Unit 2

Title: Helen on Eighty-Sixth Street

Suggested Time: 5 days (45 minutes per day)

Common Core ELA Standards: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4; W.9-10.1, W.9-10.4, W.9-10.9; SL.9-10.1; L.9-10.1, L.9-10.2, L.9-10.4

Teacher Instructions

**Preparing for Teaching**

1. Read the Big Ideas and Key Understandings and the Synopsis. Please do **not** read this to the students. This is a description for teachers about the big ideas and key understanding that students should take away **after** completing this task.

Big Ideas and Key Understandings

Part of growing up is learning to deal with loss and let go of childish ideas. Sometimes we have to accept that logic must control our thinking and actions, not our emotions or hopes.

Synopsis

Vita, the narrator, lives in an apartment with her single mother. She deeply misses her father who left them, and writes letters to him that she never sends. At school her class is staging a production of the story Helen of Troy. Vita longs to play Helen and envies Helen McGuire, who has the role. One day, remembering what her mother told her about ancient sacrifices to the goddess Athena, Vita burns the letters to her father asking Athena for the role of Helen, the return of her father, and the departure of her mother’s boyfriend, Old Farfel. When Helen McGuire gets sick, Vita gets the role and believes that her ceremony caused the events to happen. When her mother stops seeing Farfel, Vita expects her father to appear the night of the play. When Vita delivers the climactic final speech of the play, she inserts a quiet, powerful goodbye that we know she means for her father. This moment shows us that Vita realizes she can no longer hold on to her childish hopes and emotions, but must instead accept that logic and reason have to shape her beliefs. Vita discovers that sometimes you must simply accept a loss.

1. Read the entire story a time or two, keeping in mind the Big Ideas and Key Understandings.
2. Re-read the text while noting the stopping points for the Text Dependent Questions and teaching Tier II/academic vocabulary.

**During Teaching**

1. Students read the entire story independently.
2. Teacher reads the text aloud while students follow along or students take turns reading aloud to each other. This story is complex in its ideas but not in its syntax or vocabulary, so letting the students read it out loud to each other would be great practice with fluency.
3. Students and teacher re-read the text while stopping to respond to and discuss the questions, continually returning to the text. A variety of methods can be used to structure the reading and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

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| **Text-dependent Questions** | **Evidence-based Answers** |
| Find textual evidence that describes why Vita is unhappy at the beginning of the story. (page 106) | In the first sentence Vita states “I hate Helen.” This immediately characterizes Vita as unhappy. At the end of the first paragraph, she states “I am unhappy”. In paragraph two, we learn she feels as though her mother doesn’t understand her, which also contributes to her unhappiness. Later in paragraph 5, Vita is upset that she does not get to play the role of Helen and instead must be inside the horse. |
| On page 106, we learn Vita’s father is on his own “odyssey”. Discuss the meaning and significance of this word choice. | Students should reference the footnote for the definition of odyssey (e.g., extended journey). Discussions about the significance of the word choice may include:   * Parallel between Vita’s father and Odysseus * Implications that Vita believes her father may return * Her father didn’t have a choice in returning. |
| What do Vita and Helen envy about each other’s role in the play? What does this tell you about the two characters? (Pg. 107) | Vita envies Helen’s opportunity to be center stage and deliver powerful lines. Helen envies Vita because she gets to hold Tommy around the waste in the dark. This tells us Helen doesn’t value her part as much as she would value getting to flirt with boys. On the other hand, Vita doesn’t seem to care about interacting with boys and would rather play the lead part. |
| Find examples from the text on page 108 that indicate how Vita feels about Farfel. | In paragraph one, Vita states she doesn’t like to be around when he’s over”. In paragraph 3, she describes him stating, “He smells like those dark cough drops, the kind that make your eyes tear and your head feel like its expanding. I don’t’ know how she can stand him”. |
| On page 108, re-read paragraph 5 and the footnote referenced within it. What can we infer about the dog from his name? Vita observes her mother “spinning Argus”. Draw conclusions about the significance of this action. | The footnote on page 108 lets us know that Argus was the name of Odysseus’s dog. In the story, Vita’s dog is also named Argus. From this, we can infer that Vita’s dog may have been close to her father, or even belonged to him. When Vita observes her mother getting lost in the act of “spinning Argus” it seems as if she is remembering the dog, and maybe even Vita’s father. Vita notes that her mother “can’t stand to part with anything”. Vita’s observation alludes to the fact that her mom (Victoria) is not over the relationship with Vita’s father, and that she may still think of him or miss him. |
| Consider the text on page 109. Identify all of the places where the author uses contrasting images. What do these images tell you about how Vita feels at this point in the story? | The examples of the author using contrasting images on page 109 are:   * New places and old places * A swan and a snake * Outside and inside * Writes letters but does not send them   All the contrasting images on this page make it clear that Vita is feeling conflicted. She has two opposite feelings inside her when it comes to her father. This is further illustrated by the fact that she wants to tell her father one thing, but actually writes another. |
| What can we infer about the time and nature of the separation between Vita and her father from the letters she has written and not sent? Site evidence to support your answer. Cite evidence from page 109 to support your answer. | Vita says that “I am on my third box. It is getting so full that I have to keep the lid tied down with rubber bands”. This indicates that Vita has been writing her letters for a long time. Vita also says that she wants to tell her father that her mother is talking about the ocean and that they miss him, but instead she writes about the play and how her adventures in the play might make them the same. This shows us that Vita thinks her father may be having great adventures similar to the adventures in her play. She says in her letter to her father, “Even though we win the war it will be many years before I return home. Until I see my family again. In this way, we are the same I will have many adventures. I will meet giants and witches and see strange lands. Is that what you are doing?” This illustrates that Vita believes that her father, like Odysseus, is off having adventures and completing a journey from which he will return. In order to keep her hope for his return alive, she may have romanticized his situation in her head. |
| Re-read the last two sentences on page 109. What is unique about these sentences, and why might the author have chosen to use these kinds of sentences in this particular spot in the text? | These two sentences are unique because they are much shorter than the rest of the paragraph. This adds emphasis on these sentences. As a reader they help me to understand that the ocean holds emotional significance for Vita. |
| Find examples of the literal and figurative meanings for travel within the conversation between Victoria, Vita, and Farfel in paragraphs 10-18 on page 109. | Old Farfel is literally traveling to Atlanta. Victoria does not like to physically travel “she can’t even go to school and back without worrying about the apartment”. Farfel tells Victoria she has to move on and go to new places – this is both literal and figurative for the idea that she needs to go to new places within herself and do things differently. She replies that she is still exploring old places, which can be meant both literally or figuratively for the fact that she is still caught up in her old life. Next Vita remembers that her mother once said that she traveled inside herself when dad left, which is figurative for mentally travelling within her own imagination and emotions. Victoria says that she is "on new ground. It’s a very different place." Figuratively this means that she is thinking about her new life situation and feeling uncertain about it. Victoria says that “we all travel differently, some of us don’t even need to leave the house” this figuratively means that you can mentally escape from your reality in any situation. |
| On page 110, Vita wears her Grecian costume twice during the course of events. What evidence do you have that Vita’s attitude about her costume’s significance has changed? | When Vita first puts on the costume, it doesn’t have significance because she sees it as a “white sheet taken from my bed”. She doesn’t see it as a costume at this point when compared to the other girls’ costumes. The second time she wears the sheet, she sees it as significant and feels empowered by it as she conducts her ceremony and calls it “my white sheet costume”. |
| What memory is prompted by the Greek take out cup on page 110? Why is this memory significant to Vita’s action? | The memory prompted by the take out cup is of her mother telling her about the Greek sacrifices to Athena for luck and good things. This memory is significant because it gives Vita the idea to conduct the ceremony to get the things that she wants. |
| Refer to page 111. What are the three things that Vita hopes her sacrifice brings? | The three things that Vita hopes to get are: to act as Helen in the play, to have her father return, and for Old Farfel to leave her mom’s life. |
| Using context clues from text on page 111, identify the meaning of the word “scourge.” Specifically, what text gave you clues as to this meaning? | Vita indicates that as Helen, her name is a curse and refers to herself as “hated Helen”. Therefore, a scourge is someone who is hated and may cause suffering, much like a curse. |
| On page 112, Vita’s mother sarcastically quips, “And maybe this time the Trojans will win the war.” Reread paragraphs 1-8 to determine the purpose of Victoria’s sarcasm. What important realization does Vita begin to make because of this comment? Use evidence from the text to support your answer. | Vita’s mother, Victoria, realizes that Vita believes in the power of the gods when Vita asks her, “What do you mean come alive again? What are you saying about the gods?” Even when her mother tells her that polytheism is extinct, Vita continues to resist and says that she does not believe her. Vita even indicates that she thinks her father may come to see the show. This lack of logical thinking on Vita’s part causes Victoria to become frustrated and prompts her to use a sarcastic remark to make her point. Vita begins to realize that the Greek gods no longer exist. The implication is that her sacrificial ceremony may have been meaningless, which would mean she didn’t cause Old Farfel to leave, she didn’t cause Helen to get sick, and she may not be successful in bringing her father back. |
| The last line in the story references a swan. Find the other examples in the story where a swan is mentioned and consider the context clues in those instances to determine the symbolism of a swan. (pages 109 and 112) | When the swan is first introduced on page 109, it establishes the connection between fathers and swans. Victoria says, “Well, her father was a swan and her mother was too young to have children” in regards to Helen’s father, which establishes the swan as a symbol for fathers. In the next instance at the bottom of page 109, Vita dreams about a swan. It is, “a swan that flies in circles over the ocean.” This reference was made following the recollections of her father. This establishes the symbol of the swan as representing her own father. In the last instance on page 112, at the end of her play, Vita “can hear the beating of a swan's wings, and then, nothing at all.” At this point the reader can draw the conclusion that the swan symbolizes her father and that she has now accepted that he is gone and will not return. |

Tier II/Academic Vocabulary

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|  | **These words require less time to learn**  (They are concrete or describe an object/event/  process/characteristic that is familiar to students) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part  of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Page 106 - Hollow  Page 108 – Mantle  Page 109 – Ambush  Page 110 – Altar  Page 111 – Incantation\*  Page 111 – Scourge\*  \*definition given in text | Page 106 – Odyssey\*  Page 106 – Mortal  Page 106 – Embodies\*  Page 107 – Stabilized  Page 110 – Sacrifice  \*definition given in text |
| **Meaning needs to be provided** | Page 106 – Commune  Page 108 - Fretting  Page 111 – Stifled\*  Page 112 – Polytheism\*  Page 112 – Rampart\*  \*definition given in text | Page 106 – Wanderlust  Page 111 - Litany\*  Page 112 – Supplication\*  \*definition given in text |

Culminating Writing Task

* Prompt

Consider the quote from Vita’s mother on page 109: “You don’t want to be Helen. Be lucky you’re a warrior. You’re too smart to be ruled by your heart.” By the end of the story, Vita accepts this statement as true. Trace Vita’s journey from being ruled by her emotions (heart), to being ruled by logic (smarts). Write a well-developed essay supporting this claim with clear reasons and relevant textual evidence that includes specific examples of Vita’s transformation throughout the story. Include direct quotations and page numbers in your response.

* Teacher Instructions

1. Students identify their writing task from the prompt provided. Class discussion of the TDQs for the story should help to clarify the students’ understanding of the story. Through discussion on these questions, the teacher should be able to discern whether or not the students are prepared to write.
2. Students complete an evidence chart as a pre-writing activity. Teachers should remind students to use any relevant notes they compiled while reading and answering the text-dependent questions.

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| ***Evidence***  ***Quote or paraphrase*** | ***Page number*** | ***Elaboration / explanation of how this evidence supports ideas or argument*** |
| “Every night I write a letter to my father. I don’t send them – I don’t know where to send them—but still, I write them.” | p. 109  ¶ 9 | Vita illustrates her inner conflict over her father through the writing of letters to him. She clearly longs to communicate with him, but she recognizes that she does not know where he is and can never send them to him. In this passage she is also conflicted about whether to write about her feelings or to write about the everyday happenings of her life. This shows readers that she does not know how to deal with her feelings. She wants to be honest with her father about her thoughts and feelings, but is not able to do it. She chooses instead to tell him about ordinary things happening in her life. |
| “I am on my third box. It is getting so full that I have to keep the lid tied down with rubber bands.” | p. 109  ¶ 9 | The fact that the box is clearly overflowing with letters illustrates that Vita’s letter writing has been happening for quite some time. This leads readers to believe that Vita still feels connected emotionally to her father. |
| “As I say this, I burn handfuls of letters in the bowl. I think about what I want: to be Helen, to have my father come back… I throw in the hope of Old Farfel’s leaving.” | Pg. 111  ¶ 2 | Vita shows readers that she thinks logically and deeply about her sacrifice by giving up something significant to her. However, her ceremonial burning is also an attempt to hold onto her more childish longings for the past. At this point, her childlike innocence in believing her ceremony will change the future reveals she is not yet ready to let go of what she so strongly desires in her heart—to play the part of Helen and have her father return. |
| “What do you mean come alive again? What are you saying about the gods?” | Pg. 112  ¶ 2 | Even when her mother tells her that polytheism is extinct, Vita continues to resist and says that she does not believe her. However, ultimately this moment contributes to her transformation from believing things from her heart to believing what is logical and true. |
| “…And maybe this time the Trojans will win the war” | Pg. 112  ¶ 8 | Through the obvious sarcasm of this remark, Vita questions her beliefs and begins to realize that the Greek gods no longer exist. The implication is that her sacrificial ceremony may have been meaningless, which would mean she didn’t cause Old Farfel to leave, she didn’t cause Helen to get sick, and she may not be successful in bringing her father back. |
| “The audience is very quiet. In the stillness there is a hole, an empty pocket, an absence. Instead of kneeling I stand up, straighten my tunic, look toward the audience, and speak the line softly: ‘And say goodbye.” | Pg. 112  ¶ 20 | Instead of kneeling to deliver Helen’s lines, Vita’s “big finish” is delivered in a more dramatic posture showing the strength and empowerment of a warrior as she stands up. This physical act speaks to the conclusion of the mental and emotional transformation that has occurred in this moment. When she speaks softly to “say goodbye’, the reader realizes this line has personal significance for her in that she is actually saying her final goodbye to her father, also indicating a conclusion and finality of her personal journey toward acceptance. |

1. Once students have completed the evidence chart, they should look back at the writing prompt in order to remind themselves what kind of response they are writing (i.e. expository, analytical, argumentative) and think about the evidence they found. (Depending on the grade level, teachers may want to review students’ evidence charts in some way to ensure accuracy.) From here, students should develop a specific thesis statement. This could be done independently, with a partner, small group, or the entire class. Consider directing students to the following sites to learn more about thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ OR http://www.indiana.edu/~wts/pamphlets/ thesis\_statement.shtml.
2. Students compose a rough draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process (i.e. modeling, showing example pieces, sharing work as students go).
3. Students complete final draft.

* Sample Answer

In the short story, *Helen on Eighty-Sixth Street*, the protagonist, Vita, learns an important lesson about what it means to experience and accept loss in her life. The story is set amid the context that Vita, whose father left when she was younger, wants the lead in her school’s production of Helen of Troy. When she does not get the part and is instead cast as a soldier, her mother tells her, “You don’t want to be Helen. Be lucky you are a warrior. You are too smart to be ruled by your heart.” Ultimately Vita accepts this as true. Throughout her journey, Vita demonstrates that our heart’s desires do not always come to fruition and sometimes we must accept the realities of our situation. ­

Early in the story, Vita shows that she is more apt to be ruled by her emotions. Vita's letters to her father demonstrate some of her deepest desires for her father’s return. Every night she “write(s) a letter to my father. I don’t send them – I don’t know where to send them – but still, I write them.” This action illustrates that Vita is still emotionally attached to the idea of a relationship with her father. She clearly longs to communicate with him, but she recognizes that she does not know where he is and can never send them to him. However, the fact that she keeps writing them demonstrates that her actions are still emotionally driven. Further evidence of her emotional ties to her father is the description of the letter boxes, “I am on my third box. It is getting so full that I have to keep the lid tied down with rubber bands.” The fact that the box is clearly overflowing with letters illustrates that Vita’s letter writing has been happening for quite some time. The letter writing also indicates that Vita still feels connected to her father. The belief that her father is somehow still a part of her life is supported by the visual of a box teaming with letters that she wishes she could have sent.

A significant event in Vita’s journey occurs during her ceremony to the gods. Prompted by the memory of her mother’s account of Greek sacrifices to Athena for luck, Vita decides to offer her letters to her father. She states, “… I burn handfuls of letters in the bowl. I think about what I want: to be Helen, to have my father come back … I throw in the hope of Old Farfel’s leaving.” Vita shows readers that she thinks logically and deeply about her sacrifice by giving up something significant to her. At the same time, her ceremonial burning is an attempt to hold onto her more childish longings for the past. At this point, her childlike innocence in believing her ceremony will change the future reveals she is not yet ready to let go of what she so strongly desires in heart—to play the part of Helen and have her father return.

Later in the story, Vita’s thinking begins to shift when she is confronted by a difficult reality. Victoria realizes that Vita believes in the power of the gods when Vita asks her, “What do you mean come alive again? What are you saying about the gods?” Even when her mother tells her that polytheism is extinct, Vita continues to resist and says that she does not believe her. However, ultimately this moment contributes to her transformation from believing things from her heart to believing what is logical and true. Victoria retorts "…And maybe this time the Trojans will win the war." Through the obvious sarcasm of this remark, Vita questions her beliefs and begins to realize that the Greek gods no longer exist. The implication is that her sacrificial ceremony may have been meaningless, which would mean she didn’t cause Old Farfel to leave, she didn’t cause Helen to get sick, and she may not be successful in bringing her father back.

As Vita approaches the final scene of the play, it becomes clear that something has changed as she delivers her lines. Vita describes, “The audience is very quiet. In the stillness there is a hole, an empty pocket, an absence. Instead of kneeling I stand up, straighten my tunic, look toward the audience, and speak the line softly: ‘And to say goodbye.'” Vita’s big finish is delivered in a more dramatic posture showing the strength and empowerment of a warrior as she stands up. This physical act speaks to the transformation away from relying on her emotions and instead accepting the truth of her situation; her father will not return. When she speaks softly to “say goodbye," the reader realizes this line has personal significance for her in that she is actually saying her final goodbye to her father. Vita’s final actions reveal the important life lesson she has learned; that maturity involves allowing truth and logic to prevail over childish fantasies and emotional desires that cannot come true.

Additional Tasks

* *Reread the last 3 paragraphs of the story on page 112. Consider how the meaning of the story would change if the last paragraph were omitted?*

Answer:

Omitting the last paragraph of the story would change Vita’s experience, and therefore change the reader’s experience as well. Without the last paragraph of the story, Vita does not narrate the “prickly feeling up her spine” (page 112) or the “beating of a swan’s wings, and, then, nothing at all” (page 112). Both of these comments by Vita make the reader understand that Vita’s last line was uttered to both the audience and, metaphorically, her Father. By including the image of the swan in the last line of the story, the previously established image for fathers in the story is evoked. The fact that Vita hears the swan fly away ultimately shows the reader that she understands her father is gone, and the feeling up her spine shows readers that the realization of this fact is momentous.

Another consequence of omitting the last line of the story would be that Vita would not ultimately learn that logic must control her thinking and actions, not her emotions or hopes. This would leave Vita in an unresolved state for the reader. She would be left waiting for her Father to appear, forever feeling “a hole, an empty pocket, an absence” (page 112). This does not allow the reader to see Vita’s transformation, or bring any sense of closure to the reader. This would make the story much less satisfying.

Supports for English Language Learners (ELLs) to use with Anthology Alignment Lessons

When teaching any lesson, it is important to make sure you are including supports to help all students. We have prepared some examples of different types of supports that you can use in conjunction with our Anthology Alignment Lessons to ensure ELLs can engage fully with the lesson. While these supports reflect research in how to support ELLs, these activities can help ALL students engage more deeply with these lessons. Note that some strategies should be used at multiple points within a lesson; we’ll point these out. It is also important to understand that these scaffolds represent options for teachers to select based on students’ needs; it is not the intention that teachers should do *all* of these things at every lesson.

**Before reading:**

* Read passages, watch videos, view photographs, discuss topics (e.g., using the [four corners strategy](http://www.theteachertoolkit.com/index.php/tool/four-corners)), or research topics that help provide context for what your students will be reading. This is especially true if the setting (e.g., 18th Century England) or topic (e.g., boats) is one that is unfamiliar to the students.
* Provide explicit instruction, using multiple modalities, on selected vocabulary words that are *central to understanding the text*. When looking at the lesson plan, you should note the Tier 2 words, particularly those words with high conceptual complexity (i.e., they are difficult to visualize, learn from context clues, and are abstract), and consider introducing them ahead of reading. For more information on selecting such words, go [here](https://achievethecore.org/page/3167/selecting-and-using-academic-vocabulary-in-instruction). **You should plan to continue to reinforce these words, and additional vocabulary, in the context of reading and working with the text. (See additional activities in the During Reading and After Reading sections.)**

**Examples of Activities:**

* Provide students with the definition of the words and then have students work together to create [Frayer models](http://www.theteachertoolkit.com/index.php/tool/frayer-model) or other kinds of word maps for the words.
* When a word contains a prefix or suffix that has been introduced before, highlight how the word part can be used to help determine word meaning.
* Keep a word wall or word bank where these new words can be added and that students can access later.
* Have students create visual glossaries for whenever they encounter new words. Then have your students add these words to their visual glossaries.
* Create pictures using the word. These can even be added to your word wall!
* Create lists of synonyms and antonyms for the word.
* Have students practice using the words in conversation. For newcomers, consider providing them with [sentence frames](https://achievethecore.org/page/3159/ell-supports-for-writing-and-discussion) to ensure they can participate in the conversation.
* Use graphic organizers to help introduce content.

**Examples of Activities:**

* Complete a [Know, Want to Learn, Learned (KWL) graphic organizer](http://www.nea.org/tools/k-w-l-know-want-to-know-learned.html) about the text.
* Have students research the setting or topic and fill in a chart about it. You could even have students work in groups where each group is assigned part of the topic.
* Fill in a bubble map where they write down anything that they find interesting about the topic while watching a video or reading a passage about the topic. Then students can discuss why they picked the information.

**During reading:**

* Allow ELLs to collaborate in their home languages to process content before participating in whole class discussions in English. Consider giving them the discussion questions to look over in advance (perhaps during the first read) and having them work with a partner to prepare.
* Allow ELLs to use English language that is still under development. Students should not be scored lower because of incorrect spelling or grammar (unless the goal of the assignment is to assess spelling or grammar skills specifically). When grading, be sure to focus on scoring your students only for that objective.
* Scaffold questions for discussions so that questioning sequences include a mix of factual and inferential questions and a mix of shorter and more extended responses. Questions should build on each other and toward inferential and higher order thinking questions. There are not many factual questions already listed in the lesson instructions, so you will need to build some in as you see fit. More information on this strategy can be found [here](https://achievethecore.org/aligned/creating-sequencing-text-dependent-questions-support-english-language-learners/).
* Provide explicit instruction, using multiple modalities, on selected vocabulary words (e.g., 5–8 for a given text) that are central to understanding the text. During reading, you should continue to draw attention to and discuss the words that you taught before the reading.

**Examples of Activities:**

* Have students include the example from the text in a student-created glossary.
* Create pictures that represent how the word was used in the passage.
* Create sentences using the word in the way it was used in the passage.
* Have students discuss the author’s word choice.
* Examine important sentences in the text that contribute to the overall meaning of the text.
* Examine sentence structure of a particular sentence. Break down the sentence to determine its meaning. Then determine how this sentence contributes to the overall meaning of the passage. Determine if there is any figurative language in the sentence and have students use context clues to determine the meaning of the figurative language.
* Use graphic organizers to help organize content and thinking.

**Examples of Activities:**

* While reading the text, have students fill in a story map to help summarize what has happened.
* Have students fill in an evidence chart while they read to use with the culminating writing activity. Make sure to model with the students how to fill in the evidence chart by filling in the first couple of rows together as a class. Go over the prompt that the evidence should support, making sure to break down what the prompt means before having the students get to work. If some of your students frequently struggle to understand directions, have the students explain the directions back to you.
* Provide somewhere for students to store new words that they encounter. Students could use a chart to keep track of these new words and their meanings as they read.
* If you had students start a KWL before reading, have them fill in the “L” section as they read the passage.

**After reading:**

* Reinforce new vocabulary using multiple modalities.

**Examples of activities:**

* Using the words that you had students work with before the reading, require students to include the words in the culminating writing task.
* Create Frayer models with the words. Then cut up the Frayer models and have the students put the Frayer models back together by matching the pieces for each word.
* After reading the passage, continue to examine important sentences (1–2) in the text that contribute to the overall meaning of the text. Guide students to break apart these sentences, analyze different elements, and determine meaning. More information on how to do this, including models of sentence deconstruction, can be found [here](https://achievethecore.org/page/3160/juicy-sentence-protocol).
* When completing the writing assignments after reading, consider using these scaffolds to support students depending on their English proficiency.

**Examples of Activities:**

* For all students, go over the prompt in detail making sure to break down what the prompt means before having the students get to work. Then have the students explain the directions back to you.
* Have students create an evidence tracking chart during reading, then direct them to look back over their evidence chart and work with a group to see if their evidence matches what the rest of the class wrote down. If some of the chart does not match, students should have a discussion about why.
* For students who need more support, model the proper writing format for your students and provide them with a properly formatted example for reference.
* For newcomers, you may consider creating sentence or paragraph frames to help them

to write out their ideas.