**6–12 Planning Guide**

***Names/Nombres* by Julia Alvarez */* Grade 6**

*Estimated pacing: 3–4 Days*

*For more information, see the* [*Text Analysis Toolkit*](https://achievethecore.org/page/3369/text-analysis-toolkit) *resource page.*

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| This resource is… | This resource is not… |
| * Guidance for **multiple reads** of a grade-level anchor text (in this case read-aloud). * Guidance for connecting **reading and writing**instruction with a short research task * A place to highlight some **key aspects** of **culturally relevant pedagogy** (e.g., exploring self/others, connecting to community, thinking critically about the world ) *and* **standards-aligned work** (e.g., sequenced text-dependent questions and tasks, attention to academic vocabulary/language, building knowledge). | * **A scripted lesson plan**.This resource includes key instructional elements, but leaves you with room to customize. * **Everything** **you/students will need**. For example, there is a sample graphic organizer included, but you will likely want to modify and/or create additional resources, tasks, or scaffolds with your specific students in mind. * All the ways you could use this text to **connect with the lives and identities** of your students, school, and community. |

This resource contains blank templates to create guidance for:

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| **Text Analysis** | Important things to note about the complexity of, and opportunities/cautions with, this anchor text |
| **The Big Ideas** | Text-based big ideas to guide planning/instruction |
| **Culminating Tasks** | Three culminating task opportunities for students to demonstrate understanding of the text/topic in varied formats |
| **Vocabulary** | Suggested words to spend more and less time on, cognates |
| **Juicy Sentences Protocol** | Rich sentence from the text to deconstruct and reconstruct with students |
| **Multiple-Reads Guidance** | Questions and tasks for four reads of this text, including pre-reading activities |
| **Additional Student Supports** | Sample ways to support all students with this text and content |
| **Standards Addressed** | College- and career-ready standards and Social Justice standards |

**Intellectual Prep for Teaching**

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| **Text Analysis** |
| **Text:**  *Names/Nombres* by Julia Alvarez |
| **Considerations for complexity and cultural relevance:**  [*Names*](https://docs.google.com/viewer?a=v&pid=sites&srcid=bXNmdXJuYXJpLm5ldHxmdXJuYXJpc2tvbHRlcmtpZHN8Z3g6M2QyMDA1NTUxNmQ5MWJlZg) [*Nombres by Julia Alvarez.pdf (google.*](http://www.achievethecore.org/file/6245)[*com)*](https://docs.google.com/viewer?a=v&pid=sites&srcid=bXNmdXJuYXJpLm5ldHxmdXJuYXJpc2tvbHRlcmtpZHN8Z3g6M2QyMDA1NTUxNmQ5MWJlZg) |

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| **The Big Ideas** |
| **What is worthy of understanding in this text?**   * Julia (the narrator/main character) demonstrates the complexity of her identity and the internal conflict of wanting to “fit in” after moving from the Dominican Republic to New York City. * The narrator/main character code-switches numerous times within the text. |
| **What essential questions will support students in developing this understanding?**   * How can we truly be ourselves when different parts of our identity are different from others? * How do we accept, value, and affirm all aspects of what makes us who we are? * With open-mindedness and respect for others, how can we learn more about other people’s backgrounds and experiences? |
| **What knowledge will students need to successfully engage with these ideas?**   * Students must understand the concept of internal conflict. * Students must have a general understanding of immigration. * Students will require a basic understanding of the idea of assimilation (cultural). |



**STOP & THINK: MYSELF**

*[Modify this section to include learnings from your own research/reflection.]*

**What knowledge do I need to engage students with this text in an inclusive way? Is this a topic/idea that is familiar to me, or one I need to learn more about?**

* I may need to consider the immigrant experiences living in our own learning community and how I can anticipate the type of connections my students may be able to make.
* While I have some familiarity with the experiences depicted in the text, it may be helpful to understand the author’s immigration experience from the Dominican Republic to the United States from the 1950s to 1970s.

**What terms, names, events, or places do I need to research to pronounce accurately?**

* I can easily pronounce all Spanish words and names. However, students may not be able to.
* I may need to research some events/titles/names referenced in the text
  + Hey Jude - late 1960s song by the Beatles
  + Anita Banana
  + “...late 60s push to pronounce Third World names correctly”
  + Learning more about how and why some Latinx cultures have two family names



**STOP & THINK: YOUR STUDENTS**

*[Modify this section to include considerations based on the students in your room.]*

**What opportunities for connection and community does this text offer?**

* Learning about different languages spoken in the community.
* Learning about different immigration experiences represented in the community.
* Connecting with communities and contributing to positive social change that embraces diversity and cultivates a sense of belonging and inclusion.

**What potential harm to students could I cause that I need to be careful of?**

* There has to be sensitivity to students who can be triggered by the experiences depicted within the text (difficulty learning the English language, discrimination/prejudice/stereotypes, immigration, living with a sense of not fitting in).

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| **Culminating Tasks**  (*How and in what format will students share their cumulative learning?)* |
| To demonstrate and share their learning, students may complete one written response and a choice of connected responses:   * Text-Based Written Response: Identity and immigration   + Students write an expository essay analyzing how the text shows Julia exploring and making meaning of identity, immigration, and culture.      * Theme-Based Connection: Identity and Family Cultural Background   + Students may use *Names/Nombres* by Julia Alvarez as a mentor text to:     - Write a short story, personal narrative, or memoir-like piece depicting the experience of navigating multiple dimensions of their identity.     - Develop a poem piece, rap, or song to depict the experience of navigating multiple dimensions of their identity. * Theme-Based Connection: Multilingualism/Bilingualism, Culture, and Identity   + - Create a podcast: Interview someone whose first language is other than English, and have your interview questions explore how your interviewee speaking a language other than English has impacted their identity and is connected to culture. |

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| **Vocabulary**  (*Learn more about Selecting and Using Academic Vocabulary in Instruction, including supports for English learners* [*here*](https://achievethecore.org/content/upload/Selecting%20and%20Using%20Academic%20Vocabulary%20in%20Instruction.pdf)*.*) | |
| **These words merit less time and attention.** [They are concrete and easy to explain, or describe events/processes/ideas/concepts/experiences that are likely to be familiar to your students.] | **These words merit more time and attention.** [They are abstract, have multiple meanings, and/or are part of a large family of words with related meanings. These words are likely to describe events, ideas, processes, or experiences that most of your students will be unfamiliar with.] |
| * Immigration * Trilling * Alcatraz * Ushered * Sarapes * Ethnicity * Bazaar * Portoriko (Puerto Rico) * Rococo * Consonants * Nuclear family * Convoluted * Commencement ceremony * Yearbook * Cooing/cooed * Merge * Chaotic | * Drum roll of the /r/ * The super * Shakespeare reference “a rose by any other name…” * Third World names * Uncle of affection * Literary figure * Ironically * Surnames * Foreigner * Ethnicity |
| **Additional vocabulary to support, as needed:**    **Cognates (English to Spanish):**   * immigration/inmigración * accent/acento * pronunciation/pronunciación * ironically/irónicamente * inevitably/inevitablemente * chaotic/caótico | |

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| **Juicy Sentences Protocol**  (*What will students learn about language through close examination of this text? Consider sentences worthy of close analysis via the* [*Juicy Sentence*](https://achievethecore.org/page/3160/juicy-sentence-guidance)***[[1]](#footnote-1)*** [*protocol*](https://achievethecore.org/page/3160/juicy-sentence-guidance).) |
| “Those were the blond, blue-eyed, bobby-sock years of junior high and high school before the sixties ushered in peasant blouses, hoop earrings, serapes.”  **Chunks to discuss with students [marked in brackets]:**  “[Those were the] [blond, blue-eyed, bobby-sock] [years of junior high and high school] [before the sixties ushered in] [peasant blouses, hoop earrings, serapes]”  **Activities**:  This activity could be a supplemental task to go along with the reading or writing connections with this text. Prepare and share some visuals to illustrate the fashion and style of the time periods noted (the 50s and 60s). Go chunk by chunk, discussing with students the meaning of each part, before putting the entire meaning of the sentence together. Questions that may support students to unpack the meaning:   * *What is this sentence doing? What is Alvrez describing here?* (time passing, the changing of decades) * *How does Alvarez use fashion and hairstyle to describe time?* * *What conventions does Alvarez use? What punctuation is used heavily and why?* (You might review commas and lists.) * *How might we mimic this to show time passing today?* (You might brainstorm a list of fashion and hair style words that could be used to describe the 2010s and 2020s, and replicate this sentence style focusing on current or recent time periods.) |

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| **Opportunities to Integrate Supports for Multilingual Learners** |
| Throughout this series of lessons, there are many opportunities for multilingual learners to read, speak, and write using their full language resources, inclusive of home language(s) and dialect. [Translanguaging](https://wida.wisc.edu/sites/default/files/resource/Focus-Bulletin-Translanguaging.pdf) can happen at any time when driven by the child, but there are [moves teachers can make](https://www.elsuccessforum.org/resources/ela-translanguaging-strategies) to support this as well. Within this lesson, consider the ways in which you can integrate the following:  Opportunities for students to write in their language of choice  Opportunities for home language partnerships for conversation and discussion  Opportunities for students to read supporting texts in languages other than English  Opportunities for home language partnerships for group work or collaboration |

**Planning Guidance**

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| **Multiple-Reads Guidance - *Names/Nombres***  (*Use your discretion to determine how each read will translate into days of instruction.*) | | |
| **Purpose: Why will students engage in this close read?**  The goal of the close read is to develop literacy skills (notably comprehension of grade-level complex text and fluency via multiple reads) as well as identity (specifically, understanding of others) | | |
|  | **Pre-Reading Activities** | **Focus:** Understanding the essential question and activating relevant background knowledge  Respond to one or more of the following questions.  Quick write[[2]](#footnote-2): *How do you feel about your name and why? What does your name mean to you? What do you think your name tells others about you?*  *The title of the text is* Names/Nombres. *(The word “nombres” is Spanish for names.) What do you think this story will be about? Why do you think the author titled the piece with an English and Spanish title?*  Essential Question:  *How can a given name contribute to the development of identity?* |
|  | **First Read** | **Focus:** Understanding big ideas and flow of the text itself.  *During this read, we recommend minimal interruptions; only pause to answer questions as needed to preserve meaning. Students should have access to copies of the text, or the text should be projected.*  **Model Reading Fluency:**  The teacher reads the text aloud to the class (modeling oral fluency, expression, and using sources of information within the text (i.e. phonetic pronunciations, author’s use of italics).  **Student Reread:**  [Modified Word-Phrase-Sentence Protocol for Re-Reading](http://www.pz.harvard.edu/sites/default/files/Word-Phrase-Sentence.pdf): Independently or through buddy reading, students reread the text and take note of a:   * sentence that was meaningful and captured a core idea of the text * phrase that moved, engaged, or provoked the reader * word that captured the reader’s attention or struck you as powerful   **Small-Group Discussion:**   * Students share their choices in small-group discussions. * Students begin by sharing their chosen words, then phrases, then sentences. They explain why they made their selections. * Groups can create a three-column chart that includes page numbers by each word, phrase, or sentence from the text. * Looking at the group’s collective choices of words, phrases, and sentences, reflect on the conversation by identifying:   + What themes emerge?   **After Reading:**  Whole-group or small-group discussions:   * *Who is telling the story (Julia), and what do you learn about their perspective?*   + *How does the main character feel when her family arrived in New York City and her family’s “names changed almost immediately”?*   + *What does it mean that her family would not be “let in”?*   + *Why was the main character afraid that her family would not be “let in” if she corrected the immigration man’s pronunciation of her family’s name?*   + *Why does the author make sure to show the reader how the neighbors pronounced her mother’s name,* “Jew-lee-ah” versus “Hoo-lee-ah”? *How does the main character feel about this?*   **Quick-Write-Stop**, think, and jot (post discussion) reflection:   * *What did I learn about Julia in this story?* * *What are some connections I can make to this story?* |
|  | **Second Read** | **Focus**: Understanding Julia’s perspective and how it shifts throughout the story  The Second Read can be a Shared Reading and/or Independent Reading.  Ask students to annotate the text as they read, looking for evidence of how Julia is responding or establishing her point of view.  **After re-reading, students should respond to the following questions in small groups:**   * *Why did Julia’s mother quote Shakespeare, “a rose by any other name would smell as sweet”?* * *How did Julia’s older sister get her name? Why did the older sister have the hardest time getting an American name? What happened with Mami and the other new mothers after the sister was born? (page 116)* * *On page 117, why did the author state that her younger sister, Ana, “had the easiest time of all”? How did the pronunciation of Ana’s name change over time?* * *The term* ***ethnicity*** *means belonging to a social group that has a common national or cultural tradition. What does Alvarez mean by her statement on page 117 “ethnicity was not yet “in”? How does Julia feel when asked to say her full Spanish name?* * *How does Alvarez’s attitude about her and her family being different change during the story? Cite evidence from the story in your answer.*   **Small-Group Discussions:**  [Save the Last Word for Me Text-Based Protocol](https://www.nsrfharmony.org/wp-content/uploads/2017/10/save_last_word_0.pdf)   * Divide the class into groups of 3. * Each student chooses a quote from the text that best supports how Julia establishes her perspective. * The first student shares the quote and the remaining two say why they think the student chose that quote * The discussion comes back to the first student who then explains how the others were right or wrong and then finally gives their reasoning * Students take notes on each quote and each analysis   **Closing Discussion**: *How do you see the narrator’s perspective shift or change throughout the piece?* |
|  | **Third Read** | **Focus**: The perspective of the author: What is the author saying? How does that illustrate the theme? What is the author’s purpose?  Students reread the text, looking for evidence of:   * *How is the narrator affected by the assumptions that the people around her make?*    + Consider these text excerpts:     - *“But, at school I was Judy or Judith and once an English teacher mistook me for Juliet.”*     - *“Friends called me Jules or Hey Jude.”*     - *“You know what your friend Shakespeare said, ‘A rose by any other name would smell as sweet.’”*     - *“My mother was embarrassed among the Sallys and Janes and Georges and Johns to reveal the rich, noisy name Mauricia so when…Maureen.”*     - *“Where are you from, Judy?”* * *The narrator states, “I just wanted to be Judy and merge with the Sallys and Janes in class. But, inevitably, my accent and coloring gave me away.” How does the narrator express a feeling of marginalization by dominant culture?* * *How does the narrator show pride in her identity and culture?*   + *Example evidence below:*      - *“Later during her college years in the late 60s, there was a push to pronounce Third World Names correctly….Our first few years in the states though, ethnicity was not yet “in” (top of pg. 118)*     - *“So where are you from…I mean originally” (pg. 118)*     - *Youthful glamorous looking couples (pg. 119)*     - *“...I burned with shame whenever they singled me out as a foreigner,...”*     - *“I just wanted to be Judy and merge with the Sallys and the Janes in my class.”*     - *“...I burned with shame whenever they singled me out as a “foreigner,” a rare, exotic friend,...”*     - *“I suffered most whenever my extended family attended school occasions.”*     - *“My initial desire to be known by my correct Dominican name faded.”*     - *“organ blast of the a, trilling my tongue for the drum roll of the r,...”*     - *“But how could they listen when they were constantly speaking among themselves in florid-sounding phrases, rococo consonants, rich, rhyming vowel?”*   \***TEACHER NOTE:** Cautionary attention should be paid to how the character expresses negative feelings tied to linguistic and cultural background and how this is discussed with students.  **Closing Discussion/Exit Slip:**  Focus Question: *Why did the author write this text?*  **Small-Group Discussions:**  [Four A’s Text Protocol](https://www.nsrfharmony.org/wp-content/uploads/2017/10/4_a_text_0.pdf)   * Divide the class into groups of 4. * Follow steps 1-3 of the protocol in small groups (with the focus question grounding the protocol-based discussion). * Have the group share a summary of the thinking in a whole-group discussion. * Then, students will complete a quick write responding to the focus question: *Why did the author write this text?* |
|  | **Fourth Read** | **Focus: Text structure and craft**  **Ask:** *What crafting and structural decisions does Julia Alverez make when writing the text? How does this contribute to the meaning of this piece?*  **Teacher Model:**  The teacher models reading the first paragraph of the piece and discusses how the author incorporates descriptive details to create imagery (e.g., “shook his head,” “we were waved through,” “organ blast of the a, trilling my tongue for the drum roll of the r,...”).  **Small-Group Work:**  Students work in groups to capture additional places in the text where the writer employs descriptive details to convey the story’s meaning. Students can chart a collection of text examples of imagery (focusing on visual, auditory, tactile, and olfactory).  Students share out in a whole-group discussion and synthesize findings.  Potential examples to highlight with students:   * Nonlinear text structure: For example, the text begins with arrival to New York City (with the author as a young child), moves into her high school experience, goes back to when her sister was born, proceeds to when her other sister was in high school, and then transports the reader to character high school graduation. * Interactions between characters are not typically aligned to a mainstream plot line. Instead, the writing offers events, experiences, and interactions as a way to depict the main character’s processing of feelings and internal thinking derived from wanting to fit-in. * Italics to show phonetic pronunciations and mispronunciations character names. The italics also refer to Spanish language words (e.g., *sancocho, una hija de crianza, madrina, comadre, vamanos, mis hermanas, pudin*) and renaming/misnaming attempts (e.g., *little girl, Judy, Judith, Juliet, Jules, Maureen, Anne*). * “Someday, the family predicted, my name would be well-known throughout the United States. I laughed to myself, wondering which one I would go by.”   **Connecting to Author’s Biography**  Have students read the first two paragraphs, [here](https://www.chipublib.org/julia-alvarez-biography/#:~:text=Julia%20Alvarez%20was,sunk%20deep%20roots.%E2%80%9D).  Discussion: *Yesterday, we closed by discussing why Julia Alvarez wrote this text. Today, you spent time studying Alvarez’s moves as an author. How did this reinforce and support or change your thinking?*  **Exit Slip**: Stop, Think, and Jot:  [Modified I Used to Think and Now I Think Routine](http://www.pz.harvard.edu/sites/default/files/I%20Used%20to%20Think%20-%20Now%20I%20Think_1.pdf)  *When thinking about about the text, Names/Nombres, “I used to think \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and now I think \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ because \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.* |
|  | **After Reading** | **Focus:** Culminating tasks  Modify to include lesson structure and support as needed. |



**STOP & THINK: YOUR STUDENTS**

*[Modify this section to include considerations based on the students in your room.]*

**What additional or modified texts/resources could allow students to:**

* **Connect this content to their existing funds of knowledge and many identities?**

The text serves as a mirror (Bishop, R. S., 1990) for all students with multilingual backgrounds, immigration experience, Latinx students, and students of non-dominant cultures. For students who do not relate to these experiences previously listed, the text can serve as a window (Bishop, R. S., 1990) to new experiences, identities, and appreciation for different ethnic, linguistic, and cultural backgrounds.

* **Engage in social justice work that is relevant to their experiences and school community?**

Students can create spaces (i.e., clubs, groups, campaigns, movements, etc.) to advocate for embracing diversity and active the cultivation of inclusivity and belongingness. They can create outlets to promote equity and social justice.

* See additional perspectives related to this topic?

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| **Additional Student Supports**  (*Note: the supports listed below are samples.*) |
| *[Adjust or add to the sample list below to work for your students.]*   * Ensure that each student has a copy of the text so students can read and re-read along with the teacher. * Allow for student discussion before any writing and make use of sentence starters as needed for students to capture their ideas. * Provide a student interview form (translated as needed) for the pre-reading interview. * Consider support for [translanguaging](https://assets-global.website-files.com/5b43fc97fcf4773f14ee92f3/5cca8e1dbfa8f118e41c578a_Translanguaging%20Strategies%20ELA.pdf) for students throughout. |

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| **Standards Addressed** |
| **Common Core State Standards:**  Reading Standards   * [CCSS.ELA-LITERACY.RL.6.1](http://www.corestandards.org/ELA-Literacy/RL/6/1/) Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. * [CCSS.ELA-LITERACY.RL.6.2](http://www.corestandards.org/ELA-Literacy/RL/6/2/) Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments. * [CCSS.ELA-LITERACY.RL.6.3](http://www.corestandards.org/ELA-Literacy/RL/6/3/) Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution. * [CCSS.ELA-LITERACY.RL.6.4](http://www.corestandards.org/ELA-Literacy/RL/6/4/) Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone * [CCSS.ELA-LITERACY.RL.6.5](http://www.corestandards.org/ELA-Literacy/RL/6/5/) Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot. * [CCSS.ELA-LITERACY.RL.6.6](http://www.corestandards.org/ELA-Literacy/RL/6/6/) Explain how an author develops the point of view of the narrator or speaker in a text.   Writing Standards   * [CCSS.ELA-LITERACY.W.6.3](http://www.corestandards.org/ELA-Literacy/W/6/3/) Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. * [CCSS.ELA-LITERACY.W.6.3.A](http://www.corestandards.org/ELA-Literacy/W/6/3/a/) Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. * [CCSS.ELA-LITERACY.W.6.3.B](http://www.corestandards.org/ELA-Literacy/W/6/3/b/) Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. * [CCSS.ELA-LITERACY.W.6.3.C](http://www.corestandards.org/ELA-Literacy/W/6/3/c/) Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. * [CCSS.ELA-LITERACY.W.6.3.D](http://www.corestandards.org/ELA-Literacy/W/6/3/d/) Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. * [CCSS.ELA-LITERACY.W.6.3.E](http://www.corestandards.org/ELA-Literacy/W/6/3/e/) Provide a conclusion that follows from the narrated experiences or events.   Research to Build and Present Knowledge   * [CCSS.ELA-LITERACY.W.6.7](http://www.corestandards.org/ELA-Literacy/W/6/7/) Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate. * [CCSS.ELA-LITERACY.W.6.8](http://www.corestandards.org/ELA-Literacy/W/6/8/) Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources. * [CCSS.ELA-LITERACY.W.6.9](http://www.corestandards.org/ELA-Literacy/W/6/9/) Draw evidence from literary or informational texts to support analysis, reflection, and research. |
| **Learning for Justice** [**Social Justice Standards**](https://www.learningforjustice.org/sites/default/files/2020-09/TT-Social-Justice-Standards-Anti-bias-framework-2020.pdf)**:**   * Identity 1 ID.6-8.1 I know and like who I am and can comfortably talk about my family and myself and describe our various group identities. * Identity 2 ID.6-8.2 I know about my family history and culture and how I am connected to the collective history and culture of other people in my identity groups. * Identity 3 ID.6-8.3 I know that overlapping identities combine to make me who I am and that none of my group identities on their own fully defines me or any other person. * Identity 4 ID.6-8.4 I feel good about my many identities and know they don’t make me better than people with other identities. * Identity 5 ID.6-8.5 I know there are similarities and differences between my home culture and the other environments and cultures I encounter, and I can be myself in a diversity of settings. * Diversity 6 DI.6-8.6 I interact with people who are similar to and different from me, and I show respect to all people. * Diversity 7 DI.6-8.7 I can accurately and respectfully describe ways that people (including myself ) are similar to and different from each other and others in their identity groups. * Diversity 8 DI.6-8.8 I am curious and want to know more about other people’s histories and lived experiences, and I ask questions respectfully and listen carefully and nonjudgmentally. * Diversity 10 DI.6-8.10 I can explain how the way groups of people are treated today, and the way they have been treated in the past, shapes their group identity and culture. * Action 17 AC.6-8.17 I know how to stand up for myself and for others when faced with exclusion, prejudice and injustice   **Additional Framework Alignments:**  CASEL Alignment: Self-Awareness  SEE Learning Alignment: Personal Awareness, Attention and Self-Awareness |

1. The juicy sentence is a strategy developed by Dr. Lily Wong Fillmore, specifically to address the needs of ELLs and accessing complex text, and it is a tool that is useful for helping all students learn to deconstruct and reconstruct sentences, and to understand how different language features contribute to meaning. [↑](#footnote-ref-1)
2. In this lesson, quick writes are used as a consistent structure to provide students with opportunities to get their thinking on into words. These should be framed as informal writing opportunities - students can use bulleted lists, incomplete sentences, informal sentence structure, home language, etc. Teachers should attend to student strengths, so modifications may include giving students the opportunity to orally record their thinking, type as opposed to write, create a Jamboard instead of handwritten log, etc. [↑](#footnote-ref-2)