



Literacy Design
Collaborative

Growing up is Hard to Do

★ TASK ★ LADDER

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This seventh grade module is part of a larger unit that teaches students how to analyze literary elements: characters, conflict, plot, point of view, symbolism, and theme through short stories and poetry that explores themes related to growing up. The module is used at the end of the unit as a way for students to integrate and apply their learning in an essay. Several texts by the same author, Gary Soto are offered here:however, it is recommended that one story be held out for independent reading and analysis. "No Guitar Blues" is a title that works well.

This module is the second of two written as part of the Common Assignment Project, a collaborative effort between Colorado and Kentucky teachers. The first module is called "Children Have a Right To..." and it addresses the skills or argumentation using the context of Children's Rights. Please note that student should have strong command of summarizing skills before moving to the analysis this task requires.


GRADES

7

DISCIPLINE

 ELA

COURSE

 7th grade
Language
Arts and
Literature

PACING

 N/A

Section 1: What Task?

Teaching Task

Task Template 21 - Informational or Explanatory

How does author Gary Soto's work develop the theme of growing up? After reading a selected short story by Gary Soto, write an essay that addresses the question and analyzes how the author uses story elements to reveal the theme, providing examples to clarify your analysis. What conclusion or implications can you draw? A bibliography not required.

Standards

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

CCR.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCR.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Focus

CCR.R.4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCR.R.6

Assess how point of view or purpose shapes the content and style of a text.

CCR.R.10

Read and comprehend complex literary and informational texts independently and proficiently.

CCR.W.2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCR.W.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCR.W.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CCR.W.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCR.W.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

W.7.2

Focus

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content

Custom Standards

W.7.2.c

Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.

W.7.2.d

Use precise language and domain-specific vocabulary to inform about or explain the topic.

W.7.2.e

Establish and maintain a formal style.

W.7.2.f

Provide a concluding statement or section that follows from and supports the information or explanation presented.

W.7.9

Focus

Draw evidence from literary or informational texts to support analysis, reflection, and research.

RL.7.1

Focus

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.7.2

Focus

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

RL.7.3

Focus

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).


Texts

 Oranges by Gary Soto. (student)

 La Bamba by Gary Soto. (student)

 Seventh Grade by Gary Soto. (student)

 No Guitar Blues by Gary Soto. (student)

 Ode to Family Photos by Gary Soto. (student)

 The Jacket by Gary Soto. (student)

 Fire in my Hand by Gary Soto. (student)

 Ode to Pablo's Tennis Shoes. (student)

 Growing Up by Gary Soto. (student)

 Baseball In April by Gary Soto

This is a collection of many of the short stories Gary Soto has written all in one collection.

Student Work Rubric - Informational or Explanatory Task - Grades 6-8

	Emerging	Approaches Expectations	Meets Expectations	Advanced
	1	2	3	4
Controlling Idea	Presents an unclear or unfocused controlling idea.	Presents a general controlling idea that addresses the prompt , with an uneven focus .	Presents and maintains a clear controlling idea that addresses all aspects of the prompt.	Presents and maintains a clear and specific controlling idea that addresses all aspects of the prompt and takes into account the complexity of the topic .
Selection & Citation of Evidence	Includes minimal details from sources. Sources are used without citation.	Includes details, examples, and/or quotations from sources that are relevant to the controlling idea. Inconsistently cites sources.	Includes details, examples, and/or quotations from sources that are relevant to the controlling and supporting ideas . Consistently cites sources with minor formatting errors .	Includes well-chosen details, examples, and/or quotations from sources that support the controlling and supporting ideas. Consistently cites sources using appropriate format.
Development / Explanation of Sources	Explanation of ideas and source material is irrelevant, incomplete, or inaccurate.	Explanation of ideas and source material is minimal or contains minor errors .	Accurately explains ideas and source material and how they support the controlling idea .	Thoroughly and accurately explains ideas and source material, using reasoning to support and develop the controlling idea.
Organization	Lacks an evident structure. Makes unclear connections among ideas, concepts, and information.	Groups ideas and uses some transitions to connect ideas, with some lapses in coherence or organization .	Groups and sequences ideas to develop the controlling idea . Uses transitions to clarify the relationships among ideas, concepts, and information .	Groups and sequences ideas logically to develop the controlling idea and create cohesion . Uses varied transitions to clarify the relationships among ideas, concepts, and information.
Conventions	Major errors in standard English conventions interfere with the clarity of the writing. Language or tone is inappropriate.	Errors in standard English conventions sometimes interfere with the clarity of the writing. Uses language and tone that are sometimes inappropriate to the audience and purpose.	Consistently applies standard English conventions; minor errors , while noticeable, do not interfere with the clarity of the writing. Uses language and tone appropriate to the audience and purpose .	Consistently applies standard English conventions, with few errors . Demonstrates varied syntax and precise word choice . Consistently uses language and tone appropriate to the audience and purpose.
Content Understanding (Generic)	Attempts to include disciplinary content in explanation or argument but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.	Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.	Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.	Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

Background for Students

Authors write stories to do more than just entertain us. Sure, stories can be fun to read, but there are often lessons to be learned about life hidden in the stories' elements. By analyzing story elements and taking a closer look at an author's choices, we are more likely to identify and learn those lessons for ourselves.

Extension

- Students use their own background experiences to write a short narrative including story elements and communicating a theme
- Students could apply what they have learned to analyze and find theme in poetry

Section 2: What Skills?

Preparing for the Task

TASK ENGAGEMENT: Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns

TASK ANALYSIS: Ability to understand and explain the task's prompt and rubric.

Reading Process

ESSENTIAL VOCABULARY: Ability to apply strategies for developing an understanding of text(s) by locating words and phrases that identify key concepts and facts, or information.

CLOSE READING AND TEXT ANNOTATION: Students will use close reading skills to annotate text and record their thinking as they interact with text.

SELECTING EVIDENCE: Students can select evidence from text to show their understanding of story elements and support their interpretations in discussion and/or writing.

Transition to Writing

BRIDGING: Ability to begin linking reading results to writing task.

Writing Process

PLANNING: Ability to develop an outline that establishes a line of thought and text structure appropriate to literary analysis.

CONTROLLING IDEA: Ability to draft an effective introductory paragraph that objectively summarizes literature and makes a statement of theme (controlling idea).

DEVELOPMENT: Ability to construct an initial draft with student thought about the author's development of theme supported by text evidence and explanation.

REVISION AND EDITING: Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose. Ability to compare draft work with the rubric that assesses quality of the final product.

COMPLETION: Ability to submit final piece that meets expectations. Ability to self-assess the final piece of work and reflect.

Section 3: What Instruction?


PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
Preparing for the Task				
20 mins	TASK ENGAGEMENT: Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns	ENGAGING THE TASK USING PAIRED VERBAL FLUENCY Pair with a classmate. Choose a partner A and a partner B. In 30 seconds, partner A will talk about everything he/she remembers about what we have learned so far in the unit about theme and story elements. Partner B needs to listen closely. After 30 seconds partner B will will talk about what they remember and cannot repeat anything partner A said. Partner A need to listen. Repeat the process 2 more times until everything has been surfaced. Now that we have learned all of this content, we are now ready to show our knowledge of these things in writing.	Student meets expectations if he/she does the following: Students participate and can verbalize what they have learned.	<ul style="list-style-type: none"> ● Link this task to earlier class content. ● Discuss student responses. ● Clarify timetable and support plans for the task. Pacing: 10 minutes
30 mins	TASK ANALYSIS: Ability to understand and explain the task's prompt and rubric.	DECONSTRUCTING THE TASK Using RAFTS (role, audience, format, topic, strong verb) identify the key components of the task and analyze what the task is asking you to do? In your own words, what are the important features of a good response to this prompt? Chat with a partner and make a list of what you would look for if you were the teacher. As a class, we will chart your "look fors" in the appropriate column under the elements of the scoring rubric (focus, organization, development, and conventions). With partner, create a list of steps you will need to take to accomplish the task. Create a list of key literature vocabulary that you might need to use. Use a two column chart to jot your ideas. As a class, discuss the process steps and vocabulary.	Student meets expectations if he/she does the following: Students participate and can contribute to class discussion of the task. Students can explain the task in their own words.	Individual, partner and whole class interactions. Pacing: 20- 30 minutes

Additional Attachments:

 **RAFTs.docx**



Reading Process

1 hr	<p>ESSENTIAL VOCABULARY: Ability to apply strategies for developing an understanding of text(s) by locating words and phrases that identify key concepts and facts, or information.</p>	<p>ACADEMIC VOCABULARY In your writer's notebook or foldable, list words and phrases essential to literary analysis. Add new vocabulary as go through the unit. Content Vocabulary: theme, textual evidence, conflict, plot, symbols, characterization, point of view, setting perspective, analyze, literature</p>	<p>Student meets expectations if he/she does the following:</p> <ul style="list-style-type: none"> • Lists appropriate phrases • Provides accurate definitions • Creates a visual reminder or written example to show understanding • Uses academic language when discussing texts verbally and in writing 	<ul style="list-style-type: none"> • After scoring, ask some students to share definitions of terms that others overlooked or misunderstood. • After scoring, be willing to provide direct instruction or guide a close reading if needed to work through a key phrase most students missed • A comprehensive list of "Academic Vocabulary for Fiction and Narrative" can be purchased at www.teacherspayteachers.com from The Daring English teacher. Download includes list with and without definitions, crossword puzzle, and word sort activities <p>Pacing: On going</p>
1 hr	<p>ESSENTIAL VOCABULARY: Ability to apply strategies for developing an understanding of text(s) by locating words and phrases that identify key concepts and facts, or information.</p>	<p>USING CONTEXT CLUES As you come across unknown words on your reading/research, use content clues to discern meaning. Keep a running record of the new words you come across.</p>	<ul style="list-style-type: none"> • Students are able to recognize words that are new to them • Students are familiar with the types of clues to look for in the context surrounding the unknown words 	<ol style="list-style-type: none"> 1. Write words from "Types of Context Clues" (Predators, imperative, tarantula, etc), or other words that would be difficult for your students, on the board. Have students rate their knowledge of these words using the smiley face system. <ul style="list-style-type: none"> • Get a general reading from the class for their ratings. Ask what they do when they do not know a word. • Read sentences aloud to the students and have them guess the meaning of the words. Discuss how they are figuring the meanings of the words. What clues lead you to that definition? • Discuss how hearing the words in content gives us some CLUES as to what they mean and then give the hand out of types of clues. • Have students continue to practice using context clues using the task cards or other activities. Task cards for practicing the skill of context clues can be purchased at www.teacherpayteachers.com from several vendors. • Students can use the template on the bottom half of the "Types of Context Clues" pages to collect their own words as they story or poem selections • Gary Soto integrates many Spanish words and phrases in his work. Most of the time, students can use context to discern meaning. Sometimes, the words are defined in footnotes. Teachers may want to briefly address use of glossaries and footnotes at this time as well.


Additional Attachments:				
 Types of context clues				
40 mins	<p>CLOSE READING AND TEXT ANNOTATION: Students will use close reading skills to annotate text and record their thinking as they interact with text.</p>	<p>CLOSE READING AND ANNOTATION Using close reading strategies, adding these new symbols, to help you identify and code story elements as you read each text. Continue to annotate your thoughts, questions, and reactions as well as what you notice about the author's craft in your notes as usual</p> <p>CH- Character</p> <p>CON-Conflict</p> <p>SET-Setting</p> <p>PL-Important event in the plot of the story</p> <p>POV-Point of View</p> <p>SYM- Symbols</p> <p>TH-Theme</p> <p>* There are many ways to teach close reading. With 7th graders, we prefer a methodical approach with clear directions/ purpose for each read. Such a method is described on student handouts from www.teacherspayteachers.com at Making Meaning with Melissa store.</p>	<p>Student meets expectations if he/she does the following:</p> <p>Students show evidence of their thinking. Texts are "messy" with notes and comments.</p>	<ul style="list-style-type: none"> •Teachers should model the use of the symbols and close reading annotation for a whole text for at least a portion of text •Student could work in pairs to annotate or share annotations in small group discussion •If students cannot annotate directly on text, they could use sticky notes or graphic organizer provided • Text-dependent questions could be created for each text to assess level of reading comprehension or to spur discussion
30 mins	<p>SELECTING EVIDENCE: Students can select evidence from text to show their understanding of story elements and support their interpretations in discussion and/or writing.</p>	<p>FINDING TEXT SUPPORT Given text dependent questions for each reading Gary Soto reading, provide answers and support with examples from the text. Quote the text directly and cite the page and paragraph number in parenthesis () next to your answers. Use your question answers during small group or class discussions when possible.</p>	<p>Student meets expectations if he/she does the following:</p> <ul style="list-style-type: none"> •Students can provide logical answers to questions supported by text. •There is a balance between student thought and text support. • Text citations support student thought appropriately. 	<p>Teachers may provide a 3-column guide to help student organize their work. The 3 columns could be labeled "Question," "My Answer," "Text Support"</p> <p>Pacing: 30 -60 minutes per selection</p>

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35 mins	SELECTING EVIDENCE: Students can select evidence from text to show their understanding of story elements and support their interpretations in discussion and/or writing.	CARD SORT Given excerpts from a Gary Soto text, sort them into matching story element categories. Explain why you put each excerpt where you did. AND/OR Given a set of claims about a story, re-read and select evidence to support or refute claims. Claims can be teacher generated or student generated.	Student meets expectations if he/she does the following: • Teacher can observe whether students are placing the details from text appropriately or finding text that supports or refutes the claims provided by the teacher.	<ul style="list-style-type: none"> Students could work in small groups to make determinations• Each group can report out on one category and explain their process and reasoning for placing details where they did (use a document camera or have students create posters) <p>Pacing: 30-45 minutes</p>
Transition to Writing				
2 hrs	BRIDGING: Ability to begin linking reading results to writing task.	SHARED WRITING After reading The Circuit by Francisco Jimenez*, we will write a literary analysis together. This will serve as our model of the type of writing you will be doing. We will write to the following prompt: "What is the theme of "The Circuit?" Write a literary analysis that answers the question. Use evidence from the text to explain how story elements work together to reveal theme." Students read "The Circuit" and respond to the in-text prompts. After collecting their thoughts, they work together with the teacher to complete whatever steps of the writing process the teacher would like to highlight. * You could choose any of the stories you have read previously as a class.	Student meets expectations if he/she does the following: •With guidance, students are able to offer ideas to complete the model.	Shared writing uses the gradual release model to coach students through writing a piece. The writing produced serves as a model that students can refer back to. Pacing: 40-60 minutes (or on-going as a process model)
Writing Process				
1 hr and 30 mins	PLANNING: Ability to develop an outline that establishes a line of thought and text structure appropriate to literary analysis.	OUTLINE Using the outline provided, decide on the main story elements you will write about in your analysis and what you want to say about them. Using your notes, decide and sort your text evidence in to appropriate paragraphs.	Student meets expectations if he/she does the following: <ul style="list-style-type: none"> Completed organizer Supports controlling idea. Uses evidence from texts read earlier. 	<ul style="list-style-type: none"> Provide organizer and model how you might use it. This could be part of the "Bridging" shared writing activity. <p>Pacing: 60 minutes</p>
Additional Attachments:				

	 Literary Analysis Outline.docx			
45 mins	CONTROLLING IDEA: Ability to draft an effective introductory paragraph that objectively summarizes literature and makes a statement of theme (controlling idea).	INTRODUCTION PARAGRAPH Write an opening paragraph that includes an objective summary of the literature and includes thesis about the theme of the story (controlling idea).	Student meets expectations if he/she does the following: <ul style="list-style-type: none"> Writes a concise summary Identifies the theme of the literature Identifies key story elements that will be analyzed in the body of the essay 	<ul style="list-style-type: none"> Offer several examples of opening paragraphs. Ask class to discuss what makes them strong or weak. <p>Pacing: 45 minutes</p>
1 hr and 30 mins	DEVELOPMENT: Ability to construct an initial draft with student thought about the author's development of theme supported by text evidence and explanation.	ROUGH DRAFT Write an initial draft complete with introduction, body, and conclusion; insert and cite textual evidence.	Student meets expectations if he/she does the following: <ul style="list-style-type: none"> Provides complete draft with all parts. Supports the opening in the later sections with evidence and citations. 	<ul style="list-style-type: none"> Encourage students to follow outlines closely and add additional evidence and explanation as needed. <p>Pacing: 90 minutes</p>
1 hr	REVISION AND EDITING: Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose. Ability to compare draft work with the rubric that assesses quality of the final product.	PEER REVISING AND CONFERENCING Working with peers (partners or trios), use the revising guide provided as well as the rubric to provide feedback for improvement Which areas of the writing are strong? What needs to be added, moved, changed or deleted? Conference with your partner(s) and develop a plan for your next steps.	Student meets expectations if he/she does the following: <ul style="list-style-type: none"> Students create plan for improving earlier draft and can articulate what needs to be done next Revision sheets are complete 	<ul style="list-style-type: none"> Discuss the importance of peer feedback Provide revising sheets and rubrics for use May want to shuffle papers pro arrange groups to get more critical feedback Using a student sample (from a volunteer or perhaps another class period), model the types of feedback and suggestions that might be helpful to another writer. Another option for this might be doing a "fish bowl" type model, where the teacher coaches students through a peer conference and pauses to point out certain aspects.
	<p>Additional Attachments:</p> <p> No Guitar Blues- Peer Editing.docx</p>			
1 hr	REVISION AND EDITING: Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose. Ability to	REVISE TO FINAL Revise your rough draft according to the feedback from your peers.	Student meets expectations if he/she does the following: <ul style="list-style-type: none"> Improvements are made to original draft 	Pacing: 60 minutes

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	compare draft work with the rubric that assesses quality of the final product.			
20 mins	COMPLETION: Ability to submit final piece that meets expectations. Ability to self-assess the final piece of work and reflect.	FINAL DRAFT AND SELF-ASSESSMENT Turn in your complete set of drafts, plus the final version of your piece. Be sure to self-assess your work using the rubric	Student meets expectations if he/she does the following: <ul style="list-style-type: none"> Fits the "Meets Expectations" category in the rubric for the teaching task Student writing process is evident from the process work they have turned in 	<ul style="list-style-type: none"> Clearly state the work and the order you wish for student to turn in work
Not provided	COMPLETION: Ability to submit final piece that meets expectations. Ability to self-assess the final piece of work and reflect.	REFLECTION Using the guide provided, reflect on your scored work, teachers comments, and the process you used to complete this essay. Revise ONE paragraph from your essay according to score or teacher comments.	<ul style="list-style-type: none"> Completion of reflection guide and revised paragraph Students can evaluate and articulate their thoughts about their final products, teacher's comments and learning in the process Students have a specific goal in mind for next writing assignment 	<ul style="list-style-type: none"> Explain the importance of reflection in the teaching and learning cycles. Explain general trends you saw while scoring the essays and set a new instructional goal for the class. Complete the reflection sheet for trends to thoughts you had while viewing the class work (the parts that are applicable) Tell students they will be reflecting today on their own work and setting personal goals. Direct students to the guide and their scored work.
Additional Attachments:  No Guitar Blues essay reflection.docx				

Instructional Resources

No resources specified

Section 4: What Results?

Student Work Samples

Meets Expectations

 [Literary Analysis solid 3 sample.pdf](#)

 [Literary Analysis solid 3 rubric.pdf](#)

Advanced

 [Literary Analysis 3:4 Rubric.pdf](#)

 [Literary Analysis 3:4 Sample.pdf](#)

 [Literary Analysis 2:3 Sample.pdf](#)

Approaches Expectations

 [Literary Analysis 2:3 sample Rubric.pdf](#)

Teacher Reflection

Not provided

All Attachments

- 📄 **Literary Analysis solid 3 sample.pdf** : <https://s ldc.org/u/5o5sf2cq lpg99pu1f3ng1c4f2>
- 📄 **Literary Analysis 3:4 Rubric.pdf** : <https://s ldc.org/u/cmpril0qwbzfpbio0naz2wxvi>
- 📄 **Literary Analysis 3:4 Sample.pdf** : <https://s ldc.org/u/122ac6as5x33utdlm261mtcow>
- 📄 **Literary Analysis solid 3 rubric.pdf** : <https://s ldc.org/u/bff9st3ep6ewv5n160ufgqtm d>
- 📄 **Literary Analysis 2:3 sample Rubric.pdf** : <https://s ldc.org/u/91yqfbrpoi71a91pplqvke33y>
- 📄 **Literary Analysis 2:3 Sample.pdf** : <https://s ldc.org/u/5o5mgn32xrym27gztd5nonzxt>