> <i>What does the passage mean? What are its implications, motivations, or intentions?</i>	<b>“Matter”</b> <i>So what? Why is this passage important to the topic, novel, time period, or mankind itself?</i>
<b>1</b>	<i>This passage says . . .</i>	<i>This passage shows . . .</i>	<i>This passage is important because . . .</i>
<b>2</b>	<i>This passage says . . .</i>	<i>This passage says . . .</i>	<i>This passage is important because . . .</i>
<b>3</b>	<i>This passage says . . .</i>	<i>This passage says . . .</i>	<i>This passage is important because . . .</i>
<b>4</b>	<i>This passage says . . .</i>	<i>This passage says . . .</i>	<i>This passage is important because . . .</i>

## Say-Mean-Matter Chart

Excerpt	<b>Quotation</b> <i>Find a meaningful quotation from the text and write it here.</i>	<b>“Say”</b> <i>Summarize the text in your own words.</i>	<b>“Mean”</b> <i>What does the passage mean? What are its implications, motivations, or intentions?</i>	<b>“Matter”</b> <i>So what? Why is this passage important to the topic, novel, time period, or mankind itself?</i>
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				

# TEPAC Analytical Paragraph Chart

**Prompt:** Why do you believe Mr. Underwood compared Tom Robinson to a mockingbird?

**Student Response (Topic Sentence/Claim):** \_\_\_\_\_

<b>Evidence</b> <i>Provide evidence from the novel supporting your claim.</i>	<b>Paraphrase Evidence</b> <i>Summarize this evidence in your own words.</i>	<b>Analysis of Evidence</b> <i>Explain the significance of this piece of evidence, or how it supports your claim.</i>	<b>Concluding Statement</b> <i>Explain how your evidence connects back to the topic sentence or theme/claim.</i>
Rewrite with Academic Language:	Rewrite with Academic Language:	Rewrite with Academic Language:	Rewrite with Academic Language:



## TEPAC Analytical Paragraph Scoring Rubric

	<b>Advanced (4)</b>	<b>Proficient (3)</b>	<b>Basic (2)</b>	<b>Below Basic (1)</b>
<b>Content</b>	Includes all of the Proficient criteria plus: <input type="checkbox"/> 5 or more sentences of analysis	<input type="checkbox"/> States a claim <input type="checkbox"/> Cites textual evidence to support claim <input type="checkbox"/> Paraphrases the evidence <input type="checkbox"/> Analyzes the evidence (in support of the claim) in one or more of the following ways: <ul style="list-style-type: none"> <li>○ Explains significance</li> <li>○ Interprets information</li> <li>○ Compares/contrasts key concepts</li> <li>○ Examines causes/effects</li> <li>○ Debates ideas/concepts</li> <li>○ Evaluates ideas/rhetoric</li> </ul> <input type="checkbox"/> Concludes by stating how the evidence supports the claim	<input type="checkbox"/> Includes 4 of the Proficient criteria	<input type="checkbox"/> Includes fewer than 4 of the Proficient criteria
<b>Language</b>	Includes all of the Proficient criteria plus: <input type="checkbox"/> 5 or more examples of precise language (verbs, nouns, and/or adjectives)	<input type="checkbox"/> Includes 2-4 transitions and/or signal words/phrases <input type="checkbox"/> Includes 2-4 precise nouns, verbs, and/or adjectives <input type="checkbox"/> Uses complete sentences	<input type="checkbox"/> Includes 2 of the Proficient criteria	<input type="checkbox"/> Includes fewer than 2 of the Proficient criteria

**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Ch. 26-30</b>  <b>Lesson:</b> 5B</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 2 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.   <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.   <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	



<p><b>Pre-teaching Considerations</b></p>	<ul style="list-style-type: none"> <li>• Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>• While none of the material contains graphic information or images, there is information about a rape trial. Teachers should be aware of their students’ ability to handle sensitive topics and provide extra introduction or support as necessary.</li> <li>• Teachers will need to plan a reading schedule that fits with the needs of their individual classrooms. We have provided recommendations of chapters that can be skipped in classes where students are unable to read the full novel independently (Resource 5.10); however, we recommend that teachers assign as much of the novel as possible. We have provided optional text-dependent questions (Resource 5.9) that teachers are welcome to assign students or use as a basis for discussion. We have provided several activities below that will help students move toward understanding the big idea and being able to complete the final assessment; however, there is room for teachers to add in other activities or not as their situation allows. A chart with chapter summaries, text-dependent questions, and activities has been provided for teachers to reference (Resource 5.10).</li> </ul>
<p><b>Lesson Delivery</b></p>	
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b></p> <p><input type="checkbox"/> Modeling    <input checked="" type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input checked="" type="checkbox"/> Independent Practice</p> <p><input checked="" type="checkbox"/> Guided Inquiry    <input checked="" type="checkbox"/> Reflection</p>
<p><b>Lesson Overview:</b></p> <p>Preparing the Learner</p> <ol style="list-style-type: none"> <li>1. Round-Robin: Mr. Ewell’s Revenge (Resource 5.11)</li> </ol> <p>Interacting with the Text</p> <ol style="list-style-type: none"> <li>2. Flow Map: Halloween Attack (Resource 5.12)</li> </ol> <p>Extending Understanding</p> <ol style="list-style-type: none"> <li>3. Think-Write-Pair-Share: Heck Tate’s Decision (Resource 5.13)</li> </ol>	
<p><b>Lesson Continuum</b></p>	<p><b>Lesson Opening</b></p> <p><b>Preparing the Learner</b>                  Prior Knowledge, Context, and Motivation:</p> <p>Round-Robin: Mr. Ewell’s Revenge</p> <p>Chapters 26 and 27 should be assigned prior to this lesson. We have provided optional text-dependent questions for teachers who would like to use them (Resource 5.9).</p> <p>Begin by asking students to turn back to their Compare-Contrast Matrix with Responses to the Trial (Resource 5.4). Direct students to their responses for Bob Ewell and give them 1-2 minutes to re-read their responses.</p> <p>Once students have had time to re-read their responses, have students turn to their Round-Robin handout (Resource 5.11) and respond to the following prompt: <i>Why do you think it was so important to Mr. Ewell to get revenge on Atticus? What does this tell us about him as</i></p>

		<p><i>a person?</i> [Note: Teachers who elect to have students read Chapter 27 should have students do so prior to this activity, as they may wish to use it in their responses; however, it is not necessary to complete the activity.] Sentence starters have been provided for students who need this extra assistance (Resource 5.11A).</p>
--	--	---

Students should have about 5 minutes to write a response to the prompt, and then they should be placed in groups of four for the Round-Robin activity. In the groups of four, students should take turns sharing their responses to the prompt. One person should speak at a time, and no one in the group should interrupt. If a student's answer is similar to someone else's, they should not pass. Instead, they should indicate agreement ("I have the same opinion as . . . I also think . . ."). Students should not interrupt or discuss one another's responses until everyone has had an opportunity to share.

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p>Flow Map: Halloween Attack</p> <p>Assign students to read Chapter 28. How you assign this chapter will vary depending upon the needs of your class: students may be asked to read at home, given time to read in class, or asked to follow along to an audio recording. We have provided text-dependent questions for the chapter that may be assigned if the teacher desires (Resource 5.9). Alternatively, students may complete the flow map as they read instead of after reading.</p> <ol style="list-style-type: none"> <li>1. After students have read the chapter, they should be assigned to work with a partner to complete the Flow Map (Resource 5.12). The map should begin as Jem and Scout leave the school and end with the man who brings Jem inside the house.</li> <li>2. As students complete the map, they should also identify the four people involved in the attack, providing textual evidence to support each identification.</li> <li>3. As students work on completing the Flow Map, the teacher should circulate to answer questions and clear up any misconceptions.</li> <li>4. Finally, after students have completed the Flow Map, have them use this information to complete a written summary of chapter 28.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>Students may be assigned to follow along with an audio recording of Chapter 28 rather than reading independently; alternatively, they may be assigned to read with a partner.</p> <p>Students may be assigned text-dependent questions while reading to provide an additional focus and support (Resource 5.9).</p> <p>Teachers may fill in several boxes of the flow chart (not in order) to help students get started.</p> <p><b>Accelerated Learners:</b> Students may be able to complete the flow map independently (or even for homework) instead of with a partner and teacher support.</p>
--------------------------------	---	--	---

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Extending Understanding:</b></p> <p>Think-Write-Pair-Share: Mr. Tate’s Decision</p> <p>Assign students to read Chapters 29-30. How you assign these chapters will vary depending upon the needs of your class: students may be asked to read at home, given time to read in class, or asked to follow along to an audio recording. We have provided text-dependent questions for each chapter that may be assigned if the teacher desires (Resource 5.9).</p> <p>After students have read Chapters 29-30, have students respond to the following prompt (Resource 5.13): <i>Why does Mr. Tate claim Bob Ewell killed himself even though that isn’t what really happened? Why does Scout say telling the truth would be “sort of like shootin’ a mockingbird”?</i> Do you agree with his decision? Why or why not?</p> <p>Students should have 3-5 minutes to write; spelling and grammar are not important for this activity. (There is a frame provided in Resource 5.13A for those students who need it.)</p> <p>After 3-5 minutes, students should share responses with an elbow partner. The elbow partner is responsible for listening quietly and then asking the sharing student at least two questions about his/her response (suggested clarifying questions are provided in Resource 5.13, but students are not limited to these questions). Be sure that both partners have time to share and ask clarifying questions. Have student volunteers share their partner’s response, and then their own, with the class.</p>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b> Students may be assigned to follow along with an audio recording of Chapters 29-30 rather than reading independently; alternatively, they may be assigned to read with a partner.</p> <p>Students may be assigned text-dependent questions while reading to provide an additional focus and support (Resource 5.9).</p> <p>Students may be given the frame in Resource 5.13A for their response if they need extra support.</p> <p><b>Accelerated Learners:</b> Students might enjoy research or discussion of the legal concept of self-defense or mental illness, particularly as they apply to Boo Radley. Teachers might encourage students to look at current court cases like the Trayvon Martin case where self-defense played a key role.</p>
--------------------------------	---	---	---

<b>Lesson Reflection</b>	
<b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b>	



## Checking for Understanding Questions: Chapters 26-30

**Directions:** As you read each chapter of the novel, answer the questions below.

Chapter	Checking for Understanding Questions
26	<p><i>Describe the irony of Miss Gates's statement, "We (American People) don't believe in persecuting anyone."</i></p> <p><i>Why does Jem get upset with Scout?</i></p>
27	<p><i>What does Bob Ewell start doing?</i></p> <p><i>Describe the costume Scout will wear for the pageant. What is it made of?</i></p>
28	<p><i>Describe the mood at the beginning of the chapter.</i></p> <p><i>How does Scout's costume save her life?</i></p>
29	<p><i>How did Boo know Jem and Scout were in trouble?</i></p> <p><i>How does Scout describe Boo?</i></p>

Chapter	Checking for Understanding Questions
30	<p data-bbox="251 226 852 256"><i>Why is Atticus so worried throughout the chapter?</i></p> <p data-bbox="251 432 548 462"><i>Who stabbed Bob Ewell?</i></p> <p data-bbox="251 638 909 667"><i>What does Scout compare Boo's potential exposure to?</i></p>

## *To Kill a Mockingbird* by Harper Lee

### Outline of Chapter Summaries, Checking for Understanding Questions, and Activities

Chapter	Summary/Main Events	Checking for Understanding Questions	Activity
<b>26</b> <b>(OPTIONAL)</b>	School begins, and Scout is in the third grade. She is less afraid of the Radley house. She tells Atticus she'd like to get a good look at Boo Radley before she dies. Cecil Jacobs gives a current event at school on Hitler. Miss Gates gives a lecture on prejudice toward the Jews, yet she exhibits prejudice toward the blacks in her own town.	Describe the irony of Miss Gates statement, "We (American People) don't believe in persecuting anyone."  Why does Jem get upset with Scout?	
<b>27</b> <b>(OPTIONAL)</b>	Mr. Ewell intimidates Helen Robinson, but Link Deas puts a stop to it. A stranger (probably Mr. Ewell) tries to break into Judge Taylor's house. Maycomb decides to host a Halloween party and pageant to keep the kids from causing trouble. Scout is assigned "pork," and Mrs. Crenshaw makes her a ham costume.	What does Bob Ewell start doing?  Describe the costume Scout will wear for the pageant. What is it made of?	
<b>28</b>	Jem takes Scout to the pageant. The chapter begins with talk of "haints." As they walk, Jem points out the cool spot under the big oak tree as a landmark. Cecil Jacobs tries to scare Jem and Scout as they walk to the school. Scout misses her cue for the stage. With the pageant over, they begin to walk home. Scout wears her costume since her dress is backstage. On the walk home, they hear a noise and think it is Cecil. Jem and Scout are attacked. Scout's view is limited since her costume is on. She falls, gets up, feels a body near her, and heads home. She sees a man carrying Jem home. Scout worries Jem is dead, and Atticus calls Heck Tate. Bob Ewell is found dead near the attack site.	Describe the mood at the beginning of the chapter.  How does Scout's costume save her life?	Flow Map
<b>29</b>	Scout tells Mr. Tate what happened. Jem is unconscious. They realize the costume saved her life. Scouts tells Mr. Tate a man helped them; she realizes he is in the room and recognizes him, saying, "Hey, Boo."	How did Boo know Jem and Scout were in trouble?  How does Scout describe Boo?	

<p><b>30</b></p>	<p>Atticus thinks Jem killed Mr. Ewell. Mr. Tate explains the sequence of events and how Mr. Ewell died. Scout invites Mr. Arthur Radley (Boo) to the front porch. Mr. Tate states firmly that Ewell fell on his knife. Mr. Tate is trying to protect Boo. He tells Atticus, "Let the dead bury the dead." Scout understands the whole conversation and tells Atticus that letting people know Boo was involved would be "draggin' his shy ways into the limelight." Scout tells Atticus that it would be like "shootin' a mockingbird." Atticus shakes Boo's hand and says, "Thank you for my children, Arthur."</p>	<p>Who stabbed Bob Ewell?</p> <p>What does Scout compare Boo's potential exposure to?</p> <p>Why is Atticus so worried throughout the chapter?</p>	<p>Think-Write-Pair-Share</p>
------------------	---	--	-------------------------------

## Round-Robin: Mr. Ewell's Revenge

*Why do you think it was so important to Mr. Ewell to get revenge on Atticus? What does this tell us about him as a person?*


### Round-Robin Rules

1. Each student should share his or her response, one at a time.
2. As each student reads, no one should interrupt: all discussion should wait until everyone has shared.
3. If you have the same response as another student, you may not pass. Instead, begin your response with one of the following statements:
  - a. "I have the same opinion as . . ."
  - b. "I also think . . ."
4. After everyone has shared, you may discuss one another's responses.

## Round-Robin: Mr. Ewell's Revenge

*Why do you think it was so important to Mr. Ewell to get revenge on Atticus? What does this tell us about him as a person?*

I think it was so important to Mr. Ewell to get revenge on Atticus because \_\_\_\_\_

\_\_\_\_\_.

After the trial, Mr. Ewell probably felt \_\_\_\_\_ because

\_\_\_\_\_

\_\_\_\_\_.

He probably thought getting revenge on Atticus would make him feel \_\_\_\_\_

\_\_\_\_\_.

This tells us that Mr. Ewell is a \_\_\_\_\_ person because

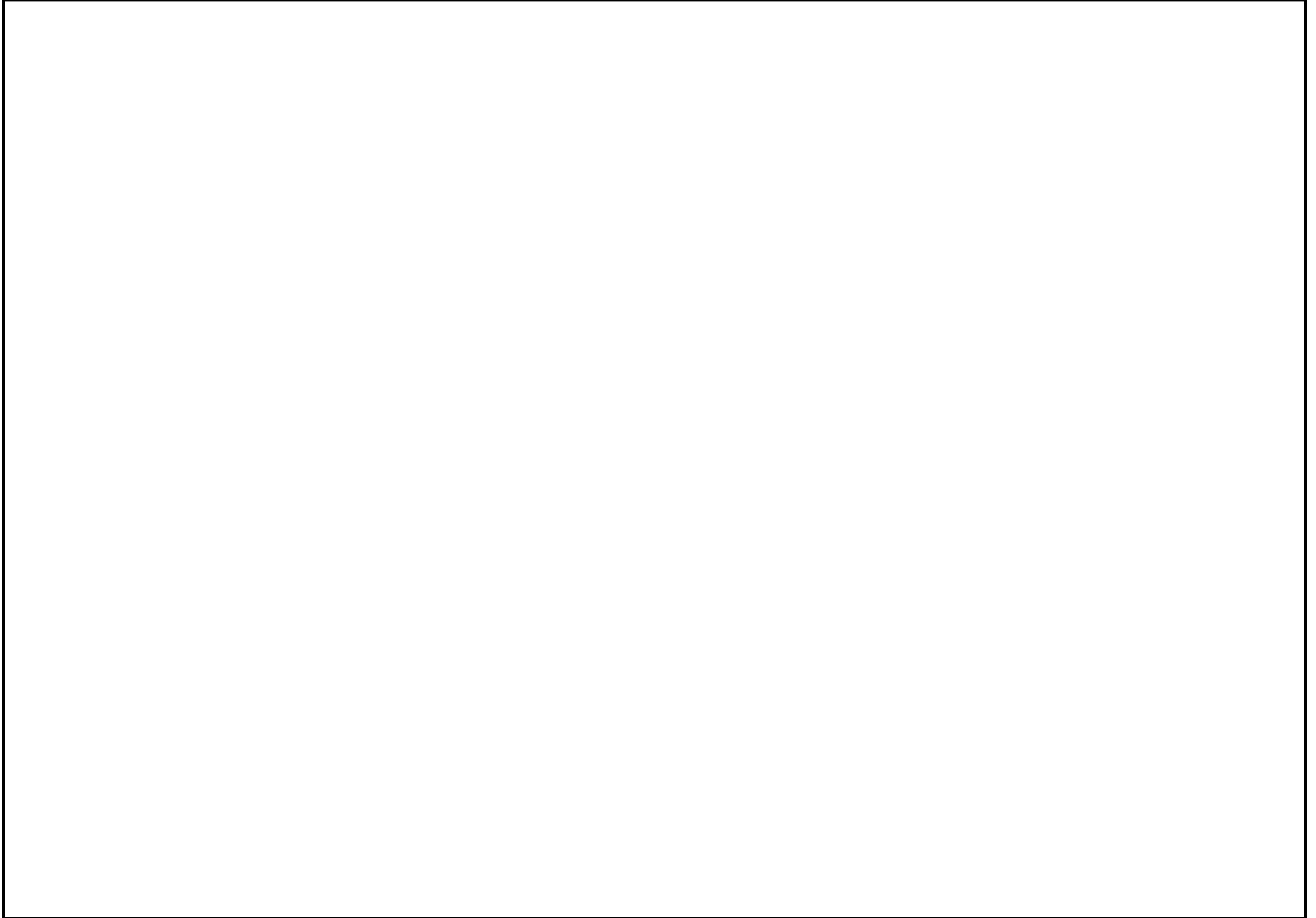
\_\_\_\_\_

\_\_\_\_\_.

### Round-Robin Rules

1. Each student should share his or her response, one at a time.
2. As each student reads, no one should interrupt: all discussion should wait until everyone has shared.
3. If you have the same response as another student, you may not pass. Instead, begin your response with one of the following statements:
  - a. "I have the same opinion as . . ."
  - b. "I also think . . ."
4. After everyone has shared, you may discuss one another's responses.

Thinking map



Scout cannot see what is happening when she and Jem are attacked under the tree, but she eventually realizes “that there were now four people under the tree.” As you create your flow map, identify who each of the four people are and provide a quotation (with the page number in parentheses) to support your response.

**Person #1** is \_\_\_\_\_. I can tell because in the text, Harper Lee writes, “\_\_\_\_\_” (\_\_\_\_\_).

**Person #2** is \_\_\_\_\_. I can tell because in the text, Harper Lee writes, “\_\_\_\_\_” (\_\_\_\_\_).

**Person #3** is \_\_\_\_\_. I can tell because in the text, Harper Lee writes, “\_\_\_\_\_” (\_\_\_\_\_).

**Person #4** is \_\_\_\_\_. I can tell because in the text, Harper Lee writes, “\_\_\_\_\_” (\_\_\_\_\_).



# Think-Write-Pair-Share: Mr. Tate’s Decision

Why does Mr. Tate claim Bob Ewell killed himself even though that isn’t what really happened? Why does Scout say telling the truth would be “sort of like shootin’ a mockingbird”? Do you agree with his decision? Why or why not?


### Pair-Share

1. Student A shares his/her response with Student B.
2. Student B asks at least two clarifying questions about Student A’s response.
  - a. *Optional Sentence Frames:*
    - i. *How did you feel when . . .?*
    - ii. *Why did you . . .?*
    - iii. *Why do you think the other person . . .?*
3. Then Student B shares his/her response with Student A, and Student A asks clarifying questions of Student B.

# Think-Write-Pair-Share: Mr. Tate's Decision

*Why does Mr. Tate claim Bob Ewell killed himself even though that isn't what really happened? Why does Scout say telling the truth would be "sort of like shootin' a mockingbird"? Do you agree with his decision? Why or why not?*

Mr. Tate claims Bob Ewell killed himself, even though the person who really killed Mr. Ewell was \_\_\_\_\_

\_\_\_\_\_. I think Mr. Tate made this decision because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Scout says telling the truth would be "sort of like shootin' a mockingbird" because in the novel, to shoot a mockingbird

means to \_\_\_\_\_

and \_\_\_\_\_ is like a mockingbird because \_\_\_\_\_

\_\_\_\_\_

If people knew he killed Bob Ewell to save the Finch children, it would make him feel \_\_\_\_\_

because \_\_\_\_\_

I agree / disagree (circle one) with Mr. Tate's decision because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Pair-Share

1. Student A shares his/her response with Student B.
2. Student B asks at least two clarifying questions about Student A's response.
  - a. *Optional Sentence Frames:*
    - i. *How did you feel when . . . ?*
    - ii. *Why did you . . . ?*
    - iii. *Why do you think the other person . . . ?*
3. Then Student B shares his/her response with Student A, and Student A asks clarifying questions of Student B.

**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Ch. 31</b>  <b>Lesson:</b> 5C</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 2-4 days  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.  <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.  <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	
<p><b>Materials/ Resources/ Lesson Preparation</b></p>	<ul style="list-style-type: none"> <li>• Class set of novels</li> <li>• Audio recording of Chapter 31 (optional)</li> <li>• Colored pencils, markers, crayons, etc. (optional)</li> <li>• Optional Text-Dependent Questions for Chapter 31 (Resource 5.14)</li> <li>• Chapter Summaries, Text-Dependent Questions, and Activities (Resource 5.15)</li> <li>• Close Read: Standing in Someone Else’s Shoes (Resource 5.16)</li> <li>• Illustrating Boo’s Point of View (Resource 5.17)</li> </ul>	

		<ul style="list-style-type: none"> <li>Character Double-Bubble Maps (Resources 5.18-5.20)</li> </ul>	
<b>Objectives</b>		<p><b>Content:</b> Students will be able to describe the events of the novel from Boo Radley’s perspective and create a set of Double-Bubble Maps showing how three characters have been shaped or influenced by society over the course of the novel.</p>	<p><b>Language:</b> Students will be able to write and orally share three complete sentences articulating the ways in which three characters have changed over the course of the novel.</p>
<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b>	<input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b>  <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> <b>Demonstrating independence knowledge</b> <input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b> <input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b> <input type="checkbox"/> <b>Using technology and digital media strategically and capably</b> <input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>	<input checked="" type="checkbox"/> <b>Building strong content knowledge</b>  <input checked="" type="checkbox"/> <b>Valuing evidence</b>
<b>Common Core Instructional Shifts</b>		<input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
	<b>STUDENTS FIGURE OUT THE</b>	perspective	azaleas
		compare, contrast, symbol	dynamic character
<b>Pre-teaching Considerations</b>		<ul style="list-style-type: none"> <li>Students will be paired for multiple discussions throughout the lesson, so the teacher may want to decide on these pairings ahead of time.</li> <li>Teachers will need to plan a reading schedule that fits with the needs of their individual classrooms. We have provided optional text-dependent questions (Resource 5.14) that teachers are welcome to assign students or use as a basis for discussion. We have provided several activities below that will help students move toward understanding the big idea and being able to complete the final assessment; however,</li> </ul>	

	<p>there is room for teachers to add in other activities or not as their situation allows. A chart with chapter summaries, text-dependent questions, and activities has been provided for teachers to reference (Resource 5.15).</p>
<b>Lesson Delivery</b>	
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b>  <input checked="" type="checkbox"/> Modeling    <input checked="" type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input checked="" type="checkbox"/> Independent Practice  <input checked="" type="checkbox"/> Guided Inquiry    <input checked="" type="checkbox"/> Reflection</p>
<p><b>Lesson Overview:</b>                  Preparing the Learner                  1. Close Read: Standing in Someone Else’s Shoes (Resource 5.16)                  Interacting with the Text                  2. Illustrating Boo’s Point of View (Resource 5.17)                  Extending Understanding                  3. Character Double-Bubble Maps (Resource 5.18-5.20)</p>	
<p><b>Lesson Continuum</b></p>	<p><b>Preparing the Learner</b>                  Prior Knowledge, Context, and Motivation:                  Close Read: Standing in Someone Else’s Shoes</p> <ol style="list-style-type: none"> <li>1. Begin by asking students to turn back to their “You Never Really Understand a Person” Activity (Resource 3.9). Direct students to review their responses and give them 1-2 minutes to do so.</li> <li>2. Once students have had time to re-read their responses, have students turn to the handout titled, “Close Read: Standing in Someone Else’s Shoes” (Resource 5.16) and read silently the excerpt from Chapter 3. Afterward, direct students to write a brief response to the following prompt: <i>We discussed what Atticus means here earlier in the unit. In the space below, write down what it means to climb into someone’s skin and walk around in it.</i></li> <li>3. Students should have about 2-3 minutes to write a response to the prompt, and then they should turn to an elbow partner to share. After each partner has had a chance to share, the teacher should call on several students to share their responses with the class. [Note: This should not take long and students should have similar answers, as this concept was already reviewed earlier in the unit.</li> </ol>

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Interacting with the concept/text:</b></p> <p>Illustrating Boo’s Point of View</p> <p>Assign students to read Chapter 31. How you assign this chapter will vary depending upon the needs of your class: students may be asked to read at home, given time to read in class, or asked to follow along to an audio recording. We have provided text-dependent questions for the chapter that may be assigned if the teacher desires (Resource 5.14).</p> <ol style="list-style-type: none"> <li>1. After students have read the chapter, they should be assigned to draw what Scout sees when she stands on Boo Radley’s porch and views the street from his perspective (Resource 5.17).</li> <li>2. As students work on completing their illustrations, the teacher should circulate to answer questions and clear up any misconceptions.</li> <li>3. Once students have completed their illustrations, have them turn to an elbow partner and share their drawings, explaining what each part is and why they have included it.</li> <li>4. After each student has had the opportunity to share, have them return to their handout and answer the two questions that follow the drawing: (a) What does Scout learn about Boo Radley from standing in Boo’s shoes and walking around in them? (b) Considering the symbol of the mockingbird we have discussed, how might Boo Radley be considered a mockingbird? [Note: Sentence frames have been provided for those students who need this extra support (Resource 5.17A).]</li> <li>5. Students should then turn back to their elbow partners and take turns reading their responses to each of the two questions. After all students have had time to share, the teacher should select students to share their responses with the class.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b></p> <p>Students may be assigned to follow along with an audio recording of Chapter 31 rather than reading independently; alternatively, they may be assigned to read with a partner.</p> <p>Students may be assigned text-dependent questions while reading to provide an additional focus and support (Resource 5.14).</p> <p>Students may be given the frame in Resource 5.17A to help them craft their responses.</p> <p>Students may complete their drawings with a partner. Students can also be given sentence frames for sharing their drawings: “I included _____ because _____.”</p> <p>Students may also be referred back to the sentence frames for discussion provided in Resource 4.13.</p> <p><b>Accelerated Learners:</b></p> <p>Teachers may wish to draw students’ attention to the way Harper Lee shows passage of time in this section. Teachers may also ask students to complete a similar drawing for another character in the novel, considering how he/she would have viewed the events.</p>
--------------------------------	---	--	--

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Extending Understanding:</b></p> <p>Character Double-Bubble Maps</p> <ol style="list-style-type: none"> <li>1. Direct students to bookmark their Character Bubble Maps from Lesson 3E (Resources 3.24-3.26 and 3.28) and their Compare-Contrast Matrix with Responses to the Trial (Resource 5.4), as they may wish to refer to these resources to help them complete their Double-Bubble Maps.</li> <li>2. Have students turn to the Double-Bubble Map for Scout (Resource 5.18). Have students work with a partner and use the Character Bubble Maps (Resources 3.24-3.26 and 3.28) to complete the “Before the Trial” side of the map. Students should be directed to include a quotation from the text with each entry.</li> <li>3. After students have had time to work, students should share out responses as the teacher records them on the board or projector.</li> <li>4. Complete the process for the middle of the map, where students show how Scout has stayed the same, and then the “After the Trial” side of the map, where students show how Scout has changed as a result of the trial.</li> <li>5. Once the class has created a Double-Bubble Map for Scout, the teacher should direct pairs to complete the sentence frame at the bottom of the map summarizing how society has shaped and influenced Scout over the course of the novel.</li> <li>6. Students should then be directed, in their pairs, to select two additional characters from the novel for which to complete a Double-Bubble Map (Resources 5.19 and 5.20). Good characters to choose from would include Boo Radley, Atticus, Jem, Miss Maudie, Dill, Aunt Alexandra and Mr. Ewell, though students are certainly not limited to these characters. Students who need additional language supports for their summary sentence can refer back to the sentence frame at the bottom of Resource 5.18.</li> <li>7. Teachers may wish to have students share their Double-Bubble maps orally, on the board/projector, or as part of a Gallery Walk; however, teachers may also elect to have students move directly into the unit assessment.</li> <li>8. The double-bubble will be used as a resource in the summative assessment.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b> Students who need additional language support can use the sentence frame at the bottom of 5.18 for each of the additional double-bubble maps.</p> <p>Teachers may limit the number of quotations students are required to provide.</p> <p>Teachers may elect to have students complete only one additional Double-Bubble Map or assign characters based on students’ proficiency.</p> <p><b>Accelerated Learners:</b> Teachers can encourage students to consider how society shaped and influenced individuals on a broader scale than just the trial by encouraging students to consider characters like the Ewells, the Cunninghams, Dolphus Raymond, Aunt Alexandra, and other minor characters.</p>
--------------------------------	---	--	--

<b>Lesson Reflection</b>	
<b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b>	



# Checking for Understanding: Chapter 31

**Directions:** As you read each chapter of the novel, answer the questions below.

Chapter	Checking for Understanding Questions
31	<p data-bbox="253 373 867 405"><i>What words does Scout use to describe Boo Radley?</i></p> <p data-bbox="253 579 805 611"><i>What is Atticus' final statement about people?</i></p> <p data-bbox="253 785 1089 816"><i>Where does Atticus spend the night? What does this tell us about him?</i></p>

***To Kill a Mockingbird* by Harper Lee**  
**Outline of Chapter Summaries, Checking for Understanding Questions,**  
**and Activities**

Chapter	Summary/Main Events	Checking for Understanding Questions	Activity
31	<p>Scout leads Mr. Arthur (Boo) back into the house to say goodbye to Jem. Arthur Radley touches Jem's hair lightly. Scout walks Mr. Arthur home, arm in arm so that he is "escorting Scout like a gentleman." When they arrive to the porch, Boo goes in and Scout never sees him again. She lingers on the front porch thinking about the past few years. She notices the whole town from the porch, and realizes how much Boo gave them as a neighbor. She remembers what Atticus had told her about never really understanding a person until you stand in their shoes and walk around in them. On the porch she realizes what he meant. Once home, Atticus is watching over Jem as he sleeps and reading "The Grey Ghost," in which the main character is misunderstood.</p>	<p>What words does Scout use to describe Boo Radley?</p> <p>What is Atticus' final statement about people?</p> <p>Where does Atticus spend the night? What does this tell us about him?</p>	<p>Illustrating Boo's Point of View</p>

# Close Read: Standing in Someone Else's Shoes

## Excerpt from Chapter 3

"First of all," he said, "if you can learn a simple trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view – "

"Sir?"

"– until you climb into his skin and walk around in it."

Atticus said I had learned many things today, and Miss Caroline had learned several things herself. She had learned not to hand something to a Cunningham, for one thing, but if Walter and I had put ourselves in her shoes we'd have seen it was an honest mistake on her part. We could not expect her to learn all Maycomb's ways in one day, and we could not hold her responsible when she knew no better.

## Review

*We discussed what Atticus means here earlier in the unit. In the space below, write down what it means to climb into someone's skin and walk around in it.*


# Illustrating Boo's Point of View



**What does Scout learn about Boo Radley from standing in Boo's shoes and walking around in them?**


**Considering the symbol of the mockingbird we have discussed, how might Boo Radley be considered a mockingbird?**


# Illustrating Boo's Point of View



**What does Scout learn about Boo Radley from standing in Boo's shoes and walking around in them?**

When Scout stands in Boo's shoes and walks around in them, she learns

---

---

---

---

---

---

---

---

---

---

**Considering the symbol of the mockingbird we have discussed, how might Boo Radley be considered a mockingbird?**

We learned that the mockingbird symbolizes, or stands for, someone who

---

---

Based on this definition, Boo Radley might be considered a mockingbird because

---

---

---

---

---

---

---

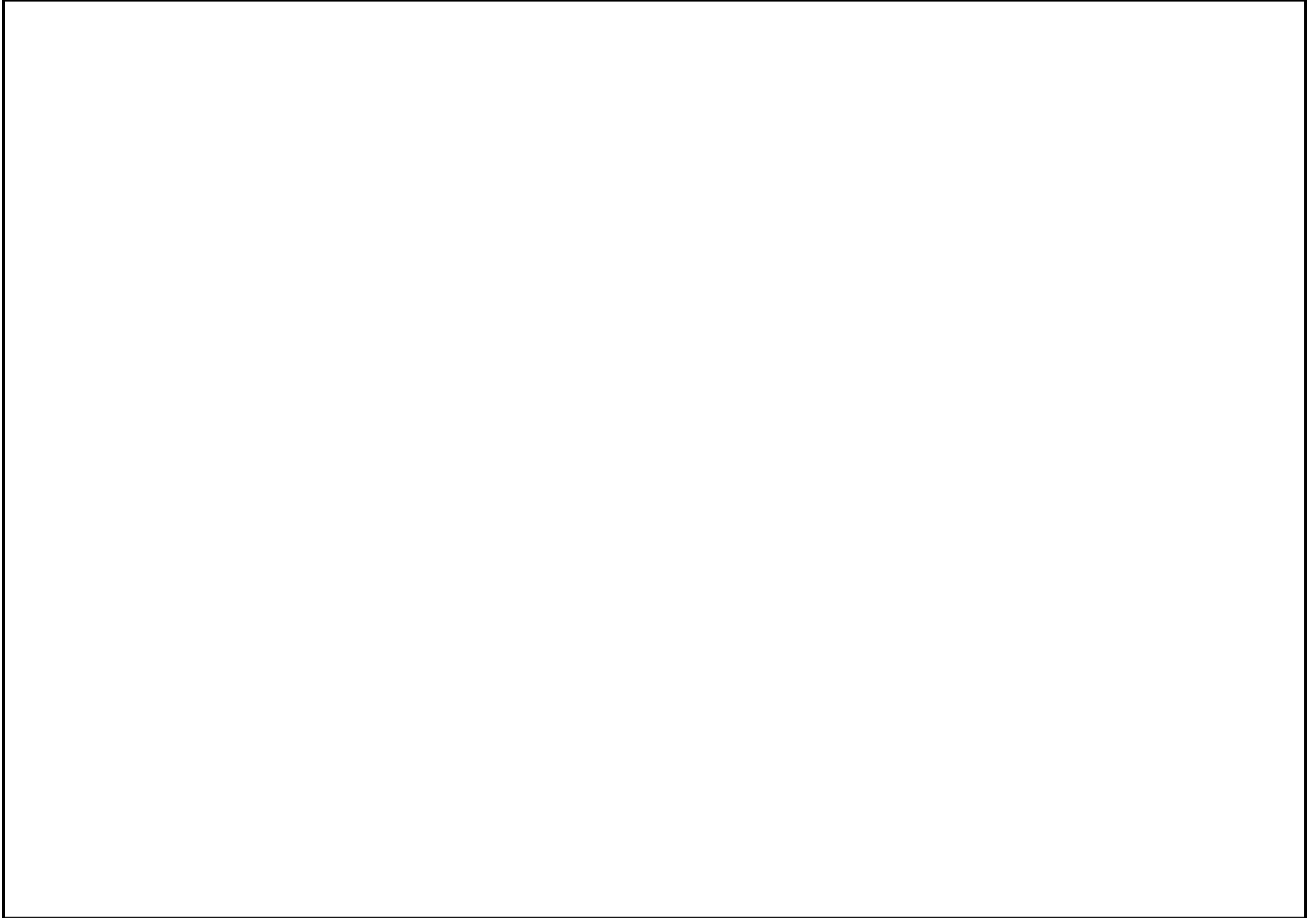
---

Thinking map





Thinking map



Thinking map



**SAUSD Common Core Lesson Planner**

**Teacher:**

<p><b>Unit:</b> <i>TKAM</i>  <b>Day:</b>  <b>Lesson:</b> 6</p>	<p><b>Grade Level/Course:</b>                  English 10</p>	<p><b>Duration:</b> 8 days (less if done outside of class)  <b>Date:</b></p>
<p><b>Big Idea:</b> Society influences and shapes individuals.  <b>Essential Question:</b>                  How does a writer’s background influence his/her work?                  How does a time period influence an author’s work?                  How does a writer’s style affect his/her purpose?                  How does society influence and shape individuals?</p>		
<p><b>Common Core and Content Standards</b></p>	<p><b>Content Standards:</b>  <b>Reading Standards (ELA):</b>                  RL.10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.                  RL.10.2 – Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.                  RL.10.3 – Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.                  RL.10.9 – Analyze how an author draws on and transforms source material in a specific work.                  RL.10.10 – By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.  <b>Writing Standards (ELA):</b>                  W.10.1 – Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.                  W.10.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.                  W.10.9 – Draw evidence from literary or informational texts to support analysis, reflection, and research.  <b>Speaking and Listening Standards (ELA):</b>                  SL.10.1 – Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p>	

<b>Materials/ Resources/ Lesson Preparation</b>		<ul style="list-style-type: none"> <li>• Class set of novels</li> <li>• Three sheets of blank white paper per student</li> <li>• Colored pencils, crayons, markers, etc. (Optional)</li> <li>• <i>To Kill a Mockingbird</i> Flip Chart Directions (Resource 6.1)</li> <li>• Extended TEPAC Analytical Paragraph Charts (Resources 6.2-6.6)</li> <li>• TEPAC Analytical Writing Language Supports (Resource 6.7)</li> <li>• TEPAC Analytical Paragraph Scoring Rubric: Peer Response (Resource 6.8)</li> <li>• <i>To Kill a Mockingbird</i> Flip Chart Scoring Rubric (Resource 6.9)</li> </ul>	
<b>Objectives</b>		<p><b>Content:</b> Students will be able to discuss and symbolically represent how Harper Lee, three characters from the novel, and themselves have been shaped and influenced by society, using the novel <i>To Kill a Mockingbird</i> as evidence.</p>	<p><b>Language:</b> Students will be able to write five analytical paragraphs using evidence from the novel to show how individuals are shaped and influenced by society in <i>To Kill a Mockingbird</i>.</p>
<b>Depth of Knowledge Level</b>		<input checked="" type="checkbox"/> <b>Level 1: Recall</b>	<input checked="" type="checkbox"/> <b>Level 2: Skill/Concept</b>  <input checked="" type="checkbox"/> <b>Level 3: Strategic Thinking</b>
			<input checked="" type="checkbox"/> <b>Level 4: Extended Thinking</b>
<b>College and Career Ready Skills</b>		<input checked="" type="checkbox"/> <b>Demonstrating independence knowledge</b>	<input type="checkbox"/> <b>Building strong content knowledge</b>
		<input checked="" type="checkbox"/> <b>Responding to varying demands of audience, task, purpose, and discipline</b>	
		<input checked="" type="checkbox"/> <b>Comprehending as well as critiquing</b>	<input checked="" type="checkbox"/> <b>Valuing evidence</b>
		<input type="checkbox"/> <b>Using technology and digital media strategically and capably</b>	
		<input checked="" type="checkbox"/> <b>Coming to understand other perspectives and cultures</b>	
<b>Common Core Instructional Shifts</b>		<input type="checkbox"/> <b>Building knowledge through content-rich nonfiction texts</b> <input checked="" type="checkbox"/> <b>Reading and writing grounded from text</b> <input checked="" type="checkbox"/> <b>Regular practice with complex text and its academic vocabulary</b>	
<b>Academic Vocabulary (Tier II &amp; Tier III)</b>	<b>TEACHER PROVIDES SIMPLE</b>	<b>KEY WORDS ESSENTIAL TO UNDERSTANDING</b>	<b>WORDS WORTH KNOWING</b>
	<b>STUDENTS FIGURE OUT THE</b>	N/A (assessment)	N/A (assessment)
		N/A (assessment)	N/A (assessment)

<p><b>Pre-teaching Considerations</b></p>	<ul style="list-style-type: none"> <li>• This lesson is to help students complete their final unit assessment. Students should use materials throughout the unit to help them create their final product (see Resource 6.1 for a detailed list of resources students may want to use).</li> <li>• Everything in this lesson should be a review and synthesis of activities throughout the lesson; however, the TEPAC Analytical Paragraph format has been extended to allow students to show growth over time. Given the needs of individual classes, teachers may wish to review this new format ahead of time.</li> </ul>
<p><b>CCSS Foundational Standards (K-5 only)</b></p>	
<p><b>Lesson Delivery</b></p>	
<p><b>Instructional Methods</b></p>	<p><b>Check method(s) used in the lesson:</b></p> <p><input type="checkbox"/> Modeling    <input checked="" type="checkbox"/> Guided Practice    <input checked="" type="checkbox"/> Collaboration    <input checked="" type="checkbox"/> Independent Practice</p> <p><input type="checkbox"/> Guided Inquiry    <input checked="" type="checkbox"/> Reflection</p>
<p><b>Lesson Overview:</b></p> <p>Final Assessment:</p> <ol style="list-style-type: none"> <li>1. <i>To Kill a Mockingbird</i> Flip Chart Directions (Resource 6.1)</li> <li>2. Writing Rough Drafts of the TEPAC Analytical Paragraphs (Resources 6.2-6.6)</li> <li>3. Peer Revision of TEPAC Analytical Paragraphs (Resource 6.7)</li> <li>4. Final Draft of Flip Chart (Scoring Rubric included in Resource 6.8)</li> </ol>	

<p><b>Lesson Continuum</b></p>	<p>Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b>Extending Understanding:</b></p> <p>Given that this unit comes at the end of the school year, we felt students and teachers would appreciate an informal assessment with a creative component. However, teachers may elect to have students turn these five analytical paragraphs into a formal essay instead of having students complete the flip chart. An optional essay prompt for teachers who elect this option is included in Resource 6.1A, and essays can either be scored paragraph-by-paragraph using the TEPAC Analytical Scoring Rubric (Resource 6.8A) or holistically using the SAUSD High School Writing Assessment Scoring Guide (Resource 6.8B). Teachers who elect to complete the assessment as a formal essay may need to review the elements of an introduction and conclusion paragraph with students, as those skills are not covered here.</p> <p><b><u>Day 1</u></b></p> <ol style="list-style-type: none"> <li>1. Have students turn to the <i>To Kill a Mockingbird</i> Flip Chart directions (Resource 6.1) and review these directions as a class. Teachers may wish to have students read independently and then answer questions or to go through the directions as a class.</li> <li>2. Students will probably need help folding their blank sheets of paper into the flip chart, so teachers may want to model this and have students do it together (though teachers may want to wait until students are working on their final drafts).</li> <li>3. Teachers should also review the modified TEPAC Analytical Paragraph format (Resources 6.2-6.6) and the Flip Chart Scoring Rubric (Resource 6.8) so students understand expectations.</li> </ol> <p><b><u>Days 1-5</u></b></p> <ol style="list-style-type: none"> <li>1. Students should use their previous assignments to help them complete a TEPAC Analytical Paragraph for each page of the flip chart. This can be done entirely in class or at home, depending upon the level and needs of the students; however, it should be completed independently, as this is an assessment. It may also take less time, depending upon the level of your students.</li> </ol>	<p><b>Differentiated Instruction:</b></p> <p><b>English Learners and Students with Special Needs:</b> If students still need modeling or peer support on the TEPAC Analytical Paragraph format, teachers may wish to write the “Scout” paragraph together, as the class created the Double-Bubble Map together in the previous lesson.</p> <p>Teachers may also elect to have students write only three or four paragraphs, leaving out the additional characters if students need a less burdensome task. (If this is done, however, teachers should not write the Scout paragraph with students.)</p> <p><b>Accelerated Learners:</b> Teachers can encourage students to consider how society shaped and influenced individuals on a broader scale than just the trial by encouraging students to consider characters like the Ewells, the Cunninghams, Dolphus Raymond, Aunt Alexandra, and other minor characters.</p> <p>Teachers may also remove the scaffold of the Analytical Paragraph chart and have students write rough drafts in paragraph form (though students will still need to review the modifications to the format).</p>
--------------------------------	---	--	---

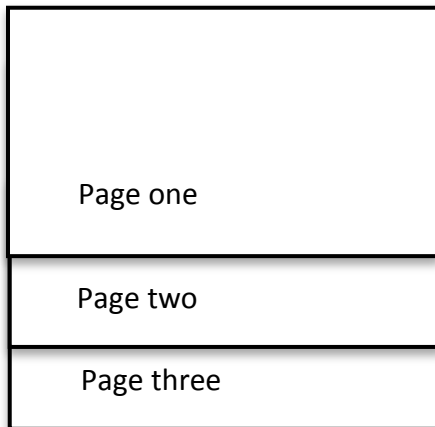
<p style="text-align: center;"><b>Lesson Continuum</b></p>	<p style="text-align: center;">Activities/Tasks/ Strategies/Technology/ Questioning/Engagement/Writing/Checking for Understanding</p>	<p><b><u>Day 6</u></b></p> <ol style="list-style-type: none"> <li>1. Once all students have completed their five rough drafts, they should be placed in groups of six (so that students are never revising their own papers). Students should pass their first TEPAC Analytical Paragraph (about Harper Lee, Resource 6.2) to the student on his or left, along with the TEPAC Analytical Paragraph Scoring Rubric: Peer Response (Resource 6.7).</li> <li>2. Once students have a peer’s paper in front of them, direct students to read his or her peer’s paragraph. After 1-2 minutes, students should go through the rubric and questions to evaluate his or her peer’s paragraph and provide suggestions for revision. Depending on the level of students, teachers may want to walk students through this process.</li> <li>3. Repeat this process for Paragraphs #2-5, passing to a new student in the group each time.</li> </ol> <p><b><u>Days 7 and 8</u></b></p> <ol style="list-style-type: none"> <li>1. The final step in the assessment is for students to use their rough drafts and peer feedback to create the final draft of their flip charts. This can be done inside or outside of class, depending upon the needs of your students. Students should rewrite their TEPAC Analytical Paragraphs in actual paragraph form (instead of the chart) and be sure to include a symbolic representation of each character.</li> <li>2. Once students turn in their final projects, the teacher should evaluate those projects using the <i>To Kill a Mockingbird</i> Flip Chart Scoring Rubric (Resource 6.8).</li> </ol>	
		<b>Lesson Reflection</b>	
<p><b>Teacher Reflection Evidenced by Student Learning/ Outcomes</b></p>			

## ***To Kill a Mockingbird* Flip Chart**

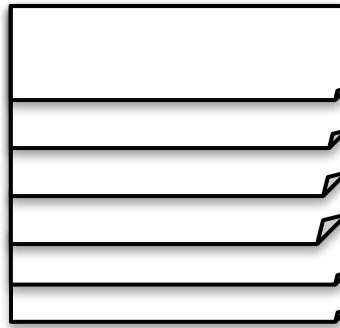
By completing the Flip Chart Activity, you will use your understanding of the novel *To Kill a Mockingbird* to show how society influences and shapes individuals.

Directions:

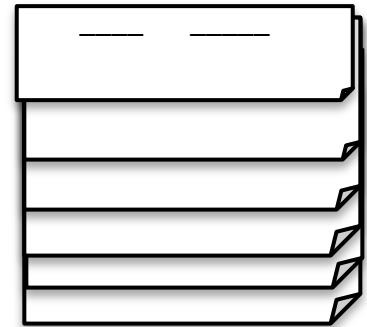
1. Layer three pieces of paper over one another like this:



2. Holding the three pieces of paper in place, fold them in, like this:



3. You now have six pages. Staple near the top by the fold.



Turn over for directions on what must be included on each page of the Flip Chart.



4. Each page of the Flipchart will represent one of six different areas of focus. Please include the following information on each page.

Page One: This is your cover. Include the Big Idea, "Society shapes and influences individuals," along with your name and period number.

Page Two: Write a TEPAC Analytical Paragraph showing how Harper Lee was shaped and influenced by her society to write the novel *To Kill a Mockingbird*. Include an illustration of a symbol that you think represents Harper Lee and the influence society had on her.

Page Three: Write a TEPAC Analytical Paragraph showing how Scout was shaped and influenced by her society in the novel *To Kill a Mockingbird*. Include an illustration of a symbol that you think represents Scout and the influence society had on her.

Page Four: Write a TEPAC Analytical Paragraph showing how a character of your choice was shaped and influenced by society in the novel *To Kill a Mockingbird*. Include an illustration of a symbol that you think represents this character and the influence society had on him or her.

Page Five: Write a TEPAC Analytical Paragraph showing how a character of your choice was shaped and influenced by society in the novel *To Kill a Mockingbird*. Include an illustration of a symbol that you think represents this character and the influence society had on him or her.

Page Six: Write a TEPAC Analytical Paragraph showing how **you** were shaped and influenced by the novel *To Kill a Mockingbird*. Include an illustration of a symbol that you think represents you and the influence this novel had on you.

\*\*\*Be sure to be creative in your presentation of this information. Make sure you **add color** on each page of the Flip Chart to enhance your work and show creativity.

#### Resources to Help You:

- Harper Lee:** Era Envelope: Putting *To Kill a Mockingbird* in Context (Resource 2.8); *Scottsboro* Viewing Guide (Resource 2.9)
- Creating Your Symbols:** Symbol Activity (Resource ???)
- Characters Before the Trial:** Character Gallery Walk (Resource ???)
- How to Write a TEPAC Analytical Paragraph:** Deconstruction of an Analytical Paragraph (Resource 3.5); TEPAC Analytical Paragraph Chart (Resources 3.6 and 4.7); TEPAC Analytical Paragraph Scoring Rubric (Resource 4.8)
- Your Response:** Power of a Classic Activity (Resource ???); Quick-Write: Responding to the Verdict (Resource 3.10)
- Characters After the Trial:** Compare-Contrast Matrix: Responses to the Trial (Resource 4.4); Say-Mean-Matter Chart (Resource 4.6), Round-Robin: Mr. Ewell's Revenge (Resource 4.11); Think-Write-Pair-Share: Mr. Tate's Decision (Resource 4.13), Character Double-Bubble Maps (Resources 4.18-4.20)
- Creating a Rough Draft:** TEPAC Analytical Paragraph Charts (Resources 5.2-5.6); TEPAC Analytical Writing Language Supports (Resource 5.7); TEPAC Analytical Paragraph Peer Response Scoring Rubric (Resource 5.8); Flip Chart Scoring Rubric (Resource 5.9)

## *To Kill a Mockingbird* Final Essay Prompt

**Situation:** Over the course of the last few weeks, we have been exploring the Big Idea that “Society shapes and influences individuals.” We have also read and discussed Harper Lee’s *To Kill a Mockingbird*, which is her response to the society in which she grew up.

**Task:** Write an essay in which you analyze the ways in which society shaped and influenced Harper Lee to write her novel, the ways in which society (particularly the Tom Robinson trial) shaped and influenced Scout and two other characters in the novel, and finally, the ways in which the novel shaped and influenced you. Be sure to provide textual evidence to support your argument.

### Resources to Help You:

- Harper Lee:** Era Envelope: Putting *To Kill a Mockingbird* in Context (Resource 2.8); *Scottsboro* Viewing Guide (Resource 2.9)
- Characters Before the Trial:** Character Gallery Walk (Resource ???)
- How to Write a TEPAC Analytical Paragraph:** Deconstruction of an Analytical Paragraph (Resource 3.5); TEPAC Analytical Paragraph Chart (Resources 3.6 and 4.7); TEPAC Analytical Paragraph Scoring Rubric (Resource 4.8)
- Your Response:** Power of a Classic Activity (Resource ???); Quick-Write: Responding to the Verdict (Resource 3.10)
- Characters After the Trial:** Compare-Contrast Matrix: Responses to the Trial (Resource 4.4); Say-Mean-Matter Chart (Resource 4.6), Round-Robin: Mr. Ewell’s Revenge (Resource 4.11); Think-Write-Pair-Share: Mr. Tate’s Decision (Resource 4.13), Character Double-Bubble Maps (Resources 4.18-4.20)
- Creating a Rough Draft:** TEPAC Analytical Paragraph Charts (Resources 5.2-5.6); TEPAC Analytical Writing Language Supports (Resource 5.7); TEPAC Analytical Paragraph Peer Response Scoring Rubric (Resource 5.8); Flip Chart Scoring Rubric (Resource 5.9)

# TEPAC Analytical Paragraph Chart

Prompt: How did society shape and influence Harper Lee to write *To Kill a Mockingbird*?

Student Response (Topic Sentence/Claim): \_\_\_\_\_

<p><b>Evidence</b></p> <p><i>Provide evidence showing what Harper Lee’s society was like.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Summarize this evidence in your own words.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or why it might have affected Harper Lee.</i></p>	
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	

<p><b>Evidence</b></p> <p><i>Provide evidence from the novel showing how society influenced Harper Lee to write her novel.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Summarize this evidence in your own words.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or how it shows that society influenced Harper Lee.</i></p>	<p><b>Concluding Statement</b></p> <p><i>Explain how your two pieces of evidence connect back to the topic sentence or theme/claim.</i></p>
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>

# TEPAC Analytical Paragraph Chart

Prompt: How did society shape and influence Scout in *To Kill a Mockingbird*?

Student Response (Topic Sentence/Claim): \_\_\_\_\_

<p><b>Evidence</b></p> <p><i>Provide evidence showing what Scout was like before the trial.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Summarize this evidence in your own words.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or what it reveals about Scout.</i></p>	
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	

<p><b>Evidence</b></p> <p><i>Provide evidence from the novel showing how Scout was different because of the trial.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Summarize this evidence in your own words.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or how it shows that society influenced Scout.</i></p>	<p><b>Concluding Statement</b></p> <p><i>Explain how your two pieces of evidence connect back to the topic sentence or theme/claim.</i></p>
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>

# TEPAC Analytical Paragraph Chart

Prompt: How did society shape and influence \_\_\_\_\_ in *To Kill a Mockingbird*?

Student Response (Topic Sentence/Claim): \_\_\_\_\_

<p><b>Evidence</b></p> <p><i>Provide evidence showing what this character was like before the trial.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Summarize this evidence in your own words.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or what it reveals about this character.</i></p>	
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	

<p><b>Evidence</b></p> <p><i>Provide evidence from the novel showing how this character was different because of the trial.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Summarize this evidence in your own words.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or how it shows that society influenced this character.</i></p>	<p><b>Concluding Statement</b></p> <p><i>Explain how your two pieces of evidence connect back to the topic sentence or theme/claim.</i></p>
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>



# TEPAC Analytical Paragraph Chart

Prompt: How did society shape and influence \_\_\_\_\_ in *To Kill a Mockingbird*?

Student Response (Topic Sentence/Claim): \_\_\_\_\_

<p><b>Evidence</b></p> <p><i>Provide evidence showing what this character was like before the trial.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Summarize this evidence in your own words.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or what it reveals about this character.</i></p>	
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	

<p><b>Evidence</b></p> <p><i>Provide evidence from the novel showing how this character was different because of the trial.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Summarize this evidence in your own words.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or how it shows that society influenced this character.</i></p>	<p><b>Concluding Statement</b></p> <p><i>Explain how your two pieces of evidence connect back to the topic sentence or theme/claim.</i></p>
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>

# TEPAC Analytical Paragraph Chart

Prompt: How did reading *To Kill a Mockingbird* shape and influence you?

Student Response (Topic Sentence/Claim): \_\_\_\_\_

<p><b>Evidence</b></p> <p><i>Provide evidence showing you were like or what you thought before reading this book.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Provide a second sentence, explaining why you thought this way.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or what it reveals about you.</i></p>	
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	

<p><b>Evidence</b></p> <p><i>Provide a quotation from the novel that had a particular effect on you.</i></p>	<p><b>Paraphrase Evidence</b></p> <p><i>Summarize this evidence in your own words.</i></p>	<p><b>Analysis of Evidence</b></p> <p><i>Explain the significance of this piece of evidence, or how it influenced you.</i></p>	<p><b>Concluding Statement</b></p> <p><i>Explain how your two pieces of evidence connect back to the topic sentence or theme/claim.</i></p>
<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>	<p>Rewrite with Academic Language:</p>

## TEPAC Analytical Paragraph Scoring Rubric: Peer Response

	<b>Advanced (4)</b>	<b>Proficient (3)</b>	<b>Basic (2)</b>	<b>Below Basic (1)</b>
<b>Content</b>	<p>Includes all of the Proficient criteria plus:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 5 or more sentences of analysis</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> States a claim</li> <li><input type="checkbox"/> Cites first piece of textual evidence to support claim</li> <li><input type="checkbox"/> Paraphrases the evidence</li> <li><input type="checkbox"/> Analyzes the evidence (in support of the claim) in one or more of the following ways:                             <ul style="list-style-type: none"> <li>○ Explains significance</li> <li>○ Interprets information</li> <li>○ Compares/contrasts key concepts</li> <li>○ Examines causes/effects</li> <li>○ Debates ideas/concepts</li> <li>○ Evaluates ideas/rhetoric</li> </ul> </li> <li><input type="checkbox"/> Cites second piece of textual evidence to support claim</li> <li><input type="checkbox"/> Paraphrases the evidence</li> <li><input type="checkbox"/> Analyzes the evidence (in support of the claim) in one or more of the following ways:                             <ul style="list-style-type: none"> <li>○ Explains significance</li> <li>○ Interprets information</li> <li>○ Compares/contrasts key concepts</li> <li>○ Examines causes/effects</li> <li>○ Debates ideas/concepts</li> <li>○ Evaluates ideas/rhetoric</li> </ul> </li> <li><input type="checkbox"/> Concludes by stating how the evidence supports the claim</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Includes 6 of the Proficient criteria</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Includes fewer than 6 of the Proficient criteria</li> </ul>
<b>Language</b>	<p>Includes all of the Proficient criteria plus:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 7 or more examples of precise language (verbs, nouns, and/or adjectives)</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Includes 3-6 transitions and/or signal words/phrases</li> <li><input type="checkbox"/> Includes 3-6 precise nouns, verbs, and/or adjectives</li> <li><input type="checkbox"/> Uses complete sentences</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Includes 2 of the Proficient criteria</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Includes fewer than 2 of the Proficient criteria</li> </ul>

**Paragraph #1: Harper Lee**

Did this person’s paragraph show how Harper Lee was influenced by society to write the novel *To Kill a Mockingbird*? Yes / No

If not, what does this person need to do to make it answer the question in the prompt? \_\_\_\_\_  
\_\_\_\_\_

Based on the rubric, I would give **Paragraph #1** a score of \_\_\_\_\_ because \_\_\_\_\_  
\_\_\_\_\_.

To improve your paragraph, you should \_\_\_\_\_  
\_\_\_\_\_.

**Paragraph #2: Scout**

Did this person’s paragraph show how Scout was influenced by society in *To Kill a Mockingbird*? Yes / No

If not, what does this person need to do to make it answer the question in the prompt? \_\_\_\_\_  
\_\_\_\_\_

Based on the rubric, I would give **Paragraph #2** a score of \_\_\_\_\_ because \_\_\_\_\_  
\_\_\_\_\_.

To improve your paragraph, you should \_\_\_\_\_  
\_\_\_\_\_.

**Paragraph #3: \_\_\_\_\_**

Did this person’s paragraph show how the character was influenced by society in the novel *To Kill a Mockingbird*? Yes / No

If not, what does this person need to do to make it answer the question in the prompt? \_\_\_\_\_  
\_\_\_\_\_

Based on the rubric, I would give **Paragraph #3** a score of \_\_\_\_\_ because \_\_\_\_\_  
\_\_\_\_\_.

To improve your paragraph, you should \_\_\_\_\_  
\_\_\_\_\_.

**Paragraph #4:** \_\_\_\_\_

Did this person's paragraph show how the character was influenced by society in the novel *To Kill a Mockingbird*? Yes / No

If not, what does this person need to do to make it answer the question in the prompt? \_\_\_\_\_

Based on the rubric, I would give **Paragraph #4** a score of \_\_\_\_\_ because \_\_\_\_\_

To improve your paragraph, you should \_\_\_\_\_

**Paragraph #5: You**

Did this person's paragraph show how he/she was influenced by the novel *To Kill a Mockingbird*? Yes / No

If not, what does this person need to do to make it answer the question in the prompt? \_\_\_\_\_

Based on the rubric, I would give **Paragraph #5** a score of \_\_\_\_\_ because \_\_\_\_\_

To improve your paragraph, you should \_\_\_\_\_

## ***To Kill a Mockingbird* Flip Chart Scoring Rubric**

	<b>Advanced (4)</b>	<b>Proficient (3)</b>	<b>Basic (2)</b>	<b>Below Basic (1)</b>
<b>Content</b>	<p>Includes all of the Proficient criteria plus:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 5 or more sentences of analysis</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> States a claim</li> <li><input type="checkbox"/> Cites first piece of textual evidence to support claim</li> <li><input type="checkbox"/> Paraphrases the evidence</li> <li><input type="checkbox"/> Analyzes the evidence (in support of the claim) in one or more of the following ways:                             <ul style="list-style-type: none"> <li>○ Explains significance</li> <li>○ Interprets information</li> <li>○ Compares/contrasts key concepts</li> <li>○ Examines causes/effects</li> <li>○ Debates ideas/concepts</li> <li>○ Evaluates ideas/rhetoric</li> </ul> </li> <li><input type="checkbox"/> Cites second piece of textual evidence to support claim</li> <li><input type="checkbox"/> Paraphrases the evidence</li> <li><input type="checkbox"/> Analyzes the evidence (in support of the claim) in one or more of the following ways:                             <ul style="list-style-type: none"> <li>○ Explains significance</li> <li>○ Interprets information</li> <li>○ Compares/contrasts key concepts</li> <li>○ Examines causes/effects</li> <li>○ Debates ideas/concepts</li> <li>○ Evaluates ideas/rhetoric</li> </ul> </li> <li><input type="checkbox"/> Concludes by stating how the evidence supports the claim</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Includes 6 of the Proficient criteria</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Includes fewer than 6 of the Proficient criteria</li> </ul>
<b>Language</b>	<p>Includes all of the Proficient criteria plus:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 7 or more examples of precise language (verbs, nouns, and/or adjectives)</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Includes 3-6 transitions and/or signal words/phrases</li> <li><input type="checkbox"/> Includes 3-6 precise nouns, verbs, and/or adjectives</li> <li><input type="checkbox"/> Uses complete sentences</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Includes 2 of the Proficient criteria</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Includes fewer than 2 of the Proficient criteria</li> </ul>



**Symbol Scoring Rubric**

Advanced (4) – Symbol is original (e.g., not a mockingbird) and clearly and insightfully represents character as described in paragraph

Proficient (3) – Symbol may or may not be original but clearly represents character as described in paragraph

Basic (2) – Symbol may or may not be original and connection to character may or may not be clear

Below Basic (1) – Symbol may or may not be original but meaning is unclear or based on misinterpretation of character

Not Included (0)

	<b>Harper Lee</b>	<b>Scout</b>	<b>Character of Choice</b>	<b>Character of Choice</b>	<b>Student</b>	<b>Overall</b>
<b>Paragraph Content</b>						
<b>Language Content</b>						
<b>Symbol</b>						

## ***To Kill a Mockingbird* Essay Scoring Rubric**

	<b>Advanced (4)</b>	<b>Proficient (3)</b>	<b>Basic (2)</b>	<b>Below Basic (1)</b>
<b>Content</b>	Includes all of the Proficient criteria plus: <input type="checkbox"/> 5 or more sentences of analysis	<input type="checkbox"/> States a claim <input type="checkbox"/> Cites first piece of textual evidence to support claim <input type="checkbox"/> Paraphrases the evidence <input type="checkbox"/> Analyzes the evidence (in support of the claim) in one or more of the following ways: <ul style="list-style-type: none"> <li>○ Explains significance</li> <li>○ Interprets information</li> <li>○ Compares/contrasts key concepts</li> <li>○ Examines causes/effects</li> <li>○ Debates ideas/concepts</li> <li>○ Evaluates ideas/rhetoric</li> </ul> <input type="checkbox"/> Cites second piece of textual evidence to support claim <input type="checkbox"/> Paraphrases the evidence <input type="checkbox"/> Analyzes the evidence (in support of the claim) in one or more of the following ways: <ul style="list-style-type: none"> <li>○ Explains significance</li> <li>○ Interprets information</li> <li>○ Compares/contrasts key concepts</li> <li>○ Examines causes/effects</li> <li>○ Debates ideas/concepts</li> <li>○ Evaluates ideas/rhetoric</li> </ul> <input type="checkbox"/> Concludes by stating how the evidence supports the claim	<input type="checkbox"/> Includes 6 of the Proficient criteria	<input type="checkbox"/> Includes fewer than 6 of the Proficient criteria
<b>Language</b>	Includes all of the Proficient criteria plus: <input type="checkbox"/> 7 or more examples of precise language (verbs, nouns, and/or adjectives)	<input type="checkbox"/> Includes 3-6 transitions and/or signal words/phrases <input type="checkbox"/> Includes 3-6 precise nouns, verbs, and/or adjectives <input type="checkbox"/> Uses complete sentences	<input type="checkbox"/> Includes 2 of the Proficient criteria	<input type="checkbox"/> Includes fewer than 2 of the Proficient criteria

	<b>Harper Lee</b>	<b>Scout</b>	<b>Character of Choice</b>	<b>Character of Choice</b>	<b>Student</b>	<b>Overall</b>
<b>Paragraph Content</b>						
<b>Language Content</b>						

## Appendix of Strategies

---

**\*Please Note:** The Strategies listed below in **bold** are strategies used in this unit. The additional strategies have been included as a reference for your use in planning future lessons.

Academic Discussion Frames

Academic Summary Writing: Teacher Rationale and Protocol

Anticipatory Guide and Extended Anticipatory Guide: Teacher Rationale and Protocol

Clarifying Bookmark: Teacher Rationale and Protocol

Collaborative Poster with Rubric: Teacher Rationale and Protocol

Compare/Contrast Matrix: Teacher Rationale and Protocol

Copy Change: Teacher Rationale and Protocol

Do/Say Chart: Teacher Rationale and Protocol

Era Envelope: Teacher Rationale and Protocol

Focused Annotation: Teacher Rationale and Protocol

Four Corners: Teacher Rationale and Procedures

Framer Model: Teacher Rationale and Protocol

Gallery Walk: Teacher Rationale and Protocol

Jigsaw Expert Group Strategy: Teacher Rationale and Protocol

Inside-Outside Circles: Teacher Rationale and Protocol

Plutchik's Wheel of Emotion: Teacher Rationale and Protocol

Quick-Write: Teacher Rationale and Procedure

Reading in Four Voices: Teacher Rationale and Procedure

Round-Robin: Teacher Rationale and Procedure

Save the Last Word for Me Protocol

Say-Mean-Matter: Teacher Rationale and Procedure

S.O.A.P.S.Tone Analysis – Guided Inquiry Questions for teachers

Think-Pair-Share: Teacher Rationale and Protocol

Viewing with a Focus: Teacher Rationale and Protocol

Vocabulary Notebook: Teacher Rationale and Protocol

Vocabulary Review Jigsaw

Wordle: Teacher Rationale and Protocol

Thinking Maps

# Academic Discussion Frames

---

## **Share Your Thinking/ Discussion Starters:**

- I think that... because
- In my opinion...
- Based on ...
- I noticed that...
- A good example would be...
- According to ....

## **Building on Ideas/Continuing the Discussion:**

- I see what \_\_\_ is saying. Would that also mean ...?
- What \_\_\_\_ said reminds me of...?
- \_\_\_\_\_ made a good point when he/she said...
- Another example is...
- I see what \_\_\_\_\_ is saying, and I think that...

## **Clarifying Ideas/Understanding the Discussion:**

- I think \_\_\_ means ...
- \_\_\_\_, could you please clarify what you mean by...
- \_\_\_\_\_, can you be more specific...
- \_\_\_\_\_, can you give an example of ...
- \_\_\_\_, are you saying that...

# Academic Summary Writing: Teacher Rationale and Protocol

---

**Purpose:** The goal of summary writing is for students to extend and synthesize their comprehension of a particular text by bringing together the most relevant and valid details that support their understanding of the central idea/theme. It is also a method for teachers to assess their students' level of understanding of a text and use this information to inform their instruction.

**Procedure:** Steps to writing an academic summary follow.

*NOTE: The manner in which scaffolds below are added or removed are contingent upon the needs of students. Meaning, this work can be done individually or in collaboration with others.*

- 1) Read the text using strategies to identify the central idea/theme. Come to consensus with your partner about the central idea/theme.
- 2) Return to the completed Do/Say Chart and *independently* star the top 3-4 details throughout the text that help to develop the central idea/theme.
- 3) Come to consensus with your partner about the top 3-4 supporting details from the Do/Say Chart that will go into your summary.
- 4) Paraphrase the details with your partner.
- 5) Summary must be paraphrased in complete sentences and written in 3<sup>rd</sup> person. Remember to include signal words within your summary.

## Structure of Academic Summary

**Topic Sentence** – Identify the text, author, and publisher (if provided) + strong predicate + central idea/theme.

**Paraphrase Details** – In your own words, write the details from the DO/SAY chart. Decide on no more than 3-5 details, depending on the text length.

**Concluding statement** – Conclude summary with a strong finish that sums up the central idea/theme.

## Benefits for ELs:

- ✓ Helps student to read critically to gain a better understanding of the text and the language used.
- ✓ Enables students to work with manageable and meaningful chunks of information.
- ✓ Students are able to work collaboratively to co-construct meaning.
- ✓ Works in conjunction with Focused Annotation, Passage-Based Analysis, and Do/Say note taking tasks so preparation for this writing is highly scaffolded.
- ✓ Summaries can be used as the foundation for writing different types of analytical essays.

## Some Helpful Reminders:

- r Be sure to model this task and guide students in this process.
- r This task can be used for fiction or non-fiction text and across disciplines.
- r Summaries are always written in 3<sup>rd</sup> person and always paraphrased in students' own words.
- r The main difference between a summary and analytical writing is that there is virtually no analysis of evidence.
- r This task is typically used as a preparation for larger pieces of writing, but can be used as a stand-alone as well, depending on the goal/outcome.
- r Summaries are generally developed from reading and note taking strategies, such as Focused Annotation, Passage-Based Analysis, Do/Say Charts, etc....

# Anticipatory Guide and Extended Anticipatory Guide: Teacher Rationale and Protocol

---

**Purpose:** An Anticipatory Guide is intended to activate students' background knowledge that is relevant to the content of a text they are expected to read and comprehend, as well as introduce key concepts and language. As a preparatory task, the anticipatory guide provides a context for the text and makes connections between content and students' own experiences. The Anticipatory Guide also enables teachers to introduce key vocabulary within the context of a theme. Furthermore, it is a vehicle for teaching students the importance of being aware as readers of their own knowledge in relation to the content of a text. The Anticipatory Guide is a useful diagnostic tool for the teacher, as it allows her to learn ahead of time what students believe about a certain theme or topic, and what background information they are bringing to the text which may support or impede their understanding.

**Required for use:** To use the Anticipatory Guide effectively, the teacher writes five statements that require students to reflect on and think about themes and concepts they will encounter in the text. The sentences should capture students' interest and provide a mixture of statements that trigger agreement and disagreement. Teachers need to take care when creating the statements so that they are neither too narrow nor too broad. Statements should be one level above the text. For example, a statement might be, "All small children love dogs," rather than, "Peter loved the dog his grandfather gave him."

**Structure of the activity:** The first time students encounter an Anticipatory Guide, the teacher should model how to read and respond to the statements. When the students engage in the activity, they should be alerted that they have two minutes to read each statement and respond, "agree" or "disagree" by checking the appropriate column. In the column to the right, students will discuss why they agree or disagree, providing personal evidence to support their response. It is important for students to know that there is not a right or wrong answer.

## Process outline:

- 1) Students silently read each statement and individually place a checkmark under the column that best represents their opinions.
- 2) Students think of reasons to justify their responses.
- 3) Students begin to share responses in their small groups. One student begins by reading the statement and then stating agree or disagree, and providing a reason for the opinion.
- 4) The other students in the small group each state whether or not they agree or disagree, providing reasons for opinions.
- 5) Once all students have shared, the next student repeats the process with the second statement.

# Clarifying Bookmark: Teacher Rationale and Protocol

---

**Purpose:** This task is used to assist students in their development of good reading habits. It requires that students read texts beyond their comprehension, and that they slowdown in their reading and consciously apply strategies to make sense of the text and of their reading: what they understand, how they understand it, what they don't understand and what they may do about it. Over time, students appropriate this conscious and effortful focus on strategies and their relevant application. Then they automatically use these skills in reading, until they encounter a text that is complex beyond their ability to understand, and once again the conscious process of focusing on making sense of text can be applied.

**Required for use:** To use the Clarifying Bookmark effectively the teacher selects four or five especially complex and rich paragraphs from a text the class is reading. If five paragraphs are selected, the teacher can model the activity with one, and then invite students to work in dyads through the other four. The choice of paragraphs must be deliberate and modeling is important until the students understand the process very well. This activity should not continue for more than four paragraphs at a time, thus the sections to be read need to be carefully chosen because of their richness for exploration.

**Structure of the activity:** The Clarifying Bookmark has two columns. In the left hand column, strategies that can be used are introduced. In the right hand side, three *routine expressions* or *formulaic chunks* are offered students so that they choose how to initiate their participation. Initially the teacher uses only Section I, which offers students a choice of two strategies. After this section has been practiced several times over a period of three or four weeks, and students are totally comfortable with their application to the point where they have internalized them, two more strategies are added. Once again, students practice several times choosing among four strategies to apply to their exploration of the reading of a section of the text. When they are comfortable and have appropriated the additional strategies, the two final strategies are added and the same process ensues.

## Process outline:

- 1) Students work in dyads reading the text.
- 2) Student A reads first selected paragraph in a soft voice to her/his partner.
- 3) Student A then announces which strategy s/he is going to choose: 'I am going to summarize my understanding so far.' And then chooses one of the formulaic chunks offered to them in the right hand side of the chart: 'The main points of this section are...'
- 4) Then Student B may add his ideas –if they are different than the ones stated by A- or not. After that, she reads the next paragraph in a soft voice to his/her partner and engages in the process of selecting a strategy and then applying it by using one of the three routine expressions offered in the right hand side of the chart.
- 5) After Student B is finished exploring the paragraph, Student A may add something different or just continue with the next paragraph.



## Collaborative Poster with Rubric: Teacher Rationale and Protocol

---

**Purpose:** The Collaborative Poster with Rubric provides opportunities for students to consolidate and extend their understanding of key ideas in a text or unit by representing them in a novel way, and is most effective when used in the Extending Understand of Texts moment of the lesson. The task requires that students synthesize their own understanding of key ideas they read, share that understanding with members of their group, and negotiate and come to consensus about how to represent these main ideas and themes in visual and written form. A rubric is provided to enhance students' agency and autonomy by making explicit what needs to be paid attention to during the development of the end product. In doing so, students revisit the text to select a quote and image that best represents key ideas and to craft an original phrase that synthesizes their understanding. The task provides support for students to cite relevant evidence that supports their reasoning about a text.

**Required for use:** Students need to be given time to think individually about how to represent on a collaborative poster the spirit of a text read by the team. In the ensuing discussions in their small groups — at which point the group must reach consensus on one (or more) image, quote, and original phrase — all should be primed with ideas to share and from which to build their consensus. As groups plan and create their poster, a rubric is essential to ensure that they discuss the text, stay on task, and use images to highlight main ideas rather than merely to decorate the poster.

**Structure of the activity:** The first time students create a Collaborative Poster; they should have 25 minutes to complete it, but no more (do not compromise). After 20 minutes, post the posters as they are and have students use the rubric to assess selected posters. Teams may revise their posters on their own time. Decrease the time for work on subsequent poster assignments until students work within a 20-minute timeframe. Provide each student in the team a single marker, of a different color from any other team member's for his or her work on the poster, as well as for signing the poster when the group agrees that it is complete.

### Process outline:

- 1) Students have already read the team text, supported by scaffolding as needed.
- 2) Students have selected one quote and one image to share.
- 3) Students engage in two Round Robin sharing: the first to share the quote and the second to share the image.
- 4) After students have finished sharing their images and quotes they begin to negotiate about which quote best represents the spirit or theme of the story.
- 5) After that, students agree on an integrated image that best represents the text.
- 6) Once these have been agreed upon, students develop an original phrase that connects to and synthesizes the ideas they have represented in the poster.
- 7) Each student contributes to the completion of the poster, signs his or her name, using the assigned marker.
- 8) Finally, students use the rubric to evaluate their own work. They give themselves an overall evaluation and indicate two reasons why the product deserves that assessment.
- 9) Posters are posted in the room for all to see.
- 10) Other groups assess one poster, using the rubric. They indicate three reasons why the poster gets the specific rating and perhaps suggest what team could do to improve. They sign and place their assessment on the poster.

# Compare/Contrast Matrix: Teacher Rationale and Protocol

---

**Purpose:** The Compare-and-Contrast Matrix is a graphic organizer that helps students analyze key features of two or more ideas, characters, objects, stories, etc., and can be used in all three moments of a lesson. These comparison charts highlight the central notions in a text, whether it is written or oral. The task can be used immediately before students experience an oral text, such as a mini-lecture to foreshadow important ideas that the teacher will present. Students can also use these matrixes to organize their understanding of a text they are reading or to revisit a text they have recently finished reading. As with any graphic organizer, these notes can be very helpful to students in constructing essays.

**Required for use:** For this task to be effective, the questions or prompts that guide students' comparisons must focus on salient and key elements that pertain to two or more thing being compared. For example, asking how two or more characters respond to challenges they face focuses students' attention on conflict and theme, while asking how characters are described focuses on categories that are not generative.

**Structure of the activity:** The teacher develops, based on goals for the lesson(s), three or four questions or prompts that guide students' analysis. The foci for comparison are placed in the left-hand column of a table, and the ideas, characters, objects, stories, etc. being compared are labeled at the top of columns in the table. For example, a compare/contrast matrix comparing two texts using three questions would be arrayed as follows:

	Text A	Text B
Question 1		
Question 2		
Question 3		

## Process outline:

- 1) Students work with a partner or small group
- 2) They may complete the chart independently and then share findings or may complete it collaboratively.
- 3) The teacher should circulate to clear up any misunderstandings.

*Adapted from Understanding Language ell.stanford.edu*

# Copy Change: Teacher Rationale and Protocol

---

**Purpose:** Using Copy Change provides a framework for writing. Students use another author's pattern as a framework for their own writing. For example, young children might use Bill Martin Jr.'s "Brown bear, brown bear..." to create their own version: "Fierce eagle, fierce eagle, what do you see?" or "Mr. Jones, Mr. Jones, what do you see?"

**Required for use:** This task is best when used with predictable text or with text that has been analyzed for structure. This can often be poetry or trade books, as well as speeches.

**Structure of the activity:** Research has shown that understanding and using text structures can improve writing skills and enhance reading comprehension. This is a method that is used by both novice writers and those writers who are trying to hone their style. "Like any other craftspeople, professional writers know that to learn their craft, they must stand on the shoulders of writers who have gone before them. Copy change is a way young writers can stand on the shoulders of professional writers. (Ray, 1999)

## Process outline:

- 1) Students read and listen to the original text.
- 2) Students have a discussion about the text characteristics (student led or teacher led). Some questions to consider include:
- 3) What did you notice about the format of this text?
- 4) What did the author do first, second, etc.?
- 5) If you were going to use the author's framework to write something of your own, what framework would you use?
- 6) Students then use the author's framework for their own writing.

*Adapted from literacy.kent.edu/eureka/strategies/copy\_change.pdf and Timothy Rasinski*

# Do/Say Chart: Teacher Rationale and Protocol

**Purpose:** A powerful technique for examining how a text is constructed by noting what the writer is DOING (his/her function or strategy) in each paragraph/section and what the writer is SAYING (the content) in each paragraph/section. The DO/SAY technique is a very effective reading and writing tool.

## Procedure:

1. If needed, teacher numbers the text into meaningful chunks (sections).
2. For each paragraph/section, students (collaboratively or independently) are responsible for writing brief statements about the function (DO) of each paragraph/section and the content (SAY) of each paragraph/section.
3. DO statements include a verb and tell the strategy the author is using. SAY statements tell briefly what the content is in each paragraph/section.

## Examples:

*From an “accounting” essay*

DO	SAY
Introduces the claim/thesis statement	Accounting is crucial because the financial life of a company depends on it.
Presents the first reason to support his claim/thesis	Managerial accounting is the type of accounting dealing with the day-to-day operation of a business which is essential.
Presents the second reason to support his claim/thesis	Financial accounting is the type of accounting that provides necessary information to people outside the business.
Restates the claim/thesis and expand on it	Every company relies on accounting for success. There are other kinds of accounting as well, suited to special kinds of organization.

*From a literary work*

DO	SAY
Provides the setting of the story and introduces the conflict.	A boy tries to steal a large woman’s purse, but she grabs him before he can run away.
Provides a dialogue between the boy and the lady about the crime he committed.	The woman scolds the boy and drags him up the street. The boy pleads for her to let him go.
Describes what they boy and woman are doing and continues to advance the plot.	The woman drags Roger into her apartment and tells him to wash his face and eat supper with her. Roger is frightened, but he obeys the woman does not escape even when he gets a chance to.
Provides background information on the woman’s life and describes the actions of Roger. Continues to advance the plot.	Woman tells Roger that she also did things in her past that were wrong and that everybody has something in common. She makes him dinner, while Roger cleans himself up. Roger now wants the woman to trust him so he makes sure to move far away from the purse and behaves.
Illustrates how this woman is influencing Roger’s behavior and also provides more details about the woman’s life.	Roger now wants to help the woman and even offers to go to the store for her. Woman tells him about her job and does not say or ask anything to embarrass Roger.
Provides a resolution to the story.	Woman gives Roger \$10 so he can buy the shoes he wanted, tells him to behave, and shuts the door. Roger wants to say something

	to her, but he cannot find the words to do so.
--	--

### **Benefits for English Learners:**

- ✓ Helps deconstruct the text genre and demystifying the author's writing moves.
- ✓ Enables student work with manageable and meaningful chunks of information.
- ✓ Students are able to work collaboratively to co-construct meaning.
- ✓ By noting the function and content of different sections of the text, students gain a clear and deeper understanding of the author's central idea/theme.
- ✓ Helps to scaffold the writing of summary and analytical texts.

### **Helpful Reminders:**

- r Deconstruct the genre by making students aware of the typical structural elements before delving into the specific functions of each paragraph/section.
- r Do/Say is a scaffold to help students deconstruct texts to gain a deeper level of understanding, NOT simply an exercise of listing do/say statements.
- r Depending on the level of your students, you may want to begin by providing the function of each paragraph/section (DO), BUT as students' learning in this area increases, students will then be identifying these statements on their own (gradual release of responsibility).
- r If chunking the text for students is done ahead of time, be sure to chunk the text into meaningful parts (preferably by common functions).
- r One paragraph may contain multiple functions; similarly, multiple paragraphs may contain the same function.

*Adapted from Sonja Munevar Gagnon, QTEL training*

# Era Envelope: Teacher Rationale and Protocol

---

**Purpose:** This task is used to build and provide relevant background knowledge to students as part of preparing learners to read a text that is situated in a specific time period. Learning about the societal norms, politics, culture, and so on of a particular era helps students understand the historical context of an event, and thus better access the message, undertones, and nuances of texts that may be misunderstood or misinterpreted otherwise such as speeches, poems, and historical fiction.

**Required for use:** To create the Era Envelope—an envelope with four to six pieces of background information—the teacher chooses relevant texts or photographs –with captions- that illustrate a particular aspect of a time period. Each item in the envelope must fit on one page. In addition to the pieces of background information, the teacher creates a graphic organizer to be used by students as they read each piece. The graphic organizer serves to focus the students’ reading of the texts, highlighting salient information to consider, and the space to write responses.

**Structure of the task:** The Era Envelope consists of a large manila envelope or a folder, which contains four to six pieces of background information, along with focus questions to guide reading. Students work together in groups, based on the number of background information texts. The task begins with each student reading a different background text and answering the corresponding focus questions on the task handout. After about five minutes, students rotate papers, and each student repeats the process with a new text. Eventually all students will have read the documents.

## Process outline:

- 1) Students sit in heterogeneous groups of three or four based on the number of texts (no more than four).
- 2) One student opens and distributes the texts in the envelope, one to each student in the group.
- 3) A second student distributes the accompanying handout for the task.
- 4) Each student reads his or her text—or examines the visual—and takes notes writes answers on the corresponding box of the handout.
- 5) At the teacher’s signal, students pass their papers in the direction specified.
- 6) Students repeat this process until all texts are read.
- 7) After everyone in the group has read and responded to the focus questions, students share responses text by text, adding to or revising responses as needed.

**Options for scaffolding:** For classes with students who are at varying levels of English proficiency, teachers have the option of placing students in heterogeneous base groups and homogeneous expert groups, based on students’ English proficiency and reading level. Though different expert groups may read material of varying levels of textual difficulty, all groups are responsible for the same academic and cognitive tasks, and each member of the expert group contributes equally to the knowledge of his or her base group.

*Adapted from Understanding Language ell.stanford.edu*

# Focused Annotation: Teacher Rationale and Protocol

---

**Purpose:** Focused Annotation is a task that helps students interact with the text and record their thinking processes.

## Procedure:

- 1) Teacher distributes the *Sample Annotation Marks* to students.
- 2) Teacher models how to annotate a text using the *Sample Annotation Marks* and the think-aloud process:  
*Note: It may be helpful to chunk the text ahead of time and focus on one chunk at a time.*
- 3) In pairs or individually, teacher instructs students to read and annotate the text by focusing on key language functions (such as: asking questions, agreeing/disagreeing, identifying main ideas, making connection).
- 4) Students share their annotation marks with a peer(s) and add/delete information on their chart or in their notebook based on their peer's feedback.  
*Note: You may want students to use the Collaborative Annotation Chart to record their thoughts and share with peers. The Collaborative Annotation Chart also contains language support for this task.*
- 5) Based on their annotations and discussions, students develop an initial understanding of the central idea/theme.

## Some Benefits for ELs:

- ✓ Helps build students' understanding of the text and their metacognitive skills.
- ✓ Provides students with a focus for reading.
- ✓ Requires students to stop and think about what they are reading, and record these thoughts.
- ✓ Students are able to work collaboratively to co-construct meaning.

## Some Helpful Reminders:

- r Be sure to model HOW to annotate a text and orally express your thinking DURING this process.
- r Begin by selecting 2-3 annotation marks for students to focus on so the task will be manageable for students.
- r When students are sharing their annotation marks, be sure that they are reading aloud their thoughts, not simply exchanging papers.

*Adapted from Sonja Munévar Gagnon*

# Four Corners: Teacher Rationale and Procedures

---

**Purpose:** Four Corners is a forced-choice task that can be used in a variety of subjects. For this task, the teacher writes a controversial statement in a definitive manner (there should not be a clear “right” or “wrong” choice to the statement.)

**Process:**

- 1) Before class, record the statements on an interactive white board or overhead so students will be able to view the statements one at a time. Clear the four corners of the room of tripping hazards and label each corner of the room with a sign stating “Strongly Agree,” “Agree,” “Disagree,” and “Strongly Disagree.”
- 2) The teacher distributes 3 x 5 cards to all students and asks them to record on the unlined side of the card the letter representing their choice of the four alternatives after she or he reads each aloud and posts them for reading. On the lined side of the card, students write three reasons for their choice, citing evidence.
- 3) The teacher then reads each statement and asks students to assemble in the corner of the room that corresponds to their choice.
- 4) In each corner, students form groups, ideally of three or four each, and exchange the reasons for their choice.
- 5) After two or three minutes of exchange, representative students share reasons for their choices. Based on the evidence provided, students may change “corners” if their belief changes.
- 6) Repeat the process for the next statement.
- 7) When all four statements have been shared, students return to their seats.



# Frayer Model: Teacher Rational and Protocol

---

## **Purpose:**

The Frayer Model is a graphic organizer used for word analysis and vocabulary building. This four-square model prompts students to think about and describe the meaning of a word or concept by . . .

- defining the term,
- describing its essential characteristics,
- providing examples of the idea, and
- offering non-examples of the idea.

This strategy stresses understanding words within the larger context of a reading selection by requiring students, first, to analyze the items (definition and characteristics) and, second, to synthesize/apply this information by thinking of examples and non-examples. Students should analyze and synthesize vocabulary in context and not in isolation.

## **Required for use**

Using the Frayer model, students will activate their prior knowledge of a topic, organize knowledge into categories, and apply their new knowledge to the compartmentalized structure. Students will need a reading or task to activate prior knowledge on the subject as well as blank copies of the Frayer Model handout.

## **Structure of the activity**

Either give students a list of words or have them brainstorm a list of ideas related to the key topic. After reading a selection, students will group the words into one of four categories: essential characteristics, non-essential characteristics, examples, and non-examples.

## **Process Outline**

- 1) Explain the Frayer model graphical organizer to the class. Use a common word to demonstrate the various components of the form. Model the type and quality of desired answers when giving this example.
- 2) Select a list of key concepts from a reading selection. Write this list on the chalkboard and review it with the class before students read the selection.
- 3) Divide the class into student pairs. Assign each pair one of the key concepts and have them read the selection carefully to define this concept. Have these groups complete the four-square organizer for this concept.
- 4) Ask the student pairs to share their conclusions with the entire class. Use these presentations to review the entire list of key concepts.

# Gallery Walk: Teacher Rationale and Protocol

---

**Purpose:** This task enables students to self-assess a product and then assume a more distant and critical stance toward a collaborative product developed in groups, an important aspect of reflection and meta-awareness developed in tasks comprising the Extending Understanding moment. The Gallery Walk also promotes students' metacognitive development, since they have to understand the level of implementation of key criteria in peers' products. To do this, they are provided with a rubric or specific focus for assessing how other groups accomplished the same task. The Gallery Walk helps students learn about effective, or ineffective, ways to organize and represent ideas, take note of patterns and trends within the classroom, and envision how they might accomplish tasks in the future.

**Required for use:** A clear focus for assessing other groups' work is necessary for this task to be effective. The focus for the gallery walk should be specific and generative and related directly to the criteria for development of the product. A second, and equally necessary, requirement is the setting of norms for assessing the work of other students. Students need clear guidelines and language before they begin their gallery walks, and they need to write a written assessment and sign their notes. This helps to model academic uses of language and habits of mind, and to avert problems.

**Structure of the activity:** Students need to know what they should do as individuals and as a group as they assess the work of others and when they return to their small groups. Based on the number of groups and the needs of students, students may participate in the gallery walk as individuals, dyads, or small groups. If students are unfamiliar with assessing the work of others, the teacher may need to model the process with the help of two or three students and a poster from another class. Students need to know if they are to take notes on a form or post comments on a poster. They also need to know how they will be held accountable individually and as a group.

## **Process outline:**

- 1) Students move in groups, pairs, or individually in a pre-arranged direction and signal.
- 2) Students discuss the product using a rubric or focus questions provided.
- 3) Students write down their assessment with each student keeping notes and signing it.

**Options for scaffolding:** If needed, students should have formulaic expressions that they can use to begin their discussion of the product. Some possible expressions include:

Based on the rubric, I think the poster should be rated \_\_\_\_ because...

I think the poster should be rated as \_\_\_\_\_ because...

I agree/disagree with your assessment because....

## Jigsaw Expert Group Strategy: Teacher Rationale and Protocol

**Purpose:** Jigsaw learning allows students to be introduced to material and yet maintain a high level of personal responsibility. The purpose of Jigsaw is to develop teamwork and cooperative learning skills within all students. In addition, it helps develop a depth of knowledge not possible if the students were to try and learn all of the material on their own. Finally, because students are required to present their findings to the home group, Jigsaw learning will often disclose a student's own understanding of a concept as well as reveal any misunderstandings.

**Required for Use:** To create a jigsaw activity, the materials should be divided into manageable sections. The materials can all be of the same complexity, or you may decide to have various levels if you will assign students to each level. For instance, the readings in this section vary in length (461 words to 1,000+ words) but also vary in Lexile complexity. In the case of these readings, the texts that are longer have a lower Lexile (easier to read) than the texts that are shorter. In addition to the pieces of information to be learned, students should have a graphic organizer of some sort to use as they read each piece. The graphic organizer serves to focus the students reading of the text, highlighting salient information to consider, and the space to write the responses.

**Structure of the activity:** Jigsaw is a cooperative learning strategy that enables each student of a "home" group to specialize in one aspect of a learning unit. Students meet with members from other groups who are assigned the same aspect, and after mastering the material, return to the "home" group and teach the material to their group members. Just as in a jigsaw puzzle, each piece--each student's part--is essential for the completion and full understanding of the final product. If each student's part is essential, then each student is essential. That is what makes the Jigsaw instructional strategy so effective.

### **Process Outline:**

Each student receives a portion of the materials to be introduced. Since this assignment requires students to interact with a complex text, students should be asked to read the text on their own first, noting confusions or possible ideas to share with their "expert group".

After individually reading the text...

- 1) Students leave their "home" groups and meet in "expert" groups;
- 2) Expert groups discuss the material and brainstorm ways in which to present their understandings to the other members of their "home" group by completing the graphic organizer.
- 3) The experts return to their "home" groups to teach their portion of the materials and to learn from the other members of their "home" group.

# Inside-Outside Circles: Teacher Rationale and Protocol

---

**Purpose:** The purpose of Inside-Outside Circle is to promote practice with key content concepts and develop oral language. This can also be done as a Conga Line, with two lines of students facing each other. This strategy provides for practice in oral communication

**Required for use:** To use an Inside-Outside circle, there needs to be some information for students to share orally. This could be written information, pictures, illustrations, white boards, etc.

**Structure of the activity:** This activity works well as a way to change partners to provide multiple perspectives on an assignment. For instance, as students rotate through the Inside-Outside Circle, the inside circle students could share a piece of writing and have the outside circle act as editors. With each rotation, the editors should have an assigned task, perhaps to check punctuation. The outside circle continues to rotate while helping to revise the stories that are being read by the inside circle. The roles then change and the inside circle members become the editors while the outside circle members share their writing.

## **Process outline:**

- 1) The class is divided into two groups; half the class forms a circle looking out (the inside circle), and the other half stands in front of someone in the inner circle (the outside circle).
- 2) The students are asked a question or directed to perform a task.
- 3) The students in the inner circle answer first while the outer circle listens; then the outer circle responds while the inner circle listens.
- 4) When each has finished, students can give a signal (e.g. thumbs up) to indicate they are finished.
- 5) Once both have shared, the teacher gives a signal (e.g., ringing a bell) and the inner circle stays in place while the outer circle rotates one person clockwise.

## Plutchik's Wheel of Emotion: Teacher Rationale and Protocol

---

**Purpose:** The task helps student describe with precision their emotional responses to visual, written or hybrid texts. Students move beyond past responses by using *Plutchik's Wheel of Emotion* to identify subtle emotions and a more complex vocabulary for describing their responses. *Plutchik's Wheel of Emotion* supports students' awareness of a range of emotions, development of a language for describing emotion, and increased ease in talking about emotional response. It can be used as part of a series of Interacting with Texts tasks, as it helps students distinguish between tone and mood.

**Required for use:** When first using *Plutchik's Wheel of Emotion* it is important that students be reading a potent visual or written text that triggers emotional responses they have to describe. For example, students respond strongly when reading about the sacrificial killing in Shirley Jackson's short story "The Lottery," as the characters go about their business with no visible affect. In the story, it is their matter-of-factness about a disturbing reality that provokes strong responses in students.

**Structure of the activity:** *Plutchik's Wheel of Emotion* has eight basic emotions at the center of the wheel. Contrasting emotions are opposite in color and placement on the wheel. The outer circles on the wheel represent blends that are more nuanced than basic emotions. The emotions outside of the wheel are combinations arising from adjacent blends. The teacher asks students to jot down emotions felt when reading or viewing a text. Students determine where these emotions would fit on the wheel and whether their intensity reflects students' feelings. If they don't, then the wheel provides them with alternative choices. This activity can be repeated at different points in a text, visual, written, or hybrid. Alternately, students can use the wheel to identify how they felt at different points. The teacher can list emotional responses to different parts of a text and then match those responses to stylistic choices made by the author.

### Process outline:

- 1) Students work in small groups.
- 2) Students write down three emotions in response to a text.
- 3) They then locate the emotions on Plutchik's Wheel.
- 4) The group discusses their responses and uses the wheel to arrive at three emotions they share and the rationale for these emotions.
- 5) At a second point in time the activity is repeated and changes in emotional response are identified and mapped back to the text.

# Quick-Write: Teacher Rationale and Procedure

---

**Purpose:** The Quick Write invites students to make a connection between background knowledge and themes expressed in a text or unit. It provides students with an opportunity to give a quick gut-level reaction to ideas, situations, or events. Since the goal of the activity is to capture students' first impressions, memories, or feelings, linguistic accuracy and complexity are not stressed.

**Required for use:** An open-ended and engaging prompt that connects to topics, themes or issues about which students have some background knowledge is an important part of what makes this task effective. If the prompt is too general or too removed from students' experiences in or out of school, students may feel unsure about how to approach the topic. A commitment to fluency on the part of the teacher and students is also required. Students need to know that correctness is not the focus of the activity. If need be, encourage students to write in their native language and require them to use English to talk about what they wrote.

**Structure of the activity:** One way this activity may be explained to students is to tell them that the writing goes "from your heart to your hand to the paper." Introduce the prompt and, if need be, provide some context by connecting the topic to students' knowledge and experience and the topic or theme that the prompt explores. Give students no more than five minutes to write. If a student says that he or she cannot think of anything to write about have the student write, "I don't know what to write about" for the allotted time.

## **Process outline:**

- 1) Students respond in writing to a prompt without focusing on spelling and grammar correctness.
- 2) Students have no more than 3-5 minutes to write their response.

*Adapted from Understanding Language ell.stanford.edu*

## Reading in Four Voices: Teacher Rationale and Procedure

---

**Purpose:** This task is used to scaffold the reading of difficult texts. The selected text is chunked into meaningful parts, which promotes students' focus on units of meaning, rather than focusing their reading strictly on punctuation or line breaks.

**Required for use:** This task requires careful preparation by the teacher. For this task to be successful, the text should be oral in nature (e.g., poems, speeches, monologues or songs) and rich enough in content that it warrants multiple readings. To prepare a text, the teacher reads the text aloud, chunking meaning parts, based on where natural pauses occur. This scaffolds students' reading by emphasizing the meaningful chunks that form the architecture of a text. Each chunk is written in one of four fonts (plain, bold, underlined, and italic); thus, the creation of this task requires teachers to retype the text. This task is not intended for use with textbooks.

**Structure of the activity:** Students read the formatted text collaboratively, with each student reading aloud only his or her assigned font. In this way, the reading aloud helps students focus on units of meaning. Each group of four students will read their text collaboratively twice, with students keeping the same parts. Often, after an initial, tentative reading, students will realize that even if they do not understand everything in the text, they will still be able to make some sense of it (this is especially true for poetry). This collaborative reading ensures that students at all reading levels are able to contribute to the group task while developing their language skills.

### Process outline:

- 1) Students sit in groups of four.
- 2) Each student chooses one of four fonts.
- 3) The different font styles will alert students when it is their turn to read.
- 4) Students will read the text collaboratively, with each person reading his or her font style to read aloud.
- 5) Students will read the text twice, aloud in their small groups.

*Adapted from Understanding Language ell.stanford.edu*

# Round-Robin: Teacher Rationale and Procedure

---

**Purpose:** This task structures small group interaction and participation to ensure that all students have a voice and those students who might otherwise monopolize small group work do not limit anyone else's opportunities to participate. By requiring that every student states his or her response to teacher-initiated questions without interruption, each member of the group connects his/her own ideas to that of their peers and has opportunities to build conceptual and linguistic understanding.

**Required for use:** Students need time to develop a response to a question prior to engaging in the Round Robin task. The question(s) need to be substantive and open-ended so that students are engaged and learning from each other. If the question(s) are closed, responses will be repetitive and learning constrained.

**Structure of the activity:** Round Robin requires members of a group to listen to and learn from peers without interruption. Students may feel that agreeing and adding information when someone is sharing information shows engagement. To promote active listening, without speaking, some teachers use a prop when first introducing this task. The student holding the prop "holds the floor," and when done speaking, he or she passes the prop to the next person. Eventually students will internalize the structure and will not need a material reminder.

## Process outline:

- 1) Each student shares his/her response to a prompt.
- 2) One person speaks at a time
- 3) Nobody should interrupt
- 4) If a student's answer is similar to somebody else's, the student may not pass. Instead the student should indicate agreement ("I have the same opinion as... I also think ...")
- 5) There are no interruptions or discussions until the four members have finished sharing their responses.

*Adapted from Understanding Language ell.stanford.edu*



# Save the Last Word for Me Protocol

---

**Purpose:** This protocol is used after reading to improve comprehension. It will support students' interaction with the text while promoting reading comprehension. It also allows students to clarify and deepen thinking about the content.

**Required for use:** Students will read an article independently and find sentences or phrases that stand out for them for any reason. They will write at least 3 sentences on an index card and then be ready to discuss their reasons for selecting the quote to their group. Timing is important; each round should last approximately 7 minutes.

**Structure of the activity:** The process is designed to build on each other's thinking, and not to enter into a dialogue. Participants may decide to have an open dialogue about the text at the end of the 30 minutes. After reading an article, students pull quotes from the article which they have a response. They share these quotes with group members using a strict protocol which requires listening as well as speaking. When the activity is complete, you may want to debrief the activity, have each person select a quote to write about in a response journal, or ask each group to report out the most important quote with justification about why it was seen as significant.

## Process outline:

- 1) Silently read the article.
- 2) When time is called after 9-10 minutes, go back through the article and look for 3 sentences or phrases that stand out to you in some way....you found it interesting, surprising, confusing, enlightening etc.
- 3) Write your 3 sentence on the paper provided.
- 4) You will work in groups of 3 or 4 people.
  - a. The group member whose birthday is closest to Christmas picks up the globe and begins by reading one of their sentences aloud. They will not comment on why they chose that sentence. They will only read the sentence or phrase aloud. They will pass the globe to the person seated on their right, group member 2.
  - b. Group member 2 will comment on the sentence the first speaker read. Person 2 will pass the globe to the person on their right, group member 3.
  - c. Group member 3 will comment on the sentence the first speaker read. Person 3 will pass the globe to the person on their right, group member 4.
  - d. Group member 4 will comment on the sentence the first speaker read. Person 4 will pass the globe to the person on their right, group member 1.
- 5) When all group members have had the chance to comment on the sentence chosen by the first speaker, the first speaker will then, "have the last word", and explain why they chose that sentence.
- 6) Now group member 2 will read one of their sentences. In the order described above, the other group members will comment on the sentence, until group member 2 will "have the last word."

# Say-Mean-Matter: Teacher Rationale and Procedure

---

**Purpose:** Students who struggle with reading often don't understand the level of mental processing that needs to go on for comprehension to occur. They tend to mechanically read the words rather than interacting with the text. When used consistently in the classroom, this strategy gives students a way of attacking complex text. Students stay engaged and comprehension increases.

**Strategy:** Say-Mean-Matter turns a simple foldable into an effective tool to prompt students to higher-level reading. Using this strategy, students build from summary to inference to conclusion. This strategy is effective with any challenging text including magazine articles, poems, short stories, political cartoons, and more.

**Procedure:** As always, the teacher should model this strategy before assigning it to students. Demonstrate for the whole class using increasingly complex text, both print and non-print. Allow students to practice in small-group settings. Then lead discussions about what happens to their understanding as they practice this strategy. You might even let students make posters of the strategy to post in the classroom as a reminder to apply this strategy when they are reading a piece of text. The process:

- 1) The teacher assigns a short chunk of the text for students to read silently.
- 2) In the say column, the students will summarize the assigned portion of the text. This shows that the student has a literal comprehension of the text.
- 3) In the mean column, students record what they think the passage means. This pushes them to the inferential level of comprehension. They must infer the implications, motivations, and intentions of the text.
- 4) In the matter column, students must answer the question "So what?" Explain to students that the other two columns have provided them with the facts and implications, but thinking about the final column will help them to figure out why it matters. They then will understand the significance of the text and how it impacts the topic, novel, time period, or even mankind itself. Referring to the Essential Questions for the lesson or unit is helpful in this stage of interpretation.
- 5) Repeat for subsequent portions of the text.

*A variation of this strategy is Quote-Note-Response. This is useful when you want students to identify specific textual evidence to analyze rather than summarize larger sections. Teachers should provide a focus for identifying significant text (i.e. "Identify conflicts faced by the narrator.") Once students identify a significant quote, the inferencing process is essentially the same.*

*Resource: Gallagher, Kelly. Deeper Reading: Comprehending Challenging Texts, 4-12. Portland, Maine: Stenhouse Publishers, 2004*

## S.O.A.P.S.Tone Analysis – Guided Inquiry Questions for teachers

The acronym “SOAPSTone” provides students with prompts that give them a strategy for dissecting and interpreting documents or visuals. Whenever readers encounter a document, whether primary or secondary sources, one of the most important skills needed is the ability to determine the purpose and points-of-view (POV’s) that are present in the document. To get to the point of writing an effective POV statement for historical documents, begin by applying SOAPSTone to each document.

Letter	Ideas to Think About
<b>S</b> ubject ( <i>What historic importance is revealed?</i> )	<ul style="list-style-type: none"> <li>• What is the document’s content and subject (i.e. what is it saying)?</li> <li>• How do you know this?</li> <li>• How has the subject been selected and presented by the author?</li> <li>• What ideas or values does the document presuppose in the audience?</li> </ul>
<b>O</b> ccasion ( <i>What is the time, place, situation of the document?</i> )	<ul style="list-style-type: none"> <li>• When and where was the source produced?</li> <li>• What local, regional, and/or global events prompted the author to create this piece?</li> <li>• What events led to its publication or development?</li> <li>• What conditions needed to exist in order for this document to be created, disseminated and/or preserved?</li> </ul>
<b>A</b> udience ( <i>To whom is this document is directed?</i> )	<ul style="list-style-type: none"> <li>• Does the speaker identify an audience?</li> <li>• If not, who was the likely audience for this piece? For whom was the document created? Was there an unintended audience?</li> <li>• What assumptions can you make about the audience in terms of social class, political affiliations, gender, race/ethnicity, occupation, or relationships to foci of power?</li> <li>• If it is text, does the speaker use language that is specific for a unique audience (SLANG)?</li> <li>• Why is the speaker using this type of language? What is the mode of delivery?</li> <li>• Are there any words or phrases that seem unusual or different (JARGON)?</li> <li>• What background does the speaker assume? Does the speaker evoke God? Nation? Liberty? History? Hell? Science? Human Nature?</li> <li>• Does the speaker allude to traditional, provincial/urbanized, classical, pre-modern or modern themes? Above all, what is the author trying to achieve or gain with this document?</li> </ul>
<b>P</b> urpose ( <i>What is the reason behind the text?</i> )	<ul style="list-style-type: none"> <li>• What is the significance of the document?</li> <li>• What can be inferred about the possible intentions of the document?</li> <li>• In what ways does he/she convey this message?</li> <li>• How was this document communicated to the audience?</li> <li>• How is the speaker trying to spark a reaction in the audience?</li> <li>• What is the speaker and/or author’s purpose?</li> </ul>
<b>S</b> peaker ( <i>Who created the document and what was his/her role in history?</i> )	<ul style="list-style-type: none"> <li>• Is there someone identified as the speaker?</li> <li>• Is the speaker the same as the author?</li> <li>• What facts are known and what inferences can you make about this person? e.g. What class does he/she come from? What political party? What gender? What ethnicity? What religion? What about his/her families?</li> </ul>
<b>T</b> one ( <i>How does document make you feel?</i> )	<ul style="list-style-type: none"> <li>• What is the author’s tone?</li> <li>• What is the author’s mood and how is it conveyed? For what purpose?</li> <li>• What is the emotional state of the speaker and how can you tell?</li> <li>• How is the document supposed to make the reader/viewer feel?</li> </ul>

<b>Additional Questions</b>	<p>Once you've analyzed the document with all the lenses of SOAPStone, you're ready to ask your own questions and make assertions of your own. What are they?</p> <ul style="list-style-type: none"><li>• What else would you like to know about the author/speaker, or about the society/historical era in which he/she lived?</li><li>• Based on all of the above, what are potential biases that the document contains? Your answer to this question will shape your understanding of Point of View.</li><li>• What other types of documents would you need in order to better understand THIS document's point of view?</li></ul>
-----------------------------	---

# Think-Pair-Share: Teacher Rationale and Protocol

---

**Purpose:** Providing “think time” increased quality of student response so that students become actively involved in thinking about the concepts presented in the lesson. When students talk over new ideas, they are forced to make sense of those new ideas in terms of their prior knowledge. Their misunderstandings about the topic are often revealed and resolved during the discussion state. Students are more willing to participate since they don’t feel the peer pressure involved in responding in front of the whole class. Think-Pair-Share provides opportunities to bridge concepts as well as schema build for English Learners.

## Structure of the activity:

- ✓ Assign Partners—Be sure to assign discussion partners rather than just saying “Turn to a partner and talk it over.” When you don’t assign partners, students frequently turn to the most popular student and leave the other person out.
- ✓ Change Partners—Switch the discussion partners frequently. With students seated in teams, they can pair with the person beside them for one discussion and the person across from them for the next discussion.
- ✓ Monitor Discussion—Walk around and monitor the discussion stage. You will frequently hear misunderstandings that you can address during the whole-group discussion that follows.
- ✓ Randomly Select students—During the sharing stage at the end, call on students randomly. You can do this by having a jar of popsicle sticks that have student names or numbers on them. Draw out a popsicle stick and ask that person to tell what their PARTNER said. The first time you may find they didn’t listen well to their partner, but if you keep using this strategy, they will learn to listen to their partner.

## Process outline:

### Think:

- 1) The teacher asks one or two questions for students to consider.
- 2) In order to see what they are thinking, and to provide further scaffolding to them if needed, the teacher asks students to jot down key elements of their answer using words or phrases, but not complete sentences.
- 3) Depending on the complexity of the questions, the teacher may assign between three and five minutes for students to jot down their ideas.
- 4) In the meantime, the teacher circulates around the classroom monitoring and checking what students have written. An empty piece of paper may be an indication that the students need support from the teacher.

### Pair:

- 5) Students are asked to form dyads. There are many ways of doing this, depending on time available, the nature of the questions, or even what time of the day it is (classes immediately after lunch may require opportunities for movement).

### Share:

- 6) Dyads orally share their responses with each other.
- 7) All students should be read –if called upon—to present to the class their partner’s responses first, and then their own.

# Viewing with a Focus: Teacher Rationale and Protocol

---

**Purpose:** This task helps students focus on main ideas and key information as they “read” visual text such as a movie or video clip, a picture, an advertisement, etc. In the same way that reading focus questions help students navigate through extraneous or non-salient information in a written text, questions for viewing help students focus on what the teacher thinks is important or noteworthy in a predominately visual text.

**Required for use:** The questions that guide students’ viewing of text need to focus on central ideas in the discipline or subject area. If students are asked low-level questions, they will concentrate on details instead of key ideas or discipline specific ways of analyzing text.

**Structure of the activity:** Students are asked to read or view with a specific purpose in mind. For example, they may be given three questions to consider as they view a text or members of a group may have different questions to focus on. Students may need several different possible models of how they might begin their responses to a focus question. Models should be generative, meaning that students are learning ways of using language that will be useful in other academic settings. If visual texts are lengthy, complex, or viewed in different ways (with sound, without sound), students may need questions for different sections or viewings.

**Process outline:**

- 1) Students use the focus question(s) as a guide for viewing and jotting down notes in response to the question(s).
- 2) Students initially work alone, but may share responses with a partner or small group.

*Adapted from Understanding Language by WestEd’s Teacher Professional Development Program*

# Vocabulary Notebook: Teacher Rationale and Protocol

---

**Purpose:** Focuses on developing essential vocabulary and providing vocabulary instruction in context. This notebook also serves as a tool students can use across disciplines and can be adapted for some high-stakes exams (glossary).

## Vocabulary Notebook includes

- ✓ Word and Translation (primary language)
- ✓ Picture or Image
- ✓ Definition
- ✓ Source Sentence
- ✓ Original Sentence

## Process

Include Key Words Essential to Understanding, those words that cannot be deciphered using content clues.

- 1) In table groups, students share any knowledge they already have on these words (definition, where they have seen/hears it, etc.).
- 2) Teacher walks around the room and notes students' knowledge and/or misconceptions.
- 3) Teacher leads a discussion on these words and provides sample explanations.
- 4) Students record the information in their Vocabulary Notebooks (word/translation, visual or image, definition, source sentence, and original sentence).

NOTE: Teachers may also want to create worksheets or transfer images to a PowerPoint if desired.

You may also want to include other essential words (from AWL and content-specific lists). These may be words that students can decipher meaning using context clues.

- 1) Using “Wordsift,” [www.wordsift.com](http://www.wordsift.com), teacher notes key vocabulary from Academic Word List (AWL) and content-specific vocabulary to alert students to notice while reading the text.
- 2) Student record words in *Vocabulary Notebook* and during/after reading include: translation (EL students), picture or image, definition, example source sentence, original sentence.

Students should include personal new words as well to increase their vocabulary. Teacher should provide students with numerous opportunities for them to say and write using these words.

**IMPORTANT NOTE:** The first column of the Vocabulary Notebook (Word/Translation) is a personal glossary for English learners. Students can use this on some high-stakes exams, such as the CAHSEE. Students would simply need to cut along the line of the first column to have their personal glossary.

*Adapted from Sonja Munevar Gagnon, QTEL training*

# Vocabulary Review Jigsaw

---

**Purpose:** This task engages students in a fun, collaborative way in the review of content vocabulary and terms. Students work in groups of four to combine the clues held by each member and try to guess the 12 target words. It is important to recognize that this task is not used to teach vocabulary, but to review vocabulary.

**Required for use:** To use the Vocabulary Review Jigsaw, the teacher selects key vocabulary items or terms that the students have been introduced to within a unit of study or a text. The teacher prepares five cards—four to be used in the jigsaw and the Answer Key. There are two ways to prepare the jigsaw cards (Version 1 and Version 2). This allows for differentiation based on the level of most students in the class.

In Version 1 (basic or below students), the clues for each word fall into four categories. Three of the categories are very simple: (A) the first letter, (B) the number of syllables, and (C) the last letter. The fourth category, (D), is a working definition of the term. The definition is not one from the dictionary; rather, the teacher’s definition uses knowledge stressed in class and can be written in the teacher’s own words. In Version II (proficient or above students), all the clues are meaningful. Clue A should be the broadest, opening up many possibilities. Clue B, while narrowing the selection of an answer, should still leave it quite open. Clue C should narrow the possibilities. And Clue D should limit the possibilities to the target word.

**Structure of the activity:** Initially, the teacher models the Vocabulary Review Jigsaw. For this process, students need to be in small groups of four. The teacher explains to students that they will participate in a fun way to review vocabulary. It should be stressed to students that the activity is collaborative and that all four clues (A, B, C, and D) must be heard before the group can guess the vocabulary word. The teacher should prepare a short sample jigsaw as an example for the students. Model the process with a key term students have learned in previous units and texts. For example, a term such as “hyperbole.” Prepare four index cards with the clues:

A: the first letter is “h”

B: There are four syllables.

C: The last letter is “e.”

D: The word means exaggerated statements or phrases not to be taken literally.

Four students will work together to model for the class, with each student reading only their assigned clue.

## Process outline:

- 1) Students sit in small groups of four.
- 2) Students number a piece of paper for the number of words to be used, down the left hand side (or give them a prepared sheet of paper prepared with numbers).
- 3) The student with Card A selects the number he or she would like to read and all group members then circle the number on their answer sheet.
- 4) Each student reads their clue for that number, in order, A, B, C, and D.
- 5) After all four clues have been read, the students try to guess the word or term.
- 6) Students write their answer in the appropriate line on their answer sheet.
- 7) After two terms, students rotate the cards to the right, so that all four students have a chance to read all your clue cards.
- 8) When a group has completed the jigsaw, one member asks for the answer sheet, and the group checks their answers, taking notes of any terms that require additional study.





# Wordle: Teacher Rationale and Protocol

---

**Purpose:** This task is used to help students focus on how authors use repetition to emphasize and develop ideas and create cohesion and coherence in texts. By creating a “word cloud,” words that appear more frequently in a text are highlighted, as these words appear larger and thicker in the visual diagram of lexical choices in a text. Students are able to reflect on their impression, interpretation, or understanding of these significant words.

**Required for use:** For this task to be effective, the selected text should use repetition of words to emphasize ideas and create connections across the text. The teacher takes a selected text and places it in to a word cloud program, such as Wordle (<http://www.wordle.net/create>). There are many “word cloud” programs available through the internet; some additional programs include Wordsift (<http://www.wordsift.com>) and Tag Crowd (<http://tagcrowd.com>). When using any word cloud program, teachers need to note if any words have been omitted in the final visual. Some programs allow for certain words to be filtered or omitted by choice, and others will filter certain words (such as pronouns or conjunctions) automatically.

**Structure of the activity:** The Wordle activity has two parts, one occurring in the Preparing the Learner moment and the other in the Interacting with Texts moment. In the first part of the activity, **preparing the learner**, students are invited to examine the Wordle, noting which words jump out at them before reading the text. After choosing one or two words, students reflect in pairs on what images or ideas come to mind when they think of that particular word. Students then share their thoughts with others, noting similarities and differences in their choices and responses. Teachers may choose to provide students with the language they want them to use in their discussion in the form of formulaic chunks. In the second part of the activity, **interacting with text**, the teacher focuses students’ attention on one or two words key to an author’s argument, asking students to examine different ways the author uses the word(s) to develop central ideas.

## Process outline:

- 1) Students work in dyads examining the Wordle.
- 2) Students are provided with focus questions, such as “Which words jump out as you (pick two or three)” and “When you think of those words, what images and ideas come to mind?” to guide their discussion.
- 3) Student A begins by responding to the first prompt, followed by Student B.
- 4) When discussing ideas and images, Student B begins, followed by Student A. Once dyads have shared their ideas, students will share their ideas with the other dyads in their small group. Once all students have shared, the teacher may invite several students to share their group’s ideas with the class, noting similarities and differences.
- 5) In the second part of the task, students examine the author’s use of selected words to develop central idea(s).

*Adapted from Understanding Language [ell.stanford.edu](http://ell.stanford.edu)*

# Thinking Maps: Teacher Rationale and Protocol

---

**Purpose:** Thinking Maps are eight specific visual patterns. Visualizing our thinking allows us to have a concrete image of our abstract thoughts. Visual representations enhance the brain's natural ability to detect and construct meaningful patterns. Thinking Maps reduce anxiety by providing familiar visual patterns for thinking and working with complex ideas and situations.

**Required for use:** Thinking Maps professional development is designed to increase teacher and leadership effectiveness. A 3-5 year plan of action should be designed to address the specific yearly goals within a school or district improvement plan.

**Structure of the activity:** Each visual is linked to a specific thought process. By connecting a concrete visual design with a specific abstract thought process, students create mental visual patterns for thinking. Thinking Maps are most effective when used to teach readiness standards or objectives. Disciplinary literacy requires students to think critically, creatively and analytically in all content areas. As students learn different concepts with increasing complexity, they can apply the same patterns for cognition in all areas.

Students use visual patterns to work collaboratively for deeper comprehension at all content areas and grade levels. They are empowered with the tools to analyze complex texts and think mathematically for conceptual understanding and problem solving. In addition, students use Thinking Maps for the production and distribution of a range of writing types and purposes

## Process outline:

Each Thinking Map is designed to answer guiding questions that are related to a specific thought process.

- 1) Circle Map – defining in context. Understand and use general (Tier 2) and domain-specific (Tier 3) academic vocabulary.
- 2) Tree Map – classifying and grouping. Identify the main idea(s), key supporting ideas and details in complex texts.
- 3) Bubble Map – describing with adjectives. Use relevant descriptive details and sensory language in reading and writing.
- 4) Double Bubble Map –comparing and contrasting. Compare and contrast important points in two texts or points of view; draw comparative inferences about two populations.
- 5) Flow Map – sequencing and ordering. Understand the steps and patterns in complex processes in order to answer questions and solve problems.
- 6) Multi-Flow Map – analyzing causes and effects. Evaluate the argument and specific claims in a text; determine the impact the author’s purpose and point of view have on a text.
- 7) Brace Map – identifying part/whole relationships. Use common affixes to determine and clarify the meaning of unfamiliar vocabulary terms.
- 8) Bridge Map – seeing analogies. ”Choose two historical leaders and show their relationship to important movements or conflicts. Remember to state your relating factor.”

*Adapted from [thinkingmaps.com/thinking\\_maps\\_common\\_core.php](http://thinkingmaps.com/thinking_maps_common_core.php)*