

## DESE Model Curriculum

GRADE LEVEL/UNIT TITLE: 7 / The Human Condition

Course Code: ELA

### COURSE INTRODUCTION:

In seventh grade, students continue reading texts from numerous angles and for a variety of purposes. Through a wide and deep reading of literature and literary nonfiction, students read increasingly complex texts that extend across genres, cultures, and centuries in order to gain insights into the human condition. These texts serve as models for students' own thinking and writing. Students follow a process to write in a variety of genres, including responses to literature, reflective essays, stories, and short research projects. In addition, they create multimedia presentations and develop their skills of argumentation. They participate in class discussion, practice reading literature expressively, and deliver presentations. They demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas. By the end of seventh grade, students are ready to begin studying complex aspects of literature.

### UNIT DESCRIPTION:

Drama, poetry, and prose have unique characteristics authors use to convey meaning. In this unit, students will analyze the structural elements of these genres to understand how individuals, events, and ideas are developed over the course of the texts, as well as how figurative language shapes the meaning and tone. In addition, students will evaluate how content is presented in various media and write an informative paper reflecting their analysis of multiple genres focusing on how history impacts the human condition.

Diverse Learners

Strategies for meeting the needs of all learners including gifted students, English Language Learners (ELL) and students with disabilities can be found at <http://www.dese.mo.gov/divimprove/curriculum/UD-Model-Curriculum-Introduction-Sheet.pdf>. Resources based on the Universal Design for Learning principles are available at [www.cast.org](http://www.cast.org).

[Provide Feedback](#)

**SUGGESTED UNIT TIMELINE:** 4-6 weeks

**CLASS PERIOD (min.):** 45-50 minutes

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<b>ESSENTIAL QUESTIONS:</b>						
<ol style="list-style-type: none"> <li>How do we read drama, poetry, and prose differently?</li> <li>How does word choice impact the meaning of the text?</li> <li>How does history impact the human condition?</li> <li>How is reading a text different from performing it or viewing it?</li> </ol>						
<b>ESSENTIAL MEASURABLE LEARNING OBJECTIVES</b>	<b>CROSSWALK TO STANDARDS</b>					
	<b>CA GLE</b>	<b>Perfor mance Goals</b>	<b>CCSS ELA Grade Level</b>	<b>CCSS ELA Anchor</b>	<b>DOK</b>	
1. Determine how ideas are developed over the course of a text.	R.2.C.7.b	1.6 2.4 3.5	RL.7.3  RI.7.3		3	
2. Analyze how figurative language is used to shape meaning and tone in text.	R.2.B.7.d	1.6 2.4 3.5	RL.7.4  RI.7.4		3	
3. Compare the structural elements of drama, poetry, and prose.	R.2.A.7.b	1.6 2.4 3.5	RL.7.5  RI.7.5		3	

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4. Compare and contrast a written story, drama, or poem to its performed version.		R.2.C.7.a	1.6 2.4 3.5	RL.7.7 RI.7.7		3
5. Write an informative paper to analyze multiple genres for identified characteristics and/or themes.		W.2.D.7.b W.3.A.7.a	1.8 2.1	W.7.2 W.7.2.a W.7.2.b		3
6. Collaboratively participate in discussions of text by sharing ideas.		L.1.A.7.b L.1.B.7 L.2.A.7.c	1.6 2.3 2.4	SL.7.1 SL.7.1.a SL.7.1.b SL.7.1.c SL.7.1.d		3
7. Interpret the meaning of figurative words and phrases.		R.1.E.7.b R.1.H.7.f	1.6 3.5	L.7.5		3
<p><b>ASSESSMENT DESCRIPTIONS*:</b> (Write a brief overview here. Identify Formative/Summative. Actual assessments will be accessed by a link to PDF file or Word doc)</p> <p><b>Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Objective #6 – Exit Slip: Ask students to paraphrase the definition of mood and tone and give one example of each from their own experience that would support their definition. Use the “<b>Mood/Tone Exit Slip</b>” <b>handout</b>.</li> <li>• Objectives #2, 7 – Reflection Paper: Ask students to write a short response (two paragraphs) describing how the language used in each poem contributed to how the author’s represented the human condition. The paragraphs should include at least two</li> </ul>						

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<p>specific examples of language from each poem. Note: This could be a response posted on a classroom blog/wiki, as well.</p> <ul style="list-style-type: none"> <li>Objectives #2, 3, 4, 6 – Summarization: Ask students to complete the “3-2-1” <b>handout</b> to summarize their thoughts regarding the three genres compared in class.</li> </ul> <p><b>Summative Assessment</b></p> <ul style="list-style-type: none"> <li>Objective #5 – Students will be asked to write an informative paper in which they compare a minimum of two genres. Students will identify their own literary or informational texts to use (recommendations of texts that deal with the human condition can be found in the resources section of this unit, as well as any other teacher-approved material). Students will be instructed to include the following components in the paper:             <ol style="list-style-type: none"> <li>The human condition present in the texts and what impact history may have on it (Obj. #1)</li> <li>The figurative language used and how it impacts the meaning and tone of the texts (Obj. #2)</li> <li>The structure of the texts and how they are similar and/or different (Obj. #3)</li> </ol> <p>*See Unit Resources for the Scoring Guide for the paper</p> </li> </ul>	
<p><b>Obj. #</b></p> <p><b>2</b></p> <p><b>6</b></p>	<p><b>INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)</b></p>
	<p><b>1.</b> Whole-class discussion: The teacher will lead the class in a discussion on “What is the human condition?” Students will brainstorm possible definitions, examples, etc. to refine their thinking about the topic. Ideas can be recorded on the board/whiteboard, Smart Board, poster board or other visual display. Note: Teachers may need to break down the words “human” and “condition” to help scaffold the discussion.</p> <ul style="list-style-type: none"> <li><b>human condition</b> (n) the positive and negative aspects of existence as a human being</li> <li>Examples – love, death, triumph, hardship, joy, fear (what it means to be human)</li> </ul>
	<p><b>2.</b> Mini-Lesson: The teacher will lead the class in a discussion defining mood and tone. The teacher may help students make connections to texts previously read to identify mood and tone. In addition, the teacher may help students explore how mood and tone can be found in other things, not just text (art, music, photographs, etc.), and how it can impact the meaning of the work.</p>

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	<ul style="list-style-type: none"> <li>• <b>mood</b> (n) a feeling, emotional state, or disposition of mind or atmosphere</li> <li>• <b>tone</b> (n) expresses the author’s attitude toward his/her subject</li> </ul>
	<p><b>3.</b> Guided Practice: The teacher will lead the class through a photographic display of the human condition (use Smart Board or other large screen). The teacher will ask students to individually record the first thoughts and/or feelings they experience as they view the images (“<b>First Impressions</b>” <b>handout</b> will be utilized for this activity). Follow-up with group discussion of responses.</p> <p>Examples of photographs, some with a historical perspective:</p> <ul style="list-style-type: none"> <li>• The Dust Bowl - <a href="http://www.history.com/topics/1930s/photos#">http://www.history.com/topics/1930s/photos#</a></li> <li>• World War II – <a href="http://www.english.illinois.edu/maps/ww2/photoessay.htm">http://www.english.illinois.edu/maps/ww2/photoessay.htm</a></li> <li>• Holocaust – (use extreme discretion) <a href="http://www.archives.gov/research/military/ww2/photos/#holocaust">http://www.archives.gov/research/military/ww2/photos/#holocaust</a></li> <li>• Moments of the Human Condition – <a href="http://blog.leica-camera.com/photographers/interviews/peter-turnley-moments-of-the-human-condition-part-two/">http://blog.leica-camera.com/photographers/interviews/peter-turnley-moments-of-the-human-condition-part-two/</a></li> </ul>
<b>Formative Assessment</b>	<b>4.</b> Formative Assessment: “ <b>Mood/Tone Exit Slip</b> ”
<b>Obj. #</b>  2  6	<b>INSTRUCTIONAL ACTIVITIES: (What Students Do)</b>
	<b>1.</b> Guided Practice: Students will brainstorm possible definitions for “human condition” to refine their thinking about the topic. Ideas will be recorded on the board/whiteboard, Smart Board, poster board, or other visual display.
	<b>2.</b> Guided Practice: Through collaborative discussion, students will make connections to literary or informational texts previously read to identify mood and tone. Students will also explore other genres which can display mood or tone and how meaning is impacted by figurative language.
	<b>3.</b> Independent Practice: Students will utilize the “ <b>First Impressions</b> ” <b>handout</b> to record their thoughts/feelings while viewing the photography display. Once completed, students will participate in a group discussion.

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<b>Formative Assessment</b>	<b>4. Formative Assessment: “Mood/Tone Exit Slip”</b>
<b>Obj. #</b>  2  7	<b>INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)</b>
	<b>1. Guided Practice:</b> The teacher will assign the cold reading of <b>“Oranges”</b> by Gary Soto. Remind students about mood and tone, and ask them to record their thoughts on the <b>“Two Poems” handout</b> (columns 1-4 only).
	<b>2. Guided Practice:</b> The teacher will assign the cold reading of <b>“Trench Duty”</b> by Siegfried Sassoon. Ask students to record their thoughts on the <b>“Two Poems” handout</b> (columns 1-4 only).
	<b>3. Mini-Lesson/Modeling:</b> The teacher will lead the class in a lesson on Figurative Language. The teacher can review the types of Figurative Language and model identifying types using the worksheet. <ul style="list-style-type: none"> <li>• <b>Figurative Language Overview Power Point</b> – review of types</li> <li>• <b>Figurative Language Practice</b> – worksheet for modeling</li> </ul>
	<b>4. Guided Practice –</b> The teacher will review the <b>“Two Poems” handout</b> with students, and then ask students to identify which type of Figurative Language was used in the poems in column 5 of the handout.
<b>Formative Assessment</b>	<b>5. Formative Assessment –</b> The teacher will instruct the students to write a short response (two paragraphs) describing how the language used in each poem contributed to how the author’s represented the human condition. The paragraphs should include at least two specific examples of language from each poem.
<b>Obj. #</b>  2  7	<b>INSTRUCTIONAL ACTIVITIES: (What Students Do)</b>
	<b>1. Independent Practice:</b> Students will read <b>“Oranges”</b> by Gary Soto and record their thoughts on the <b>“Two Poems” handout</b> .

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	<p><b>2.</b> Independent Practice: Students will read <b>“Trench Duty”</b> by Siegfried Sassoon and record their thoughts on the <b>“Two Poems”</b> handout.</p>
	<p><b>3.</b> Guided Practice: Students will actively participate in a review of Figurative Language, including completing the <b>Figurative Language Practice</b> to identify types of language.</p>
	<p><b>4.</b> Independent Practice: Students will return to the <b>“Two Poems” handout</b> and review the language identified in each poem. Students will identify which types of Figurative Language are represented in each poem.</p>
<b>Formative Assessment</b>	<p><b>5.</b> Formative Assessment – Students will write a short response (two paragraphs) describing how the language used in each poem contributed to how the author’s represented the human condition. The paragraphs should include at least two specific examples of language from each poem.</p>
<b>Obj. #</b>	<p><b>INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)</b></p>
<b>1</b>	
<b>3</b>	
	<p><b>1.</b> Mini-Lesson: The teacher will introduce three types of literary text – drama, poetry, and prose – by sharing the <b>Structural Elements Anchor Chart</b>. The teacher can use mentor texts to show students the features of each type of text.</p> <p>Suggestions for mentor texts:</p> <ul style="list-style-type: none"> <li>○ Drama — <i>The Miracle Worker: A Play, by William Gibson</i></li> <li>○ Poetry — <i>The Road Not Taken, by Robert Frost</i></li> <li>○ Prose — <i>Number the Stars, by Lois Lowry</i></li> </ul>
	<p><b>2.</b> Guided Practice/Modeling: The teacher will instruct the students to practice identifying the structural features of each type of text introduced. Students may use classroom texts, access web material, or visit the school library for additional resources. The <b>“Features Comparison” handout</b> will be used to record findings, and the teacher may need to provide specific examples of what is needed for the chart to be completed correctly.</p>
<b>Obj. #</b>	<p><b>INSTRUCTIONAL ACTIVITIES: (What Students Do)</b></p>

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<p><b>1</b></p> <p><b>3</b></p>	
	<p><b>1.</b> Guided Practice: Students will participate in class discussion regarding the three types of literary text – drama, poetry, and prose. They will utilize the <b>Structural Elements Anchor Chart</b> to record notes as needed.</p>
	<p><b>2.</b> Independent Practice: Students will determine the structural features of each type of text introduced by identifying new texts for practice (classroom texts, web material, or visit the school library). They will use the <b>“Features Comparison”</b> <i>handout</i> to record their findings.</p>
<p><b>Obj. #</b></p> <p><b>2</b></p> <p><b>3</b></p> <p><b>4</b></p> <p><b>6</b></p>	<p><b>INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)</b></p>
	<p><b>1.</b> Guided Practice/Modeling: The teacher will share prose text about Helen Keller and/or Annie Sullivan. The class will follow the text and the teacher will model the use of the <b>“Three Alike, Yet Different”</b> <i>handout</i> to record information regarding the selection. The teacher will need to model what types of information should be recorded; for example, notes on types of figurative language used, the mood or tone of the piece, the structural features of the piece, etc. Only one portion of the graphic organizer will be completed at this time. (NOTE: If comparison of only two genres is done, or differentiation is needed, utilize the <b>“Two Alike, Yet Different”</b> <i>handout</i>).</p> <p>Resources for prose text can be found at:</p> <p><a href="http://www.biography.com/print/profile/helen-keller-9361967">http://www.biography.com/print/profile/helen-keller-9361967</a> (Print copy in Unit Resources)</p> <p><a href="http://www.biography.com/print/profile/anne-sullivan-9498826">http://www.biography.com/print/profile/anne-sullivan-9498826</a> (Print copy in Unit Resources)</p>
	<p><b>2.</b> Guided Practice/Modeling: The teacher will guide students through a reading of <i>The Miracle Worker: A Play</i> (William Gibson). The text can be found at:</p>

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	<p><a href="http://books.google.com/books?id=S0TjLV8EvBIC&amp;printsec=frontcover&amp;dq=the+miracle+worker&amp;hl=en&amp;sa=X&amp;ei=rh00T8OyB8ae2gWeq9w9&amp;sqi=2&amp;ved=0CEgQ6AEwAA#v=onepage&amp;q=the%20miracle%20worker&amp;f=false">http://books.google.com/books?id=S0TjLV8EvBIC&amp;printsec=frontcover&amp;dq=the+miracle+worker&amp;hl=en&amp;sa=X&amp;ei=rh00T8OyB8ae2gWeq9w9&amp;sqi=2&amp;ved=0CEgQ6AEwAA#v=onepage&amp;q=the%20miracle%20worker&amp;f=false</a></p> <p>The text may have been briefly introduced in an earlier lesson in the unit (mentor text). The teacher may use a cooperative learning structure such as reading groups or read whole-group. Students may choose parts for the reading, as well.</p> <p>The teacher will ask students to take notes during the reading using the <b>“Three Alike, Yet Different”</b> handout. The teacher will need to remind students what types of information should be recorded; for example, notes on types of figurative language used, the mood or tone of the piece, the structural features of the piece, etc. – parallels to the first recorded information are recommended. A second portion of the graphic organizer will be completed at this time.</p>
	<p><b>3.</b> Guided Practice/Modeling: The teacher will show the media version of the story of Helen Keller – <i>The Miracle Worker (1962)</i> or any other version available.</p> <p>The teacher will ask students to take notes during the video using the <b>“Three Alike, Yet Different”</b> handout. The teacher will need to remind students what types of information should be recorded; for example, notes on types of figurative language used, the mood or tone of the piece, the structural features of the piece, etc. – parallels to the first two portions are recommended. The third portion of the graphic organizer (last “difference” portion) will be completed at this time.</p>
	<p><b>4.</b> Guided Practice: The teacher will instruct students to review the notes and draw conclusions regarding similarities among the three genres, then complete the graphic organizer to reflect their findings. The teacher will instruct students to participate with a partner in a Think-Pair-Share (Kagan) opportunity to compare notes with a partner.</p>
<p><b>Formative Assessment</b></p>	<p><b>5.</b> Formative Assessment: The teacher will instruct students to complete the <b>“3-2-1”</b> handout to summarize their thoughts regarding the three genres.</p>
<p><b>Obj. #</b></p> <p style="text-align: center;">2</p> <p style="text-align: center;">3</p> <p style="text-align: center;">4</p> <p style="text-align: center;">6</p>	<p><b>INSTRUCTIONAL ACTIVITIES: (What Students Do)</b></p>

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	<p><b>1.</b> Guided Practice: The students will participate in the reading of prose text about Helen Keller and/or Annie Sullivan. Students will follow the text as the teacher models the use of the <b>“Three Alike, Yet Different”</b> <b>handout</b> to record information regarding the selection.</p>
	<p><b>2.</b> Independent Practice: The students will participate in a reading of <i>The Miracle Worker: A Play</i> (William Gibson). Students may read in small groups or read whole-group. Students may choose parts for the reading, as well. Students will take notes during the reading using the <b>“Three Alike, Yet Different”</b> <b>handout</b>. A second portion of the graphic organizer will be completed at this time.</p>
	<p><b>3.</b> Independent Practice: The students will view the media version of the story of Helen Keller – <i>The Miracle Worker (1962)</i> or any other subsequent version available. The students will take notes during the video using the <b>“Three Alike, Yet Different”</b> <b>handout</b>. The third portion of the graphic organizer (last “difference” portion) will be completed at this time.</p>
	<p><b>4.</b> Independent Practice: The students will review the notes and draw conclusions regarding similarities among the three genres. Students will complete the graphic organizer to reflect their findings. Once completed, students will participate in a Think-Pair-Share (Kagan) opportunity to compare notes with a partner.</p>
<b>Formative Assessment</b>	<p><b>5.</b> Formative Assessment: The teacher will instruct students to complete the <b>“3-2-1”</b> <b>handout</b> to summarize their thoughts regarding the three genres.</p>
<b>Obj. #</b>	<p><b>INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)</b></p>
<b>1</b>	
<b>2</b>	
<b>3</b>	
<b>5</b>	
<b>Summative Assessment</b>	<p><b>1.</b> Guided Practice: The teacher will instruct students to write an informative paper in which they compare a minimum of two genres (Obj. #5). Students will identify their own literary or informational texts to use (recommendations of texts that deal with the human condition can be found in the resources section of this unit, as well as any other teacher-approved material). Students will be instructed to include the following components in the paper:</p> <ul style="list-style-type: none"> <li>• The human condition present in the texts and what impact history may have on it (Obj. #1)</li> </ul>

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	<ul style="list-style-type: none"> <li>• The figurative language used and how it impacts the meaning and tone of the texts (Obj. #2)</li> <li>• The structure of the texts and how they are similar and/or different (Obj. #3)</li> </ul>
	<p><b>2. Guided Practice:</b> The teacher will instruct students to follow the writing process: prewriting, first draft, revision, final draft. The teacher will remind students to reflect on the practice done in class on comparing the genres, and may provide clean copies of any of the applicable graphic organizers/handouts previously used for student use on the paper.</p>
<p><b>Obj. #</b></p> <p><b>1</b></p> <p><b>2</b></p> <p><b>3</b></p> <p><b>5</b></p>	<p><b>INSTRUCTIONAL ACTIVITIES: (What Students Do)</b></p>
<p><b>Summative Assessment</b></p>	<p><b>1. Independent Practice:</b> The students will write an informative paper in which they compare a minimum of two genres (Obj. #5). Students will identify their own literary or informational texts to use (recommendations of texts that deal with the human condition can be found in the resources section of this unit, as well as any other teacher-approved material). Students will include the following components in the paper:</p> <ul style="list-style-type: none"> <li>• The human condition present in the texts and what impact history may have on it (Obj. #1)</li> <li>• The figurative language used and how it impacts the meaning and tone of the texts (Obj. #2)</li> <li>• The structure of the texts and how they are similar and/or different (Obj. #3)</li> </ul>
	<p><b>2. Independent Practice:</b> The students will follow the writing process: prewriting, first draft, revision, final draft. Students may use of any of the applicable graphic organizers/handouts previously used on the paper.</p>
<p><b>UNIT RESOURCES:</b></p> <p><b>LITERARY TEXTS</b></p> <p>Drama</p>	

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- *The Miracle Worker: A Play* (William Gibson)
- *101 Monologues for Middle School Actors: Including Duologues and Triologues* (Rebecca Young)
- *The Diary of Anne Frank: A Play* (Frances Goodrich and Albert Hackett)

### Poetry

- "Oranges" (Gary Soto)
- "War and the Pity of War" (Neil Philip and Michael McCurdy)
- "The Road Not Taken" (Robert Frost)
- "Trench Duty" (Siegfried Sassoon)

### Stories

- *I Rode a Horse of Milk White Jade* (Diane Lee Wilson)
- *Jesse* (Gary Soto)
- *Lizzie Bright and the Buckminster Boy* (Gary D. Schmidt)
- *The Miracle Worker (and Related Readings)* (William Gibson)
- *The Mostly True Adventures of Homer P. Figg* (Rodman Philbrick)
- *The Voyage of Patience Goodspeed* (Heather Vogel Frederick)
- *Ties That Bind, Ties That Break* (Lensey Namioka)
- *Treasure Island* (Robert Louis Stevenson)
- *A Pocket Full of Seeds* (Marilyn Sachs)
- *Daniel's Story* (Carol Matas)
- *I Am David* (Anne Holm)
- *Milkweed* (Jerry Spinelli)
- *Number the Stars* (Lois Lowry)
- *Summer of My German Soldier* (Bette Greene)
- *The Devil's Arithmetic* (Jane Yolen)
- *When Hitler Stole Pink Rabbit* (Judith Kerr)

### INFORMATIONAL TEXTS

#### Biographies

- *The World At Her Fingertips: The Story Of Helen Keller* (Joan Dash)

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- *Anne Frank: Beyond the Diary: A Photographic Remembrance* (Ruud van der Rol and Rian Verhoeven)
- *Anne Frank: The Diary of a Young Girl* (Anne Frank)
- *I Have Lived a Thousand Years: Growing Up in the Holocaust* (Livia Bitton-Jackson)
- *Night* (Elie Wiesel)

### Memoirs

- *A Friend Called Anne: One Girl's Story of War, Peace, and a Unique Friendship with Annie Frank* (Jacqueline van Maarsen)
- *Children of Willesden Lane: Beyond the Kindertransport — A Memoir of Music, Love, and Survival* (Mona Golabek)

### Photobiographies

- *Helen Keller: A Photographic Story of a Life* (Leslie Garrett)
- *Helen's Eyes: A Photobiography of Annie Sullivan, Helen Keller's Teacher* (Marfe Ferguson Delano)

### Nonfiction

- *Ghost Soldiers: The Epic Account of World War II's Greatest Rescue Mission* (Hampton Sides) (advanced)
- *Hiroshima* (John Hersey)
- *Never to Forget: The Jews of the Holocaust* (Milton Meltzer)
- *Six Million Paper Clips: The Making of a Children's Holocaust Memorial* (Peter W. Schroeder and Dagmar Schroeder-Hildebrand)
- *The Making of the Atomic Bomb* (Richard Rhodes)
- *True Stories of D-Day (True Adventure Stories)* (Henry Brook)
- *Surviving the Dust Bowl* <http://www.pbs.org/wgbh/americanexperience/features/introduction/dustbowl-introduction/>
- *FDR – Foreign Affairs (World War II)* <http://www.pbs.org/wgbh/americanexperience/features/general-article/fdr-foreign/>

### Speeches

- “Blood, Toil, Tears and Sweat: Address to Parliament on May 13th, 1940” (Winston Churchill) (E)
- “Declaration of War on Japan” (Franklin D. Roosevelt)

### Media

- Arthur Penn, dir., *The Miracle Worker* (1962)
- Elliott Berlin and Joe Fab, dir., *Paper Clips* (HBO documentary) (2004)
- George Stevens, dir., *The Diary of Anne Frank* (Screenplay by Frances Goodrich and Albert Hackett) (1959)
- Peter Jones, dir., *Bataan Rescue: The Most Daring Rescue Mission of World War II* (PBS documentary) (2005)

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- Robert Dornhelm, dir., *Anne Frank, The Whole Story* (2001)

### Modifications for Differentiation:

- Students who struggle with reading may have reading partners or listen to texts on tape.
- For students who struggle with identifying figurative language, scaffold with simpler texts where the examples are obvious to start.
- Students who struggle with processing may need to partner more frequently, and together the partnership provides as response.
- For students who need additional think time, allow exit slips to be turned in the following day.
- For students who struggle with the writing process, consider another format such as a visual display.