

Macomb ISD: ELA MS Unit 7.1 Correlated to the Common Core State Standards

Disposition: Persistent Pursuits—Theme: Solving problems/mysteries involves persistence and attention to all of the details.

Introduction

The teaching plans that follow for Middle School ELA Unit 7.1, Persistent Pursuits, *The Westing Game* by Ellen Raskin are designed to be a framework for discussing the fiction, informational, and media selections and will help teachers model for students how to read, think critically, discuss, and write effectively and successfully. Students will learn strategies that will improve their word study abilities, fluency, listening, reading comprehension, critical reading, and writing. By using these comprehension strategies, models, and discussion questions, teachers will be teaching to the Common Core State Standards (June 2010), the Michigan English Language Arts Standards, and the Grade Level Expectations (June 2004) and helping students prepare for success on state/national testing. The best reason to use these methods, models, and materials is that students will understand text more deeply and critically, and they will relate the ideas and concepts in texts to their own lives. This will make text more interesting and challenging to students, as well as improve their thinking skills and strategies.

The coding in the left-hand column on each page refers to the Common Core State Standards (June 2010).

CCSS Coding Key:

- **RL.7.1: Reading Literature.Grade 7.Standard Number**
- **RI.7.1: Reading Information.Grade 7.Standard Number**
- **W.7.1: Writing.Grade 7.Standard Number**
- **SL.7.1: Speaking and Listening.Grade 7.Standard Number**
- **L.7.1: Language.Grade 7.Standard Number**
- **RH/SS.7.1: Reading in History/Social Studies.Grade 7.Standard Number**
- **RS/T.7.1: Reading in Science and Technical Subjects.Grade 7.Standard Number**
- **WH/SS/S/T.7.1: Writing in History/Social Studies, Science, and Technical Subjects.Grade 7. Standard Number**

As teachers, we often assume that if students have read or listened carefully to a selection that they would be able to write effective and complete answers to questions. This is not often the case. Students can benefit from being explicitly taught to answer response to literature (open-ended, constructed response) questions. Nancy C. Boyles in her book, *Teaching Written Response to Text* (Maupin, 2001), points out that students need explicit instruction. Her definition goes like this: “Explicit instruction:

- begins with setting the stage for **learning**,
- followed by a clear **explanation** of what to do (telling),
- followed by **modeling** of the process (**To:** showing),
- followed by multiple opportunities for **practice** (**With:** guiding)
- until independence is attained.” (**By:** independence)”

The answer format in her book has been adapted to provide the model in this unit of Focus Question, Answer Plan, and Possible Answer for teachers and students to use. The focus questions, modeled answers, and formats (not worksheets) can be used to set up discussion about and learning from the selections toward a deeper understanding of the issues and content of the selections and of the author’s craft. If students are guided through and practice this questioning procedure, they will be more ready to think about, have the discussions regarding, and write answers to questions similar to these focus

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This revision includes an important feature called **Close and Critical Reading**, which will enhance students' critical thinking and comprehension. As Dr. Elaine Weber points out, "Close and critical reading is the ability to comprehend information, analyze how it is presented, determine the purpose and perspective of the author, establish what it means, and apply it to your life." She continues with: "The following four questions are used to move students from comprehending the information to the final application to their own lives. These four steps or modes of analysis are reflected in four types of reading and discussion:

- What a text says—restatement
- What a text does—description
- What a text means—interpretation
- What a text means to me (so what)—application

A critical literacy skill developed through the lessons in each genre unit is fluent oral reading. Many activities are included which help teachers and students become increasingly proficient in oral reading for an audience. The inclusion of the reader's theater, choral reading, and paired reading is intentional; it is expected that time will be spent practicing and perfecting oral reading skills. Students need opportunities to read text as the author intended it to be read. They should be taught to pay close attention to punctuation, dialogue, sentence rhythm, etc., so they can read with proper intonation, pace, and emphasis. Students should also hear oral reading only when it has been practiced and reflects the author's message. For all of these reasons, teachers and students should practice reading any text before reading to an audience. Cold reads for either students or teachers is not appropriate.

These plans were written by a group of grade-level educators who all know that as teachers we take lesson plans like these and add our own special touches to make them better and better suited to our students. The reading selections and writing assignments were chosen by grade-level educators for their appeal to students' interests. Some lessons will require more than one class session. Each teacher will have to choose what will become homework and what will remain class work. If you have enough novels to send the chapter reading home, you are welcome to do so.

The following selections are included in this unit:

Anchor Text: Raskin, Ellen. *The Westing Game*. Puffin, 1978. Print. (Mystery)

Discrepant Text:

Halsmann, Janet. "Forensic Science Article-Bugs on the Beat," *Boys Life*, 2000 Print.

Beaty, William. *Ridiculed Discoverers, Vindicated Mavericks*. Web.

Viewing Resources:

- Video clip- *Dog Escapes Pen* (if file conversion is used)
- Video clip- "Whodunit" (if file conversion is used)
- Film - *Get A Clue, 2002, directed by Maggie Greenwald (R-G), Disney*
- Teleplay -*The Twilight Zone Episode #22: The Monsters are due on Maple Street*. Print Copy available McDougal Littell, *The Language of Literature*, 2001. Video version is available if file conversion is used. Both films are available for purchase through public sources.

Additional Resources are available in Appendix #18.

T = One copy is need for teacher read aloud. **S** = Provide a copy for each student.

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Both pre-assessments and post-assessments correlated to Data Director are provided separately for use by educators teaching this unit. Pre-assessments are short assessments intended to be given before students begin the units to determine if students can read and understand the text and have prior knowledge and text knowledge needed to be successful completing the unit. Teachers will be able to use the results to pre-teach concepts and skills that students need. Post Assessments consist of the following:

- 20 multiple choice questions (8 on anchor, 8 on linking, and 4 cross-text) plus a 6-point short answer (26 points)
 - Close and Critical Reading on an excerpt or the total text and linking text (24 points)
 - Grammar - excerpt from text with questions based on GLCE's/ACT 1-12 categories (20 points)
 - Writing based on the genre chart for each grade level (20 points)
 - Listening, viewing or research (rotating) (10 points)
- (Total: 100 points)**

Permission is granted only to teachers in the district purchasing these documents to reproduce pages from this teaching plan and appendix for classroom use.
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Session 1

<p>Reading, Speaking/ Listening, Language RL.7.2, RL.7.4, SL.7.1, SL.7.4, SL.7.6, L.7.1, L.7.3-4, L.7.6</p>	<p>Note to Teachers: The disposition for seventh grade is Persistent Pursuits. As you teach this unit, please keep this disposition in mind. We want students to solve problems and/or mysteries using persistence and paying attention to the evidence. We want students to persevere in recognizing relevant data, gathering information, and analyzing complex problems.</p> <p>Introduce this unit by telling students that together you will be talking, reading, speaking, listening, viewing, and writing about the disposition: Persistent Pursuit and the theme: Solving problems and/or mysteries involves persistence and attention to all of the evidence. (See Appendix #1a.)</p> <p>Tell them that they will be reading a novel, <i>The Westing Game</i>, about sixteen characters who begin with the challenge of solving a mystery about the murder of Sam Westing. Tell them that they will also be reading, listening to, or viewing selections that are related in some way to the disposition, theme, and/or the anchor text.</p> <p>Discuss with students how they have persevered (worked hard, didn't give up) to solve a problem or mystery. Share examples of how everyone has to solve problems in life. People solve problems in different ways and often learn important lessons from solving problems. One important lesson is that solving problems may take many attempts. The teacher may provide a model, by describing a problem in his/her life that required persistence such as learning how to drive a car, riding a bike, playing golf, or regaining trust from someone.</p> <p>View “Dog Escapes Pen” To introduce the idea of persistence, view the short video clip Dog Escapes Pen at one of the following websites: http://www.ebaumsworld.com/video/watch/950616/ www.youtube.com/watch?v=UuNEl0ttmCc HINT: Copy URL above into address line on your server page.</p> <p>Focus for watching and Listening: As you watch, think of one sentence that tells the lesson you learned?</p> <p>Possible Answer: If at first you don't succeed, try, try again.</p>
<p>Speaking/ Listening, Language, Writing SL.7.1, SL.7.4, SL.7.6, L7.1, L.7.3-4, L.7.6, W.7.3,</p>	<p>Using Appendix #1b explain or review Quick Writes then have students do a Quick Write in response to the question:</p> <p>Describe a time when you used persistence (didn't give up) to solve a problem/mystery.</p> <p>As time permits, have students share and discuss their writing.</p> <p>NOTE: For a Quick Write students will only go through brainstorming and drafting.</p>

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**W.7.4,
W.7.10**

WRITING PROCESS

Brainstorming

Brainstorming is thinking and talking about the topic or theme of the writing and relating it to your own personal life. Brainstorming is asking questions like: “When and how have I been persistent in solving problems? What could I write about it? What details can I choose to support my purpose? How should I organize my writing? (outline, list, graphic organizer, etc.)

Drafting

Drafting is getting ideas down on paper, trying to organize as the writer is drafting. Drafting is asking questions like: “How will I start my writing to get my reader to want to read it? What details, examples, anecdotes, and/or explanations should I write to show my reader how I have been persistent in solving problems? How shall I end my writing?”

Revising

Revising, the real work of writing, begins when the writer makes sure that the writing has everything it should have, that it will appeal to the reader (audience) and tell or prove what it is supposed to do (accomplish the purpose). Revising is asking questions like: “Will my reader (audience) know what my point (purpose) is? Is my point or central idea clear and connected to the theme or topic? Have I given important and relevant details, examples, and/or anecdotes to support my point? Is my writing well organized with a beginning that makes my audience want to read on, a middle that makes and supports my point, and an end that satisfies my audience? Have I used interesting words and a variety of sentence lengths and types to engage my reader?”

Proofreading and Editing

Proofreading and editing means making sure that the audience can read and understand the words and the point. Proofreading and editing involves asking questions like: “Have I checked and corrected my spelling, punctuation, and capitalization to help my audience understand what I have written? Have I read my work to a friend or myself to make sure it sounds good? Have I looked my writing over to make sure that it’s neat and it invites my audience to read it?”

Publishing

Publishing is putting writing in its final form for an audience. Publishing involves asking: “Is my final copy just the way I want my audience to see it?”

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Session 2

<p>Reading, Speaking/ Listening, Language, Writing RI.7.1-10, SL.7.1, SL.7.4, SL.7.6, L.7.1, L.7.3-4, W.7.2, W.7.4, W.7.10</p>	<p>After students have reflected on their Quick Write from Lesson 1, introduce the rest of the unit by saying something such as “You have just written about how you solved a problem using persistence. Solving a problem is like solving a mystery.</p> <p>“What was necessary for you to solve the problem/mystery you wrote about in your quick write? [Generate a list as the students respond.] In what ways the following are necessary for a person to solve a problem or mystery?</p> <ul style="list-style-type: none">• Persisting and working hard?• Maintaining interest despite setbacks?• Investigating all evidence?• Thinking creatively and using prior and new knowledge?• Focusing on relevant information or clues?• Collaborating? <p>We will search texts and media for the answers to this question.” (See Note to Teachers below.)</p> <p>Say, “In this unit you’ll be reading a novel entitled <i>The Westing Game</i> and other interesting selections.”</p> <p>Introduce Close and Critical Reading: Forensic Science Article: “Bugs on the Beat,” by Janet Halfmann (See Appendix #2a1-2.)</p> <p>Introduce or review the thinking strategy Close and Critical Reading by saying something such as “We are going to learn a strategy to help you to understand better and remember more about the text you read. It is called Close and Critical Reading, and using it will also make text or media more interesting because you will be applying the ideas in the text to your own lives. In the process of Close and Critical Reading you will answer four questions: (See Appendix #2b.)</p> <ul style="list-style-type: none">• What does the text say? (Briefly summarize the text at the literal level.)• How does it say it? In other words, how does the author develop the text to convey his/her purpose? (What are the genre, format, organization, features, etc.?)• What does the text mean? (What message/theme/concept is the author trying to get across?)• So what? (What does the message/theme/concept mean in your life and/or in the lives of others? Why is it worth sharing/telling? What significance does it have to your life and/or to the lives of others?) <p>Model the process of Close and Critical Reading. (See Appendix #2c for Think Aloud Procedure.) (See the Student Close and Critical Answer form Appendix #2d,</p>
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the Answer Plan for *Bugs on the Beat* **Appendix #2e**, and the rubric **Appendix #2f**.

NOTE TO TEACHERS: *You will be sharing linking text(s) or media with students which will reflect one or more of the characteristics below and support the identified disposition of the unit-Persistent Pursuits:*

- *discrepant text that results in seeing the big idea from a totally different perspective,*
- *different genre or medium that mirrors the theme or big idea of the anchor text in another form.*
- *supporting text that extends or embellishes the big ideas or themes in the anchor text, and/or*
- *text connected to the anchor text at an abstract level.*

The linking texts/media for this unit are as follows:

- *Video clip- “Dog Escapes Pen”*
- *Film - Get A Clue*
- *Teleplay - The Monsters are Due on Maple Street*
- *Forensic Science Article – “Bugs on the Beat,” by Janet Halfmann, Boys Life, July 2000 p.42-45*
- *Article – “Ridiculed Discoverers, Vindicated Mavericks,” by William Beaty*
- *Video clip- “Whodunit” (See Appendix#18 for useful links)*

The 7th grade disposition/essential questions are (Appendix #1a):

How do I stay focused to solve situations?

How do I maintain interest to complete tasks?

How do I find my own purposes?

The related essential questions for this unit are (Appendix #1a):

1. *How can I develop the persistence necessary to solve life’s problems?*
2. *Why is it important to examine all the facts before coming to a conclusion?*
3. *What motivates us to solve some problems and not others?*

You may choose from two different vehicles for introducing mystery and developing the theme **“Solving problems/mysteries involves persistence and attention to all of the details.”**

Choice #1: Show and discuss a 2 minute “Whodunnit” video at

<http://www.youtube.com/watch?v=ubNF9QNEQLA> (If you are unable to open this video from this page, copy and paste it into the address line of your server home page.)

This video was actually produced to persuade drivers to watch for cyclists—to pay “...attention to all of the evidence,” but the video will do a very effective job of introducing students to the genre of mystery. You might have the students watch it and discuss their reactions. Then have them view it again to look for clues. Paying attention to clues is crucial in playing *The Westing Game*.

Choice #2: The Film: Get a Clue

For the next two days you will be watching a mystery film called *Get A Clue*.

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<http://www.ultimatedisney.com/getaclue.html> (This URL takes you to a review of the film and sends you to Amazon to purchase the film if you wish.)

As you watch the film, see if you can identify how a mystery is different from other stories. In order to access prior knowledge, have a brief discussion about what students think a mystery is. Preview the *Get a Clue Film Organizer*, which will assist students in capturing the theme and major details in the film. (See **Appendix #2g1-5.**)

Relevant quotes from the film that connect to the genre and unit theme:

Appearances can be deceiving, and don't judge a book by its cover.

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Session 3

<p>Reading/ Speaking/ Listening RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3 L.7.4, L.7.6</p>	<p>Give students the opportunity to discuss their reactions to the movie. What did they like? Ask them to think about “mystery.” What did they learn about mysteries from watching the movie? Review the Organizer and add any missing notes as you reference the Film Organizer Answer Key. (See Appendix 3a1-5.)</p> <p>Introduce/review the genre of mystery by using the information below and/or the hand-out/overhead. (See Appendix # 3b.)</p> <p style="text-align: center;">Genre: Mystery</p> <p>Mysteries, like other narratives, have the same <u>elements</u>: <u>characters</u> in <u>settings</u> with <u>problems</u>, <u>events</u> or attempts to solve problems, <u>resolution</u>, and <u>lessons</u> or <u>themes</u>. Mystery is a form of realistic fiction, but with a vital change of emphasis: everything in a mystery revolves around a puzzle or an unusual problem to solve. It asks the questions Who did it? How did they do it? and Why? (adapted from Tara McCarthy. <i>Teaching Genre</i>, Scholastic, 1996).</p> <p>Mystery .</p> <p><u>Definition:</u></p> <ul style="list-style-type: none">• “A narrative in which the chief element is usually a crime around which the plot is built” (from Harris, et al. <i>The Literacy Dictionary</i>, IRA, 1995).• “Popular fictional narratives with plots revolving around puzzling or frightening situations that create and even exploit a sense of uncertainty, suspense, or fear in the reader or audience,” (from Murfin, et al. <i>The Bedford Glossary of Critical and Literary Terms</i>, Bedford/St. Martin’s, 2003). <p><u>Purpose:</u></p> <ul style="list-style-type: none">• To entertain• To involve the reader in the excitement and suspense of the problem/mystery <p><u>Form and Features:</u></p> <ul style="list-style-type: none">• <u>Mood</u> is dark, dreary, mysterious, and often scary. For example, many mysteries open on dark and stormy nights with lightning, thunder, wolves or dogs howling, and eerie music playing.• <u>Suspense</u>, the crucial component in a mystery, is created through the use of the following:<ul style="list-style-type: none">- <u>Foreshadowing</u> is the inclusion of clues throughout the story to provide the reader with information that will lead to the solution of the mystery- <u>Red Herrings</u> are clues that are placed in the mystery to throw the reader off track and lead the reader away from the mystery’s solution.- <u>Cliffhanger chapter endings</u> use great suspense to compel the reader to read further into the story.• The <u>conflict</u> in a mystery is a crime, a puzzle, or a secret.
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- The plot of a mystery revolves around a crime or crimes that sleuths or detectives try to solve through gathering and analyzing clues. Clues can be fingerprints, letters, notes, or secret codes. Clues can be discovered by listening carefully to other characters' dialogue or watching the other characters' actions carefully. Other things can be clues as well.

Introduce students to the Mystery Student Bookmark. (See **Appendix # 3c** and **Appendix #3d—answer key for Get A Clue Bookmark.**) Model the use of the bookmark with the movie *Get a Clue* and tell students that they should refer to and fill in the bookmark as you conduct the discussion.

Now have students reflect on the quote “Appearances may be deceiving.” **Discuss unit essential question #2: Why is it important to examine all of the facts before coming to a conclusion?** For example, your parents have denied you a new cell phone although you have been very responsible in using the old one. It could be that you don't have all the facts. (Dad is going to lose his job.) In the movie, Lexy and her friends make the wrong assumptions throughout the movie about Mr. Walker's disappearance. (At one point they think that Ms. Dawson is responsible for his disappearance.)

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Session 4

<p>Reading/ Speaking/ Listening RL.7.2, RL.7.3, SL.7.1</p>	<p>Introduce the rest of the unit by saying something such as “You have just watched a mystery movie about a group of people trying to solve a murder mystery. In the mystery novel we are going to read, sixteen characters begin with the challenge of solving a mystery about the murder of Sam Westing that turns into Westing’s final game with the inheritance of his millions as a prize.</p> <p>Let’s first discuss the setting and plot of the mystery novel <i>The Westing Game</i>. To get a quick idea of what the book will be about, it’s a good idea to read the blurb or promotional description on the back cover or inside the front cover. Blurbs are useful to the reader and have a number of features; they may:</p> <ul style="list-style-type: none">• hint about the plot. (An eccentric group of tenants will have problems getting along.)• give some indication of setting (shores of Lake Michigan*),• introduce characters (contestants in Westing’s game).• identify the form of the book or the genre (mystery).• review or provide recommendations.• mention other books by the same author. <p>What do we learn from the blurb? (See Appendix #4a1, elements of a story template.)</p> <ul style="list-style-type: none">• Who – characters (They are tenants of Sunset Towers, with more characters to be introduced.)• Where – setting (It is a high-rise apartment on Lake Michigan.)• What – problem (It hints that characters will have difficulty getting along through Westing’s game.) <p>The list above needs to be all sentences or no sentences to be parallel.</p> <p>*The only information provided about location by Raskin is Sunset Towers on the shores of Lake Michigan. It may be an interesting discussion for students to discuss where the setting is more specifically. Because of the high-rise setting, Chicago seems likely, but Doug Hoo also brags about being faster than anyone in the state of Wisconsin. These locations touch the shores of Lake Michigan.</p> <p>Tell students that figuring out a mystery will require the use of comprehension strategies (the use of which will make all reading more understandable). The author often tries to mislead the reader in a mystery, so these strategies are very important. You might say something like, (See Appendix #4a2.)</p> <p>“Reading a mystery is all about:</p> <ul style="list-style-type: none">• <u>making connections</u> – finding clues and connecting them.• <u>asking questions</u> as you go to make sense of the information the author is giving.• <u>determining importance</u> – What are most important details or clues?• <u>inferring</u> or read between the lines to figure things out.• <u>synthesizing</u> or putting the information together creatively.• <u>visualizing</u> or make pictures in your mind to make sense of what is going on. <p>Review strategies with students or, as necessary, teach students about the above</p>
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strategies using Strategy Posters, ideas from *Strategies That Work* by Stephanie Harvey and Anne Goudvis.

Setting up a Mystery Notebook for Characters and Clues

The Westing Game is challenging for students because so many important characters are introduced early in the book. To support student reading throughout the book, have students set up a mystery notebook. The mystery notebook will help students keep track of clues and each of the characters. Have students set up a notebook using **Appendix #4b-i** for model and/or masters to use.

Page 1: Barney Northrup, Sydelle Pulaski, Sandy McSouthers, and Otis Amber

Page 2: The Wexlers: Grace, Angela, Turtle, and Jake

Page 3: Mr. Hoo, Madame Hoo, Doug Hoo, and Flora Baumbach

Page 4: Theo Theodorakis, Chris Theodorakis, Mr. Theodorakis, and Mrs. Theodorakis

Page 5: J.J Ford, E.J. Plum, Denton Deere, and Crow

Page 6: Sidney Sikes, Julian R. Eastman, Sam Westing

Students should continue to fill in this notebook throughout their reading.

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Session 5

<p>Reading/ Speaking/ Listening</p> <p>RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3 L.7.4, L.7.6</p>	<p>Teacher reads aloud Chapters 1-4, (pp.1-21).</p> <p>Focus for Reading:</p> <p><u>Chapter 1:</u> Listen to identify the characters and setting. What happens in the first chapter that gives you a sense of mystery?</p> <ul style="list-style-type: none">• Foreshadowing: Use the quote on p. 5 to teach foreshadowing: “Who were these people, these specially selected people?” <p><u>Chapter 2:</u> Listen to identify additional characters. Locate another example of foreshadowing. (The big problems are yet to come.) Find places where the author creates a spooky feeling (something strange about windows, smoke coming out of the vacant mansion, the one dollar bet, corpse, the limper, purple waves).</p> <p><u>Chapter 3:</u> Listen to identify remaining characters. What do you think Sydelle is planning?</p> <p><u>Chapter 4:</u> What happened to Turtle’s bet? What are you learning about Sam Westing? At the end of Chapter 4, identify who did not get invited to the reading of the will. (Mr. and Mrs. Theodorakis)</p> <p>VOCABULARY IN CONTEXT</p> <p>Challenging vocabulary will be reviewed in context. (See Appendix # 5a.) The specific vocabulary words for each chapter are found in Appendix #5b1-4.</p> <p>The teacher will model how to fill in the mystery notebook. (See Appendix #4b-i for a template to fill in while modeling the building of a Mystery Notebook.)</p> <p>Elements to be included:</p> <ol style="list-style-type: none">1. <u>Characters:</u> (only characters presented in Chapters 1-4)<ul style="list-style-type: none">• Barney Northrup – real estate agent• Jake Wexler – podiatrist with two daughters• Grace Wexler – snobby wife of podiatrist• Sydelle Pulaski – secretary• Turtle Wexler – girl with a braid who kicks everyone• Sandy McSouthers – doorman• Theo Theodorakis – high school student• Doug Hoo – restaurant owner• Otis Amber – delivery boy• Angela Wexler – engaged to a doctor• Chris Theodorakis – brother of Theo• Flora Baumbach – dressmaker2. <u>Setting:</u> A high-rise apartment building on the shores of Lake Michigan.3. <u>Problem/Goal:</u> Solving a murder mystery and becoming the heir to a fabulous fortune. (See Appendix #4a1 for story elements template to fill in with students if you wish.)4. <u>Mood:</u> The description of the dark, haunted Westinghouse mansion and the rotting corpse inside
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Reference to Halloween – page 7

“The Halloween moon was full” – page 16

5. Suspense: “There’s smoke coming from the chimney of the Westinghouse mansion.” – page 6

“...those kids hardly got through the French door when they came tearing out!” – page 7

Suggest that students continue to look for examples of **building suspense** and the **mood of mystery**. Also suggest that students should note and remember details that may become **clues** that will need to be **connected** to unravel the mystery. Discuss the element of **foreshadowing** (the technique of giving clues to coming events in a story). Remind students to **ask questions, infer, visualize, determine importance, and synthesize** to understand as expert readers do.

Have students fill in the character portions of the mystery notebook. (See **Appendix #4b-i.**)

The mystery notebook is a resource for students to track their thinking. For each reading assignment, in addition to taking notes on characters, students should list the clues they are given or information they think they should remember in the "clue." In the "connections" column, students should, when possible, try to explain the importance of that clue to solving the mystery. Students should cite the page from which the information/clues were taken.

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Session 6

<p>Reading/ Speaking/ Listening</p> <p>RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6</p>	<p>The teacher will read aloud Chapters 5-7 (pp. 22-38).</p> <p>Focus for Listening: Guide students to record information about characters in mystery notebooks. They should be keeping a sequential list of character information as they continue to read the novel. Suggestion: Assign specific characters to trusted students, at least 16, to record information onto transparency squares. After reading, discuss the information that is introduced about the characters as a whole class and display on the overhead. Using student transparency squares will help use time efficiently.</p> <p><u>Chapter 5:</u> Find examples of clues or red herrings. (For example, Dr. Wexler is a gambler. (Sydelle has a strange wasting illness, Dr. Deere makes up the names of illnesses, Uncle Sam costume, the silver cross)</p> <p><u>Chapter 6:</u> As the heirs gather for the will reading, take note of the strange events or conversations. Students can use post-it notes to tag events such as the will telling Grace to sit down.</p> <p><u>Chapter 7:</u> What is the Westing game? What are the rules of the Westing game? (Westing has invited sixteen people to play a game to determine the person that will inherit his fortune. They are divided into eight odd pairs. Each pair receives \$10,000.00 and a set of clues. The object of the game is to find out who caused Westing’s death. The winner will receive the inheritance. Absent players forfeit the \$10,000.</p> <p>VOCABULARY IN CONTEXT Challenging vocabulary will be reviewed in context. (See Appendix # 5a.) The specific vocabulary words for each chapter are found in Appendix #5b1-4.</p>
<p>Reading, Speaking/ Listening, Language, Writing</p> <p>RL.7.1-4, RL.7.6, SL.7.1, SL.7.4, SL.7.6, L7.1-3, L.7.4, L.7.6, W.7.2, W.7.4, W.7.10</p>	<p>During class discussion, students should fill in any additional character information discussed as a class that was not present in the mystery notebook. (See Appendix #4a1.)</p> <p>Mystery notebooks should include some or all of the following:</p> <p>Jake</p> <ul style="list-style-type: none"> • refuses to attend will reading. • is at an “emergency” Packers game. • is a podiatrist. • has a bookie. <p>Grace</p> <ul style="list-style-type: none"> • is an heiress by profession. • believes she is the rightful heir. • outwardly favors Angela over Turtle. • is VERY concerned with appearance, including emphasizing Deere is a doctor. • audibly “tsks” others at will reading. • is shocked when heirs are all called nieces and nephews because she may be related.

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- believes she is being liberal for shaking Judge Ford’s hand.

Angela

- embroiders.
- is initially embarrassed to be paired with Sydelle, and then is ashamed for thinking like her mother.
- is affected by Chris’ suffering.
- has no profession.

Chris

- is in a wheel chair.
- has impaired speech.
- is a bird watcher by profession.

Flora

- is the only one to cry at the will reading.
- is Turtle's partner.
- is a dress maker.

Denton Deere

- is always in a hurry.
- makes uninformed diagnoses about Chris and Sydelle to show off.
- is a plastic surgery intern.

Crow

- dresses all in black.
- Is a cleaning woman for Sunset Towers.
- is the only person to pray at the will reading.
- works at the Good Salvation soup kitchen.

Turtle

- eats the clues.
- is familiar with house.
- is a witch by profession.

Mr. Hoo

- advertises for his restaurant at the will reading.
- is cheated by Westing again.
- says Westing’s murderer deserves a medal.
- doesn’t tell his wife about the will reading and believes he lost \$5,000.
- is a restaurateur.

Judge Ford

- wants no part in game, believing it is a cruel trick or insanity.
- is a judge in appellate court.
- believes her label is as pompous as Grace or Deere’s, but she worked hard for it.

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Theo

- begins playing chess.
- is a “brother.”

Sydelle

- is the last to arrive.
- draws attention to herself using limp and crutch.
- changes the leg she limps on.
- takes shorthand.
- is the president’s secretary.

Otis Amber

- is forced by Crow to attend.
- works as a delivery person.

Sandy

- Alexander I don’t understand this and don’t know how to change it to begin with a verb.
- begs Judge to keep playing.
- is a doorman.

E.J. Plum, lawyer

- is young and inexperienced according to Judge.
- never met Westing.

Doug Hoo

- is first in the all-state high school mile run.

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Session 7

<p>Reading/ Speaking/ Listening RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6</p>	<p>Read silently Chapter 8 (p. 39-52).</p> <p>Focus for Reading/Listening: <u>Chapter 8:</u> What do we learn new about some of the heirs? (<i>Turtle is business oriented, Grace show her bigotry, and Hoo has a temper.</i>) How are the members of each pair brought together in unexpected ways? (<i>Flora and Turtle have a mother-daughter relationship, the wealthy judge pairs with the needy Sandy McSouthers, and Angela and Sydelle pair.</i>) What was unique about the relationship between James Hoo and Sam Westing? (<i>James accused Sam of stealing his paper diaper invention.</i>)</p> <p>Update characters and consider clues in the mystery notebook. (See Appendix #4b-i)</p> <p>VOCABULARY IN CONTEXT Challenging vocabulary will be reviewed in context. (See Appendix # 5a.) The specific vocabulary suggestions for each chapter are found in Appendix #5b1-4. See also Appendix #7c and #7d for prefix worksheet)</p> <p>Lead the students in a discussion: “What will the participants have to do to be successful in playing the Westing Game? The discussion may be supported by brainstorming ideas (listen carefully, pay attention to details, be patient, collect all the facts, examine all the data, etc.) and then developing consensus to identify the most essential factors. This discussion supports, in part, the thinking necessary to develop understanding of the unit essential question # 1—<i>How can I develop the persistence necessary to solve life’s problems?</i>”</p> <p>The author Ellen Raskin was known to love puzzles and wordplay, and she uses these throughout the book. The students will be challenged by puzzles and puns that have various meanings. Players of the game try to solve the game through the use of anagrams, moving the letters around to form new words. Have the students work in pairs or small groups. Ask “Can you find the hidden answer in the mysterious clues?”</p> <ol style="list-style-type: none">1. Provide the groups with the list of clues, or have each group record all clues on a sheet of paper.2. Students discuss the clues and draw conclusions and prepare to share. <p>Clues: Chris and Dr. Deere: FOR/PLAIN/GRAIN/SHED Turtle and Flora: SEA/MT/AM/O Grace and Mr. Hoo: FRUITED/PURPLE/WAVES/FOR/SEA Doug and Theo: HIS/N/ON (NO)/TO/THEE/FOR Sandy and Judge Ford: SKIES/AM/SHINING/BROTHER Angela and Sydelle: GOOD/GRACE/FROM/HOOD/SPACIOUS Bertha Crow and Otis: Not given</p>
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	<p>Teacher note: Some students may realize that these are words from “America the Beautiful.”</p>
<p>Grammar/ Rhetoric L.7.1-3</p>	<p>TEACHER NOTE: Please consider the information in Appendix #7a1-2 as you teach the grammar and rhetoric lessons in this unit. Find examples of the grammar lesson being taught in the anchor or linking texts students are reading and use those to do grammar inquiry teaching. It will be more effective than tradition methods.</p> <p>Notes on Grammar Instruction: Appendix #7a1-2 <i>Writing Next</i> (Graham, Steve, and Dolores Perin. <i>Writing Next: Effective Strategies to Improve Writing of Adolescents in Middle and High Schools</i>. A Report to Carnegie Corporation of New York. New York: Carnegie Corporation. 2007.)</p> <p>What does not work... “Grammar instruction in the studies reviewed involved the explicit and systematic teaching of the parts of speech and the structure of sentences. The meta-analysis found an effect for this type of instruction for students across a full range of ability, but surprisingly, this effect was negative....Such findings raise serious questions about some educators’ enthusiasm for traditional grammar instruction as a focus of writing instruction for adolescents (p. 21).”</p> <p><i>Writing Next: What does work...</i> “. . . a recent study (Fearn and Farnam 2005) found that teaching students to focus on function and practical application of grammar within the context of writing (versus teaching grammar as an independent activity) produced strong and positive effects on students’ writing. Overall, the findings on grammar instruction suggest that, although teaching grammar is important, alternative procedures, such as sentence combining, are more effective than traditional approaches for improving the quality of students’ writing (p. 21).”</p> <p>Jeff Anderson, Inquiry Grammar: http://www.writeguy.net/teachers.htm Editing instruction became an editing process. Just as writing process brought joy and clarity to my students’ writing, I knew an editing process had begun. All I had to see was all the good writing we shared in literature ripple through their words. When students encountered more and more beautiful text, this joy, this beauty ended up in their writing. And I knew. My students were writing under the influence—of literature, of powerful, effective, beautiful writing. Editing instruction starts with students observing how powerful texts work. What are the writers doing? What can we learn from their effectiveness-and, more often than not, their correctness? This way of editing is inquiry based, open-ended, and bound by meaning. Basic Inquiry Questions:</p> <ul style="list-style-type: none">What do you notice?What else?How does it sound when we read it?What would change if we removed this or that?Which do you prefer? Why? <p>After studying brain research and learning theory, here are some basic tenets that</p>

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build effective instruction. (Caine et. Al. 2004, Vygotsky 1986, Piaget and Inhelder 2000, Johnston 2004)

- **Pay attention to the affective dimension of learning.**
- **Provide opportunities for social interaction.**
- **Post, examine, and celebrate powerful models and visuals.**
- **Focus on patterns that connect rather than rules that correct.**

Start instruction by examining sentences (chunks of meaning).

But how do we find true sentences, sentences worthy of such focus? Read attentively, looking for sentences that address patterns or concepts you want students to walk away with. Choose literature that:

- **connects to students’ worlds—their interests, humor or problems.**
- **shows a clear pattern that is easy to observe, imitate, or break down.**
- **models writers’ craft and effective writing – powerful verbs, sensory detail or voice.**
- **you feel passionate about and enjoy, your enthusiasm is contagious.**

An Inquiry Grammar Lesson Plan—Appendix #7a2

- **Find a short piece of mentor text that illustrates the concept you wish to teach. A phrase, a sentence, a paragraph will do.**
- **Have students discuss what they notice about the mentor text—e.g., “There sure are a lot of clauses in this sentence.” NOTICING-CALKINS**
- **See if they can give the observed phenomenon a name. If not, supply it. This is your teachable moment. NAMING-CALKINS**
- **Ask the question, “What does this structure do for the piece?” Makes it clearer, more interesting etc. CREATING THEORIES- CALKINS**
- **With the teacher, look at several other examples from the text at hand.**
- **Have the students find their own example from the text.**
- **Have the students write their own original phrase, sentence, paragraph utilizing the structure from the lesson.**
- **Make sure the student writes a sentence phrase or paragraph from the text into their writer’s notebook. Also have them put their original demonstration of the structure in their writer’s notebook.**

GRAMMAR/RHETORIC: (See Appendix 7b1-4.)

Mini-Lesson on “parentheses” in context.

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Session 8

<p>Reading/ Speaking/ Listening RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6</p>	<p>Read Chapters 9-11. (pp. 52-67)</p> <p>Focus for Reading: Chapter 9: How would you describe Grace Wexler’s relationship with her daughter Turtle? Pay attention to how the characters are treating each other. Think about their attitudes towards each other. (Consider Grace Wexler’s manipulation of her daughter Turtle and the resulting emotional abuse.)</p> <p>Notice any additional clues or red herrings. (The newspaper reporter calls to tell Judge Ford that James Hoo sued Sam Westing for allegedly stealing Hoo’s idea for disposable paper diapers.)</p> <p>Chapter 10: How would you describe Jake Wexler? (He is kind, and has a sense of humor) What do we learn about Crow’s feelings for Angela? (She is sympathetic towards Angela.)</p> <p>Chapter 11: How would you describe the group of heirs? (They are greedy, suspicious of one another, and uncooperative.)</p> <p>VOCABULARY IN CONTEXT Challenging vocabulary will be reviewed in context. (See Appendix # 5a.) The specific vocabulary suggestions for each chapter are found in Appendix #5b1-4.</p>
<p>Reading/ Writing/ Listening/ Speaking RL.7.1-4, RL7.6, RL.7.10, W.7.2, W.7.4, W.7.9-10, SL.7.1, SL.7.4, SL.7.6, L.7.1-2, L.7.4, L.7.6</p>	<p>After students have completed reading the text, have them complete Focus Question #1. For Focus Question Directions see Appendix #8a—for teacher use. For the Focus Question Rubric see Appendix #8b to be introduced to or reviewed with students, and for Focus Question #1 see Appendix #8c to be modeled or shared by teacher using model below if students are unfamiliar with the process of answering Focus Questions. The teacher models answering Focus Question #1 as a Think Aloud (Appendix #2c) using the Focus Question/Answer Plan/Possible Answer Model. (See Appendix #8c.) (Note that this question also connects to unit essential #1—How can I develop the persistence necessary to solve life’s problems?)</p> <p>Focus Question #1 What will the participants have to do to be successful in the Westing Game? Answer Plan: What to do:</p> <ol style="list-style-type: none"> 1. Write one or two sentences that describe the task given to the heirs by the Sam Westing’s will. 2. Name at least three strategies that the participants must use to be successful.

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Possible Answer:

[1]The participants must identify who caused the death of Sam Westing. The one who comes up with the answer will win the inheritance. [2]To be successful the heirs must pay attention to the clues, observe the events, work cooperatively with a partner, and review all of the evidence. They need to be persistent and not give up.

Have students discuss the modeled answer.

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Session 9

<p>Reading, Speaking/ Listening, Writing</p> <p>RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6, W.7.2, W.7.4, W.7.10</p>	<p style="text-align: center;">Viewing: <i>The Monsters Are Due on Maple Street</i></p> <p>In this lesson the students will view a twilight zone episode entitled “The Monsters are due on Maple Street”</p> <p>http://www.godlikeproductions.com/forum1/message762414/pg1</p> <p>You will use this video to practice close and critical viewing. (See Appendix 9a.) Model this process for the students if it is their first exposure to the strategy. Suggestion: Invite students to pair-share to generate thoughts and possible answers for questions 3, 4 and/or 5.</p> <p>FOCUS FOR VIEWING/LISTENING:</p> <p>What interfered with solving the problem? (Being suspicious, being distracted by red herrings, jumping to conclusion, solving the wrong problem, scapegoating vs. collaborating, being overly persistent.)</p> <p>Note that all of the unit essential questions are connected to this film:</p> <ol style="list-style-type: none">1. How can I develop the persistence necessary to solve life’s problems?2. Why is it important to examine all of the facts before coming to a conclusion?3. What motivates us to solve some problems and not others? <p>Close and Critical Reading/Viewing: Film-<i>The Monsters Are Due on Maple Street</i></p> <p>Introduce or review the thinking strategy Close and Critical Reading (See Appendix #2b) by saying something such as “We are going to learn a strategy to help you to better understand and remember more about the text you read. It is called Close and Critical Reading, and using it will also make text or media more interesting because you will be applying the ideas in the text to your own lives. In the process of Close and Critical Reading you will answer four questions: (See Appendix # 9a.)</p> <ul style="list-style-type: none">• What does the text say? (Briefly summarize the text at the literal level.)• How does it say it? In other words, how does the author develop the text to convey his/her purpose? (What are the genre, format, organization, features, etc.?)• What does the text mean? (What message/theme/concept is the author trying to get across?)• So what? (What does the message/theme/concept mean in your life and/or in the lives of others? Why is it worth sharing/telling? What significance does it have to your life and/or to the lives of others?) <p>Model the process of Close and Critical Reading.</p> <p>(For the teleplay, see the student Close and Critical Answer form Appendix #9a and the Answer Plan in Appendix #9b1-2.)</p>
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Session 10

<p>Reading, Speaking/ Listening, Writing</p> <p>RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6, W.7.2, W.7.4, W.7.10,</p>	<p>Chapters 12-14</p> <p>Introduce the reading selection for “Highlighted Reading.” (See Appendix #10a.) (See Appendix #10b for a retype of Chapter 12, p.68-69.)</p> <p>For the first section of the chapter, students will be using the highlighted reading process to engage the students in print and to develop fluent scanning of text.</p> <p>Procedure:</p> <ol style="list-style-type: none">1. Have students find unfamiliar vocabulary in the text and define in context. (clutching, splatter, conceal, woozy, hysterical)2. Tell the students to scan through the text paragraph by paragraph as they are told what to highlight. <p>Model the highlighted reading process. Instruct the students to scan each section and then highlight the answers to the questions that are going to be given:</p> <p>Section 1: Who ran out of the kitchen? What was dripping dark red? What was Sydelle clutching?</p> <p>After the students have highlighted the text, take a quick survey of the students’ choices. Guide the students’ practice to find the answers to the questions for the rest of the sections.</p> <p>Section 2: Why couldn’t the firetrucks reach Sunset Towers?</p> <p>Section 3: Why was everything OK?</p> <p>Section 4: What was Mrs. Theodorakis covered with?</p> <p>Section 5: What was Mr. Hoo trying to conceal?</p> <p>Section 6: What did George Theodorakis think caused the explosion? How did Catherine Theodorakis describe the explosion? What does Doug Hoo think caused the explosion?</p> <p>Section 7: Why did Judge Ford want the accident to be reported to the police immediately? Why did Mr. Hoo smile?</p> <p>VOCABULARY IN CONTEXT</p> <p>Challenging vocabulary will be reviewed in context. (See Appendix # 5a.) The specific vocabulary suggestions for each chapter are found in Appendix #5b.</p> <p>Students continue to read Chapter 12 silently.</p>
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	<p>Chapter 12 Focus for Reading: Read to discover the special connection between Westing and four of the heirs. (Hoo invented the paper diaper, George Theodorakis dated Violet, Sandy was fired from paper mill, and Judge Ford doesn't tell.)</p> <p>The teacher continues reading aloud Chapters 13 and 14</p> <p>Chapter 13 Focus for Listening: What do we learn about the possible source of the explosion? (chapter title, first bomb/second bomb, text alludes to a busy bomber, the fireman distracts by offering weather related explanation.) After reading, lead students to label the fireman as a red herring.</p> <p>Chapter 14 Focus for Listening: Pay attention to how the characters are treating each other. (Dr. Denton comments about Chris, Grace is a snob and a social climber, Chris feels empowered, and Father is a doctor but also a bookie. (Chapter 13)</p> <p>Have a sharing time for students to discuss what was learned in the chapters. Students should continue to record in mystery notebook (character information and clues). (See Appendix #4b-i.)</p> <p>Remind students that solving mysteries involves gathering clues (asking questions, inferring, determining importance, visualizing, making connections among the clues, and synthesizing. (See Appendix #4a2.) Model these strategies as you read using the Think Aloud strategy. (See Appendix #2c.)</p> <p>Cooperative Group Project: WANTED POSTER Have students show who they believe is the murderer and form groups. In each group they will create a wanted poster. The poster must have at least one or more interesting illustrations and each member's focus question answer affixed.</p> <p>Each group will present and post their poster.</p>
<p>Grammar/ Rhetoric L.7.1-3</p>	<p>TEACHER NOTE: Please consider the information in Appendix #7a1-2 as you teach the grammar and rhetoric lessons in this unit. Find examples of the grammar lesson being taught in the anchor or linking texts students are reading and use those to do grammar inquiry teaching. It will be more effective than tradition methods.</p> <p>GRAMMAR/RHETORIC: (See Appendix 7b1-4.) Singular and Plural Possessive Forms, Theo's Father, Violet Westing's escort, Sam Westing's hand. The book provides many examples and opportunities to review possessive forms.</p> <p>Have students answer Focus Question # 2 individually or with a partner using</p>

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	information from reading, discussion, and the mystery notebook. (See Appendix #10c.)
Reading, Writing/ Listening/ Speaking RL.7.1-4, RL.7.6, RL.7.10, W.7.2, W.7.4, W.7.9-10, SL.7.1, SL.7.4, SL.7.6, L.7.1-2, L.7.4, L.7.6	Focus Question #2 Using your clues, who do you predict is Sam Westing’s killer? Answer Plan: What to do: 1. Write one sentence identifying the killer. 2. Write two or three sentences providing supporting details for your position. 3. Use at least one quote from the novel to support your position. 4. Conclude with a one-sentence prediction what will happen next. Possible Answer [1]After reviewing my clues, I think Mr. Hoo is Sam Westing’s killer. [2]He didn’t like Sam Westing and called him a louse at the will reading. [3]“Sam Westing, the louse, has cheated him again. Whoever killed him deserves a medal” (34). Later, Judge Ford discovers that Mr. Hoo blames Westing for stealing his idea for a disposable paper diaper. This idea was likely worth millions and might lead him to kill Westing. He’s smart enough as an inventor to pull it off. Also, despite saying he didn’t steal it, Mr. Hoo mysteriously had Sydelle’s notebook. After Sydelle accuses him of stealing, a bomb goes off in Mr. Hoo’s restaurant, hurting her. [4] I think another bomb will go off so that Mr. Hoo can reduce his competition and get back the money he lost because Westing stole his idea. Have students share their answers or drafts using the Possible Answer as a model or have students check their own answers using the Possible Answer and then make revisions.

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Session 11

<p>Reading/ Speaking/ Listening</p> <p>RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6</p>	<p>Read Chapters 15-17 (pp. 79-103) The teacher will select chapter(s) for reader’s theatre. Chapters 15 and/or 16 are recommended.</p> <p>Focus for Reading/Listening:</p> <p>General: Pay attention to how the characters are treating each other. Think about their attitudes toward each other.</p> <p>Chapter 15 Take note of the chapter title. Find examples of gossip and facts. (Gossip: the murderer stabbed the victim with an icicle, maybe Turtle stumbled and fell on Westing’s head, Otis said the murder never happened.) (Facts: The window wasn’t open, a person in red boots opens hoods of cars in the parking lot, boots are stolen.)</p> <p>Chapter 16 How does new evidence change my opinion of the characters? (various answers)</p> <p>Chapter 17 How is solving a mystery like a science experiment? (Observe/describe/ask questions, do background research, search for evidence and clues, construct a hypothesis, test the hypothesis, analyze data, draw conclusions, reevaluate and persist depending on the results.) (If at first you don’t succeed, try, try again.)</p> <p>Here is another opportunity to connect to unit essential question # 2 Why is it important to examine all of the facts before coming to a conclusion? Discuss.</p> <p>Wexlers: Grace is a social climber and a snob. Turtle is not pretty enough. Angela is perfect. Father is a doctor but also a bookie.</p> <p>Ethnic and race struggle: Other characters show prejudice toward the Hoos because they are Oriental. Characters feel prejudiced toward Crow because she is poor.</p> <p>Update Mystery Notebook (See Appendix 4b-i)</p> <p>Brainstorm the meaning of <i>prejudice</i>. List possible answers.</p> <p>Use the following if it would be helpful: Sometimes we don’t like someone or they do not like us because we are different in some way. This is called prejudice. Prejudice means forming an opinion without looking at the facts carefully, like, “He has a tattoo, so he must be a crook.” Or “She got arrested, so she must be</p>
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	<p>guilty.” Or “She doesn’t wear cool clothes, so she must be a loser.” Prejudice is often directed at different races (black and white), different social classes (rich/poor), and/or different religions (Catholic, Protestant, Jewish, Muslim, etc.).</p> <p>Discussion assignment: When have you been treated with prejudice? Peer-share answers. Why is pre-judging without all of the facts a dangerous practice? Connect to unit essential question #2 Why is it important to examine all of the facts before coming to a conclusion?</p>
<p>Speaking/ Listening, Language, Writing</p> <p>SL.7.1, SL.7.4, SL.7.6, L7.1-3, L.7.4, L.7.6, W.7.2, W.7.4, W.7.10</p>	<p>Quick Write</p> <p>Why is it important for the heirs to examine all of the facts before coming to a conclusion? Give an example from the book.</p> <p>Possible Answer:</p> <p>The heirs must examine all of the facts because they could be misled. For example, Doug notices someone in red boots in the parking lot opening the hoods of the cars. He assumes it is Turtle. Turtle claimed that her boots were stolen and returned later by the thief. Doug does not believe that because she’s wearing the red boots. Doug is assuming that Turtle is lying, but she’s not.</p> <p>Have students share their responses.</p>

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Session 12

<p>Reading/ Speaking/ Listening</p> <p>RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6</p>	<p>Have students read Chapters 18-20 (pp.103-122), continuing to collect clues and make connections.</p> <p>Chapter 18 and 20 - How do the heirs react to the second invitation to the mansion? (They show many examples of their suspicions of one another.) Have the students use sticky notes to locate their examples.</p> <p>Discussion Points:</p> <ul style="list-style-type: none"> • Turtle was jealous of Gloria’s love for her daughter. • Dr. Deere told Chris of a hopeful new treatment. • Turtle got caught with a radio in her ear; she claimed she had a toothache and needed to listen to music. • Sam chose Sydelle Pulaski instead of Sybil Pulaski. • Theo had been experimenting with chemical fertilizers. <p>VOCABULARY IN CONTEXT Challenging vocabulary will be reviewed in context. (See Appendix # 5a.) The specific vocabulary suggestions for each chapter are found in Appendix #5b.</p>
<p>Grammar/ Rhetoric</p> <p>L.7.1-3</p>	<p>Grammar/Rhetoric in Context Parts of Speech (See Appendix #12a1-4.) Indefinite Pronouns (See Appendix #7b4.)</p>
<p>Reading/ Writing/ Listening/ Speaking</p> <p>RL.7.1-4, RL.7.6, RL.7.10, W.7.2, W.7.4, W.7.9-10, SL.7.1, SL.7.4, SL.7.6, L.7.1-2, L.7.4, L.7.6</p>	<p>Have students answer Focus Question #3 individually. (See Appendix #12b for the question and Appendix #8b for the Focus Question Scoring Rubric.)</p> <p>Focus Question #3 Explain how the game has become more serious. Give at least three examples (each in its own sentence) from the text to support your opinion. How might this change the outcome of the mystery?</p> <p>Answer Plan:</p> <ol style="list-style-type: none"> 1. State the topic of the paragraph in one sentence. 2. Give at least three examples to show how it has changed. 3. Predict how this change may affect the solution of the mystery. <p>Possible Answer:</p> <p>[1]The Westing game has become more serious. [2]Three bombs that have now gone off in the building. Luckily, no one was seriously hurt, but someone could have been injured or killed. So far the only injuries have been Sydelle Pulaski's fractured leg when the second bomb went off and the cut on Angela's cheek, when the third bomb went off. Everyone is nervous and jittery as well. Turtle now calls Flora Baumbach "Baba" because her last name sounded like “bomb.” People heard her name and thought there might be another bomb in the building. People are becoming more suspicious of others in the building. One example is the continuing investigation of the heirs by Judge Ford and</p>

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Sandy McSouthers. Another example can be found in Chapter 18. Theo asks Doug to follow Otis Amber and track him for an afternoon. A third example is in Chapter 19. Grace looks in on her daughter at the hospital, and Ed Plum is there. Grace connects his name to her clues and now thinks he's the murderer. The game has definitely changed. Everyone is suspicious of others. They aren't working together. [3]Some people are really stretching with their clues to find the killer and the solution; the mystery may be affected because someone could get seriously hurt or die trying to win the game.

Have students share their responses.

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Session 13

<p>Reading/ Speaking/ Listening RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6</p>	<p>Begin the lesson with a Who Dunit? Mystery/Observation Clip</p> <p>http://www.youtube.com/watch?v=ubNF9QNEQLA&eurl=http%3A%2F%2Fvideo%2Egoogle%2Ecom%2Fvideosearch%3Fq%3Dwhodunit%26rls%3Dcom%2Emicrosoft%3A%2A%26oe%3DUTF%2D8%26um%3D1%26ie%3DUTF%2D8%26ei%3DwrdvSqrC4eAsgOn0e3pCA%26sa%3DX%26oi%3Dvid&feature=player_embedded</p> <p>HINT: Copy the URL above into the address line on your server page. The Appendix entitled “useful links” offers several other entertaining video clips that can be used to reinforce the elements of the mystery genre and the importance of persistence and paying attention to detail when solving problems. (See Appendix #3b-c.) Again this is connecting to unit essential questions 1 and 2.</p> <p>Read Chapter 21-24. Focus for Reading: Focus on how each team is approaching the solution to the mystery. Have students use sticky notes to track the revelations.</p> <p>Chapter 21 Note the relationships that are revealed. Judge Ford reveals her relationship to Sam Westing. Sandy reveals information about his relationship to Sam.</p> <p>Chapter 22 Is Turtle really the bomber? What are the clues that Judge Ford discovers? How does the author heighten the suspense and the sense of danger in this chapter? Judge Ford predicts that Sam Westing will wreak revenge. Is Crow really Ms Westing? Is Otis Amber really Sam Westing?</p> <p>Chapter 23 What are the strange answers given by the heirs? Have your feelings for Grace changed? If so, why?</p> <p>Chapter 24 Why does the will end with the words “Happy 4th of July”? (inferring) How does the suspense increase in this chapter? (The pace of the story increases with many revelations and wrong answers.)</p> <p>VOCABULARY IN CONTEXT Challenging vocabulary will be reviewed in context. (See Appendix # 5a.) The specific vocabulary suggestions for each chapter are found in Appendix #5b.)</p>
<p>Grammar/ Rhetoric L.7.1-3</p>	<p>TEACHER NOTE: Please consider the information in Appendix #7a1-2 as you teach the grammar and rhetoric lessons in this unit. Find examples of the grammar lesson being taught in the anchor or linking texts students are reading and use those to do grammar inquiry teaching. It will be more effective than tradition methods.</p>

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	<p>Grammar/Rhetoric Verb Tenses See Appendix #7a2-3 and #12a3.)</p>
<p>Reading, Speaking/ Listening, Writing RL.7.1-4, RL.7.10, SL.7.1, SL.7.3-4, L.7.1, L.7.3-4, L.7.6, W.7.2, W.7.4, W.7.10</p>	<p>Introduce Close and Critical Reading Article: “Ridiculed Discoverers, Vindicated Mavericks” See Appendix #13a1-2.</p> <p>Review the thinking strategy Close and Critical Reading by saying something such as “We are going to learn a strategy to help you to better understand and remember more about the text you read. It is called Close and Critical Reading, and using it will also make text or media more interesting because you will be applying the ideas in the text to your own lives. In the process of Close and Critical Reading you will answer the four questions below. (See Appendix #2b.)</p> <ul style="list-style-type: none"> • What does the text say? (Briefly summarize the text at the literal level.) • How does it say it? In other words, how does the author develop the text to convey his/her purpose? (What are the genre, format, organization, features, etc.?) • What does the text mean? (What message/theme/concept is the author trying to get across?) • So what? (What does the message/theme/concept mean in your life and/or in the lives of others? Why is it worth sharing/telling? What significance does it have to your life and/or to the lives of others?) <p>See the Student Close and Critical Answer form in Appendix #13b, the Answer Plan for “Ridiculed Discoverers, Vindicated Mavericks” in Appendix #13c, and the rubric in Appendix #2f.</p>

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Session 14

<p>Reading, Speaking/ Listening, Writing RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6, W.7.2, W.7.4, W.7.10</p>	<p>Read aloud Chapters 25-28. Focus for Reading: Make predictions as to a possible solution to the mystery. Students should be looking for clues and making connections. How is the mystery solved?</p> <p>Chapter 25: Pay attention to Turtle’s revelations. How does Turtle take the lead as a smart detective? Who’s the burglar?</p> <p>CLOSE AND CRITICAL READING Chapter 26</p> <ul style="list-style-type: none"> • Do a Close and Critical Reading of p. 159-171. (See Appendix #14a and #14b1-2.) • How is Turtle solving the mystery? <p>Chapter 28: How have the heirs benefited from the Westing game? (They have gained new relationships and brighter futures.)</p> <p>VOCABULARY IN CONTEXT Challenging vocabulary will be reviewed in context. (See Appendix # 5a.) The specific vocabulary suggestions for each chapter are found in Appendix #5b.</p>
<p>Reading/ Writing/ Listening/ Speaking RL.7.1-4, RL7.6, RL.7.10, W.7.2, W.7.4, W.7.9-10, SL.7.1, SL.7.4, SL.7.6, L.7.1-2, L.7.4, L.7.6</p>	<p>Have students answer Focus Question #5 individually. (See Appendix # 14c.) (See Appendix # 8b) for the Focus Question Scoring Rubric.</p> <p>Focus Question # 5 Select one of the characters in <i>The Westing Game</i> that you admire the most and explain why.</p> <p>Answer Plan: What to do:</p> <ol style="list-style-type: none"> 1. Write one or two sentences to identify the character and your description of the role this character played in the story. 2. Write one or two sentences that tell why you admire this character. 3. Write about three examples from the text that support your selection. <p>Possible Answer: [1]My favorite character in the Westing Game was Sam Westing. He was the rich industrialist that designed the game and manipulated the characters. [2]I admired Sam because he was the most mysterious character in the book. You could not guess who he was or if he was dead or alive. He was four people: Windy Windkloppel, Samuel W. Westing, Barney Northrup, and Sandy Mc Southers. [3]He had many accomplishments in his life. He was orphaned at the age of twelve and self-educated. He built the Westing Paper Products corporation and founded the city of</p>

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Westingtown. He lost his daughter and his wife, but he was determined to give everyone in his family a better life.

“AND THEN POSTERS”

Have students determine the major events in Chapter 28.

Depending on the number of events (five or six) divide students into that number of cooperative groups. Each group will be assigned an event to illustrate and reduce to a summary paragraph. An example might be Otis and Crow’s Wedding. These posters can be displayed. After reading Chapters 29-30, new groups can be formed to create “And Then Posters” posters.

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Session 15

<p>Reading/ Speaking/ Listening RL.7.1-4, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6</p>	<p>Read Chapters 29-30 Focus for Reading: How did the Westing Game affect the lives of the heirs after the passage of time?</p> <p>VOCABULARY IN CONTEXT Challenging vocabulary will be reviewed in context. (See Appendix # 5a.) The specific vocabulary suggestions for each chapter are found in Appendix #5b.)</p>
<p>Reading, Writing/ Listening/ Speaking RL.7.1-4, RL.7.6, RL.7.10, W.7.2, W.7.4, W.7.9-10, SL.7.1, SL.7.4, SL.7.6, L.7.1-2, L.7.4, L.7.6</p>	<p>Have students answer Focus Question #6 individually. (See Appendix # 15.) (See Appendix # 8b. for the Focus Question Scoring Rubric.)</p> <p>Focus Question #6 What lessons were learned? What evidence supports your conclusion?</p> <p>Answer Plan: What to do:</p> <ol style="list-style-type: none"> 1. Identify at least three lessons the heirs learn. 2. State at least one example to support your conclusion for each lesson learned 3. Write a concluding sentence. <p>Possible Answer:</p> <p>[1]One lesson is that appearances can be deceiving and not to judge people too quickly. For example, Angela, who was thought of as beautiful and very obedient, turns out to be the bomber. Eventually, she becomes a doctor and marries Denton Deere. Another lesson learned is the importance of family and sticking together. Turtle and Angela become closer because Turtle takes the blame for the bombings. At the end of the story, their closeness is shown when we discover Angela named her daughter Alice, after Turtle, and Turtle spends every Saturday afternoon with her niece. [2]The game teaches everyone that if at first you don't succeed, try, try again. For example, after failing with his first invention, Mr. Hoo develops the "Hoo's Lite Foot-Eze" shoe insert. [3]It is clear that the characters learn many valuable lessons from the game.</p> <p>"And Then" POSTERS Have students discuss how the Westing Game has affected the lives of the heirs after the passage of time? Depending on the number events (five or six), divide students into that number of cooperative groups. Each group will be assigned an event to illustrate and reduce to a summary paragraph. An example might be Doug winning a gold medal in the Olympics.</p>

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Session 16

<p>Reading, Speaking/ Listening RL.7.3, RL.7.10, SL.7.1, L.7.3, L.7.4-6</p>	<p style="text-align: center;">MYSTERY Genre</p> <p>The focus is to clear up the mystery genre. Review important terms of the mystery genre by using examples from <i>Get A Clue</i> and tying to <i>The Westing Game</i>. Remind students that <i>Clue</i> is a parody or spoof of a mystery, similar to what occurs on <i>Saturday Night Live</i>. A parody is a work, often humorous, that imitates another, usually serious.</p> <p>(1) <u>Mood</u>- Several events help set the mood of the movie.</p> <ul style="list-style-type: none">• Ms. Dawson and Mr. Walker's talk in the stairwell, when it's mentioned that one of them will have to leave.• A car is pulled out of the river.• The newspaper headline, "Teacher Marked Absent," indicates something bad and sinister has happened to Mr. Walker. <p>(2) <u>Suspense</u>- Keeps you guessing and on your toes</p> <ul style="list-style-type: none">• Detective Potter questions Lexy.• Mr. Walker's apartment door is found open.• A briefcase with the initials NP is found at Mr. Walker's apartment.• A stranger is found in his apartment. <p>(3) <u>Red herring</u>- False lead</p> <ul style="list-style-type: none">• Jennifer and Gabe "stake out" Ms. Dawson's apartment and see a man with her, who seems to like her. Could they have planned to get rid of him together, so Ms. Dawson wouldn't have to leave the school?• Ms. Stern is seen leaving Mr. Walker's apartment• A homeless man is seen wearing Mr. Walker's coat on the street and shows up at the hotel in the end. <p>(4) <u>Realistic characters and setting</u>-</p> <ul style="list-style-type: none">• The movie is set during the present day, New York. Given the public's interest in television shows involving witness protections, police, and real crime, parts of the movie are possible. Some qualities of the characters are realistic. Connecting with the location, events, and characters is definitely possible. <p>(5) <u>Clues lead to a solution</u> that ties everything up-</p> <ul style="list-style-type: none">• Lexy and her friends put the clues together and help save Ms. Dawson, who is being held for ransom. Lexy, her friends, the police, and Mr. Walker are involved in the capture of Mr. Grandville. The homeless man running around the hotel has nothing to do with the mystery at all, and is explained as well. <p>Author's Craft The author, Eve Raskin, uses figures of speech effectively throughout the novel. Use Appendix 16a1-2 to review figures of speech with students.</p>
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<p>Reading Speaking/ Listening</p> <p>RL.7.1-4, RL.7.6, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4-6</p>	<p>In groups, have students use the five criteria for mystery above to explain why <i>The Westing Game</i> is a mystery. Possible answers may include those below. (See Appendix #16b1-2 for template for students to use, if you choose.)</p> <p>(1) Mood</p> <ul style="list-style-type: none">• Sandy helps set the mood by describing the haunted Westing House on pg. 7.• They are snowed in with a murderer. <p>(2) Suspense</p> <ul style="list-style-type: none">• Children get ready to enter the house for the first time on the bet.• Angela begins to open her presents.• “Angela Wexler would have to die.” pg 94• Sam Westing warns in the will for heirs to beware.• The blurb suggests big problems to come. <p>(3) Red herring</p> <ul style="list-style-type: none">• Sam Westing is supposedly murdered.• Angela is the bomber.• Crow was in a relationship with Westing.• Mr. Theodorakis was connected to Violet Westing. <p>(4) Realistic characters and setting</p> <ul style="list-style-type: none">• The book shows difficulties getting along among this diverse group of characters.• Prejudice is evident.• The setting is modern. <p>(5) Clues lead to the solution</p> <ul style="list-style-type: none">• Turtle figures out that Westing is playing a game. She is able to tie together the clues about north, south, east, and west and ashes on the wind to seek out Westing. <p>Discuss students’ ideas as a class after group work.</p> <p>It is important at this point to bring students’ attention back to the theme of “solving problems.” Remind students that at the beginning of this unit, they wrote about solving problems and that a mystery like <i>The Westing Game</i> is all about solving a problem. Turtle has just used her analytical ability to find the solution to <i>The Westing Game</i> mystery.</p>
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Session 17

<p>Reading, Speaking/ Listening, Language, Writing</p> <p>RL.7.1-4, RL.7.9-10, SL.7.1-2, SL.7.4, SL.7.6, L.7.1-6, W.7.3, W.7.4-6, W.7.10</p>	<p style="text-align: center;">Culminating Project</p> <ul style="list-style-type: none">• In small groups play the board game “Clue” after reviewing directions.• Review “elements of a mystery” using Appendix #3b-c and Criteria for a Mystery (Appendix #16b1-2).• Have students begin planning their own mystery.• Decide on major and minor characters, setting, problem, possible clues, and a solution.• Remind students that they should plan for the creating of mood and building of suspense. They might also try to create red herrings. <p>Have them use the information and template from Appendix #5a-b and #16b1-2.</p> <p>CULMINATING PROJECT (See Appendix # 17.)</p> <p>R.A.F.T.S. are assignments that should challenge students to use higher-level thinking. While most writing assignments ask students simply to report on information they’ve learned, R.A.F.T.S. ask students to shift perspective in order to show their knowledge on a topic. This R.A.F.T. provides for the varying interests and levels by offering three format choices.</p> <p>Introduce the purpose of the project by saying something such as “You are writing a mystery story that will entertain your audience and demonstrate your knowledge of the mystery genre.”</p> <p><u>Role:</u> You are a detective.</p> <p><u>Audience:</u> You are writing a story to be shared with one or more of the following:</p> <ul style="list-style-type: none">• Class or school mates.• Mystery web site.• A school-wide anthology publication. <p><u>Format:</u> (three choices)</p> <ul style="list-style-type: none">• A written story at least one typed page in length. (approximately 250 words minimum)• A graphic story using PowerPoint, photo story, or other software application.• A picture book story using at least 10 picture panels with written captions. The pictures may be drawn or cut from other sources. <p><u>Topic:</u> An imaginary story that deals with the solution of a secret, problem or crime and involves suspense or intrigue.</p> <p><u>Additional Culminating Performance Suggestions:</u></p> <ol style="list-style-type: none">1. Working in groups of three and four, students will read a selected text such as a short mystery story or a picture book to identify the elements of the
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	<p>genre, and determine the strengths and weaknesses of the selected text. Students will provide a character analysis as well as a plot analysis to support their claims about the efficacy of the mystery. Students will write and present results to whole group.</p> <p>Suggested picture books:</p> <ul style="list-style-type: none">• <i>Black and White</i>, David Macaulay• <i>The Mysterious Harris Burdick</i>, Chris Van Allsburg• <i>Bad Day at RiverBend</i>, Chris Van Allsburg• <i>Detective LaRue: Letters from the Investigation</i>, Mark Teague• <ol style="list-style-type: none">2. Challenge students with scientific mysteries that affect human, animal or plant life. Several of these types of lessons can be located at http://www.accessexcellence.org/AE/mspot/3. Students create and present a scavenger hunt.4. Students create and present a mystery game.
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