

# MS Materials Matter

Translating Great Materials into Great Instruction

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[mdek12.org](http://mdek12.org)

**Elizabeth Simmons, MLIS, Ed.S.**

Instructional Materials and Library Media Director



MISSISSIPPI  
DEPARTMENT OF  
EDUCATION



1

**ALL** Students Proficient and Showing Growth in All Assessed Areas



2

**EVERY** Student Graduates from High School and is Ready for College and Career



3

**EVERY** Child Has Access to a High-Quality Early Childhood Program

**EVERY** School Has Effective Teachers and Leaders

4



**EVERY** Community Effectively Uses a World-Class Data System to Improve Student Outcomes

5



**EVERY** School and District is Rated “C” or Higher

6



## VISION

To create a world-class educational system that gives students the knowledge and skills to be successful in college and the workforce, and to flourish as parents and citizens



## MISSION

To provide leadership through the development of policy and accountability systems so that all students are prepared to compete in the global community



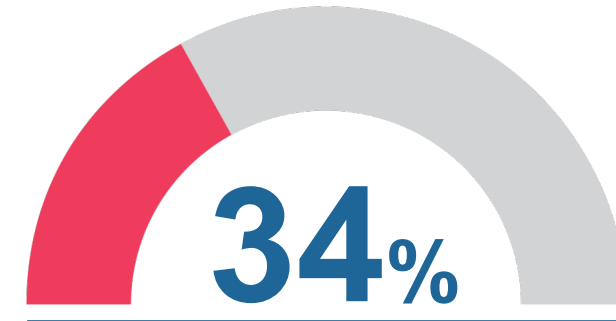
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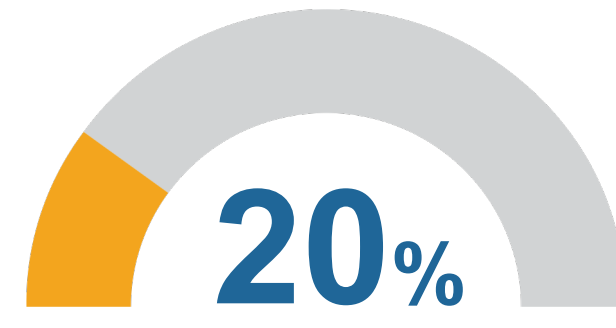
**FAR TOO FEW**  
students leave their  
K–12 experience equipped  
with the knowledge  
and skills to succeed.

TNTP. (2018). The Opportunity Myth: What Students Can Show Us About How School Is Letting Them Down—and How to Fix It.

[https://tntp.org/assets/documents/TNTP\\_The-Opportunity-Myth\\_Web.pdf](https://tntp.org/assets/documents/TNTP_The-Opportunity-Myth_Web.pdf)



District assignments  
are on grade level



Teacher created/selected  
assignments are on grade level

# Overview & Goals

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Purpose of the Series

## Session 1

Key Messages  
and the 8  
Elements of  
Effective  
Implementation

## Session 2

Deep Dive into  
Elements 3-5  
and 8

## Session 3

Deep Dive into  
Elements 6  
and 7

## Sessions 4-5

Demo Unit  
Unpackings:  
ELA and Math



Introduction to the Unit



Orient to the Unit at a High Level



Orient to the Assessments at a High Level



Select the anchor text and discuss



# Introduction to the Unit

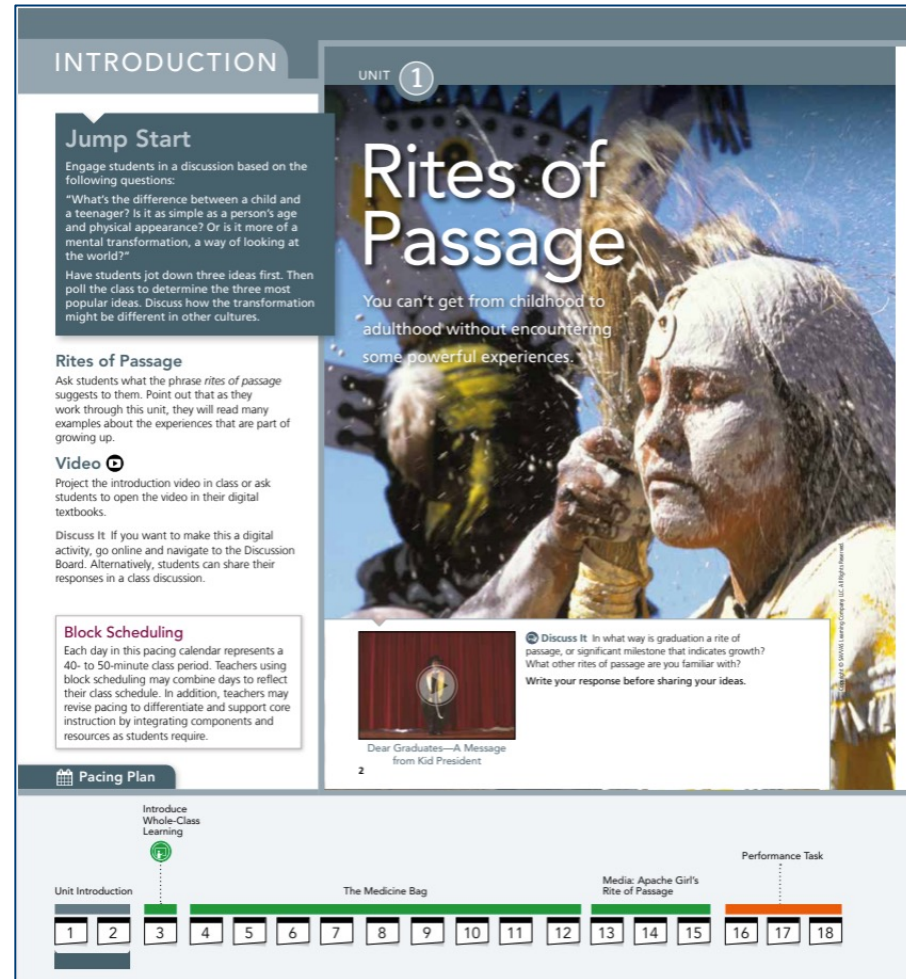
## Internalization

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English Language Arts

## IMPORTANT

- ✓ Have an opportunity to read the anchor text of the module
- ✓ Be able to clearly student outcomes for the unit (culminating task) & how the learning connects to the performance task
- ✓ Analyze the texts with the student experience in mind



**INTRODUCTION**

**UNIT 1**

### Rites of Passage

You can't get from childhood to adulthood without encountering some powerful experiences.

**Jump Start**  
Engage students in a discussion based on the following questions:  
"What's the difference between a child and a teenager? Is it as simple as a person's age and physical appearance? Or is it more of a mental transformation, a way of looking at the world?"  
Have students jot down three ideas first. Then poll the class to determine the three most popular ideas. Discuss how the transformation might be different in other cultures.

**Rites of Passage**  
Ask students what the phrase *rites of passage* suggests to them. Point out that as they work through this unit, they will read many examples about the experiences that are part of growing up.

**Video**  
Project the introduction video in class or ask students to open the video in their digital textbooks.  
Discuss It: If you want to make this a digital activity, go online and navigate to the Discussion Board. Alternatively, students can share their responses in a class discussion.

**Block Scheduling**  
Each day in this pacing calendar represents a 40- to 50-minute class period. Teachers using block scheduling may combine days to reflect their class schedule. In addition, teachers may revise pacing to differentiate and support core instruction by integrating components and resources as students require.

**Pacing Plan**

Introduce Whole-Class Learning

Unit Introduction: 1, 2, 3

The Medicine Bag: 4, 5, 6, 7, 8, 9, 10, 11, 12

Medlar Apache Girl's Rite of Passage: 13, 14, 15

Performance Task: 16, 17, 18



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### UNIT INTERNALIZATION

#### HIGH-QUALITY INSTRUCTIONAL MATERIALS

ELEMENT 6: The system and school team supports collaborative planning using HQIM.



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#### PURPOSE

Teacher planning and preparation has a significant impact on student achievement. This resource provides a process for internalizing the goals of an ELA unit, getting familiar with the texts in the unit, backwards planning from what students will need to know to be successful with the assessments in the unit, and thinking through how to support students to reach the benchmark of success.

#### OUTCOMES

Teachers will deepen their understanding of a unit to prepare for and deliver high-quality instruction by:

- articulating the unit's focus (content and skill);
- analyzing the unit's assessments and determining what students need to know and do to be successful;
- deeply examining the texts through the lens of a reader and a teacher; and
- planning for building background knowledge skills that will support all students, particularly focus students.<sup>1</sup>

#### PROCESS


##### STEP 1: ANALYZE THE UNIT

**Action Steps:**

- Read the Unit Goal, Module, or Genre Study;
- Skim the text list;
- Read the Final Task or Project; and
- Skim the standards within the unit, including reading foundational skills standards.

Guiding Questions and Considerations	Notes
In your own words, what are the big ideas or essential questions in this unit?	
What content knowledge will students gain through reading, writing, speaking, and critical thinking?	
What writing types will be addressed?	

<sup>1</sup> Focus students are those students who need the greatest support to access the content being taught, relative to their classmates. Focus student identification can and will be dynamic.



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ELA Unit Internalization > 1

Page 1


What parts of the unit will directly connect to student interests or identity?	
What student background knowledge is necessary prior to reading the text?	
How can the teacher develop the students' interest in the content?	
What reading foundational skills does the unit focus on?	

#### STEP 2: ANALYZE THE ASSESSMENTS TO GUIDE BACKWARD DESIGN

**Action Steps:**

- Review the Project or Performance Task and any other formative assessment opportunities.
- Craft an exemplar student response or annotate one that is provided for the final project or task.
- What is the targeted reading foundational skills for the unit and how are they assessed?

Guiding Questions and Considerations	Notes
What is the Project, Performance Task, Weekly Inquiry and Research, or Wrap Up the Unit?	
What do students need to know and be able to do at the end of the unit, module, or genre study to be successful on the final project or concluding task?	
What do you think will be easy or challenging for your students? (Create a list of students that may find this challenging and students that may find this easy to create heterogeneous groups.)	
In your own words, how do the formative assessments throughout the unit scaffold toward the culminating assessment?	
Select 2-3 assessments from the unit, module, or genre study to analyze. What information will students learn to prepare them for the Project, Performance Task, Weekly Inquiry and Research, or Wrap Up the Unit?	
How are the reading foundational skills assessed within the unit assessments including the performance task?	



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ELA Unit Internalization > 2

Page 2


#### STEP 3: EXPLORE THE ANCHOR TEXT AND CHAT WITH COLLEAGUES

**Action Steps:**

- Independently: Read and annotate the text creating anchor charts or other visuals suggested in the curriculum.
- As a group: Analyze the qualitative elements of the text.
- Align reading foundational skills with reading and writing activities

Guiding Questions and Considerations	Notes
Discuss the text with your colleagues as adult readers would in a book club.	
As needed, use the text chat questions to guide the discussion.	
<b>TEXT CHAT QUESTIONS LINK:</b> <a href="http://tenset.com/PTchat3sat">http://tenset.com/PTchat3sat</a>	
Discuss the experience you want students to have while reading the text and where, specifically, to focus students' attention through questioning and add notes annotations to these so they stand out during instruction.	
Use the <b>questions for qualitative analysis</b> to think about what barriers may impede students' ability to access the text. Responses to these questions will influence the pedagogical decisions made during planning.	
<b>QUALITATIVE ANALYSIS QUESTIONS LINK:</b> <a href="http://tenset.com/PTchat3sat">http://tenset.com/PTchat3sat</a>	
Discuss how students apply the reading foundational skills in whole group, small group, and independent activities, including the decodable reader.	

**NOTE:** Annotating shifts the focus from planning a lesson to reviewing, synthesizing, and lesson objectives, goals and expectations aligned to the MS-CRS. It also includes consider your students might need extra background knowledge or where you may need to scaffold a lesson. **All examples in this document are from Into Reading, Grade 3, Unit 1.**




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ELA Unit Internalization > 3

Page 3



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**UNIT INTERNALIZATION**  
HIGH-QUALITY INSTRUCTIONAL MATERIALS

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**OUTCOMES**  
Teachers will deepen their understanding of a unit to prepare for and deliver high-quality instruction by:  
 • articulating the unit's focus (content and skill);  
 • analyzing the unit's assessments and determining what students need to know and do to be successful;  
 • deeply examining the texts through the lens of a reader and a teacher; and  
 • planning for building background knowledge skills that will support all students, particularly focus students.<sup>1</sup>

**PROCESS**  
**STEP 1: ANALYZE THE UNIT**  
**Action Steps:**  
 • Read the Unit Goal, Module, or Genre Study;  
 • Skim the text list;  
 • Read the Final Task or Project; and  
 • Skim the standards within the unit, including reading foundational skills standards.

Guiding Questions and Considerations	Notes
In your own words, what are the big ideas or essential questions in this unit?	
What content knowledge will students gain through reading, writing, speaking, and critical thinking?	
What writing types will be addressed?	

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ELA Unit Internalization > 1

Internalization Guide

**ANCHOR TEXT | SHORT STORY**  
**DIGITAL PERSPECTIVES**

**CLOSER**  
**Analyze**  
Students may during their first help students feels about Gr about the ann may want to r based on the  
**ANNOTATE**  
in paragraph appearance, d while you high  
**QUESTION**  
d these details r reader can inf from these de responses.  
**Possible resp**  
like the Indians Indians descri stereotypes wh for Native Ame  
**CONCLUDE**  
conclusions al details in the t author might the beginning  
**Possible resp**  
the author is s be embarrass  
Remind stud types of chara characterizat states a chara characterizat clues about a character's app as well as how or her.

**The Medicine Bag**  
Virginia Driving Hawk Sneve

**BACKGROUND**  
The Lakota Indians are part of the Sioux Nation, an indigenous people of the Great Plains region of North America. Today there are about 170,000 Sioux Indians living in the United States. About one-fifth of the American Indian population live on reservations, which are designated pieces of land ruled by tribal law.

**NOTES**

**Performance Task**  
Write a Nonfiction Narrative

Performance Task

ach unit focuses on n engaging topic plated to the Essential Question.

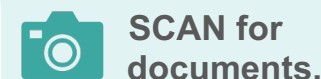
**UNIT 1 Rites of Passage**

**UNIT INTRODUCTION**  
 UNIT ACTIVITY AND VIDEO ..... 2  
 LAUNCH TEXT: NONFICTION NARRATIVE MODEL  
 Red Roses ..... 6  
**WHOLE-CLASS LEARNING**  
 ANCHOR TEXT: SHORT STORY  
 The Medicine Bag  
 Virginia Driving Hawk Sneve ..... 13  
 MEDIA: VIDEO  
 Apache Girl's Rite of Passage  
 National Geographic ..... 29  
**PERFORMANCE TASK**  
 WRITING FOCUS  
 Write a Nonfiction Narrative ..... 34

**SMALL-GROUP LEARNING**  
**LETTERS**  
 You Are the Electric Boogaloo  
 Geoff Herbach ..... 46  
 Just Be Yourself!  
 Stephanie Pellegrini ..... 48  
**POETRY COLLECTION**  
 Hanging Fire  
 Audre Lorde ..... 56  
 Translating Grandfather's House  
 E.J. Vega .....  
**SHORT STORY**  
 The Setting Sun and Rolling World  
 Charles Mungoshi  
 MEDIA CONNECTION  
 Stories of Zimbabwe

**QR CODE**

Curriculum Mate



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# Orient to the Unit

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High Level



# Whole Group

## LESSON RESOURCES

Lesson	Making Meaning	Language Development	Effective Expression
	<b>First Read</b> <b>Close Read</b> <b>Analyze the Text</b> <b>Analyze Craft and Structure</b>	<b>Concept Vocabulary</b> <b>Word Study</b> <b>Conventions</b>	<b>Writing to Sources</b> <b>Speaking and Listening</b>
Instructional Standards	<b>8.LR.RTC.10</b> Read and comprehend a variety of literature . . . <b>8.RL.CS.4</b> Determine the meaning of words and phrases as they are used in a text . . .	<b>8.LVAU.4</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases . . . <b>8.LCSE.1</b> Demonstrate command of the conventions . . . <b>8.LKL.3</b> When writing and speaking, adjust style and tone . . .	<b>8.W.TTP.3</b> Write narratives . . . <b>8.W.TTP.3.a</b> Engage and orient the reader . . . <b>8.W.TTP.3.d</b> Use narrative techniques . . . <b>8.W.TTP.3.f</b> Craft an effective and relevant conclusion . . . <b>8.W.TTP.3.g</b> Use precise words and phrases . . . <b>8.SLPK.4</b> Present claims and findings . . .
<b>STUDENT RESOURCES</b> Available online in the Interactive Student Edition or Unit Resources			
	<b>40</b> Selection Audio <b>41</b> First-Read Guide: Fiction <b>42</b> Close-Read Guide: Fiction	<b>43</b> Word Network	<b>44</b> Evidence Log
<b>TEACHER RESOURCES</b> Selection Resources Available online in the Interactive Teacher's Edition or Unit Resources			
	<b>45</b> Audio Summaries: English and Spanish <b>46</b> Annotation Highlights <b>47</b> Accessible Leveled Text <b>48</b> First Read Extension Questions <b>49</b> Analyze Craft and Structure: Symbolism	<b>50</b> Concept Vocabulary and Word Study <b>51</b> Conventions: Verbs in Active and Passive Voice	<b>52</b> Writing to Sources: Retelling <b>53</b> Speaking and Listening: Monologue
Reteach/Practice (RP) Available online in the Interactive Teacher's Edition or Unit Resources	<b>54</b> Analyze Craft and Structure: Symbolism (RP) <b>55</b> Word Study: Animal Words (RP) <b>56</b> Conventions: Verbs in Active and Passive Voice (RP)	<b>57</b> Word Study: Animal Words (RP) <b>58</b> Conventions: Verbs in Active and Passive Voice (RP)	<b>59</b> Writing to Sources: Retelling (RP) <b>60</b> Speaking and Listening: Monologue (RP)
Assessment Available online in Assessments	<b>61</b> Selection Test: English <b>62</b> Selection Test: Spanish <b>63</b> Extension Selection Test		
My Resources	<b>64</b> A Unit 1 Answer Key is available online and in the Interactive Teacher's Edition.		



# Small Group

## LESSON RESOURCES

Lesson	Making Meaning	Language Development	Effective Expression
	<b>First Read</b> <b>Close Read</b> <b>Analyze the Text</b> <b>Analyze Craft and Structure</b>	<b>Concept Vocabulary</b> <b>Word Study</b> <b>Conventions</b>	<b>Speaking and Listening</b>
Instructional Standards	<b>8.LR.RTC.10</b> Read and comprehend a variety of literary nonfiction . . . <b>8.LCSE.1</b> Determine or clarify the meaning . . . <b>8.LVAU.4.a</b> Use context as a clue . . . <b>8.LVAU.5</b> When reading, listening, writing, and speaking, explain the function of figurative language . . .	<b>8.RL.CS.4</b> Determine the meaning of words and phrases . . . <b>8.LVAU.4</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases . . . <b>8.LVAU.4.b</b> Use common grade-appropriate morphological elements . . . <b>8.LCSE.1</b> Demonstrate command of the conventions of standard English . . . <b>8.LCSE.1.e</b> When writing or speaking, produce and use varied voice and mood of verbs . . .	<b>8.W.RPK.7</b> Conduct research to answer a question . . . <b>8.SLPK.4</b> Present claims and findings . . . <b>8.SLPK.5</b> Integrate multimedia and visual displays . . .
<b>STUDENT RESOURCES</b> Available online in the Interactive Student Edition or Unit Resources			
	<b>40</b> Selection Audio <b>41</b> First-Read Guide: Nonfiction <b>42</b> Close-Read Guide: Nonfiction	<b>43</b> Word Network	<b>44</b> Evidence Log
<b>TEACHER RESOURCES</b> Selection Resources Available online in the Interactive Teacher's Edition or Unit Resources			
	<b>45</b> Audio Summaries: English and Spanish <b>46</b> Annotation Highlights <b>47</b> Accessible Leveled Text <b>48</b> Spanish Translation <b>49</b> Text Questions <b>50</b> First Read Extension Questions <b>51</b> Analyze Craft and Structure: Tone	<b>52</b> Concept Vocabulary and Word Study <b>53</b> Conventions: Verb Moods	<b>54</b> Speaking and Listening: Visual Presentation
Reteach/Practice (RP) Available online in the Interactive Teacher's Edition or Unit Resources	<b>55</b> Analyze Craft and Structure: Tone (RP)	<b>56</b> Word Study: Latin Suffix -ous (RP) <b>57</b> Conventions: Verb Moods (RP)	<b>58</b> Speaking and Listening: Visual Presentation (RP)
Assessment Available online in Assessments	<b>61</b> Selection Test: English <b>62</b> Selection Test: Spanish <b>63</b> Extension Selection Test		
My Resources	<b>64</b> A Unit 1 Answer Key is available online and in the Interactive Teacher's Edition.		



# Independent

UNIT 1

UNIT INTRODUCTION

ESSENTIAL QUESTION: What are some milestones on the path to growing up?

LAUNCH TEXT: NONFICTION NARRATIVE MODEL: Read: *Roses*

WHOLE-CLASS LEARNING

SMALL-GROUP LEARNING

INDEPENDENT LEARNING

**ANCHOR TEXT: SHORT STORY**  
**The Medicine Bag**  
Virginia Driving Hawk  
Crowe

**LETTERS**  
**You Are the Electric Boogaloo**  
Goeff Herbach  
**Just Be Yourself!**  
Stephanie Pellegrini

**MEMOIR**  
**Cub Pilot on the Mississippi**  
Mark Twain

**INTERVIEW: VIDEO**  
**Apache Girl's Rite of Passage**  
National Geographic

**POETRY COLLECTION**  
**Hanging Fire**  
Audre Lorde  
**Translating Grandfather's House**  
E. J. Vega

**NEWS ARTICLE**  
**Quinceañera Birthday Bash Preserves Tradition, Marks Passage to Womanhood**  
Natalie St. John

**SHORT STORY**  
**The Setting Sun and the Rolling World**  
Charles Mungoshi

**NEWS ARTICLE**  
**Quinceañera Birthday Bash Preserves Tradition, Marks Passage to Womanhood**  
Natalie St. John

**REFLECTIVE ESSAY**  
**Childhood and Poetry**  
Pablo Neruda

**SHORT STORY**  
**The Winter Hibiscus**  
Mong Hui

**PERFORMANCE TASK**  
**WRITING FOCUS: Write a Nonfiction Narrative**

**PERFORMANCE TASK**  
**SPEAKING AND LISTENING FOCUS: Present Nonfiction Narratives**

**PERFORMANCE-BASED ASSESSMENT PREP**  
**Review Evidence for a Nonfiction Narrative**

PERFORMANCE-BASED ASSESSMENT

PROMPT: What rite of passage has held the most significance for you or for a person you know well?

## MATERIALS

- ✓ Introduction
- ✓ Whole Group Standards
- ✓ Small Group Standards
- ✓ Independent Standards



### UNIT INTERNALIZATION

HIGH-QUALITY INSTRUCTIONAL MATERIALS

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#### PROCESS

**STEP 1: ANALYZE THE UNIT**

**Action Steps:**

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Guiding Questions and Considerations	Notes
In your own words, what are the big ideas or essential questions in this unit?	
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ELA Unit Internalization 1



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# Orient to the Assessment

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High Level



## MATERIALS

- ✓ Unit Performance Task
- ✓ Whole Group Performance Task
- ✓ Small Group Performance Taks



What parts of the unit will directly connect to student interests or identity?	
What student background knowledge is necessary prior to reading the text?	
How can the teacher develop the students' interest in the content?	
What reading foundational skills does the unit focus on?	
<b>STEP 2: ANALYZE THE ASSESSMENTS TO GUIDE BACKWARD DESIGN</b>	
<b>Action Steps:</b> <ul style="list-style-type: none"><li>Review the Project or Performance Task and any other formative assessment opportunities.</li><li>Craft an exemplar student response or annotate one that is provided for the final project or task.</li><li>What is the targeted reading foundational skills for the unit and how are they assessed?</li></ul>	
Guiding Questions and Considerations	Notes
What is the Project, Performance Task, Weekly Inquiry and Research, or Wrap Up the Unit?	
What do students need to know and be able to do at the end of the unit, module, or genre study to be successful on the final project or concluding task?	
What do you think will be easy or challenging for your students? (Create a list of students that may find this challenging and students that may find this easy to create heterogeneous groups.)	
In your own words, how do the formative assessments throughout the unit scaffold toward the culminating assessment?	
Select 2-3 assessments from the unit, module, or genre study to analyze. What information will students learn to prepare them for the Project, Performance Task, Weekly Inquiry and Research, or Wrap Up the Unit?	
How are the reading foundational skills assessed within the unit assessments including the performance task?	



ELA Unit Internalization 2



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## ASSESSING

**Writing to Sources: Nonfiction Narrative**

Students should complete the Performance-Based Assessment independently, with little to no input or feedback during the process. Students should use word processing software to take advantage of editing tools and features.

Prior to beginning the assessment, ask students to think about the various characters and people they have read about and how those experiences may relate to their own experience (or that of someone else). Have them reflect on which ones underwent true rites of passage and how these experiences affected each one.

**Reread the Assignment** Encourage students to make sure they are clear about what is being asked of them.

**Review the Elements of Nonfiction Narrative** Students can review the work they did earlier in the unit as they complete the Performance-Based Assessment. They may also consult other resources such as:

- the elements of an effective nonfiction narrative, including characters, a sequence of events, narrative techniques, transitions, precise words, and a satisfying conclusion, as well as how to organize a nonfiction narrative, available in Whole-Class Learning
- their Evidence Log
- their Word Network

## PERFORMANCE-BASED ASSESSMENT

**SOURCES**

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT-LEARNING SELECTION

**WORD NETWORK**

As you write and revise your nonfiction narrative, use your Word Network to help vary your word choices.

**STANDARDS**

**Writing**

**8.W.1.3** Write narratives (fiction and nonfiction) to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or participants; characters.

c. Create a smooth progression of experiences or events.

e. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts, and show the relationships among experiences and events.

f. Craft an effective and relevant conclusion that reflects on the narrated experiences or events.

**8.W.1.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**8.W.1.10** Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences.

**84 UNIT 1 • RITES OF PASSAGE**

**PART 1**

**Writing to Sources: Nonfiction Narrative**

In this unit, you read about various fictional characters and real-life people and their rites of passage. Some went through experiences that were confusing and difficult, while others felt joy at the changes in their lives.

**Assignment**

**Write a nonfiction narrative in which you respond to the following prompt:**

What rite of passage has held the most significance for you or for a person you know well?

Narrate the events leading up to and following the rite of passage. If writing about someone else, use the third-person. Use transition words to make your narrative easy to follow, and use sensory language to convey notable experiences. Conclude with a reflection that inspires readers and shares what you have learned about rites of passage.

**Reread the Assignment** Review the assignment to be sure you fully understand it. The assignment may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words here in order to complete the assignment correctly.

**Academic Vocabulary**

attribute    gratifying    persistent    inspire    notable

**Review the Elements of Narrative** Before you begin writing, read the Narrative Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements are missing or not as strong as they could be, revise your essay to add or strengthen those components.

**AUTHOR'S PERSPECTIVE** Kelly Gallagher, M. Ed.

**Building a Writing Portfolio with Students** Teachers can create a portfolio that enables students to demonstrate the variety of writing they complete over the year. There are three elements of keeping a portfolio: collection of all the writing a student has done, selection of the best pieces, and reflection to evaluate growth.

Teachers can set the criteria using such categories as *Best Argument*, *Best Narrative Piece*, *Best Informative Piece*, *Best On-Demand Writing*, *Best Poetry*, *Best Blended Genre*, *Best Writing from Another Class*, *Best Model of Revision*, and *Best Single Line You Wrote This Year*. Students should also include a reflective letter at the end of the year.

To help them learn to reflect, use questions like these throughout the year:

- Where does your writing still need improvement? How will you improve?
- Reflect on a struggle you faced during this unit. How did you overcome it?
- Discuss a specific writing strategy you used and how it worked for you.

At the end of the year, students can review these pieces to see their growth as writers.

**DIGITAL PERSPECTIVES**

**ESSENTIAL QUESTION: What are some milestones on the path to growing up?**

**Narrative Rubric**

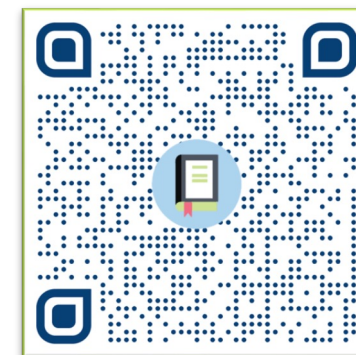
Focus & Organization	Development	Language/Conventions
1 The introduction is relevant and engaging and introduces the characters and situation in a way that appeals to readers.	Narrative techniques, such as dialogue, pacing, description, and reflection, are used to add interest to the narrative and to develop the experiences, events, and/or characters.	The narrative uses precise language and standard English conventions of usage and mechanics.
2 The conclusion follows the events in the narrative and provides meaningful reflection on the related experiences in the narrative.	Well-chosen descriptive language is frequently used to convey the experiences in the narrative and to help the reader imagine the characters and scenes.	Sophisticated and varied word choice and syntax is used for meaning and reader interest.
3 The introduction is engaging and clearly introduces the characters and situation.	Narrative techniques, such as dialogue, description, and reflection, are often used to add interest to the narrative and to develop experiences, events, and/or characters.	The narrative demonstrates consistent use of precise language and accuracy in standard English conventions of usage and mechanics.
4 Events in the narrative are organized, progress logically, and transition words are used frequently.	Well-chosen descriptive language is usually used to convey the experiences in the narrative and to describe the characters and events.	Well-chosen and varied word choice and syntax is used for meaning and reader interest.
5 The conclusion follows the rest of the narrative and provides some reflection on the experiences related in the narrative.	Narrative techniques, such as dialogue, description, and reflection, are sometimes used in the narrative.	The narrative demonstrates some use of precise language and accuracy in standard English conventions of usage and mechanics.
6 The introduction introduces the characters.	Well-chosen descriptive language is sometimes used to convey experiences.	Some varied word choice and syntax is used.
7 Events in the narrative progress somewhat logically, and some transition words are used.	Few, if any, narrative techniques are used in the narrative.	The narrative lacks precise language and contains mistakes in standard English conventions of usage and mechanics.
8 The conclusion adds little to the narrative and does not provide reflection on the experiences in the narrative.	The narrative fails to incorporate descriptive language to convey experiences or to develop characters.	Word choice and syntax show little or no variety.
9 The introduction is not relevant does not introduce the characters and situation, or there is no introduction.	The narrative does not connect to the narrative, or there is no conclusion.	

**Performance-Based Assessment 85**

**PERSONALIZE FOR LEARNING**

**Strategic Support**

Have students review elements of a nonfiction narrative to help them understand that the genre describes and explains real events. Guide them to understand that nonfiction narratives often are written in a sequence, or the order the events occurred. Help students craft a short nonfiction narrative that includes time-order words that describe when each event happened, such as *first*, *next*, *then*, and *finally*. Afterward, instruct them to make changes as needed as they work on their revisions.



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## Guiding Questions

- ✓ What is the performance task?
- ✓ How does the formative assessment scaffold toward the cumulative assessment?
- ✓ What information can you gather from these tasks?

What parts of the unit will directly connect to student interests or identity?	
What student background knowledge is necessary prior to reading the text?	
How can the teacher develop the students' interest in the content?	
What reading foundational skills does the unit focus on?	
<b>STEP 2: ANALYZE THE ASSESSMENTS TO GUIDE BACKWARD DESIGN</b>	
<b>Action Steps:</b> <ul style="list-style-type: none"><li>Review the Project or Performance Task and any other formative assessment opportunities.</li><li>Craft an exemplar student response or annotate one that is provided for the final project or task.</li><li>What is the targeted reading foundational skills for the unit and how are they assessed?</li></ul>	
<b>Guiding Questions and Considerations</b>	<b>Notes</b>
What is the Project, Performance Task, Weekly Inquiry and Research, or Wrap Up the Unit?	
What do students need to know and be able to do at the end of the unit, module, or genre study to be successful on the final project or concluding task?	
What do you think will be easy or challenging for your students? (Create a list of students that may find this challenging and students that may find this easy to create heterogeneous groups.)	
In your own words, how do the formative assessments throughout the unit scaffold toward the culminating assessment?	
Select 2-3 assessments from the unit, module, or genre study to analyze. What information will students learn to prepare them for the Project, Performance Task, Weekly Inquiry and Research, or Wrap Up the Unit?	
How are the reading foundational skills assessed within the unit assessments including the performance task?	

ELA Unit Internalization 2



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What do students need to know and be able to do at the end of the unit in order to be successful on the Performance Task?



What do you think will be easy/challenging for your students?



# Anchor Text

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Discussion with Colleagues



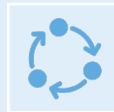
Understand the text fully for its content



Identify how students may interpret the content because of their perspectives and experiences



Where do we need to build a bridge for students to access certain elements of the text: vocabulary, context, content, background knowledge



Identify how to effectively leverage the text for its qualitative complexities for deep analysis opportunities that lead to practice, feedback, and response to feedback



ANCHOR TEXT | SHORT STORY

## The Medicine Bag

Virginia Driving Hawk Sneve

**DIGITAL PERSPECTIVES**

**CLOSER LOOK**

### Analyze Characterization

Students may have marked paragraph during their first read. Use this paragraph help students understand how the narrator feels about Grandpa. Encourage them about the annotations that they mark may want to model a close read with the based on the highlights shown in the t

**ANNOTATE:** Have students mark details in paragraph 1 that describe Grandpa's appearance, or have students participate while you highlight them.

**QUESTION:** Guide students to consider these details might tell them. Ask what reader can infer about Grandpa's appearance from these descriptions, and accept student responses.

**Possible response:** Grandpa doesn't look like the Indians that people see on TV. The Indians described in the selection are based stereotypes which create distorted expectations for Native Americans.

**CONCLUDE:** Help students to formulate conclusions about the importance of the details in the text. Ask students why the author might have included these details at the beginning of the story.

**Possible response:** By including these details the author is suggesting that the narrator be embarrassed about Grandpa's appearance.

Remind students that there are two types of **characterization**. In **direct characterization**, the author directly states a character's traits. In **indirect characterization**, an author provides clues about a character by describing the character's appearance, actions, and feelings as well as how other characters react to or her.

**BACKGROUND**

The Lakota Indians are part of the Sioux Nation, an indigenous people of the Great Plains region of North America. Today there are about 170,000 Sioux Indians living in the United States. About one-fifth of the American Indian population live on reservations, which are designated pieces of land ruled by tribal law.

Grandpa wasn't tall and stately like TV Indians. His hair wasn't in braids; it hung in strings, gray strands on his neck, and he was old. He was my great-grandfather, and he didn't live in a tipi; he lived all by himself in a part log, part tarpaper shack on the Rosebud Reservation in South Dakota.

My kid sister, Cheryl, and I always bragged about our Lakota grandpa, Joe Iron Shell. Our friends, who had always lived in the city and only knew about Indians from movies and TV, were impressed by our stories. Maybe we exaggerated and made Grandpa and the reservation sound glamorous, but when we returned home to Iowa after our yearly summer visit to Grandpa, we always had some exciting tale to tell.

We usually had some authentic Lakota article to show our listeners. One year Cheryl had new moccasins<sup>3</sup> that Grandpa had

1. **tipi** is a cone-shaped tent traditionally made of animal skins or bark.  
2. **Lakota** is a Native American tribe from the Great Plains region (present-day North and South Dakota).  
3. **moccasins** (MAK uh shuh) are soft shoes traditionally made from animal hide.

The Medicine Bag 13

ESSENTIAL QUESTION: What are some milestones on the path to growing up?

## Apache Girl's Rite of Passage

National Geographic

**DIGITAL PERSPECTIVES**

**CLOSER REVIEW**

### Analyze Expository Information

Students may have noted the section of the video from 1:10–1:58 during their first review. Use this segment to help students understand the experience of Dachina's public rite of passage. Encourage them to talk about what they noted. You may want to model a close review with the class.

**NOTE:** Have students note details in the video that outline the steps of the ceremony.

**Possible response:** It is a four-day ceremony, it moves through the stages of life, including infancy, childhood, and womanhood; it includes an all-night dance. It requires limited sleep and food, and the young women are expected to show little emotion.

**QUESTION:** Guide students to consider what these details might tell them. Ask what a viewer can infer from these details, and accept student responses.

**Possible response:** Dachina's rite of passage was more difficult than Martin's because she had to do things in front of people, and if she failed everyone would see it.

**CONCLUDE:** Help students to formulate conclusions about the importance of these details in the video. Ask students why the video might include these details.

**Possible response:** The video includes these details to give viewers a sense of what is to come in the rest of the video.

Remind students that **exposition** in a video helps to set up the action that is to follow. The rest of the video should show these stages and provide more detail. The exposition helps to ground viewers and provide a foundational understanding.

**BACKGROUND**

For hundreds of years, the Mescalero Apaches were nomadic hunters and warriors who roamed throughout the American Southwest and northern Mexico. Today, this Native American tribe lives on a major reservation in New Mexico, in what was once the center of their homelands. The ceremony in this video is one of their most important and sacred traditions.

NOTES

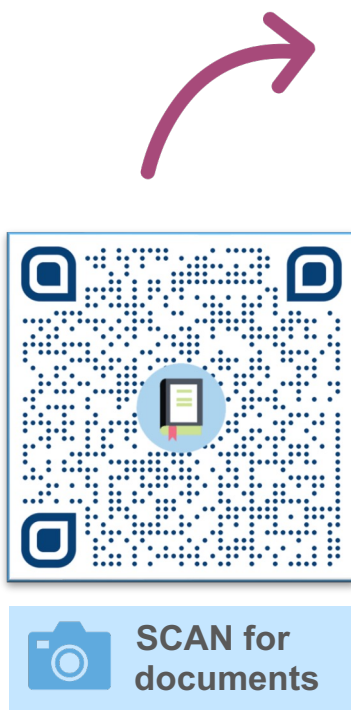
Apache Girl's Rite of Passage 29



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## Text chat questions

Use these questions as a guide for promoting conversation during teacher text chats. There is no prescribed number of questions that *should* be asked, nor a specific order in which to ask them. Select the questions that are most relevant to the text under study.

### ALL TEXTS

- Whose voices are centered in the text?
  - Whose voices are absent?
  - What did you like most/least about the text?
  - What feelings did this text evoke for you?
  - How did you experience the text? Were you immediately drawn in, or did it take a while? Did the text intrigue, amuse, disturb, alienate, irritate, and/or frighten you?
  - What was the most surprising, intriguing, or hard to understand aspect of the text?
  - At which point of the text were you most engaged?
  - Were there any parts of the text that you felt dragged?
  - Can you point to specific passages that struck you personally—as interesting, profound, silly or shallow, incomprehensible, illuminating?
  - Did you learn something new? Did the text broaden your perspective about a personal or societal issue?
  - What are the problems or issues raised? Are they personal, spiritual, societal, global, political, economic, medical, or scientific?
  - Does the author celebrate or criticize anything in the culture (e.g., family traditions, economic and political structures, the arts, food, religion)?
- What and why?
- What is the central idea discussed in the text? What issues or ideas does the author explore? Are they personal, sociological, global, political, economic, spiritual, medical, or scientific?

### Fiction

- Did you find the characters convincing? Were they believable? Were they fully developed as complex human beings or one-dimensional?
- What were the dynamics of “power” between the characters? How did that play a factor in their interactions?
- How has the past shaped the characters’ lives?

### Nonfiction

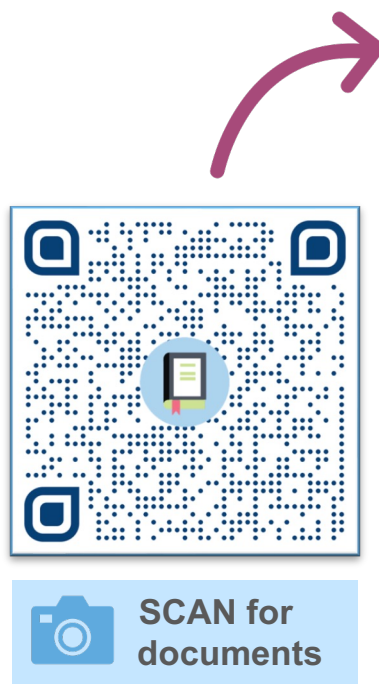
- What is the central idea discussed in the text? What issues or ideas does the author explore? Are they personal, sociological, global, political, economic, spiritual, medical, or scientific?


Adapted from: Frey, N., & Fisher, D. *Rigorous reading: 5 access points for comprehending complex texts*. Thousand Oaks, CA: Corwin. 2013



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### Qualitative analysis questions

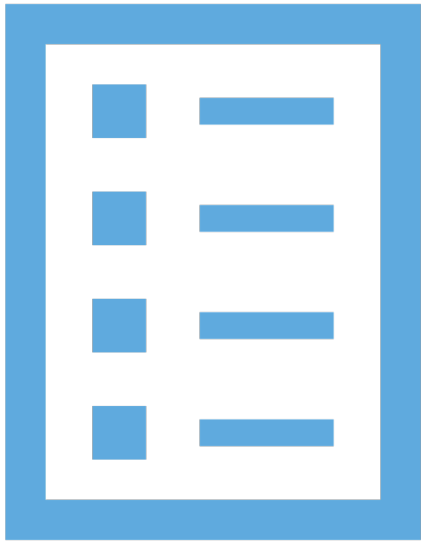
These questions are meant to be used to help teachers think about what barriers may impede students from accessing the text. Responses to these questions will influence the pedagogical decisions made during planning—what strategies will support all students in accessing these particularly complex features of the text?

<b>Levels of meaning and purpose</b>	<ul style="list-style-type: none"><li>Are there multiple competing levels of meaning that are difficult to identify, separate, and interpret? Are themes implicit or subtle, often ambiguous and revealed over the entirety of the text?</li><li>Are there gr devices that the reader is not familiar with (e.g., symbolism, irony) as well as idioms or clichés?</li><li>Is the purpose stated or withheld? Does the reader have to determine the theme or message?</li></ul>
<b>Structure</b>	<ul style="list-style-type: none"><li>Is the genre unfamiliar?</li><li>Does the author bend the rules of the genre?</li><li>Does the organization follow traditional structures such as problem/solution, cause/effect, compare/contrast, chronological, or sequence, descriptions?</li><li>Is the narrator unreliable? Does the narrator have a limited perspective for the reader or change during the course of the text?</li><li>Does the text feature signposts such as headings, bold words, margin notes, font changes, or footnotes?</li><li>Are intricate, extensive graphics, tables, charts, etc., integral to making meaning of the text (i.e., they provide information not otherwise conveyed in the text)?</li></ul>
<b>Language conventionality &amp; clarity</b>	<ul style="list-style-type: none"><li>Are there variations of standard English, such as regional dialects or vernaculars with which the reader is not familiar?</li><li>Is the register archaic, formal, scholarly, or fixed in time?</li><li>Are most sentences complex with several subordinate clauses or phrases and transition words?</li><li>Do sentences often contain multiple concepts?</li></ul>
<b>Knowledge demands</b>	<ul style="list-style-type: none"><li>Are there background demands on the readers that extend well beyond their own personal life experience?</li><li>Does the text demand knowledge of the reader that extends well beyond what they have been formally taught in school?</li><li>Do the demands on the reader extend well beyond their cultural experiences? Does the text include references to archaic or historical cultures?</li><li>Are there words used that represent complex ideas that are unfamiliar to the reader or that are domain-specific and not easily understood using context clues or morphological knowledge (e.g., It would be difficult for a student to understand the word chrysalis without specific context clues. Morphological knowledge likely won't help either.)?</li></ul>

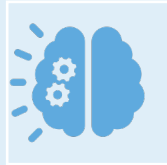
Adapted from: Frey, N., & Fisher, D. Rigorous reading: 5 access points for comprehending complex texts. Thousand Oaks, CA: Corvin. 2015



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Discuss the text with your colleagues as adult readers would in a book club. As needed, use the text chat questions to guide the discussion.



Discuss the text as teachers thinking about the experience you want students to have while reading the text and where, specifically, to focus students' attention through questioning and tasks.



Use the questions for qualitative analysis to think about what barriers may impede students' ability to access the text. Responses to these questions will influence the pedagogical decisions made during planning.





# Wrap-Up Talk

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Things to Consider



**Put Comments and Additional Questions in Chat**

- 1 How will this be introduced to your teachers with enough time to understand this pieces and how they all build towards a full understanding of the unit?
- 2 **LOGISTICS:** When, where, who, and how much time?
- 3 **EXPECTATIONS:** Pre-work, clarity on how to access curriculum materials, how to facilitate the collaboration discourse?
- 4 What tool do I want to use?
- 5 How will I ensure teachers to use this to connect to their understanding of the priority lessons that they internalize weekly?



**Put Comments and Additional Questions in Chat**

## 📅 MS Materials Matter: Translating Great Materials into Great Math Instruction Session 5

FRIDAY, APRIL 19, 2024, 9:30 – 11AM



**Sign Up**

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The MDE, Office of Instructional Materials and Library Services, is offering a one-hour virtual training designed for administrators, curriculum directors, and lead teachers that focuses on the Eight Elements of Effective Implementation of High-Quality Instructional Materials. This 5-part series focuses on best practices for implementing adopted high-quality instructional materials in the classroom.

Online Location	Microsoft TEAMS
Event Type	📅 Virtual Professional Development
Role	General Education Teacher, Curriculum Coordinator, Elementary Principal, FP Director, High School Principal, Lead Teacher, Middle School Principal, Superintendent
Grade Level	K-2, 3-5, 6-8, 9-12
Registration Contact Information	See information below
MDE Contact Name	Elizabeth Simmons
MDE Contact Phone	601-359-2448
MDE Contact Email	esimmons@mdek12.org
Funding Restriction	<i>This event is being funded with state and/or federal funds and is being provided for employees of school districts, employees of the Mississippi Department of Education and Department contractors. Mississippi Constitution Article 4, Section 66 prohibits governing authorities from making donations. According to the Mississippi Attorney General, once federal funds are turned over to the state, the rules for the expenditure of state funds apply. Based on the Mississippi law, this event is not being provided for third party vendors or external providers.</i>
Link	teams.microsoft.com...



**SCAN to  
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[tinyurl.com/HQIMSessionMath](https://tinyurl.com/HQIMSessionMath)

### *Science of Reading Classroom: Internalizing, Annotating, and Elevating HQIM*

#### **Morning Session:** *Understand the importance of common planning and collaboration*

- Explore the process of internalization
- Examine annotation methods and identify which method works best for your school/district
- Prepare lessons in a common-planning session using internalization and annotations

#### **Afternoon Session:** Curriculum Specific Workshop

\*Participants need to bring a teacher's edition and accompanying materials needed to plan.

- Understand the essential HQIM vocabulary
- Internalize Unit 1 using the Unit Internalization Guide
- Explore elevation strategies

**Contact Information:** Brandi Bankston, [bbankston@mdek12.org](mailto:bbankston@mdek12.org)

**Dates and Location:** May 2 – Oxford | May 14 – Jackson | May 21 - Biloxi



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Instructional Materials and Library Media Director  
[esimmons@mdek12.org](mailto:esimmons@mdek12.org)

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