

Macomb ISD: ELA MS Unit 7.2 Correlated to the Common Core State Standards
Disposition: Persistent Pursuits—Theme: Persistence and desire prevail in the face of opposition.

Introduction

The teaching plans that follow for Middle School ELA Unit 7.2, Persistent Pursuits, *Glory Road* an adapted screenplay for PG use based on a true story by Christopher Cleveland 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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questions that are asked about other novels, videos, and articles. Their thinking and writing skills and strategies will improve.

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:

Cleveland, Christopher. *Glory Road*, (an adapted screenplay for PG use based on a true story), Disney, 2006. Print. **T, S** (**T** = One copy is need for teacher read aloud. **S** = Provide a copy for each student.)

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)

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(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</p> <p>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 7th Grade is Persistent Pursuit. As you teach this unit, please keep this disposition in mind. We want students to pursue (chase, follow, hunt, go after, etc.) ideas and understanding with persistence (stick-to-it-ness, steadfastness, grit endurance, perseverance, tenacity, grit, etc.).</p> <p>Introduce this unit by telling students that together you will be talking, reading, speaking, listening, viewing, and writing about the disposition: Persistent Pursuits and the theme: Persistence and desire prevail in the face of opposition. (See Appendix #1a.) Tell them that they will be reading a script (drama), <i>Glory Road</i>, based on the true story of Texas Western University’s 1966 basketball team and their journey to overcome challenges and succeed as a team. 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 anchor text.</p> <p>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</p> <p>Conduct a class discussion that focuses on the video and its link to the theme.</p> <p>Ask students what it means to be persistent. Either individually or in pairs, give students 5-10 minutes to complete a Frayer’s Model (See Appendix #1b) using the word <i>persistence</i>. After students have completed this activity have them share their answers. Select a recorder to write down the answers as they are shared to create one class Frayer’s Model.</p> <p>Use this as background knowledge to connect to the reading piece titled, “Inspirational Stories Remind Us To Never Give Up” by Jack Canfield and Mark Hansen (See Appendix #1c1-2.) Read this as a class and discuss how each person demonstrated persistence.</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.7.3, W.7.4, W.7.10</p>	<p>Using Appendix #1d explain or review Quick Writes then have students do a Quick Write in response to the question:</p> <p>Quick Write Lesson 1 Describe a time when you used persistence to make your life/world better.</p> <p>As time permits, have students share and discuss their writing.</p> <p>Remind students that when we write we go through steps known as the writing process: NOTE: For a Quick Write students will only go through brainstorming and drafting.</p> <p><u>Brainstorming</u> 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</p>

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like: “When and how have I been persistent in making the world a better place? 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 making the world a better place? 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</p> <p>RI.7.1-4, RI.7.10, RH/SS.7.1-4, RH/SS.7.10, SL.7.1, SL.7.4, SL.7.6, L7.1a-b</p>	<p>Introduce the rest of the unit by saying something such as, “You have just discussed and written about persistence in your life. We are going to be talking, reading, listening, viewing, and writing about pursuing persistently to survive and reach your goals. We are going to pose unit focus questions, like the ones below: (See Appendix #1a.)</p> <ul style="list-style-type: none"> • How do I find my own purpose? • How do I use motivation to succeed? • How do I face challenges? • How do I pursue a solution to a problem? • How do I collaborate to achieve goals? • How do I handle internal and external conflict? • How do I identify and realize my dreams? <p>We will search texts and the media for the answers to this question.”</p> <p>NOTE TO TEACHERS: You will now be sharing linking text(s) with students. The linking text or texts reflect one or more of the characteristics below and lead to the identified disposition of the unit: Persistent Pursuits:</p> <ul style="list-style-type: none"> • 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. <p>After students have reflected on and written from their own perspective about persistence, they will further explore the themes and essential questions of the unit through reading, discussing and reflecting on “discrepant text.” The goal of using a “mirror text” is to help students see the themes and essential questions of the unit from a different perspective. The biographical article, “Wilma Mankiller Biography” summarizes the trials and tribulations Wilma Mankiller had to endure. Her persistence and desire to make a difference in the lives of Native Americans mirrors the success of Coach Haskins and his players in <i>Glory Road</i> by Christopher Cleveland.</p> <p>Before sharing with students the Wilma Mankiller Biography, briefly review with them what they might expect from the genre, biography. You might use the following definition (Appendix #2a1-2):</p> <ol style="list-style-type: none"> 1. “A biography is an account of a person’s life written by someone else.” (Kathleen Buss and Lee Karnowski. <i>Reading and Writing Literary Genres</i>, IRA, 2001) 2. A biography is “...a written account of a person’s life that focuses on character and career or achievements.” (Margaret E. Mooney. <i>Text Forms</i>
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and Features, Richard C. Owen, 2001)

Purpose:

- To tell about a person’s life, highlighting achievements
- To make sure that people’s view of the person is accurate
- To make the person well known
- To show the person’s influence on people and events (in history)

Form and Features:

- A biography gives an accurate history of a person’s life or part of his or her life and accurately shows the time and place in which he or she lived.
- Details may include family background, childhood experiences, education, personality, comments by others (favorable or not), and contributions or influences on people and events.
- Biographies are well researched from sources like diaries, newspapers, documents, letters, etc.
- Biographies often include quotes, anecdotes, and comments from other people.
- Biographies are usually organized sequentially and told in the third person.
- Illustrations are usually photographs.
- Chapters often have descriptive titles not just numbers.

(Adapted from Mooney, *Text Forms and Features*, Owen, 2001)

Use **Appendix #2a1** to briefly introduce or review biography and remind students to use the student when they encounter other biographies. Have students use the student bookmark as they read this selection. (See **Appendix #2a2**.)

Focusing on the theme of persistence, have students record information on the Thematic T-chart (See **Appendix #2b**.) as they read the biographical text.

Either share with students or have them read “Wilma Mankiller Biography” using the Focus for Reading below.

Focus for Reading/Listening: While reading, discussing, and writing about the linking text, think about how perseverance and dedication led Wilma’s personal success and the examples given in the text and be able to discuss her accomplishments. (See **Appendix #2d1-3**.)

Discuss “Wilma Mankiller Biography” on some or all of the following bulleted **teaching points**: (*Before beginning the discussion, remind students of the importance of being attentive and civil, gaining the floor politely, posing appropriate questions, and tolerating difference of opinion and lack of consensus. See Appendix #2g.*)

- Author’s purpose/thesis: Understanding/giving background on the hardships that Wilma Mankiller endured and her persistence to make the world a better place for Native Americans
- Structure: informative text with detailed examples of the goals she achieved.

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- Point out the discrimination she received not only as a Native American but also as a female. It is meant to both inform and convince the reader that her persistence and desire prevailed against all odds.
- You might point out that the author’s tone is conversational, pulling the reader into her confidence and convincing the reader.

Highlighted Reading – (See **Appendix #2c** for an explanation)
Highlighted Reading with use of highlighters while reading “Wilma Mankiller Biography”

Vocabulary: When you come to the vocabulary words in the highlighting process, give definition, have students say the word 5 times and continue the highlighting process:

1. Ancestry- family or ancestral descent; lineage.
2. Articulated-uttered clearly in distinct syllables
3. Inherited- to take or receive (property, a right, a title, etc.) by succession or will, as an heir
4. Prevailed- to be widespread or current; exist everywhere or generally
5. Criticism- the act of passing severe judgment; censure; faultfinding
6. Inducted- installed in an office, benefice, position, etc., esp. with formal ceremonies

“Wilma Mankiller Biography”
Highlighted Reading (See **Appendix #2e.**)

Paragraph #1

Who was Wilma Mankiller?
What did she work to do?

Paragraph #2

Where was Wilma Mankiller born?
Who was her great-grandfather?
What was the Trail of Tears?

Paragraph #3

Why did Charlie move his family to California?
What was California like for Wilma’s family?
What did Wilma learn from her experience in California?

Paragraph #4

What did Wilma do after finishing high school?
What changed Wilma’s life in 1969?
What did this event make her aware of?
What was Wilma committed to do?

Paragraph #5

What did Wilma begin to desire?
What problems arose because of her desire?
What she do in 1974?

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Paragraph #6

What tragedy did Wilma experience in 1971?
What medical condition did she inherit?
How was her medical condition corrected?

Paragraph #7

What did she do in 1976?
What tragedy did she experience in 1979?
What happened to her in 1980?
What ultimately helped Wilma heal her body?

Paragraph #8

What opportunity was Wilma given in 1983?
While campaigning, what surprised Wilma?
What position did Wilma receive in 1985?

Paragraph #9

What is Wilma a symbol of?
What great thing did Wilma manage to do in her life?
What does Wilma do now?
What honors did Wilma Mankiller receive in 1994 and 1998?

See Answer Key: **Appendix #2f1-2.**

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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.7.3-4, L.7.6</p>	<p>Introduce or review the thinking strategy Close and Critical Reading (Appendix #3a.) by saying something such as, “We are going to review/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 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:</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>It will be easier to understand if I model the process for you with the biographical text, “Wilma Mankiller Biography”.(See Appendix #2d1-3)</p> <p>Model the process of Close and Critical Reading using the example in the appendix: (See Appendix #3a for explanation and #3b1-3 for student page and model.) (See Appendix #3d to review Think Aloud procedure.)</p> <p>Note to teachers: During the process of Close and Critical Reading, students will be using strategies from <i>Strategies That Work</i> by Stephanie Harvey and Ann Goudvis: (See Appendix #3c.)</p> <ul style="list-style-type: none"> • asking questions • visualizing • determining importance • synthesizing • inferring • making connections • repairing comprehension <p>If you wish, you might review these strategies using the following:</p> <ul style="list-style-type: none"> • <u>Asking questions</u> means stopping while reading to ask questions like, ‘What is the author’s purpose or theme for this selection?’ or ‘Why did the author include that information or that event?’ • <u>Visualizing</u> means to make pictures in your mind about what’s going on in the selection so you can understand the selection better. • <u>Determining importance</u> is asking what is most important in a selection as opposed to the details. • <u>Synthesizing</u> means combining new ideas from what I have read with what I already know to learn something that will help me understand a selection or
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my own life better.

- Inferring means ‘reading between the lines’ or filling in ideas and meaning that the author leaves out. It is using what you know to figure out what the author does not come right out and tell you.
- Making connections means putting things together from what I know, other selections I have read and/or what I have experienced and know about the world, to help me understand what I read better
- Repairing comprehension means to use strategies to make sense when comprehension is interrupted. You might say something like the following: ‘As good/expert readers read, they monitor their comprehension; they repair their comprehension when it breaks down. Being aware of this monitoring/repairing and knowing and using strategies, helps readers to better understand and remember what they read. Expert readers use some or all of the following strategies when reading is not making sense:
 - slow down—adjust reading rate,
 - stop and think—make connections to own knowledge and experience, to related text(s) and/or to the larger world,
 - reread—try to find the thread of meaning,
 - continue reading—look for cues and/or use context clues,
 - retell or summarize—think through or briefly write what has been discovered so far in reading,
 - reflect in writing—make comments about what reader feels about what he/she has learned so far,
 - visualize—see in one’s mind what is happening or described in the text,
 - ask questions of the author—then predict answers and read to confirm,
 - use text patterns or text resources, and/or
 - consult another student or the teacher.

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Session 4

<p>Reading/ Writing/ Listening/ Speaking</p> <p>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>	<ul style="list-style-type: none">• Visit the website http://www.nwp.org/cs/public/download/nwp_file/12496/Words_Have_No_Borders.pdf?x-r=pcfile_d. If this website is troublesome, go to http://www.nwp.org/cs/public/print/resource/2898 and download the PDF at the bottom of the page.• Divide the students into pairs. Using this website assign each pair of students one of the short autobiographical selections about persistence. Keep in mind that some of the selections are shorter in length. There are 24 selections in all.• Using one of the short selections, model how to create a One-Sentence Summary. (See Appendix #4a)• Allow time for each pair to create their one-sentence summary.• If time permits, have students share their summaries and identify commonalities.
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Session 5

<p>Reading, Speaking/ Listening, Writing</p> <p>RL.7.1-6, RL.7.9-10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6 W.7.2, W.7.4, W.7.9-10</p>	<p>Tell students that the screenplay that they are about to read, <i>Glory Road</i> by Christopher Cleveland, is a drama. Introduce the elements of drama by using the information below and/or the hand-out/overhead in Appendix #5a1-2. Also, reintroduce the students to the Thematic T-Chart. (See Appendix #2b)</p> <p>Tell students that, as they read, they should be looking for examples of persistence and they should be filling in the T-Chart as they encounter examples of this theme.</p> <p align="center">Genre: Drama</p> <p>A drama tells a story, usually of human conflict, through dialogue and action.</p> <p>Drama Definition:</p> <ul style="list-style-type: none"> • “A story in dramatic form, typically emphasizing conflict in key characters and written to be performed by actors” (Harris, et al. <i>The Literacy Dictionary</i>, IRA, 1995). • “...three necessary elements in drama: (1) a story (2) told in action (3) by characters who impersonate the characters of the story” (Thrall and Hibbert, <i>A Handbook to Literature</i>, Odyssey Press, 1960). <p>Purpose:</p> <ul style="list-style-type: none"> • To entertain • To provoke thought and emotion • To present a visual and aural experience for the audience <p>Form and Features:</p> <ul style="list-style-type: none"> • Dramas/plays consist of two parts: spoken dialogue and stage directions: <ul style="list-style-type: none"> • Stage directions describe setting, lighting, movement of characters and props, intonation of dialogue, costumes. • Setting for each scene is given in italics at the beginning of the text for that scene. • Stage directions are usually in italics and square brackets at the appropriate place in the script. • Stage directions begin with a capital letter and end with a period, even if not complete sentences. • Lines and sections are sometimes numbered on the left-hand side of the page so references can be made, like definitions. • There is usually at least one antagonist and one protagonist. • Characters’ names are listed at the beginning of the drama/play, usually in the order of their appearance. This listing often includes brief information including age, appearance, role in the play, and/or relationship to other characters in the play. • Conflict, the tension that exists between the forces in the character’s life, is important in drama and can be in four forms: <ul style="list-style-type: none"> - Person – against – self
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- Person – against – person
- Person – against – nature
- Person – against – society

- Dramatic structure has been compared to the tying and untying of a knot. The structure of dramatic conflict includes the following:
 - **Exposition** creates the tone, introduces the setting and some of the characters and gives background
 - **Rising Action** or **Complication** sets the action in motion and continues through stages of **Conflict** to the **Climax**.
 - **Falling Action** stresses the activity of the forces opposing the hero as the action moves to the **Denouement** or resolution.

Dramas may include flashbacks and/or soliloquies.

Teacher needs to draw attention to the setting and time period (1950-1966). This prior knowledge will enhance the students' reading comprehension. The following *Glory Road* summary may be helpful:

Glory Road is based on a true-life story of a basketball team who broke down segregation barriers during the 1960's. Coach Don Haskins was a high school and college basketball star, who, after six years of working with high school teams, became the head coach at Texas Western University in 1962. At that time, Texas Western's basketball program was not well respected, but Coach Haskins was determined to change that. In 1966, Haskins assembled what he was certain was a winning team. However, Haskins' starting lineup was comprised entirely of African-American athletes at a time when racially integrated teams were still unusual in the South and West. Despite generating a firestorm of controversy, Haskins and his players showed they could succeed where it counted-on the court. In post-season play, the Texas Western's team were competing for the NCAA championship against the University of Kentucky's all-white team, lead by legendary coach Adolph Rupp. Racial situations are a focal point throughout the screenplay and this true, historical account brings both black and white players to life while portraying a positive outlook on diversity. The story encourages students to understand the need for acceptance in everyday life and allows for them to personally connect with the storyline.

Teacher will guide students through a Reader's Theatre (See **Appendix #5c**) focusing on pages 1-14 (Ext. OKLAHOMA-SERIES OF IMAGES-1950s Day through EXT. ATHLETICS OFFICE-TENNESSEE A&I-DAY).

Before reading the screenplay, review the explanation of screenplay elements. (See **Appendix #5b1-2**.) To help the students understand these new terms, the teacher might point out examples of each element in the script. This will guide students as they read and will clarify the screenplay directions. It is important to explain to students that they are reading a screenplay. The screenplay has specific guidelines intended for camera direction and character

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demeanor. These directions must be read to preserve the true meaning of the text. It is suggested that the teacher read the parts mentioned below and assign students the following parts.

Parts

Slug Lines (Scene Directions with dark grey heading) and Italicized Parts= Teacher
Haskins
Mary
Carr
Man
Dr. Ray
Television Announcer
Armstrong Father
Jerry Armstrong
Moe
Ross
Guadalupe
McCarty
Hispanic Fan
White Fan
Tournament Director
Bobby Joe
Good Ol' Boy
Black Friend
Flournoy
Flournoy's Father
Flournoy's Mother
Orsten
Lattin
Coach

To enhance fluency, give students time to review and practice their roles before reading aloud.

Focus for Listening: Tell students to listen for the *who* (characters), the *where and when* (setting) and the *what* (conflicts) of the screenplay as well for the characteristics that make the screenplay a drama.

As you read aloud you might stop to point out the elements of story/drama (**Exposition, Rising Action or Complication, Conflict, Climax, Falling Action, and Denouement** or resolution) or do so after reading using **Appendix #5d**.

Theme- Persistence and desire prevail in the face of opposition.

Point out that students should be looking for details and insights to add to story elements as they read.

Word Study Suggestion

After reading use Vocabulary Strategy in **Appendix #5e** to develop the following vocabulary words. Break the list into sections and assign partners or

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	<p>groups the task of finding and defining the words in context. Challenge students to teach the words in context to the total class in such a way that their classmates will not forget the meaning.</p> <p>p. 3 agility- the power of moving quickly and easily; nimbleness p. 4 fiercely- violent in force, intensity p. 4 exhort- to give urgent advice, recommendations, or warnings p. 4 hustle- to proceed or work rapidly or energetically p. 4 berth- a job; position p. 5 desolate- barren or laid waste; devastated p. 5 console- to alleviate or lessen the grief, sorrow, or disappointment of; give solace or comfort p. 5 sheepish- embarrassed or bashful, as by having done something wrong or foolish p. 6 taxidermy- the art of preparing and preserving the skins of animals and of stuffing and mounting them in lifelike form p. 6 Cajun- a member of a group of people with an enduring cultural tradition whose French Catholic ancestors established permanent communities in Louisiana and Maine after being expelled from Acadia in the late 18th century p. 6 domestic- a hired household servant p. 8 conk- a hairstyle in which the hair is straightened, usually by chemical means p. 8 gruffly- rough, brusque, or surly p. 8 demeanor- conduct; behavior; deportment p. 9 wary- watchful; being on one's guard against danger p. 11 C-note-<i>Slang.</i> a hundred-dollar bill. p. 11 amputees- a person who has lost all or part of an arm, hand, leg, etc., by amputation p. 11 rap- to knock smartly or lightly p. 12 plumb- completely or absolutely p. 12 dignity- bearing, conduct, or speech indicative of self-respect or appreciation of the formality or gravity of an occasion or situation p. 12 commitment- the act of committing, pledging, or engaging oneself p. 13 agape- with the mouth wide open, as in wonder, surprise, or eagerness p. 14 frankly- in a frank manner; freely; candidly; openly; plainly</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>Using Appendix #1d explain or review Quick Writes then have students do a Quick Write in response to the question:</p> <p>Lesson 5 Quick Write The setting of the script is Texas in 1965. How does the setting impact the overall theme of perseverance?</p> <p>As time permits, have students share and discuss their writing.</p>

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**Grammar/
Rhetoric
L.7.1-3**

TEACHER NOTE: Please consider the information in Appendix #5g1-2 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.

Notes on Grammar Instruction: Appendix #5g1-2

Writing Next (Graham, Steve, and Dolores Perin. *Writing Next: Effective Strategies to Improve Writing of Adolescents in Middle and High Schools*. A Report to Carnegie Corporation of New York. New York: Carnegie Corporation. 2007.)

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).”

Writing Next: What does work...

“... 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).”

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:

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?

After studying brain research and learning theory, here are some basic tenets that build effective instruction. (Caine et. Al. 2004, Vygotsky 1986, Piaget and Inhelder 2000, Johnston 2004)

- **Pay attention to the affective dimension of learning.**

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- **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 #5g2

- **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 Lesson

Verb Tense (See **Appendix #5h1-4** for lesson directions.)

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Session 6

<p>Reading, Speaking/ Listening, Writing</p> <p>RL.7.1-6, RL.7.9-10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6 W.7.2, W.7.4, W.7.9-10</p>	<p>The teacher will guide students through a Reader’s Theatre (See Appendix #5c) focusing on pages 14-31 (INT. SCHOOL VAN-MOVING-EL PASO-LATER THAT DAY through INT. MEN’S LOUNGE-MINOR’S HALL-LATER THAT NIGHT).</p> <p>Focus for Listening: Tell students to continue listening for the where (setting) and the who (characters) as well as the interactions of the teammates as they begin to get acquainted with one another. Remind the students of the characteristics of drama as the story continues to unfold.</p> <p>Reader’s Theatre Parts (p.14-31) Slug Lines(Scene Directions with dark grey heading) and Italicized Parts= Teacher Worsley Moe Shed Cager Ross Baudoin Armstrong Myers Palacio Togo Bobby Joe Mexican Server Flourney Boys Mary Orsten Haskins Lattin Girl #1 Girl #2 Janitor Dr. Ray Waitress Mark Teacher Mrs. Flournoy Wade Richardson</p> <p>To enhance fluency, give students time to review and practice their roles before reading aloud.</p> <p>Word Study Suggestion After reading use Vocabulary Strategy in Appendix #5e to develop the following vocabulary words. Break the list into sections and assign partners or groups the task of finding and defining the words in context. Challenge students to teach the words in context to the total class in such a way that their classmates will not forget the meaning.</p>
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- p. 14 urbanite-** a resident of a city or urban community
- p. 14 militant-** vigorously active and aggressive
- p. 15 lanky-** ungracefully thin and rawboned; bony; gaunt
- p. 15 protégé-** One whose welfare, training, or career is promoted by an influential person
- p. 16 cabron-** “Spanish male goat” is the literal meaning, but the slang meaning is negative name calling.
- p.16 enunciating-** to utter or pronounce (words, sentences, etc.), esp. in an articulate or a particular manner
- p. 17 gaping-** to stare with open mouth, as in wonder.
- p. 18 non-plussed-** completely puzzled; bewildered This is a noun definition form for an adjective.
- p. 18 rickety-** old, dilapidated, or in disrepair
- p. 19 bleak-** without hope or encouragement; depressing; dreary
- p. 19 withering-** shriveling; fading; decaying (infinitive definition form for participle)
- p. 19 fundamental-** serving as, or being an essential part of, a foundation or basis; basic
- p. 21 vatos-** The word *vato* is Spanish for "dude," or "man."
- p. 22 bush-** a large uncleared area thickly covered with mixed plant growth, trees, etc., as a jungle
- p. 23 mariachi-** pertaining to traditional Mexican dance music, usually played by a small band of strolling musicians dressed in native costumes
- p. 23 canciones-** Spanish for *song*
- p. 23 gruff-** stern in manner or appearance
- p. 24 voodoo-** a polytheistic religion practiced chiefly by West Indians, deriving principally from African cult worship
- p. 24 nombre-** Spanish for *name*
- p. 25 cantina-** a saloon, bar
- p. 25 trademark-** a distinctive mark or feature particularly characteristic of or identified with a person or thing.
- p. 26 crestfallen-** dejected; dispirited; discouraged
- p. 25 strut-** to walk with a vain, pompous bearing, as with head erect and chest thrown out, as if expecting to impress observers.
- p. 27 geology-** the scientific study of the origin, history, and structure of the earth.
- p. 27 feverishly-** done in a manner marked by intense agitation, emotion, or activity (adjective definition form for adverb)
- p. 27 transcript-** an official report supplied by a school on the record of an individual student, listing subjects studied, grades received, etc.
- p. 28 phaneritic-** having the principal constituents in the form of crystals visible to the naked eye.
- p. 28 granitoid-** resembling or having the texture of granite.
- p. 28 syentoid-** relating to a granular igneous rock consisting chiefly of orthoclase and oligoclase with hornblende, biotite, or augite.
- p. 28 gabbroid-** a dark granular igneous rock composed essentially of labradorite and augite.
- p. 28 hyperventilating-** to breathe abnormally fast or deeply as from excitement or anxiety.
- p. 28 dousing-** to splash or throw water or other liquid on
- p. 28 slyly-** done in a cunning or wily manner
- p. 28 suspicious-** expressing or indicating suspicion
- p. 29 disoriented-** confused as to time or place; out of touch

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- p. 29 fundamental-** serving as, or being an essential part of, a foundation or basis; basic
- p. 29 mimics-** imitates or copies in action, speech, etc., often playfully or derisively.
- p. 31 dejected-** depressed in spirits; disheartened; low-spirited

After completing the reading, have students complete the following Quick Write. (See **Appendix #1d.**)

Quick Write Lesson 6

Coach Haskins has demonstrated incredible perseverance. How has his perseverance impacted people around him, in both his personal and professional life?

Use the following question to have a class discussion:

How do minor characters like the boosters develop the plot and add to the conflict?

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Session 7

<p>Reading, Speaking/ Listening, Writing</p> <p>RL.7.1-6, RL.7.9-10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6 W.7.2, W.7.4, W.7.9-10</p>	<p>Teacher will guide students through a Reader’s Theatre (See Appendix #5c.) focusing on pages 31-46 (INT.DORM HALL MIDDLE OF THE NIGHT through INT./EXT. ON THE ROAD-GAMES-SERIES OF IMAGES-DAY).</p> <p>Focus for Listening: Tell students to focus on the personal connections in this section as well as the camaraderie between the teammates. Tell students the importance of noting the setting as it relates to time (1960’s) and the differences in language usage acceptance of diversity in comparison to the present.</p> <p><u>Reader’s Theatre Parts</u> (p.31-46) Slug Lines(Scene Directions with dark grey heading) and Italicized Parts= Teacher Ross Worsley Cager Armstrong Lattin Shed Flournoy Bobby Joe Tina Haskins Mary Orsten Jud Milton Togo Baudoin Stadium Announcer Wade Richardson Booster Forward Leader Moe East Texas Announcer Second Announcer Guard Black Father Usher Abilene Coach Haskins’ Team/Players First Abilene Fan Second Abilene Fan Drunken Fan Second Drunken Fan Dr. Ray</p> <p>To enhance fluency, give students time to review and practice their roles before reading aloud.</p>
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Word Study Suggestion

After reading use Vocabulary Strategy in **Appendix #5e** to develop the following vocabulary words. Break the list into sections and assign partners or groups the task of finding and defining the words in context. Challenge students to teach the words in context to the total class in such a way that their classmates will not forget the meaning.

p. 32 triumph- the act, fact, or condition of being victorious or triumphant; victory; conquest.

p. 32 delicacy- something delightful or pleasing, esp. a choice food considered with regard to its rarity, costliness, or the like

p. 35 riot- a noisy, violent public disorder caused by a group or crowd of persons, as by a crowd protesting against another group, a government policy, etc., in the streets.

p. 35 turmoil- a state of great commotion, confusion, or disturbance; tumult; agitation; disquiet

p. 38 wary- watchful; being on one's guard against danger

p. 39 intercept- to take possession of (a ball or puck) during an attempted pass by an opposing team.

p. 39 skeptical- showing doubt

p. 39 hulking- heavy and clumsy; bulky

p. 41 sarcastic- of, pertaining to, or characterized by harsh or bitter ridicule or irony.

p. 42 spur- a U-shaped device that slips over and straps to the heel of a boot and has a blunt or pointed projection at the back for use by a mounted rider to urge a horse forward.

p. 43 hostile- not friendly, warm, or generous; not hospitable.

p. 43 fumbles- to feel or grope about clumsily

p. 44 disgruntled- dissatisfied; disaffected; angered

p. 44 taunts- to ridicule in a sarcastic, insulting, or jeering manner; mock.

p. 45 onslaught- an attack; an onset

p. 45 heckler- a person who harasses with impertinent questions, gibes, or badgers.

p. 45 reluctantly- done in an unwilling manner; done in a way that offers resistance or opposes.

Using **Appendix #1d** explain or review Quick Writes then have students do a Quick Write in response to the question:

Lesson 7 Quick Write

In this scene, Bobby Joe finally persuades Coach Haskins to allow the players to play their way and to “give them a little room.” He tells Bobby Joe, “I’ll roll the dice on you.” How does his decision to change his coaching approach portray the idea that persistence does not mean stubbornness?

Explain how Worsley’s belief about the need for education ties into the theme.

As time permits, have students share and discuss their writing.

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<p>Grammar/ Rhetoric L.7.1-3</p>	<p>TEACHER NOTE: Please consider the information in Appendix #5g1-2 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 Lesson: Focus on parenthesis See Appendix #7b for Grammar Lesson.</p>
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Session 8

<p>Reading, Speaking/ Listening, Writing</p> <p>RL.7.1-6, RL.7.9-10, SL.7.1, SL.7.4, L.7.1, L.7.3-6, W.7.2, W.7.4, W.7.9-10</p>	<p>The teacher will guide students through a Reader’s Theatre (See Appendix #5c) focusing on pages 46-59 (EXT. IOWA CITY, IOWA-DAY through INT. OUTSIDE THE HOTEL-NEXT MORNING).</p> <p>Focus for Listening: Prior to reading, discuss the idea of racism and The Civil Rights Movement with students. Discuss changes that have (and have not) taken place in regards to this critical topic.</p> <p><u>Reader’s Theatre Parts (p.46-59)</u> Slug Lines(Scene Directions with dark grey heading) and Italicized Parts= Teacher First Reporter Coach Miller Second Reporter Haskins Baudoin (First) Iowa Announcer Second Announcer Carr Shed Cager Attacker Ross Lattin Palacio Worsley Students Mary Tina Bobby Joe Dr. Ray Flournoy Adolph Rupp First Tulsa Fan Second Tulsa Fan Third Tulsa Fan Tulsa Coach Youngest Boy Mark First Reporter Second Reporter Third Reporter</p> <p>To enhance fluency, give students time to review and practice their roles before reading aloud.</p> <p><u>Word Study Suggestion</u> After reading use Vocabulary Strategy in Appendix #5e to develop the following vocabulary words. Break the list into sections and assign partners or groups the task of finding and defining the words in context. Challenge</p>
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students to teach the words in context to the total class in such a way that their classmates will not forget the meaning.

p. 47 pedigree- distinguished, excellent, or pure ancestry.

p. 47 corps- a group of persons associated or acting together

p. 49 shell shocked- stunned, distressed, or exhausted from a prolonged trauma or an unexpected difficulty.

p. 49 fury- unrestrained or violent anger, rage, passion, or the like

p. 49 scan- to peer out at or observe repeatedly or sweepingly, as a large expanse; survey.

p. 49 subdued- quiet; inhibited; repressed; controlled

p. 51 luminous- radiating or reflecting light; shining; bright

p. 51 convention- general agreement or consent; accepted usage, a standard of procedure.

p. 53 disoriented- confused as to time or place; out of touch

p. 54 conflicted- having or experiencing emotional conflict

p. 54 entourage- a group of attendants or associates, as of a person of rank or importance

p. 54 aura- a subtly pervasive quality or atmosphere seen as emanating from a person, place, or thing.

p. 55 raucous- rowdy; disorderly

p. 56 plantation- a large estate or farm on which crops are raised, often by resident workers.

p. 57 rant- to speak or write in an angry or violent manner; rave

p. 58 throng- a multitude of people crowded or assembled together; crowd.

p. 58 dingy- dark, dull, dirty

p. 59 falter- to speak hesitatingly or brokenly.

p. 59 somber- gloomy, depressing, or dismal

Using **Appendix #1d** explain or review Quick Writes then have students do a Quick Write in response to the question:

Lesson 8 Quick Write

As Worsley reads a book of Malcom X speeches, Flournoy questions him why he’s reading it. Worsley tells him that, “Words give you power. Education gives you power.”, and discusses the need for education.

As time permits, have students share and discuss their writing.

Suggested Activity: Complete the Symbolism in Music activity found in the Extension Activities. (See **Appendix #15a1-3.**)

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Session 9

<p>Reading, Speaking/ Listening, Writing</p> <p>RL.7.1-6, RL.7.9-10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6 W.7.2, W.7.4, W.7.9-10</p>	<p>The teacher will guide students through a Reader’s Theatre (See Appendix 5c.) focusing on pages 59-71 (INT. OUTSIDE THE HOTEL-NEXT MORNING through EXT. COLE FIELDHOUSE-LATER THAT NIGHT).</p> <p>Focus for Listening: Tell the students to look for the cause and effect relationships in this section of the screenplay. (Teachers note: Black and white teammates have a conflict and are divided during this reading, the effect is the one loss of the season).</p> <p>Reader’s Theatre Parts (p.59-71) <u>Parts</u> Slug Lines(Scene Directions with dark grey heading) and Italicized Parts= Teacher Ross Haskins Armstrong Flournoy Jud Milton Sports Announcer Orsten Baudoin Moe Shed Togo Lattin First (NBC) Announcer Second Announcer Cager (Kansas) Forward Wade Richardson Junior First Heckler Second Heckler Worsley Host Reporter Rupp Radio Old Woman Bobby Joe All Armstrong Father Chambers Mary First Kentucky Wife Second Kentucky Wife Kind Faced Woman First Reporter Second Reporter</p> <p>To enhance fluency, give students time to review and practice their roles before reading aloud.</p>
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Word Study Suggestion

After reading use Vocabulary Strategy in **Appendix #5e** to develop the following vocabulary words. Break the list into sections and assign partners or groups the task of finding and defining the words in context. Challenge students to teach the words in context to the total class in such a way that their classmates will not forget the meaning.

- p. 60 indicate-** to point out or point to; direct attention to
- p. 61 redeem-** to make good by performing fully; to fulfill
- p. 61 unorthodox-** breaking with convention or tradition
- p. 61 legitimate-** based on logical reasoning; valid
- p. 63 epithet-** an abusive or contemptuous word or phrase.
- p. 64 exhort-** encourage, spur, press, goad
- p. 64 flagrant-** shockingly noticeable or evident; obvious
- p. 65 lob-** to throw (something) slowly in an arc
- p. 65 phenomenon-** something that is impressive or extraordinary
- p. 67 ominous-** menacing; threatening
- p. 67 spontaneous-** produced from natural feeling; developing without apparent external influence, force, cause, or treatment
- p. 67 solidarity-** union or fellowship arising from common responsibilities and interests, as between members of a group or between classes, peoples
- p. 68 corral-** to collect, gather
- p. 68 bleakly-** without hope or encouragement; drearily
- p. 69 blitzkrieg-** a swift, sudden military offensive, usually by combined air and mobile land forces.
- p. 69 improbable-** unlikely to take place or be true
- p. 69 perennial-** continuing without intermission; perpetual; unceasing; never failing.
- p. 69 unprecedented-** without previous instance; never before known or experienced
- p. 70 snidely-** in a nasty, insinuating manner; with a sneer; in an uncomplimentary sneering manner
- p. 70 amiable-** friendly; sociable
- p. 71 hoarse-** harsh, grating; throaty, rough

Review the thinking strategy **Close and Critical Reading (Appendix #9a1-5)** by saying something such as “We will be using this strategy again for our anchor text. Remember that we used it previously with our mirror text, “Wilma Mankiller Biography.” This strategy will help you to understand better and remember more about the text you read. It will also make text more interesting because you will be applying the ideas in the text to your own lives. In the process of **Close and Critical Reading (See Appendix #9a1-5.)** you will answer four questions:

- **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,**

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	<p>organization, features, etc.?)</p> <ul style="list-style-type: none">• 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 Appendix #9a4-5 for the suggested answer.</p> <p>Teacher note: As students complete their Close and Critical Reading, keep in mind, and discuss when appropriate, the idea that Coach Haskins is teaching his players <i>life</i> lessons and not just coaching them to win a championship. He talks about <u>dignity and choice</u> and tells them, “No one can take away anything you don’t give them. It’s your choice. You can walk away, or walk through the fire and grab it all...”</p>
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Session 10

<p>Reading, Speaking/ Listening, Writing RL.7.1-6, RL.7.9-10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6 W.7.2, W.7.4, W.7.9-10</p>	<p>Reader’s Theatre pp.71-81(INT. ARMSTRONG AND SHED’S ROOM-SAME TIME through END)</p> <p>Focus for Listening: Discuss and reiterate the elements of story/drama and have students predict the ending of the drama. Tell students to think about the decisions that are made and how they affect the final outcome.</p> <p><u>Reader’s Theatre Parts</u> (p.71-81) Slug Lines(Scene Directions with dark grey heading) and Italicized Parts= Teacher Armstrong Shed Flournoy Lattin Worsley Cager Orsten Bobby Joe Haskins Klansman Carr Flournoy’s Father Ross Moe Mary First Announcer Second Announcer Rupp Stadium Announcer Television Announcer Second Announcer Miners Riley Miners Fans Reporter Elevator Man</p> <p>To enhance fluency, give students time to review and practice their roles before reading aloud.</p> <p><u>Word Study Suggestion</u> After reading use Vocabulary Strategy in Appendix #5e to develop the following vocabulary words. Break the list into sections and assign partners or groups the task of finding and defining the words in context. Challenge students to teach the words in context to the total class in such a way that their classmates will not forget the meaning.</p> <p>p.73 barricade- to close off or block p. 73 corpulent- very fat; obese p. 73 lynch- to put to death, esp. by hanging, by mob action and without legal authority.</p>
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	<p>p. 74 Confederate flags- the first flag of the Confederate States of America p. 76 unprecedented- without previous instance; never before known or experienced; unexampled or unparalleled p. 77 subdued- quiet; inhibited; repressed; controlled p. 78 frenzy- wildly excitement or enthusiasm p. 78 consciousness- the state of being conscious; awareness of one's own existence, sensations, thoughts, surroundings, etc. p. 79 intercept- to take, seize, or halt (someone or something on the way from one place to another); cut off from an intended destination p. 79 deliriously- wild with excitement, enthusiasm p. 81 quizzically- done in a questioning or puzzled manner</p> <p>Constructed Response Question: (See Appendix #10a.) Why has Coach Haskins made the decision that only the black players will play in the championship game? Describe two details from the script to support your answer.</p> <p>Using Appendix #1d explain or review Quick Writes then have students do a Quick Write in response to the question:</p> <p>Lesson 10 Quick Write</p> <p>Identify an external or internal conflict that you have had in your life and explain how you have handled the situation.</p> <p>As time permits, have students share and discuss their writing.</p>
<p>Grammar/ Rhetoric L.7.1-3</p>	<p>TEACHER NOTE: Please consider the information in Appendix #5g1-2 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 Lesson Run-On Sentences (See Appendix #10b1-2 for lesson directions)</p>

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Session 11

<p>Reading/ Speaking/ Listening RL.7.1-7, RL.7.9-10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6</p>	<p>Tell students that they are going to view the movie <i>Glory Road</i> (118 minutes). Share with students the following questions before viewing so that they have a focus while watching the movie.</p> <p>Focus for Listening/Viewing and Discussion Question: There are several differences between the script and the movie <i>Glory Road</i>. Why are the changes necessary? How do these changes impact script writing?</p> <p>It is suggested that students write down the differences they encounter as they watch the movie so that they can complete the following activity.</p> <p>Think-Pair-Share- Use Appendix #11a to complete a Think-Pair-Share.</p> <p>Music plays a very important part in the movie <i>Glory Road</i>. As students view the movie have them attend to and fill in appropriate references to music on the chart in Appendix #11b1-3. Also refer to Appendix #11c1-10 For notes on music in <i>Glory Road</i> including lyrics that will interest students.</p>
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Session 12

<p>Reading, Speaking/ Listening, Writing</p> <p>RI.7.1-6, RI.6.8, RI.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>Students will be reading the disparate text (text that results in seeing the big idea from a totally different perspective), “Born to Run.” (See Appendix #12a1-8.) See Appendix #12b1-4 to model the T4 strategy so students can complete it as they read the text.</p> <p>Review the thinking strategy Close and Critical Reading (Appendix #3a) by saying something such as “We will be using this strategy again for our disparate text. Remember that we used it previously with our mirror text, “Wilma Mankiller Biography,” and Lesson 9 with our anchor text. This strategy will help you to understand better and remember more about the text you read. It will also make text 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:</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 Appendix #12a7-8 for the suggested answer.</p> <p>Teacher Note: If you need a review of the Close and Critical process, see Appendix #3a.</p>
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Session 13

<p>Reading, Speaking/ Listening, Writing RL.7.1-8, RL.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6, W.7.2, W.7.4-5, W.7.9-10</p>	<p>We have been learning about the importance of persistence and desire through opposition. We will now be learning about this topic by viewing a lecture entitled, “The Last Lecture,” given by Randy Pausch. Mr. Pausch was a professor at Carnegie Mellon and was diagnosed with terminal pancreatic cancer. He displays the true meaning of persisting through opposition. Students can take notes using the 2-column note-taking strategy. (See Appendix #13a.)</p> <p><u>Sources:</u> Lecture(shortened version): http://www.viddler.com/explore/GabrielRobins/videos/1/ Lecture(Full length version): (1 hr 16 min.) http://www.cmu.edu/randyslecture/</p> <p>Using Appendix #1d explain or review Quick Writes then have students do a Quick Write in response to the question:</p> <p>Lesson 13 Quick Write</p> <p>Randy chose really achieving your childhood dreams as the topic of his lecture. This allowed him to tell his story and encourage others to persist in achieving their dreams. What are your dreams and how can you pursue them? What are some possible obstacles that you will have to persist through?</p> <p>As time permits, have students share and discuss their writing.</p> <p>After viewing “The Last Lecture” and writing Focus Question #4, give students a copy of the article “The Lessons I’m Leaving Behind.” There are seven main ideas that Randy Pausch discusses in his article. See text or below for seven main ideas: http://www.parade.com/articles/editions/2008/edition_04-06-2008/1My_Last_Lecture (See Appendix #13c1-2.)</p> <ol style="list-style-type: none"> 1. Always Have Fun Always have fun. 2. Dream Big Dream big. 3. Ask For What You Want Ask for what you want. 4. Dare to Take a Risk Dare to take a risk. 5. Look for the Best in Everybody Look for the best in everybody. 6. Take Time for What Matters Take time for what matters. 7. Let Kids Be Themselves Let kids be themselves. <p>Have students use the T4 Strategy (Appendix #12b1-4) while reading the article.</p> <p>Discuss the seven main ideas that Pausch emphasizes to help students better understand the connection to the theme.</p>
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<p>Speaking/ Listening, Language, Writing</p> <p>SL.7.1-2, SL.7.4, SL.7.6, L.7.1-6, W.7.3, W.7.4, W.7.10</p>	<p>Poetry Writing</p> <p>Now students will be focusing on one of the seven main ideas from Pausch’s last lecture. Divide students evenly by the seven topics. For example, if your classroom consists of 28 students, four students will create a poem for each idea given. Divide Pausch’s seven ideas and have each student write a poem focusing on the given idea/topic. When students have finished their poems, allow them to share by a Café Carousel/group sharing by carousel strategy. (See Appendix #13d.)</p> <ol style="list-style-type: none">1. Always have fun.2. big.3. Ask for what you want.4. Dare to take a risk.5. Look for the best in everybody.6. Take time for what matters.7. Let kids be themselves.
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Session 14

<p>Reading, Speaking/ Listening, Writing RI.7.1-6, RI.7.8-10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6, W.7.2, W.7.4-10</p>	<p style="text-align: center;">Culminating Project: Digital Storytelling Activity <i>Glory Road</i></p> <p>To integrate technology and historical events, the culminating project (See Appendix #14a.) is to have students research historical individuals who have prevailed with persistence and desire through difficult circumstances. Students will research their chosen individual using the I-Search Report strategy. (Appendix #14b1-2.)</p> <p>When students have completed their I-Search Report, they will create a digital story to present their historical individual. Their digital stories should be 2-3 minutes in length. Please follow the digital (photo) story instructions and guidelines. (Appendix #14c1-6.)</p>
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Session 15**

<p>Reading, Speaking/ Listening, Writing</p> <p>RI.7.1-6, RI.7.8-10, RL.7.1-5, LR.7.10, SL.7.1, SL.7.4, L.7.1, L.7.3-4, L.7.6, W.7.2, W.7.4-10</p>	<p>EXTENTIONS</p> <p>The music for <i>Glory Road</i> elaborates and extends its themes.</p> <p align="center">Curtis Mayfield</p> <p>DIRECTIONS: Read the following article found at http://www.npr.org/news/specials/march40th/people.html and the lyrics to "People Get Ready" at http://www.stlyrics.com/lyrics/akeelah&thebee/peoplegetready.htm</p> <p>'People Get Ready'</p> <p>Aug. 26, 2003 - - Part of the March on Washington's legacy is its music. Singer and songwriter Curtis Mayfield's "People Get Ready" was written in the year after the march. For many, it captured the spirit of the march -- the song reaches across racial and religious lines to offer a message of redemption and forgiveness. It's the latest report by <u>NPR's Juan Williams</u> on the march, which took place 40 years ago this week.</p> <p>After hearing the Rev. Martin Luther King deliver his "I Have a Dream" speech that August day in 1963, the crowd of 250,000 sang "We Shall Overcome." In 1965, another gospel song emerged -- "People Get Ready" by Mayfield and the Impressions.</p> <p><i>People get ready, there's a train a-comin' You don't need no baggage, you just get on board All you need is faith to hear the diesels hummin' Don't need no ticket, you just thank the Lord</i></p> <p>In addition to the march, the song followed several jarring events in American history: the bombing of the 16th Street Baptist Church in Birmingham -- which killed four little girls -- and the assassination of President Kennedy.</p> <p>Music critic Stanley Crouch explains Mayfield's response to those events: "...by saying 'There's a train a-coming, get ready' that was like saying, okay, so regardless of what happens, get yourself together for this because you are going to get a chance. Your chance is coming."</p> <p>"The train that is coming in the song speaks to a chance for redemption -- the long-sought chance to rise above racism, to stand apart from despair and any desire for retaliation -- an end to the cycle of pain," Williams adds.</p> <p>Mayfield, who was living in Chicago at the time of the march, had grown up in the black church singing gospel. In a 1993 interview with NPR's Terry Gross, he said the song was a subconscious product of "the preachings of my</p>
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grandmothers and most ministers when they reflect from the Bible."

The song became one of the first gospel crossover hits, while at the same time continuing a tradition of American folklore -- the train of salvation -- in the vein of Woody Guthrie and Johnny Cash's popular versions of "This Train's Bound For Glory." Mayfield sings about the same train stopping to pick up the faithful of all colors.

"I think it's a song that touches people..." says Peter Burns, the author of the biography *Curtis Mayfield: People Never Give Up*. "It is a song of faith really, a faith that transcends any racial barrier and welcomes everyone onto the train. The train that takes everyone to the promised land, really."

In fact, since its debut in 1965, "People Get Ready" has become a classic for black and white musicians. Bob Marley used the guitar riff and some of the lyrics in his reggae song "One Love." A montage in Williams' report includes versions by Rod Stewart, James Taylor, Eva Cassidy, Phil Collins and Paul Jackson Jr. Bruce Springsteen has quoted from "People Get Ready" as part of his concert performances in the aftermath of the Sept. 11 attacks.

"Curtis Mayfield died in 1999. 'People Get Ready,' the song inspired by the March on Washington, lives on. It's idealism and optimism make it the ultimate crossover -- crossing not only racial barriers but generations," Williams says.

Lyrics

“People Get Ready”

People get ready, there's a train a comin'
You don't need no baggage, you just get on board
All you need is faith to hear the diesels hummin'
Don't need no ticket, you just thank the Lord

People get ready for the train to Jordan
It's picking up passengers from coast to coast
Faith is the key, open the doors and board 'em
There's hope for all among those loved the most.

There ain't no room for the hopeless sinner
Who would hurt all mankind just to save his own
Have pity on those whose chances grow thinner
For there's no hiding place against the Kingdom's throne

So people get ready, there's a train a comin'
You don't need no baggage, you just get on board
All you need is faith to hear the diesels hummin'
Don't need no ticket, you just thank the Lord

<http://www.stlyrics.com/lyrics/akeelah&thebee/peoplegetready.htm>

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	<p>Give students another listening/viewing opportunity by having them listen to and view “Cool Runnings” about the Jamaican Bobsled Team. Then have students work independently, in groups, or with you to complete the multiple choice and short answer questions. There will be a listening/viewing activity as part of the Post Assessment.</p> <p>Symbolism in Music (See Appendix #15a1-3)</p> <p>Grammar Lesson – Proofreading (See Appendix #15b1-3)</p> <p>Sports Illustrated Article- March 28, 1966 (See Appendix #15c1-6)</p> <p>Lance Armstrong Nike Video (See Appendix #15d)</p> <p>Theme Song (See Appendix #15e)</p> <p>Constructed Response Questions (See Appendix #15f.)</p>
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