

Quarter 3 Unit 3: Courageous Characters

Start day: 106

Meetings: 35 days

Skills and Concepts

- Define courage.
- Read a variety of literature and informational text about challenging historical events and memorable experiences.
- Compare and contrast stories with courageous characters.
- Explore the similarities and differences in authors' characterization techniques.
- Read informational text to understand the historical context for the setting of a story with courageous characters.
- Write an argument about a historical event studied.
- Define related words and identify their parts of speech (courage, courageous, courageousness, conviction, convince, etc.).

Unit Summary

Students choose from stories about varied circumstances in which people acted with tremendous courage: in times of slavery, instances of shipwrecks, or during the days of unfair child labor practices. Students recognize that acts of courage may have lasting effects on others. In this unit, students have the opportunity to refine their definitions of courage by examining how characters- real and fictional- grow by overcoming obstacles. After reading about outwardly courageous people, students consider quiet acts of courage, and class discussions reveal the importance of these people who often remain unnoticed or behind the scenes. Students examine how language and vocabulary enhance the reader's experience, cite specific passages of text to justify their thoughts, and critically examine the artistic license often taken in historical fiction. In the culminating project for this unit, students write and publish their own stories of courageous characters.

Essential Questions

How are acts of courage revealed in writing?

Learning Progressions

Cluster	Before	During	After
		RL.6.9:	RL. 7.9:

Reading	<p>RL. 5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.</p> <p>RI. 5.2: Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.</p>	<p>Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.</p> <p>RI.6.2: Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments</p>	<p>Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</p> <p>R.I. 7.2: Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.</p>
	<p>W. 5.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.</p> <p>W.5.6: With some guidance and support from adults, use</p>	<p>W.6.1: Write arguments to support claims with clear reasons and relevant evidence.</p> <p>W.6.6: Use technology, including the Internet, to</p>	<p>W. 7.1: Write arguments to support claims with clear reasons and relevant evidence.</p> <p>W. 7.6: Use technology, including the</p>

Writing	technology, including the internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of key boarding skills to type a minimum of two pages in a single sitting.	produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.	internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.
Speaking/Listening	SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.	SL.6.2: Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	SL. 7.2: Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text or issue under study.
Language	L. 5.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening	L.6.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening	L. 7.3: Use knowledge of language and its conventions when writing, speaking, reading, or

listening

Academic Vocabulary Tier II

Domain Specific Vocabulary

antagonist	character development	protagonist	

Literary Texts

Stories

- *The Power of Light: Eight Stories for Hanukkah* (Isaac Bashevis Singer and Irene Lieblich)
- *Fire from the Rock* (Sharon M. Draper)
- *War Comes o Willy Freeman* (James and Christopher Collier)
- *Sadako and the Thousand Paper Cranes* (Eleanor Coerr)

Slavery and Overcoming Slavery

- "The People Could Fly" from *The People Could Fly* (Virginia Hamilton and Leo and Diane Dillon)
- *Free at Last! Stories and Songs of Emancipation* (Doreen Rappaport and Shane W. Evans)
- *Amos Fortune: Free Man* (Yates)

Asia

- *The Tale of the Mandarin Ducks* (Katherine Paterson and Leo and Diane Dillon)
- *Sign of the Chrysanthemum* (Katherine Paterson and Peter Landa)
- *Kira-Kira* (Cynthia Kadohata)
- *Red Scarf Girl: A Memoir of the Cultural Revolution* (Ji-Li Jiang)
- *Under the Blood-Red Sun* (Graham Salisbury)
- *Snow Falling in Spring: Coming of Age in China During the Cultural Revolution* (Moying Li)

Shipwrecks

- *SOS Titanic* (Eve Bunting)
- *Timothy of the Cay* (Theodore Taylor)
- *Shipwreck Season* (Donna Hill)

Child Labor

- *Uprising: Three Young Women Caught in the Fire That Changed America* (Margaret Peterson Haddix)
- *Lyddie* (Katherine Paterson) Required
- *Oliver Twist* (Dickens)
- *Counting on Grace* (Elizabeth Winthrop)
- *Dear America: So Far from Home* (Denenberg)
- *The Circuit: Stories from the Life of a Migrant Child* (Francisco Jiménez)

Poetry

- "If" (Rudyard Kipling)
- *Lives: Poems about Famous Americans* (Lee Bennett Hopkins and Leslie Staub)
- "Casabianca" (Felicia Dorothea Hemans)

Online Resources

- ReadWriteThink: RMS Titanic (<http://www.readwritethink.org/classroom-resources/calendar-activities/titanic-sank-this-1912-20473.html>)

Informational Texts

Nonfiction

- *Kids with Courage: True Stories About Young People Making a Difference* (Barbara A. Lewis)

Slavery and Overcoming Slavery

- *Harriet Tubman: Conductor on the Underground Railroad* (Ann Petry)
- *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* (Frederick Douglass)
- *Rebels Against Slavery: American Slave Revolts* (Patricia C. McKissack and Frederick L. McKissack)
- *Leon's Story* (Leon Walter Tillage and Susan L. Roth)
- *Many Thousand Gone: African Americans from Slavery to Freedom* (Companion to *The People Could Fly*) (Virginia Hamilton, Leo Dillon, and Diane Dillon)
- *Up Before Daybreak: Cotton and People in America* (Deborah Hopkinson)

Asia

- *Samurai: Warlords of Japan* (High Interest Books) (Arlan Dean)
- *Life in Ancient Japan* (Peoples of the Ancient World) (Hazel Richardson)

Shipwrecks

- *A Night to Remember: A Classic Account of the Final Hours of the Titanic* (Walter Lord)
- *You Wouldn't Want to Sail on the Titanic! One Voyage You'd Rather Not Make* (You Wouldn't Want to... Series) (David Evelyn Stewart, David Salariya, and David Antram)
- *Exploring the Titanic: How the Greatest Ship Ever Lost- Was Found* (Robert D. Ballard)
- *Shipwreck at the Bottom of the World: The Extraordinary True Story of Shackleton and the Endurance* (Jennifer Armstrong)

Child Labor

- *Kids on Strike!* (Susan Campbell Bartoletti)
- *Kids at Work: Lewis Hine and the Crusade Against Child Labor* (Russell Freedman and Lewis Hine)
- *American Notes for General Circulation* (Dickens)(E)
- *The Lowell Offering: Writings by New England Mill Woman (1840-1845)*

Art, Music, And Media

Art and Architecture

- Frederick Douglass Home (Washington, DC, ca. 1855)
- Lincoln Memorial (Washington, DC, 1912-1922)
- Washington Monument (Washington, DC, 1848-1888)
- Iwo Jima Memorial (Rosslyn, Virginia, 1954)
- Vietnam War memorial (Washington, DC, 1982)

Music

- Traditional, possibly Wallis Willis, “Swing Low, Sweet Chariot”
- Traditional, “Nobody Knows the Trouble I’ve Seen”
- Traditional, “Cotton Mill Girls” (as sung by Michèle Welborne)

Suggested Interims - Benchmarks

End of Unit Common Task

Write your own essay describing an exemplary courageous character. Include some graphics or visuals that demonstrate the setting (either historical or present-day), and publish it so that others can enjoy it. Write an introduction that answers the essential question: How are acts of courage revealed in writing? Edit your writing for the grammar conventions studied so far this year before sharing your work with your teacher. Prepare your essay for upload to the classroom blog or a class wiki.

Learning Plan Instructional Strategies

1. Class Discussion:

What is meant by *courage*? Look up the word in a dictionary (print or online) and write your ideas down on a sticky note. (Note: Answers may include the quality of mind or spirit that enables a person to face difficulty, danger, pain, or sorrow.) Let’s create a class word map of the word courage. As you find examples of courage in texts read during this unit, write them on sticky notes and add them to our word map. Your teacher may ask you to create an online concept map with a web tool.

2. Literary Response:

While reading one of the stories about a courageous character, keep notes in your journal or on a shared online spreadsheet about the following:

- **What obstacles does he/she overcome, and how does he/she do it?**
- **How does the protagonist respond to different events?**
- **What/who is the antagonist?**
- **Does the character grow over the course of the novel, or was he/she always courageous?**
- **What does the protagonist learn about him-/herself?**

You may have the opportunity to share your ideas with a partner before class discussion. Be sure to write down the page numbers of relevant information or mark your text with sticky notes so you can go back and cite the text during class discussion.

3. Class Discussion:

How do the stories from this unit provide insight into the courageous characters? How are their stories alike? How are they different? Cite specific information from the text to justify your response.

4. Literature Response:

Create a Venn diagram in your journal of a courageous character compared with a non-courageous, or cowardly, character. The differences between courageous and cowardly characters may seem obvious, but are there ways in which these characters are similar? Discuss your insights with a partner or use an online template.

5. Journal response/Start a Blog

Does courage always require overt acts of bravery? What are other ways of thinking about courageous characters? Write your responses to the questions in your journal and share them with a partner. Then, work with classmates to create your own class blog about unrecognized courageous characters, either in literature or real life.

6. Dramatization/Fluency

Choose an emotional passage from a story we've read that exemplifies a character's courage. Work with classmates to present it as a dramatic reading. After the reading, ask your classmates to point out language that enhanced meaning, conveyed style, and helped achieve a feeling of strong emotion. Record the reading using a video camera so you can evaluate your performance.

7. Informative/Explanatory Writing

After reading one of the stories with a courageous character, write a well-developed paper about how the character had "courage to follow his/her convictions." What were his/her convictions? What challenges arose when the character followed these convictions? Be sure to cite at least three specific examples from the text to justify your response. Edit your writing for the grammar conventions studied so far this year. Your teacher may ask you to post your essay on the classroom blog.

8. Informational Text Response

Read a variety of stories and interviews from the same time period. (ex. Titanic survivors, slaves, or children who worked during the Depression). How are their accounts similar? Different? Why would accounts of the same event vary? Trace and evaluate the specific claims in a text with a partner who read about the same topic, and decide if they are sound and if there is sufficient evidence to support the claims. Write responses in your journal, or upload them in response to the teacher prompt on the classroom blog, and share them with a partner who read about the time period.

9. Fact or Fiction Graphic Organizer

Historical fiction gets its name because these stories are based on true events, but the author may modify events to make a good story. Read informational text about the historical setting of a story read and create a T-chart or Venn diagram in your journal (or in an online template) that outlines historical facts and historical fiction from the story. Cite specific information from the texts read in the format provided by your teacher or mark your book with sticky notes to justify your response. Check each other's' work for instances of plagiarism, as this concept was introduced by your teacher during this unit.

10. Oral Presentation

Choose a story from the People Could Fly to read, summarize, and present to the class. Part of the presentation should include the meaning of the story, the qualities of the courageous character, and how the dialect affects the story. Record your presentation using a video camera so you can evaluate your performance.

11. Writing (Argument) (option 1)

Survivors from the Titanic reported that musicians on the ship played music to keep the passengers calm as the crew loaded lifeboats. Do you think this was an act of courage? Why or why not? Write a well-developed paper that includes an engaging opening statement of your position, at least three clear reasons, and relevant evidence from texts read. Edit your writing for the grammar conventions studied so far this year. Upload your finished essay to the classroom blog, where you can receive feedback on the strength of your argument from your classmates.

12. Writing (Argument) (option 2)

The poem "Casabianca," by Felicia Dorothea Hemans, was based on a true incident. In your opinion, was she courageous

or crazy? Write a well-developed paper that includes an engaging opening statement of your position, at least three clear reasons, and relevant evidence from texts read. Edit your writing for the grammar conventions studied so far this year. Upload your published essay to the classroom blog, where you can receive feedback on the strength of your argument from your classmates.

13. Word Study

Keep an index card file of words studied while reading about courageous characters. Keeping the words on index cards will help you when we sort words by prefix, suffix, root words, meaning, country of origin, spelling feature, and more. Focus on words that help describe the overt and quiet courageousness of characters and historical figures (ex. bravery, conviction, oppression...).

14. Class Discussion

One reason for storytelling and song is to help people get through experiences of sorrow and pain. Choose selections from this unit and talk with a partner about it and how the character from your story would find comfort in a creative form of expression.

15. Narrative Essay

Write your own essay describing an exemplary courageous character. Include some graphics or visuals that demonstrate the setting (either historical or present-day), and publish it so that others can enjoy it. Write an introduction that answers the essential question: How are acts of courage revealed in writing? Edit your writing for the grammar conventions studied so far this year before sharing your work with your teacher. Prepare your essay for upload to the classroom blog or a class wiki.

16. Art/Class Discussion

How do we memorialize courageous people and actions? Examine each of the memorials. In the case of the Lincoln memorial and the Iwo Jima Memorial, consider how the figures are portrayed and presented. How does this approach compare to the Washington Monument and the Vietnam Memorial, which do not include images of people? How do these approaches differ from preserving someone's home as a monument, as in the case of Frederick Douglass?

17. Mechanics/Grammar Wall

As a class, continue adding to the Mechanics/Grammar bulletin board, you are expected to edit your work for these elements before publication.

18. Vocabulary/Word Wall

As a class, continue adding to the Vocabulary Word Wall bulletin board where, throughout the year, you will add and sort words as you learn them in each unit of study.

Core Shifts to be Incorporated

Shift 1	Balancing Informational & Literary Text	Students read a true balance of informational and literary texts.
Shift 2	Knowledge in the Disciplines	Students build knowledge about the world (domains/ content areas) through TEXT rather than the teacher or activities
Shift 3	Staircase of Complexity	Students read the central, grade appropriate text around which instruction is centered. Teachers are patient, create more time and space and support in the curriculum for close reading.
Shift 4	Text-based Answers	Students engage in rich and rigorous evidence based conversations about text.
Shift 5	Writing from Sources	Writing emphasizes use of evidence from sources to inform or make an argument.
Shift 6	Academic Vocabulary	Students constantly build the transferable vocabulary they need to access grade level complex texts. This can be done effectively by spiraling like content in increasingly complex texts.

Differentiation for Struggling Learners

Differentiation for ELLs

- **WIDA Lesson Plan Share Space (link below):** Online template for content teachers and ESL specialists to create modified lessons for ELL students. Template provides language supports, language objectives, and WIDA language standards.
- **Language supports** can include but are not limited to the following: **Sensory Support:** real-life objects (realia), manipulatives, pictures, illustrations and diagrams, magazines and newspapers, physical activities, video and films, broadcasts, models and figures. **Graphic Support:** charts, tables, graphs, timelines, graphic organizers. **Interactive Support:** in pairs or partners, in triads or small groups, in whole group, using cooperative group structures which allow for frequent interaction and language practice, using the internet or software programs like google translate on ipads, in the native language, with mentors.
- **Building Background:** concepts should be linked to students' background experiences (in native country if appropriate), make explicit links between past learning and new concepts, and emphasize key vocabulary before and during lesson. Students should keep personal dictionaries with definitions in their first language when possible and comparisons of the word used in different forms
- **Comprehensible input:** speak at a rate appropriate for students' proficiency level, enunciate, and use simple sentences to communicate ideas, especially for beginners. Use visuals, hands-on-activities, demonstrations, gestures, and body language.
- **Review and assessment:** frequently give students feedback on their output, spot check students' comprehension throughout the lesson.

Differentiation for Extension

Common Misconceptions

Literal vs Figurative interpretations.

Defining Courage – Everyday Heroes

Not just overt acts of Bravery

Editing vs Revising

Accuracy of 'eyewitness' accounts

Instructional Resources

Suggested and Required Text

