

UNIT PLAN	
CATHOLIC IDENTITY ELEMENTS:	Emphasis: Understanding the value of each person's unique story. -Biblical References: - Genesis 1:27 So God created man in his own image, in the image of God he created him; male and female he created them. - Psalm 139: 13-16 You created my inmost self, knit me together in my mother's womb. For so many marvels I thank you; a wonder am I, and all your works are wonders. You knew me through and through, my being held no secrets from you, when I was being formed in secret, textured in the depths of the earth. Your eyes could see my embryo. In your book all my days were inscribed, every one that was fixed is there. -This conversation also nicely enhances the Respect Life curriculum we focus on in 8 th grade.
UNIT TITLE/THEME	Autobiography
GRADE and SUBJECT	8 th Grade- ELA
LENGTH OF UNIT/TIMEFRAME	4-6 weeks
DESCRIPTION	This unit focuses on the reading of autobiographies and having the students create their own in a step-by-step literacy-rich environment.
OVERVIEW	Over the course of a few weeks, students will read and analyze autobiographies of famous authors. After these weeks of intense study, students will then revise their own autobiographies to enhance both content and craft. Vocabulary and grammar are woven throughout the unit as well.
THE BIG PICTURE	
ESSENTIAL QUESTION(s):	
Is the truth the same for everybody? What are the components of a strong autobiography?	
STANDARDS: ELA	KEY OBJECTIVES LINKED TO THE STANDARDS:
<u>RI.8.1</u> Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	1) Students will be able to closely explore a text for the purpose of citing related evidence to a prompt.
<u>RI.8.2</u> Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	2) Students will be able to determine the central idea of an autobiographical text. Students will be able to analyze how studying author's craft can aid readers in understanding an autobiography's central idea.
<u>RI.8.4</u> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	3) Students will be able to analyze how studying lists, figurative language, and vivid verbs can aid readers in understanding an autobiography's central idea.
<u>RI.8.5</u> Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.	4) Students will be able to analyze how their own paragraphs are organized and consider the weaknesses of their paragraph's structure.

<p><u>RI.8.10</u> By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently.</p> <p><u>W.8.1</u> Write arguments to support claims with clear reasons and relevant evidence.</p> <p> <u>W.8.1.A</u> Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.</p> <p> <u>W.8.1.B</u> Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</p> <p> <u>W.8.1.C</u> Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.</p> <p> <u>W.8.1.D</u> Establish and maintain a formal style.</p> <p> <u>W.8.1.E</u> Provide a concluding statement or section that follows from and supports the argument presented.</p> <p><u>W.8.3</u> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <p> <u>W.8.3.A</u> Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</p> <p> <u>W.8.3.B</u> Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.</p> <p> <u>W.8.3.C</u> Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.</p> <p> <u>W.8.3.D</u> Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</p> <p> <u>W.8.3.E</u> Provide a conclusion that follows from and reflects on the narrated experiences or events.</p>	<p>5) Students will be able to understand the parts of a literary response. As a class, students will be able to construct a literary response that cites specific details. Independently, students will be able to write a literary response, while selecting pertinent details from the text to support their arguments.</p> <p>6) Students will be able to craft introductions that capture the reader's attention.</p> <p>7) Students will be able to add strong details to their writing, using literary and grammatical techniques. Students will be able to cut unnecessary words, sentences, and paragraphs from their autobiographies. Students will be able to revise their writing for vivid verbs.</p> <p>8) Students will be able to utilize transitions to bridge between topics in their autobiographies.</p> <p>9) Students will be able to add strong details to their writing, using literary and grammatical techniques. Students will be able to cut unnecessary words, sentences, and paragraphs from their autobiographies. Students will be able to revise their writing for vivid verbs.</p> <p>10) Students will be able to create a conclusion that circles back to the ideas presented in their introductions.</p>
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<p><u>W.8.9</u> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><u>W.8.10</u> Write routinely over extended frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</p> <p><u>SL.8.3</u> Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.</p> <p><u>L.8.1</u> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><u>L.8.2</u> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><u>L.8.5</u> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p><u>L.8.5.A</u> Interpret figures of speech (e.g. verbal irony, puns) in context.</p> <p><u>L.8.5.B</u> Use the relationship between particular words to better understand each of the words.</p> <p><u>L.8.5.C</u> Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>bullheaded, willful, firm, persistent, resolute</i>).</p>	<p>11) Students will be able to understand the parts of a literary response. As a class, students will be able to construct a literary response that cites specific details. Independently, students will be able to write a literary response, while selecting pertinent details from the text to support their arguments.</p> <p>12) Students will be able to understand the parts of a literary response. As a class, students will be able to construct a literary response that cites specific details.</p> <p>13) Students will be able to demonstrate a command of the English language, through proper application of capitalization, punctuation, and usage rules including capitalization rules; punctuation rules; sentences, fragments, run-ons, and comma splices; usage rules; pronoun usage.</p> <p>14) Students will be able to analyze how studying diction aids readers in understanding an autobiography's central idea. Students will be able to analyze how studying dialogue aids readers in understanding an autobiography's central idea. Students will be able to analyze how studying author's craft can aid readers in understanding an autobiography's central idea.</p>
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ASSESSMENTS

Summative

*Each student will submit an autobiography utilizing the following in-class strategies to continually revise his/her work: a graphic life map; adding detail on setting, characterization, and conflict; eliminating redundant or unnecessary words and phrases; paragraphing; varying sentence structure; building transitions; creating an appropriate title; adding thoughts on reflection for the past leading to future.

Autobiography Outline

- Chapter 1: The Early Years
- Chapter 2: School Days (K-8)
- Chapter 3: Family Matters
- Chapter 4: Interests and Hobbies
- Chapter 5: Friends
- Chapter 6: Plans for the Future

*** Class Discussion:**

After reading students' autobiographies, there will be a whole group discussion on: How did writing your own autobiography and reading/listening to those of your classmates enhance your understanding of how every person is created in the image of God.

Formative

Grammar quizzes, literary short responses (to be completed independently and collaboratively), vocabulary exit tickets, group conversations, and daily writing assignments.

UNIT READINGS AND VOCABULARY

Fiction Text (s)	Excerpt from <i>Travels with Charley</i> (John Steinbeck)
Non-Fiction Text (s)	<i>Knots in my Yo-yo String</i> (KIMYY'S) (Jerry Spinelli) “Cub Pilot on the Mississippi” (Mark Twain) Excerpt from <i>An American Childhood</i> (Annie Dillard) Excerpt from <i>The Narrative of the Life of Fredrick Douglas</i> (Fredrick Douglas)
Essential Unit Vocabulary	<i>Knots in my Yo-yo String</i> : acquired, alleyway, ominous, interrogator, vital, momentum, armament, confiscated, prodded, astonishment, anguish, draft, obstinately, trudging <i>The Narrative of the Life of Fredrick Douglas</i> : emancipation, denunciation, vindication, detest, wretched <i>Travels with Charley</i> : omens, inexplicable, reluctance, foreboding, desolate <i>An American Childhood</i> : willingly, serene, luminous, conceivably, overwhelming “Cub Pilot on the Mississippi”: apprenticeship, malicious, contemptuously, pretext, judicious, confronted Writing Craft: autobiography, memoir, introspection, reflection, figurative, language, simile, metaphor, personification, connotation, denotation, transitions, syntax, and diction

INSTRUCTIONAL ACTIVITIES

1. Discuss Essential Questions: What are the components of a strong autobiography? Is the truth the same for everybody? Brainstorm Biblical quotes supporting your answer.
2. Introduction to Autobiography Project:
 - Defining Autobiography and memoir
 - Review Project/Chapter overview
 - Introduce pre-writing and brainstorming quotes
-HW: Writer's Notebook (WN): Select one of the pre-writing options and complete a full-page entry. Typically Graphic Life Map or Community Map.
3. Close Reading: Central Idea in Nonfiction- Excerpt from *The Narrative of the Life of Fredrick Douglas*-
 - Introduce Stated Central Idea and Implied Central Idea
 - Introduce Chart for Identifying Supporting Details
 - Read “About the Text” and explain that students will be asked to infer Douglas’s central idea
 - Read excerpt
4. Points of Discussion:
 - “I read them over and over again with unabated interest... What I got from Sheridan was a bold denunciation of slavery, and a powerful vindication of human rights.” What important event does Douglas recall? Why is it important?
 - “I could regard them in no other light than a band of successful robbers...” Why did Douglas make enslavers sound like criminals?
 - “I have often wished myself a beast...” Use of show, don’t tell. Why did Douglas wish to be an animal?
5. Read and discuss the Central Idea. Make observations about the thematic statement. What can a thematic statement look like? What are the qualities of a good thematic statement? What evidence supports the central idea?

Catholic Identity Curriculum Initiative (CICI) English Language Arts (ELA) Unit Plan Template

6. What moves did the writer make here to present the central idea? Based on this piece, what are the qualities of an autobiography?
7. Interactive Reading Journal (IRJ)- How does this autobiography help you answer the question, "Is the truth the same for everyone?"
 - HW: 1) WN- Select one of the pre-writing options and complete a full page entry.
 - 2) Read KIMYY'S pg. 1-15. As you read, annotate where you notice author's craft. This means to bracket, underline, or highlight where you see authors use moves like figurative language, repetition, short sentences, long sentences, or transitions. Label the technique used in the margin.
 - 3) Complete "Read Like a Writer" activity for ONE passage in the text. Use the sheet from class as your guide. All writing for this should go in IRJ and NOT the sheet in your binder. Think creatively! What moves is the writer making and why?
8. Read and analyze "Cub Pilot on the Mississippi" by Mark Twain
 - Present background information (Teacher Edition pg. 65)
9. Read and Discuss:
 - Pg. 68- List the terms and phrases that indicate Twain's attitude toward Brown (Smartboard) Compare your findings with the Beatitudes.
 - Pg. 69- Two-Column Chart- Review Twain's first meeting with Brown, noting that it is the first of many. Discuss whether Brown is likely to behave the same way at later meetings. (Smartboard)
 - Pg. 70- How does Brown respond to Twain's excuse about being a Texas-tender? State the truth about the Texas-tender- first as Twain sees it and then as Brown sees it. How will Brown's failure to believe Twain affect their relationship?
10. Idioms/Euphemisms- Language in the text is reflective of language used by people living along the Mississippi River during the late 1800s. Many people were not highly educated and reading material was scarce. Speech that is particular to a time and place reflects idioms, or expressions that have certain understood meanings. Idioms should not be taken literally. In addition, people in a particular community will use specific euphemisms, or words substituted for others that may be offensive.
 - Examples: "fine bird": acting like a very decorative bird who thinks it is special; "swell yourself up and blow around here": Act as if you are important and therefore ought to take up a lot of space; "derned": darned or damned
 - HW: WN entry for pre-writing
11. Continue to read and discuss "Cub Pilot on the Mississippi":
 - Pg. 72- First Paragraph- What makes Brown so hard on Twain?
 - Pg. 72- Second Paragraph- Infer from the passage Brown's intent in giving Twain the wheel at this moment. How does Brown intentionally set the stage for conflict?
 - Pg. 73- "I closed my mouth..." Why does Twain stand up to Brown at this point in the story?
 - Pg. 74- First Paragraph- Identify the actions that Brown takes against young Henry. Is this action appropriate? How did Brown's action contribute to the intensity of Twain's reaction?
 - Pg. 74- Second Paragraph- What central idea about Twain's personality is revealed by the verbal exchange that follows his fight with Brown?
12. Post-reading Discussion: (Overhead for Smartboard)
 - In the narrator's opinion, Mr. Brown was...
 - Brown's attitude toward his new employee seems to prove that he...
 - Brown's constant fault-finding seemed illogical, because he...
 - Often, one remark from Brown would contradict...
 - What is the central idea of this story?
 - Is the conflict in the narrative mainly internal or external?
 - HW: 1) IRJ- 1) Read *Knots in my Yo-yo Strings* pg. 16-34 and ANNOTATE craft moves.
 - 2) IRJ: Complete Read Like a Writer Activity--- FULL PAGE
13. Writing a Literary Response- Graphic Organizer and Model
14. Putting Into Practice- Studying Sample Topics for Literary Response
 - In "Cub Pilot on the Mississippi," the main external conflict- the struggle between two characters- is between Twain and Brown. In a short essay, describe the internal conflict- the struggle between competing desires- within Mark Twain. Explain what happens to resolve, or clear up, Twain's internal conflict. What virtues help us resolve conflicts?
 - At the end of this selection from this autobiography, Mark Twain compares himself to an emancipated slave. In a brief essay, use details from "Cub Pilot on the Mississippi" to explain why Twain felt enslaved under Brown and why he felt emancipated after Brown left the boat.
 - Write an essay in which you agree or disagree with young Twain's decision to fight Brown. If you agree with what he did, give examples and reasons from "Cub Pilot in the Mississippi" to support your opinion. If you disagree with what Twain did, give reasons for your opinion and suggest other ways he could have solved the conflict.

- Write an essay in which you discuss how young Twain and Brown are different. Discuss their physical appearance, use of language, response to anger or frustration, and sense of honesty. Use examples from “Cub Pilot on the Mississippi” to support your ideas.
- In “Cub Pilot on the Mississippi,” Twain states that his two and a half years as an apprentice on a steamboat allowed him to become “personally and familiarly acquainted with about all the types of human nature that are to be found in fiction, biography, or history.” Write an essay about what you think Twain learns about human nature from events recounted in this selection. Discuss any characters about whom Twain learns something in the course of the story.

15. Modeling a Literary Short Response: The teacher will write a literary short response on the Smartboard for the students. The teacher will label key “moves” throughout. Students will keep this as a model response.

- HW: 1) Read KIMYY'S pg. 35-56 and ANNOTATE
- 2) IRJ- Read Like a Writer Full Page Entry

16. Read and Analyze *An American Childhood* (Textbook pg. 115) by Annie Dillard

- Emphasis: Mood and Details that Indicate Author’s purpose

17. Anticipation Guide: Students will respond in their IRJs to the following prompts, determining their validity.

- Things look different in the night than they do during the daytime.
- My feelings connect me with what is inside myself
- My feelings are under my control
- My ability to reason connects me to the outside world.
- What happens in the outside world is not under my control

18. Places to note and notice:

- Pg. 115: Look at the last paragraph on this page. What does the author mean when she says, “an innocence I needed but couldn’t muster?”
- Pg. 116: What details does Dillard include to entertain readers in her description of her fear? (first paragraph) ***What makes description interesting? What makes a description boring?***
- What words and phrases in the 4th paragraph create a mood that is tense and scary?
- Pg. 117: Which details support the author’s purpose of informing readings about a child’s insight? (3rd Full Paragraph)
- Pg. 118: What happened here to shift the eerie mood to one that is light-hearted?
- What is the central idea of the text? What details support this?
- HW: 1) KIMYY'S pg. 57-76 and ANNOTATE
- 2) Read Like a Writer- IRJ

19. Constructing a Literary Response

- As a class, we will model, for the second time, how to construct an answer to a literary response question.
- Then, in groups, students will independently practice writing a literary response, using the key elements and formula we reviewed in class.
- Prompts include:
- Early in this excerpt from *An American Childhood*, Annie Dillard describes an experience she had as a child of five. What was her purpose in writing this description? In other words, what did she want her readers to think or feel? Include two details from Dillard’s autobiography to support your answer.
- The mood in this excerpt from *An American Childhood* changes abruptly. Recall what the author realizes one night and how that knowledge changes her understanding. Then, explain the reason for the change in the mood.
- Based on the evidence in this excerpt from *An American Childhood*, how would you describe Annie Dillard at age five? Cite two details from the autobiography to support your answer.
- This excerpt from *An American Childhood* focuses on Annie Dillard as a child, yet it contains many clues that Dillard would grow up to be a writer. Cite two details from Dillard’s autobiography that may be considered clues to her future career as a writer. Explain what those clues indicate about Dillard as a writer.
- HW: 1) KIMYY'S: Read and ANNOTATE pg. 77-87
- 2) Read Like a Writer Entry- IRJ

20. Read and Analyze: *Travels with Charley* Excerpt (Textbook pg. 164)

- Emphasis: Steinbeck’s style (in terms of sentence length, word choice, tone, and literary devices) *USE GRAPHIC ORGANIZER*
- Begin Reading *Travels with Charley* Excerpt
- Pg. 164: What possible central idea is suggested by Steinbeck’s reaction to the wind?
- Pg. 165: What effect does the unusual nature of the “Band Lands” have on Steinbeck’s attitude, tone, and style? (Personification of the land itself, metaphors and similes become more imaginative, tone becomes serious, firm, dramatic).

- Pg. 166: How does the use of dialogue support the author's main purpose of writing?
- Pg. 167: Why does Steinbeck include descriptions of the people he meets in the middle of descriptions of the landscape?
- Pg. 168: Name three details that show how Steinbeck's impressions of the "Bad Lands" changes.
- What is Steinbeck's purpose for writing this excerpt?
- HW: Reread *Travels with Charley* Excerpt to prepare for quiz.

21. Students, for the first time, will completely independently create a literary short response. This short response will be graded so that students will receive the feedback necessary to understand their strengths and what they need to continue to work on.

- Quiz Question: in *Travels with Charley*, Steinbeck undertakes an across-country journey to learn more about America's landscape and people. What is the most important thing that Steinbeck learns during his travels? Use text details to support your answer.
- HW: 1) Read KIMYYs pg. 88-101. Annotate as you read.
2) Highlight 5 senses and lists.

22. Introduction to Writer's Bootcamp- Adding Detail

- Introduction to "Writer's Bootcamp"
- "We are all investigative journalists at heart, and questions are the fuel for all powerful writing." Using the questioning method as a means of peer editing.
- Finding Strong Details: *Factory Girl Chart*: Here we review adding details through: showing, not telling; 5 senses; appositives; participle openers; adjectives shifted out of order; figurative language.
- Goldilocks Effect: *Just Enough*- Finding the balance between details and action.
- HW: Revise autobiography to add detail that helps to build setting, context, characterization, and conflict.

23. Considering Cutting: Zinsser- Most pieces of writing can be cut down 50% without losing any of their true meaning or substance.

- *Charlotte's Web* Example: Students will study two versions of *Charlotte's Web* to determine what details and information are essential.
- Notes on What to Cut
- Focus Finder: Check our focus overall and then each paragraph. ONLY write about what you can see through a paper towel tube. Use

Questions to Ask Ourselves notes.

- Most Wanted Words: Eliminating telling and replacing it with strong writing.
- HW: 1) Students will review their own autobiographies and cut anything that is unnecessary.
2) KIMYYs- pg. 102-114/Annotate and write a one-word summary next to each paragraph!

24. What makes a paragraph? Discussion of topic sentences, supporting details, and concluding sentences.

- The Interior Logic of a Paragraph Handout- Sentence Sorting Activity
- The size of a paragraph/parts of the paragraph- importance of white space
- Looking at the paragraphing of professional writers
- Sentence Length and Sentence Starts in paragraphs (Image Grammar)
- Charting Our Paragraphs- Students will chart EACH paragraph of their autobiographies to look for areas of a problem and concern.

Paragraph #:	Total Number of Sentences	Topic:
Sentence Number	First Word of Sentence	Number of words in Sentence

- HW: 1) Students finish paragraph charting and THEN students REVISE problems the charts reveal.
2) KIMYYs-pg. 115-122. Annotate and CIRCLE any sentence that you think helps bridge between two different topics.

25. Transitioning

- Chapter Scenes: What Bridges does Spinelli Build?
- Looking at Sample Writing: Show model of unconnected paragraphs and discuss how we could make the transition better.
- Zinsser- The last sentence of every paragraph should serve as a springboard to the next paragraph. (Use Diving Board Metaphor).
- Models: Look to Jerry Spinelli's autobiography to model a writing sample with transition sentences.
- Transition Worksheets: Words that help us as writers signal transitions (worksheets). Manual and automatic transitions used here.
- Independent Practice
- HW: Revise autobiography by building transitions.

26. Verb Choice

- Students act out 7 different verbs for walking- Mark walked down the hall. (Danced, jogged, ran, strutted, hopped, skipped, paced)
- Vivid verb excerpt from Huck Finn.

- Fill in the blank “Daydream” activity/then read the real example.
- Natalie Goldberg’s technique for vivid verbs (using chef language and then sports terminology).
- Look to own writing for dull verbs that need to be replaced
- HW: 1) Revise verb choice.
- 2) KIMYY'S- Read pg. 123-136 and ANNOTATE. How does Spinelli start this chapter? What makes it interesting?

27. What is a lead?

- The lead or beginning of a piece of writing is the “Front Door.” You want your guests or readers to feel compelled to stay and linger.
- Ralph Fletcher’s lead metaphor: The process of revising the lead is like writing as a waterfall. He says that many beginning writers start their pieces too far up the stream, away from the roar of the waterfall. When a writer searches for a lead, he should always begin at the roar of the waterfall, at the energy source, and start his piece of writing there. The writer should cut the rest of the writing that meanders slowly toward the roar.
- “Leads are magic flashlights that shine down through a story showing the writer what to put in and what to leave out.” John McPhee
- “The most important sentence in a good book is the first one: it will contain the organic seed from which all that follows will grow.” –Paul Horgan
- Types of Leads: As a class, we will read all different examples of different leads that use different lead strategies: action, dialogue, thought, question, 5 sense description, etc.
- Using cluster graphs for possible lead ideas.
- Students write three new leads for their autobiographies.
- HW: 1) Finish writing new leads.
- 2) Finish KIMYY'S and annotate. Be sure to consider how Spinelli ends his autobiography. What do you think about this ending? How does Spinelli manipulate time in his novel?

28. Discussion of Conclusions: *Knots in my Yo-yo String*, The Outsiders, and Freak the Mighty.

- Read: *If You Give a Mouse a Cookie* and discuss conclusion strategy.
- Notes on Echo Conclusions
- Meet in groups to select which introduction best fits student’s piece
- HW: 1) Write a conclusion that echoes the selected lead.
- 2) Look through KIMYY'S. What titles jump out at you? Why? (Answer in IRJ)

29. Critical Analysis of “A Family Thing” from *Knots in my Yo-yo String*

- Identify a transition statement from this chapter. Explain why it is a transition statement, and write what two topics it bridges.
- Identify a sentence that uses a concrete list to build detail. Explain what we can learn about the scene through these details. Explain the purpose of the list.
- Identify a sentence or two that uses 5 sense descriptions to show instead of tell. What senses are being used? What is being “told” indirectly?
- Identify an example of figurative language (simile, metaphor, personification, onomatopoeia). What is the purpose of this piece of figurative language?
- Where do you see Spinelli reflecting with introspection? (Meaning, where does he comment on a past event with present perspective?) What did he realize later in life?
- Identify a sentence that contains vivid verbs to paint a clear picture. Which verbs stand out to you? How would the sentence be different if the word was changed?
- Identify a sentence that contains a Most Wanted Word. Rewrite that sentence in a way that strengthens the writing and eliminates weak language.
- Look at the paragraph on pg. 65 that starts with “Mothers can get short-changed by memory.” Does this have the makings of a good paragraph? Justify your answer by considering sentence starts, length, and number.
- In one word, describe Jerry’s grandfather. Then, using two specific text details, explain why this word best describes him.
- Based on this chapter, what is the main idea? Provide at least two specific text details to support your answer.

30. Characteristics of Good Titles- *In the Middle* pg. 164

- List of 10: *Real Revision* pg. 42- Create list of 10 titles, from there select the best.
- Title Creation Like Magnetic Poetry: *Real Revision* pg. 41- List possible titles, important words for the story, slide words around to explore combinations.
- Reflection- Model sentence stems that help students add elements of reflection into their writing.
- HW: Decide on a fitting title for autobiography and add moments of reflection/introspection. Make all final revisions for assignment.

31. Reflection on the Writing Process

- Students will use the autobiography checklist to evaluate their work and make sure that they completed all parts of Writer's Bootcamp.
- Students will reflect on the work they have completed and comment on how this has changed their view of writing and how this has changed their piece:
 - I learned...
 - I was surprised...
 - I'd like to find out more about...
 - I am beginning to wonder...
 - I am still confused by...
 - My major accomplishments as a writer...
 - My strengths as a writer...
 - My weaknesses as a writer...
 - Something I wish I would have done differently...
- Closing Discussion: How was the reading of famous autobiographies, the reading of classmates' autobiographies, and the writing/revising of your own autobiography enhanced your understanding of how every person is created in the image and likeness of God?

Instructional Activities

Consider your **INSTRUCTIONAL ACTIVITIES** above. Use the boxes below to "audit" your unit. For example, if **INSTRUCTIONAL ACTIVITIES** items above # 1, 2, 4, 5, 6, 8, 9, 10 all include Catholic Identity, you will check the box next to Catholic Identity and write the numbers 1, 2, 4, 5, 6, 8, 9, 10 after Catholic Identity. Catholic Identity: # 1, 9, 14, 30

Reading: # 3, 5, 8, 11, 16, 20

Writing: # 7, 14, 15, 19, 21, 22, 27

Speaking/Listening: # 4, 5, 9, 11, 12, 28

Language: # 10, 17, 23, 24, 26, 27, 29

Vocabulary: # 2, 12, 16, 29

Critical Thinking: # 1, 8, 11, 12, 14, 16, 18, 20, 27

Instructional Resources

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Cross-Curricular Link(s)