

## FIELD EXPERIENCE ASSIGNMENT

### UNIT PLAN

**Name:** Emily Bruns

**Date:** February 2026

**Directions:** Make any revisions to the Initial Unit Planning graphic organizer, per instructor feedback. As you type your responses to the directions in brackets, delete the brackets.

The **Unit Plan** includes the following:

- **Unit Plan Overview** table.
- **Pre-/Post-Assessment** tables.
- **Three Lesson Plans** that follow the tables outlined in the Initial Unit Planning graphic organizer. These lesson plans will be scored holistically as part of your entire Unit Plan.

#### Unit Plan Overview

<b>Unit Title</b>	Exploring Structure, Theme and Characterizations
<b>Grade Level, Content Area, Class Period</b>	6 <sup>th</sup> Grade English Language Arts – All regular classes
<b>Lesson Plan Titles</b>	Lesson Plan #1: Mapping the Blocks Lesson Plan #2: Bridges and Blocks Lesson Plan #3: Unpacking the Soul Lesson Plan #4: The Ripple Effect Lesson Plan #5: Mapping the Massage Lesson Plan #6: Mapping the “Between Time”
<b>Unit Rationale</b>	The primary purpose of this unit is to guide students through a sophisticated analysis of how authors use nonlinear or episodic structures to develop complex themes regarding community and identity. By focusing on the "Between-Time," the unsupervised period when students walk home from school, the unit connects academic literary analysis to the real-world experiences of 6th graders as they navigate increasing independence and "unwritten rules".

	<p>The unit challenges students to look beyond traditional definitions of friendship. Through the study of "The Sidewalk Symphony" and <i>Look Both Ways</i>, students analyze "unconventional connections," bonds formed through shared adversity, quiet acts of resilience, or small gestures of care that define the neighborhood's resilience. By the end of the unit, students synthesize these observations to evaluate the author's perspective: that while every character walks a different path, they are all connected by the shared streets of their community.</p>		
<b>Lesson</b>	<b>Lesson Objective</b>	<b>Level of Learning</b>	<b>Academic Standard</b>
<p><b>Lesson #1</b> Mapping the Blocks</p>	<p>Given the short story "The Sidewalk Symphony," 6th-grade students will compose a short analytical paragraph presenting a claim supported by two pieces of cited textual evidence connecting the story's structure and themes to <i>Look Both Ways</i> with 100% completion of rubric components.</p>	<p><b>Analyze</b></p>	<p><b>6.RN.3.2</b></p>
<p><b>Lesson #2</b> Bridges and Blocks</p>	<p>Given Chapter 1 of <i>Look Both Ways</i> and the "Finding Harmony" text, 6th-grade students will complete a Story Triangle packet and participate in a class discussion to analyze how text structure reveals the theme of unconventional community with at least 80% mastery.</p>	<p><b>Understand and Analyze</b></p>	<p><b>6.RC.3 (E); 6.RC.8 / 6.CC.5</b></p>
<p><b>Lesson #3</b> Unpacking the Soul</p>	<p>When given the Character Suitcase, 6th Grade Students will be able to analyze character development and symbolism in Block 5 of <i>Look Both Ways</i> using text evidence to produce a 6-item Character Suitcase and an 8+ sentence analytical paragraph with 100% rubric completion. +3</p>	<p><b>Analyze</b></p>	<p><b>6.RC.3 (E); 6.RC.8 / 6.CC.5</b></p>
<p><b>Lesson #4</b> The Ripple Effect</p>	<p>Provided with paraphrased excerpts from Blocks 7 and 8, 6th-grade students will construct an evidence-based written claim explaining how one event connects two characters' actions including</p>	<p><b>Analyze and Evaluate</b></p>	<p><b>6.RC.6; 6.RC.8 / 6.CC.5</b></p>

	at least two pieces of textual evidence with reasoning, achieving 90% on the rubric. +3		
<b>Lesson #5</b> Mapping the Message	Students will be able to analyze the author's perspective and purpose in Blocks 9 and 10 of Look Both Ways by writing a focused 6–8 sentence analytical paragraph that makes a clear claim, includes two pieces of cited textual evidence, and explains the support. +3	<b>Analyze</b>	<b>6.RC.7 (E); 6.RC.8 / 6.CC.5</b>
<b>Lesson #6</b> Mapping the "Between-Time"	Given excerpts and paraphrased prompts from Blocks 1–10 of Look Both Ways, 6th-grade students will write a focused analytical paragraph including a clear claim, two pieces of cited textual evidence with explanations, and a concluding sentence within the 90-minute class. +2	<b>Synthesize</b>	<b>6.RC.3 (E)</b>

### Pre-/Post-Assessment

#### Pre-/Post-Assessment Implementation

<b>Directions</b>	Administer the "The Streets We Walk" Google Form pre-assessment at the start of Lesson 1 (10 minutes). For the post-assessment, students will complete the same form or an equivalent digital version at the end of Lesson 6 to measure growth in understanding "unwritten rules" and character motivation.
<b>Differentiation</b>	<p><b>FS1-Diverse Group (ELL Students):</b> Pre-teach key vocabulary using visuals and provide a <b>bilingual glossary</b> for all assessment questions to ensure linguistic barriers do not impede the demonstration of content knowledge (<b>Process</b>).</p> <p><b>FS2-Exceptionality (Supportive/At-Risk):</b> Provide <b>sentence starters</b> and a partially completed graphic organizer for any written components of the assessment. Allow for oral responses to be recorded if specified by individual learning plans (<b>Product/Process</b>).</p>

## Pre-/Post-Assessment Tool

### Pre Assessment

**Format:** Google Form – [Pre Assessment](#) The Streets We Walk

#### Examples:

1. **Multiple Choice:** What is an "unwritten rule"? (Answer: B - A rule not officially stated but followed by a group).
2. **Fill in the Blank:** Middle school students might feel more independent on their way home.
3. **Open-Ended:** Describe an "unwritten rule" you follow when walking home and how it makes you feel compared to being in a classroom.

### Post Evaluation:

**Format:** Google Form – Post Assessment

- Multiple Choice/Fill-in-the-Blank: Scored via Answer Key.
- Analytical Paragraphs: Scored via the Analytical Paragraph Rubric (Criteria: Claim, Evidence, Reasoning/Because-Bridge, Structure).

## IWU Lesson Plan Template

### Lesson 1: Mapping the Blocks: Connecting "The Sidewalk Symphony" to *Look Both Ways*

**Candidate:** Emily Bruns  
**Grade Level:** 6<sup>th</sup> Grade  
**IWU Course:** EDUT 578

**Teacher:** Townsend  
**Content Area:** English Language Arts  
**Date:** February 2026

<b>I. Planning</b>	
<b>Standard</b>	<b>6.RN.3.2:</b> Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
<b>Learning Objective</b>	Given the short story "The Sidewalk Symphony," (C) 6th-grade students (A) will compose a short analytical paragraph that presents a claim supported by two pieces of cited textual evidence connecting the story's structure and themes to <i>Look Both Ways</i> (B) with 100% completion of the required rubric components. (D)
<b>Differentiation</b>	<p><b>Students needing support (Independent Practice):</b> Provide annotated copies with highlighted evidence and partially completed paragraph organizers (Process/Product).</p> <p><b>Advanced students (Independent Practice):</b> Request an extension paragraph analyzing craft moves like imagery and diction (Product).</p> <p><b>ELL students (Development):</b> Pre-teach key vocabulary with visuals and provide a bilingual glossary (Content/Process).</p>
<b>Resources</b>	<ul style="list-style-type: none"> <li>• "The Sidewalk Symphony" short story</li> <li>• The Streets We Walk pre-assessment</li> <li>• Novels of Look Both Ways by Jason Reynolds</li> <li>• Look Both Ways Student Journal</li> <li>• Exit ticket slips</li> </ul>
<b>II. Delivery &amp; Assessment of the Lesson</b>	
<b>STEP A:</b>  <b>Anticipatory Set</b>	<p><u>1. Activating Prior Knowledge</u>            Ask students to recall how different chapters in books they've read sometimes focus on different characters but share a common setting or message.</p> <ul style="list-style-type: none"> <li>* Read the short story "The Sidewalk Symphony" to the class.</li> </ul> <p><u>Pre-Assessment:</u> Administer the "The Streets We Walk" pre-assessment (10 minutes) via <span style="background-color: #90EE90;">Google Form</span>. This activates student background knowledge regarding "unwritten rules" and the "Between-Time" to prepare them for the unit's themes.</p> <p><u>2. Hook:</u></p>

	<p>Display the illustration description from page 1 of "The Sidewalk Symphony" and ask: "What story could this single sidewalk image tell about the people who walk here?"</p> <p><u>3. Statement of Learning Objective:</u>        "Today we will learn how authors use short scenes or 'blocks' to build big themes. This will help you understand how Jason Reynolds structures <i>Look Both Ways</i> and how to prove your ideas using specific evidence from the text."</p>
<p><b>STEP B: 1 of 2</b></p> <p><b>Sequential Step-by-step Procedures</b></p>	<p><u>1. Development:</u>        Define structure as the sequence of episodes or "blocks" that reveal different facets of a community. Explain that theme is a broad idea; like "small acts are the loudest," revealed through repeated actions.</p> <p><b>*Use a teacher observation checklist while circulating during the "block team" discussions to ensure students are correctly identifying evidence.</b></p> <p><u>2. Modeling:</u>        Project the "Neon Oasis" excerpt (pages 5-6). Perform a think-aloud while underlining Selene's action of buying ginger ale for her brother as textual evidence for a theme of community care. Circle tone-specific words and write a one-sentence inference in the margin.</p> <p><u>3. Questioning:</u></p> <ul style="list-style-type: none"> <li>• (L1: Recall) What sensory details stand out in this scene?</li> <li>• (L2: Understand) Which action of the character reveals their values?</li> <li>• (L4: Analyze) How does the author's choice to include this specific scene influence the reader's view of the neighborhood?</li> </ul>
<p><b>STEP B: 2 of 2</b></p> <p><b>Sequential Step-by-step Procedures</b></p>	<p><u>1. Development (Transition)</u></p> <ul style="list-style-type: none"> <li>• Provide an explicit definition of structure as the sequence of scenes or "blocks" that reveal different facets of a community and individuals.</li> <li>• Define theme as a broader idea or universal message revealed through repeated actions and choices, rather than just a one-word topic.</li> <li>• Novel Introduction: Transition from the "blocks" in "The Sidewalk Symphony" to the "Ten Blocks" structure of Jason Reynolds's <i>Look Both Ways</i>.</li> <li>• Introduce the concept of the "Between-Time": the unsupervised walk home from school where students must make independent choices and navigate "unwritten rules".</li> <li>• Explain Internal Motivation: the "why" behind a character's actions (e.g., seeking safety, belonging, or survival).</li> </ul> <p><u>2. Modeling</u></p> <ul style="list-style-type: none"> <li>• Close Reading &amp; Annotation: Project the excerpt about Selene at "The Neon Oasis" (pages 5-6).</li> <li>• Think-Aloud: Demonstrate how to identify sensory details (the scent of blue raspberry) and specific actions (Selene buying ginger ale for her brother).</li> <li>• Evidence Linking: Model underlining quotes that serve as textual evidence and circling words that indicate the author's tone or perspective.</li> </ul>

	<ul style="list-style-type: none"> <li>• Inference: Show how to write a one-sentence inference in the margin that connects Selene's action to the theme "Small acts are the loudest".</li> <li>• Structure Connection: Explain how this specific "block" fits into the overall story structure to develop the idea of community care.</li> </ul> <p>* Distribute copies of <i>Look Both Ways</i>. Briefly preview the table of contents to show the "Ten Blocks" structure.</p> <p>* Distribute <i>Look Both Ways</i> Student Journal</p> <p><u>3. Questioning</u></p> <ul style="list-style-type: none"> <li>• L6 (Create/Predict): "Given what we saw in 'The Sidewalk Symphony,' what kind of 'unwritten rules' do you predict Jasmine and TJ might follow in Block 1 of <i>Look Both Ways</i>?"</li> </ul>
<p><b>STEP C:</b></p> <p><b>Student Practice</b></p>	<ul style="list-style-type: none"> <li>• <b>Activity:</b> In "block teams," students read an assigned section (e.g., Malachi, Selene, Soren, or Ria).</li> <li>• <b>Task:</b> Use a graphic organizer to identify one claim, two pieces of cited textual evidence, and an explanation of the link between them.</li> <li>• <b>Technology:</b> Students may use digital annotation tools or recorded oral responses if required by their individual learning plans.</li> <li>• Homework Assignment: <ul style="list-style-type: none"> <li>○ <b>Reading:</b> Read Block 1 ("Water Booger Bears") and Block 2 ("The Low Cuts Strike Again").</li> <li>○ <b>Student Journal:</b> Complete the first 4 pages of the <i>Look Both Ways</i> Student Journal.</li> </ul> </li> </ul>
<p><b>STEP D:</b></p> <p><b>Assessment</b></p>	<ul style="list-style-type: none"> <li>• <b>Pre-Assessment:</b> <a href="#">"The Streets We Walk"</a> <ul style="list-style-type: none"> <li>○ <b>ANSWER KEY BELOW</b></li> </ul> </li> <li>• <b>Independent Demonstration:</b> Each student writes an 6–8 sentence analytical paragraph. <ul style="list-style-type: none"> <li>○ <b>Criteria:</b> The paragraph must include a clear claim, two pieces of cited evidence with explanations, and a concluding sentence connecting the block to the theme: "we all walk the same streets but carry different worlds."</li> </ul> </li> <li>• <b>Formative Exit Ticket:</b> Students must state one theme found in their block and provide one sentence of text-based evidence. <ul style="list-style-type: none"> <li>○ <b>RUBRIC BELOW</b></li> </ul> </li> </ul>

**PRE ASSESSMENT: The Streets We Walk Google Form:** [Link Here](#)

## ANSWER KEY

### Fill in the Blank

1. rules
2. corner
3. event
4. care
5. independent

### Multiple Choice Questions

6. B) A rule that is not officially stated but followed by a group
7. C) He saves them for his little sister
8. B) He cares about his sister
9. B) Deciding how to get home safely by yourself
10. B) A statement someone believes to be true

### Open-Ended Questions

*(Example responses—student answers may vary)*

11. Describe an "unwritten rule" you follow when you are walking or riding home. How does this rule affect how you feel or act compared to being in a classroom?
  - \* *An unwritten rule I follow is to always walk with my neighbor until we get to the main street. This makes me feel safer and more relaxed than I do in the classroom, where I must follow more official rules.*
12. In your own words, explain what Marcus does for his sister and what this shows about his character.
  - \* *Marcus buys sunflower seeds and saves them for his little sister at the bus stop. This shows that he is thoughtful and cares about making his sister happy.*
13. Give one reason why middle school students might feel more independent on their way home than at school. Share an example from your life, or from a story you know, that supports your reason.
  - \* *Middle school students might feel more independent on their way home because they can make their own choices, like which route to take. For example, I decide whether to walk with friends or by myself, which I can't do in school.*

## FORMATIVE EXIT TICKET RUBRIC

Category	Exceeds Standards (4)	Meets Standards (3)	Approaching Standards (2)	Below Standards (1)
<b>Claim Clarity</b>	The claim is sophisticated, clearly identifying a theme and its relationship to the story's structure.	Clear, focused claim that identifies a theme or character trait related to the assigned "block."	The claim is present but vague or focuses only on a single-word topic (e.g., "friendship").	No clear claim is established, or the claim does not relate to the text.
<b>Evidence &amp; Citation</b>	Includes two or more highly relevant, perfectly cited quotes that capture subtle characterization or structural shifts.	Includes two pieces of textual evidence (quotes or paraphrases) with accurate page citations.	Includes only one piece of evidence, or citations are missing/incorrect.	Little to no evidence is provided to support the claim.
<b>Analysis &amp; Reasoning</b>	Insightfully explains how specific structural "episodes" reveal author perspective and deeper community themes.	Explains clearly how the selected evidence supports the claim and connects to the theme.	Explanation is provided but is repetitive or does not clearly link the evidence back to the claim.	Lacks explanation; quotes are "dropped" without context or reasoning.
<b>Organization &amp; Cohesion</b>	Uses sophisticated transitions to create a seamless flow between claim, evidence, and prediction.	Follows a logical structure: claim, evidence, explanation, and a concluding sentence.	The paragraph is somewhat organized but lacks a clear concluding statement or transitions.	The response is disorganized, making the argument difficult to follow.
<b>Conventions</b>	Demonstrates mastery of 6th-grade grammar, punctuation, and academic tone.	Consistent use of standard English conventions with minimal errors that do not hinder meaning.	Several errors in conventions that occasionally distract the reader.	Frequent errors in grammar and mechanics significantly interfere with readability.

# The Streets We Walk

Every day, students take different paths home; some walk, some ride the bus, and some go with family. Along the way, we notice things others might not: which corners to avoid, who to greet, and the routines that make our journeys familiar. These choices, or "unwritten rules," shape how we feel and act outside the classroom. Sometimes, even small actions show what matters to us and what we care about.

\* Indicates required question

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1. Email \*

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2. First and Last Name \*

1 point

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3. Class Block \*

 Dropdown 1 point

*Mark only one oval.*

Red 1

Red 3

Red 4

## Fill in the Blank

Fill in the blank with the correct words:

Word Bank: independent, corner, care, rules, event

4. When walking or riding home, students often follow \_\_\_\_\_ that aren't \* 1 point  
written down but are understood by everyone.

\_\_\_\_\_

5. Marcus always stops at the \_\_\_\_\_ store to buy something special for \* 1 point  
his sister.

\_\_\_\_\_

6. A(n) \_\_\_\_\_ is something a character does in a story. \* 1 point

\_\_\_\_\_

7. The reason why Marcus saves the snack for his sister shows his \* 1 point  
\_\_\_\_\_ for her.

\_\_\_\_\_

8. Middle school students might feel more \_\_\_\_\_ when they're traveling \* 1 point  
home than when they're at school.

\_\_\_\_\_

### Multiple Choice Questions

Choose the  
correct answer from the choices for each question:

9. What is an "unwritten rule"? \*

1 point

*Mark only one oval.*

- A law everyone must follow
- A rule that is not officially stated but followed by a group
- A classroom assignment
- A storybook character

10. Why does Marcus buy sunflower seeds at the store? \*

1 point

*Mark only one oval.*

- He is hungry after school
- He wants to trade them with friends
- He saves them for his little sister
- He collects the packages

11. What does Marcus's action at the store show about him? \*

1 point

*Mark only one oval.*

- He likes shopping
- He cares about his sister
- He is always late
- He doesn't like sunflower seeds

12. Which of the following is an example of being independent? \* 1 point

*Mark only one oval.*

- Waiting for a teacher to tell you what to do
- Deciding how to get home safely by yourself
- Following a friend everywhere
- Ignoring safety rules

13. What is a claim? \* 1 point

*Mark only one oval.*

- A proven fact
- A statement someone believes to be true
- A type of snack
- A bus stop

### Open-Ended Questions

Answer the following questions in complete sentences:

14. Describe an "unwritten rule" you follow when you are walking or riding home. How does this rule affect how you feel or act compared to being in a classroom? \* 1 point

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15. In your own words, explain what Marcus does for his sister and what this shows about his character. \* 1 point

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16. Give one reason why middle school students might feel more independent on their way home than at school. Share an example from your life, or from a story you know, that supports your reason. \* 1 point

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## The Sidewalk Symphony





The bell doesn't just ring; it screams "Freedom!" At 3:00 PM, the school doors burst open, and the Great Migration begins. This is the "Between-Time," the ten blocks where teachers can't see you and parents aren't waiting yet. For Malachi, the walk home is a mission. He doesn't just walk; he calculates. The setting isn't just a street; it's a grid of possibilities, smells of frying onions, and the rhythmic thump of basketballs from the park.





Malachi's character is built on the cracks in the pavement. He believes that if he steps on a line, the day resets, and he has to start his math homework from page one. He walks with a stiff, focused gait, his eyes glued to the ground. To anyone else, the sidewalk is just cement. To Malachi, it's a high-wire act. He is a boy who likes order in a world that feels like a messy junk drawer.





"Hey, Line-Leaper!" a voice chirps. It's Selene. If Malachi is a straight line, Selene is a scribble. She doesn't walk; she vibrates. Her backpack is a graveyard of unzipped pockets and loose papers that flutter behind her like confetti. Characterization isn't just about what you do; it's about the energy you bring into the space. Selene brings a thunderstorm of questions and a pockets full of smooth river stones.





They reach "The Neon Oasis," Mr. Henderson's corner store. The setting shifts here. The air turns thick with the scent of sour blue raspberry and toasted peanuts. The store is small, cramped, and dim, lit mostly by the glowing refrigerator cases. It is a sanctuary for the hungry and the thirsty. For Selene, this is the most important stop on the map.





Mr. Henderson watches Selene through his thick bifocals. He knows she only has four quarters, but he always rounds down the price of the ginger ale. Selene doesn't buy the soda for herself; she buys it for her older brother who is home with a cold. This reveals her theme: "Small acts are the loudest." She puts the cold bottle in her bag carefully, treating it like a treasure.





Further down the block, Soren sits on a low brick wall. Soren is the neighborhood's silent witness. While others shout and run, Soren sketches. He characterizes the world through his charcoal pencils. To him, the setting is a series of shadows and light. He sees the way the sun hits the rusted fire escapes and thinks it looks like gold. He is a boy who finds beauty in the broken parts of the city.





Malachi slows down when he passes Soren. He admires the precision of Soren's lines. "Did you catch the bird on the wire?" Malachi asks. Soren nods and turns the page to show a perfect sketch of a pigeon wearing a discarded plastic ring like a crown. In this moment, their two worlds click together. The theme of "Connection" emerges—two very different boys seeing the same world in their own ways.





Suddenly, a blur of neon green streaks past them. That's Ria. Ria is the fastest walker in the sixth grade. Her characterization is defined by speed because she's always running toward a responsibility. She has to get home to start dinner before her mom gets off the bus. She doesn't have time for sidewalk cracks or sketches. Her theme is "The Weight of the Clock."





One by one, they peel off into their own apartment buildings. Malachi reaches his door and finally steps on a line—on purpose. The walk is over, but the stories stay on the sidewalk. The theme of the journey is simple: we all walk the same streets, but we all carry different worlds inside our backpacks. Tomorrow, the bell will ring again, and the symphony will restart.



## IWU Lesson Plan Template

### Lesson 2: Bridges and Blocks: Analyzing Unconventional Community through via the Story Triangle

**Candidate:** Emily Bruns  
**Grade Level:** 6<sup>th</sup> Grade  
**IWU Course:** EDUT 578

**Teacher:** Townsend  
**Content Area:** English Language Arts  
**Date:** February 2026

<b>I. Planning</b>	
<b>Standard</b>	<b>6.RC.3 (E):</b> Structure for Literature Element & Development; <b>6.RC.8 / 6.CC.5:</b> Claims, Reasons, and Evidence.
<b>Learning Objective</b>	Given Chapter 1 of <i>Look Both Ways</i> and the "Finding Harmony" text, <b>(C)</b> , 6th-grade students <b>(A)</b> will complete a Story Triangle packet and participate in a class discussion to analyze how text structure reveals the theme of unconventional community/friendship <b>(B)</b> with at least 80% mastery <b>(D)</b> .
<b>Differentiation</b>	<p><b>Supported Students (Step C/D)</b></p> <ul style="list-style-type: none"> <li>Product/Process: Provide partially completed Story Triangle organizers that include sentence starters for the TAG and SWBST sections.</li> <li>Evidence Scaffolding: Offer a "menu" of highlighted evidence options from "Finding Harmony" or Chapter 1 of <i>Look Both Ways</i> to help students select appropriate textual details.</li> <li>Organizers: Use graphic organizers that visually separate the Overview, Summarize, and Reflect sections to reduce cognitive load.</li> </ul> <p><b>Advanced Students (Step C/D)</b></p> <ul style="list-style-type: none"> <li>Product/Content: Add a challenge to analyze an additional craft move, such as tone or diction, within their discussion post.</li> <li>Complexity: Require these students to explain how specific word choices (e.g., "sneaky thieves" or "young sleuths") deepen the theme of community or unconventional friendship.</li> <li>Synthesis: Ask students to compare how the theme is developed differently across the two distinct genres: the short story "Finding Harmony" and the novel <i>Look Both Ways</i>.</li> </ul> <p><b>General Differentiation (Step B)</b></p> <ul style="list-style-type: none"> <li>Visual/Textual Support: Provide all students with annotated copies or highlighted excerpts of the texts to aid in finding evidence during the "block team" tasks.</li> <li>Process Modeling: Utilize the Main Idea Chart as a permanent visual reference during the lesson to clarify the expectations for each section of the Story Triangle.</li> <li>Guided Questions: Use the "Questions to guide your response" from the provided chart to help students brainstorm their summaries and thematic claims.</li> </ul>

<b>Resources</b>	<ul style="list-style-type: none"> <li>* Novel <i>Look Both Ways</i> by Jason Reynolds (Chapter 1)</li> <li>* "Finding Harmony" Story and Story Triangle packet</li> <li>* Chromebook</li> <li>* Canvas Exit ticket Discussion Post Prompt</li> </ul>
<b>II. Delivery &amp; Assessment of the Lesson</b>	
<b>STEP A:</b>  <b>Anticipatory Set</b>	<p><u>1. Activating Prior Knowledge</u> Remind students of the previous lesson's focus on how short "blocks" build theme to create continuity between the sidewalk story and the novel.</p> <p><u>2. Hook:</u> Read an excerpt from "Finding Harmony" where the community rallies. Ask: "How can a missing object bring people together in an 'unconventional' way?"</p> <p><u>3. Statement of Learning Objective:</u> "Today we will use the <b>Story Triangle</b> (TAG + SWBST + Theme) to analyze how both Jason Reynolds and Hugh Raye reveal deep connections through small actions".</p>
<b>STEP B:</b>  <b>Sequential Step-by-step Procedures</b>	<p><u>1. Development:</u> <b>The Structure:</b></p> <ul style="list-style-type: none"> <li>• Introduce the <b>Story Triangle</b> as a tool to organize thinking: the top section for context (<b>TAG + Overview</b>), the middle for plot mechanics (<b>SWBST</b>), and the point for the deeper meaning (<b>Theme</b>).</li> </ul> <p><b>Defining Connections:</b></p> <ul style="list-style-type: none"> <li>• Explain that "unconventional connections" are friendships or community bonds that form in unexpected ways—often through shared trouble or small, quiet gestures rather than being "best friends" from the start.</li> </ul> <p><b>Visual Guide:</b></p> <ul style="list-style-type: none"> <li>• Use the <b>Main Idea Chart</b> to show that a theme must be a "universal message" that applies to everyone, not just the characters in the story.</li> </ul> <p><u>2. Modeling:</u> <b>TAG + Overview:</b></p> <ul style="list-style-type: none"> <li>• Model writing the first section: "In Willow Greene's short story, 'The Forest Hero,' we meet Elias, a boy who loves nature and discovers a bird he thinks is hurt".</li> </ul> <p><b>SWBST Summary:</b></p> <ul style="list-style-type: none"> <li>• Show how to condense the plot: "Elias wanted to help the bird, but he didn't know how, so he called his grandma for help. Then, they returned the bird to its nest".</li> </ul> <p><b>Annotating for Inference:</b></p> <ul style="list-style-type: none"> <li>• On a screen, highlight the specific line where Elias climbs the tree. Say: "I am underlining this because it shows Elias using his personal skill to help his community. This is my evidence for the theme".</li> </ul> <p><b>The Theme Statement:</b></p> <ul style="list-style-type: none"> <li>• Draft the final point: "Seeking knowledge from others is important in making a difference in the lives of others".</li> </ul> <p><u>3. Questioning:</u> <b>(Recall):</b></p>

	<ul style="list-style-type: none"> <li>• "Looking at 'Finding Harmony,' what specifically was stolen from Liberty Square?"</li> <li>• "Who are the three main characters who decide to investigate the mystery?"</li> </ul> <p><b>(Analyze):</b></p> <ul style="list-style-type: none"> <li>• "In 'Finding Harmony,' how does the community's reaction to the theft change the thieves' minds?"</li> <li>• "How is the bond between the neighbors in 'Finding Harmony' similar to the way Jasmine and TJ look out for each other in Chapter 1 of <i>Look Both Ways</i>?"</li> </ul> <p><b>(Evaluate):</b></p> <ul style="list-style-type: none"> <li>• The text says the people were more important than the sculpture. Why is this a 'universal' lesson rather than just a story detail?"</li> <li>• "Which piece of evidence better proves the theme of community: the kids putting up posters or the neighbors celebrating with a festival? Why?"</li> </ul>
<p><b>STEP C:</b></p> <p><b>Student Practice</b></p>	<ul style="list-style-type: none"> <li>• <b>Packet Completion:</b> Students work in "block teams" to complete the "Finding Harmony" Story Triangle: <ul style="list-style-type: none"> <li>○ <b>TAG + Overview:</b> Write 3–5 sentences identifying the title, author, and genre while sharing the most important details.</li> <li>○ <b>SWBST:</b> Summarize the plot using the "Somebody Wanted But So Then" framework (e.g., The friends wanted to find the art, but it was stolen, so they rallied the neighborhood...).</li> <li>○ <b>Theme:</b> Write one universal sentence about what the author wants the reader to learn.</li> </ul> </li> <li>• <b>Discussion Post Preparation:</b> Teams identify one "unconventional connection" found in both the "Finding Harmony" neighborhood and the "block" in Chapter 1 of <i>Look Both Ways</i></li> <li>• <b>Homework Assignment:</b> <ul style="list-style-type: none"> <li>○ <b>Reading:</b> Read Block 3 ("The Skitter Hitter ") and Block 4 ("How to Look (Both) Both Ways ").</li> <li>○ <b>Student Journal:</b> Complete pages 5 to 8 of the <i>Look Both Ways</i> Student Journal.</li> </ul> </li> </ul>
<p><b>STEP D:</b></p> <p><b>Assessment</b></p>	<ul style="list-style-type: none"> <li>• <b>Whole-Class Discussion:</b> Students share their team's thematic claims. The teacher uses an observation checklist to ensure students use evidence and reasoning.</li> <li>• <b>Exit Ticket (Discussion Post):</b> Each student independently writes a 4 to 6 sentence paragraph on the digital discussion board on Canvas. The post must: <ul style="list-style-type: none"> <li>○ Include a TAG sentence for the chosen text.</li> <li>○ Provide a SWBST summary of the specific connection between characters.</li> <li>○ Name the strongest piece of evidence that supports the theme of unconventional friendship or community.</li> </ul> </li> <li>• <b>Final Submission:</b> Collect the completed "Finding Harmony" packet for grading based on the 35-point rubric (TAG, SWBST, Theme, and Mechanics).</li> </ul>

# FINDING THE MAIN IDEA

## *fictional texts*

Finding the main idea in fiction is a skill that is trickier than it looks! This quick activity will really help you sort through a story's details to find its meaning.

1. Read the story "**The Forest Hero**" (on slide 2).
2. You will be reviewing a **Story Triangle** (on slide 5) for the story you just read. First, read through the **Main Idea Chart** (on slides 3-4). This helpful chart will help you understand how each section of the Story Triangle is completed.
3. Now you are going to complete a Story Triangle on your own! Review the **Rubric** (on slide 8), so you understand the expectations. Then read the second story, "**Finding Harmony**" (on slide 6).
4. Fill out the **Story Triangle** for this story (on slide 7). Please note that stories can have more than one theme, but you will be choosing only the one you think is most important in the story.



**Student Directions:** First, read the brief story below. Then you will learn how to give an overview, summarize, and reflect on the story!

## “The Forest Hero”

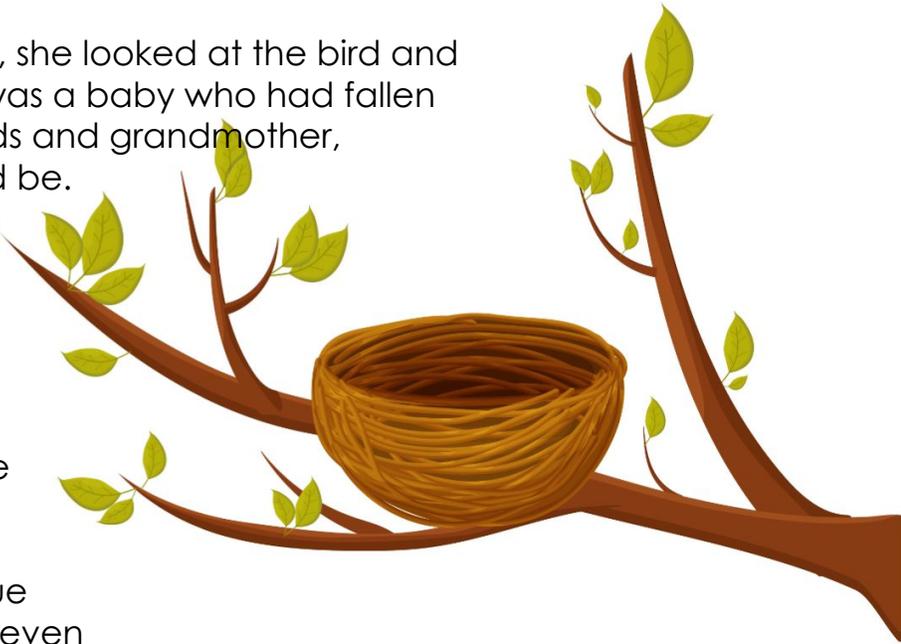
By Willow Greene

There was a boy named Elias who lived in a small town called Oak Hills. Elias loved the woods of his town; he spent his days wandering through the forest near the little house he shared with his grandparents, discovering its hidden treasures of sparkling streams and tall climbing trees. He and his friends loved to explore together, observing the creatures who crossed their paths and building forts with fallen branches.

One day, Elias and his friends were roaming the woods in search of branches when they came across a little brown bird who appeared to be wounded, because he was flapping his wings but could not fly. Elias knew they must try to help the poor bird, but he did not know how. Thankfully, he knew that his grandma, a retired veterinarian, would know what to do. He called his grandmother and explained the situation, and she came quickly to help.

Once Elias's grandmother arrived, she looked at the bird and explained that he was not injured. He was a baby who had fallen out of his nest. Elias, along with his friends and grandmother, looked around for where the nest could be.

They finally spotted it in the branch of a tree a little over their heads. An expert tree climber, Elias climbed onto a large branch and reached down for the bird, which his grandmother gently placed into his hand. He then stood up carefully on the branch and placed the bird back into the nest.



Soon, the story of Elias's little rescue spread through the small town. People even began to call him when they needed assistance with a small animal in trouble. With the aid of his grandma and the advice of other experts she knew, Elias became the town's unofficial animal rescue resource, helping injured or misplaced creatures get the help they needed. Through his compassion, he taught his neighbors the value in caring for all living creatures.

# Main Idea

# chart

**Student Directions:** This helpful chart will help you understand how to complete each section of the Story Triangle.

## TAG + OVERVIEW

What does it do?	Questions to guide your response	What does it look like? (Examples)
This 3-5 sentence response helps you to give a general overview of the text. It starts with the TAG sentence, which includes the <b>t</b> itle, <b>a</b> uthor, and <b>g</b> enre, although not always in that order. It then shares the story's most important details.	<p>What are the most important details in this story?</p> <p>If I had a maximum of 5 sentences to retell this story, which points would be most important to include?</p> <p>What are the most important details from this story that someone would need in order to understand it correctly?</p>	Willow Green's short story, "The Forest Hero," tells the story of Elias, a nature-loving boy who finds a bird who he believes is wounded. After calling his veterinarian grandmother for help, he learns the bird is a baby who has fallen from his nest. Elias uses his climbing skills to return the bird safely to his nest. His town learns of this rescue, and Elias, with the help of his grandmother, becomes a local animal helper who teaches his community the value of caring for animals.

(somebody wanted, but, so, then)

**SWBST**

What does it do?	Questions to guide your response	What does it look like? (Examples)
This 1-3 sentence response summarizes the story by breaking it down to a character's motivations, a complication the character faces, and the way this complication affects the plot.	<p>Who is this story about?</p> <p>What do they want? (This doesn't have to be a physical thing.)</p> <p>What happens to complicate their path toward obtaining this desire?</p> <p>How does the character respond to this complication?</p> <p>What happens as a result of the character's response?</p>	Elias wanted to help a wounded bird in the woods, but he didn't know how to assist the bird, so he called his veterinarian grandmother for help. Then, with her guidance, Elias returned the bird safely to its nest and became the town's animal helper.

# Main Idea

## chart

**Student Directions:** This helpful chart will help you understand how to complete each section of the Story Triangle.

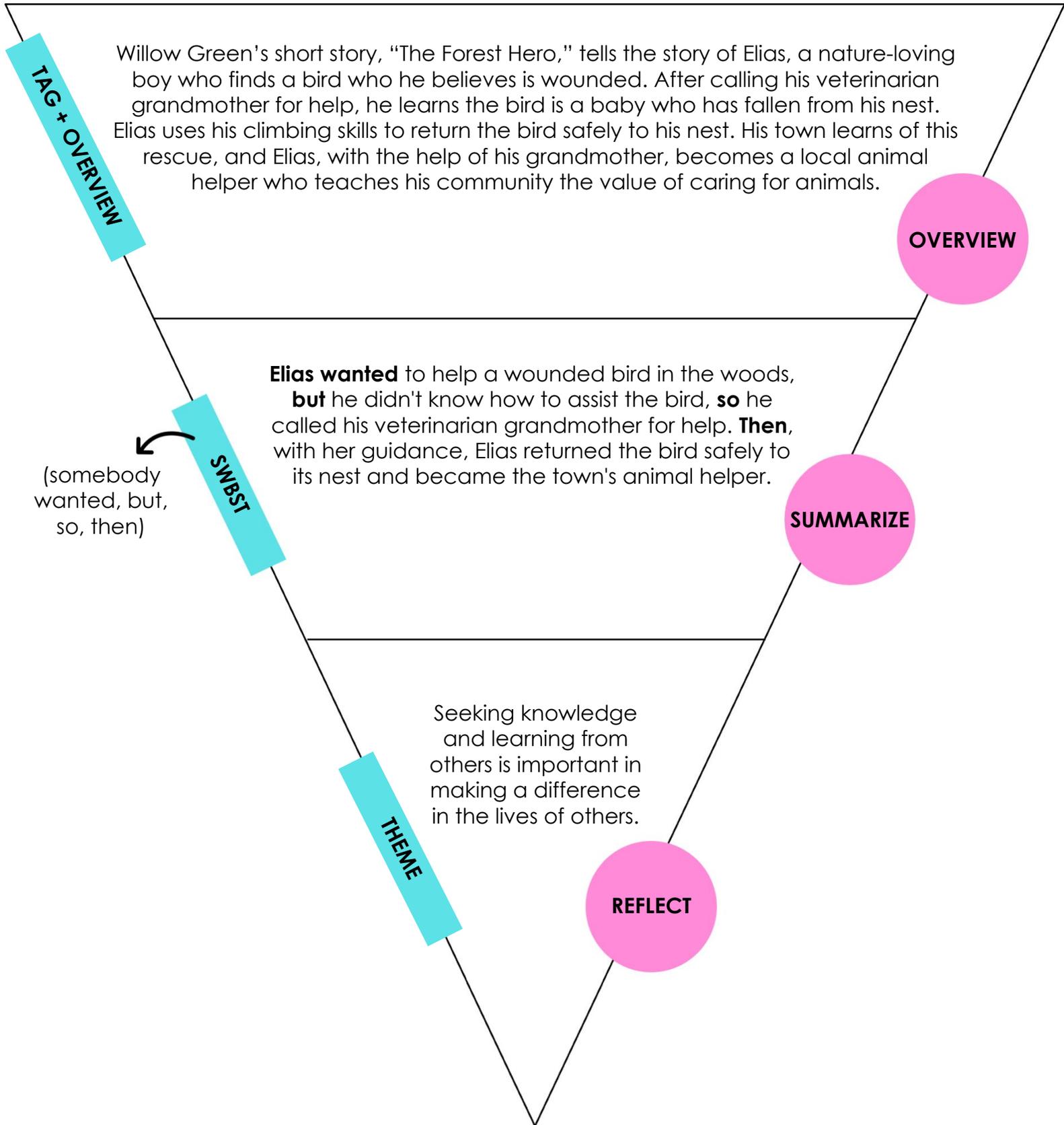
### THEME

What does it do?	Questions to guide your response	What does it look like? (Examples)
<p>This 1-sentence response states a message that the author wants the reader to take away from the story. This message should be universal, applying to most readers and not just characters within the story.</p>	<p>What does the author want me to learn from this story?</p> <p>What point is the writer trying to make with this story?</p>	<p>Seeking knowledge and learning from others is important in making a difference in the lives of others.</p>

# Story Triangle

*example*

**Student Directions:** Observe the Story Triangle below, which is based on the story you just read. After reading the text inside the triangle, what do you notice about the triangle and its sections?



**Student Directions:** Now it's your turn! Read the following story and fill out the Story Triangle that follows.

## “Finding Harmony”

By Hugh Raye

In the busy city neighborhood of Liberty Hill, there were three friends who loved detective stories — Lena, Aldo, and Gisella. They created a club to help solve mysteries that puzzled their community.

One day, they heard some astonishing news. The special sculpture in Liberty Square, the center of the neighborhood, had vanished! It was a huge metal artwork of linked circles called “Harmony,” and it stood in front of the community center, the heart of the neighborhood. The young sleuths decided to investigate. They interviewed people who may have seen what happened and explored the area for clues.

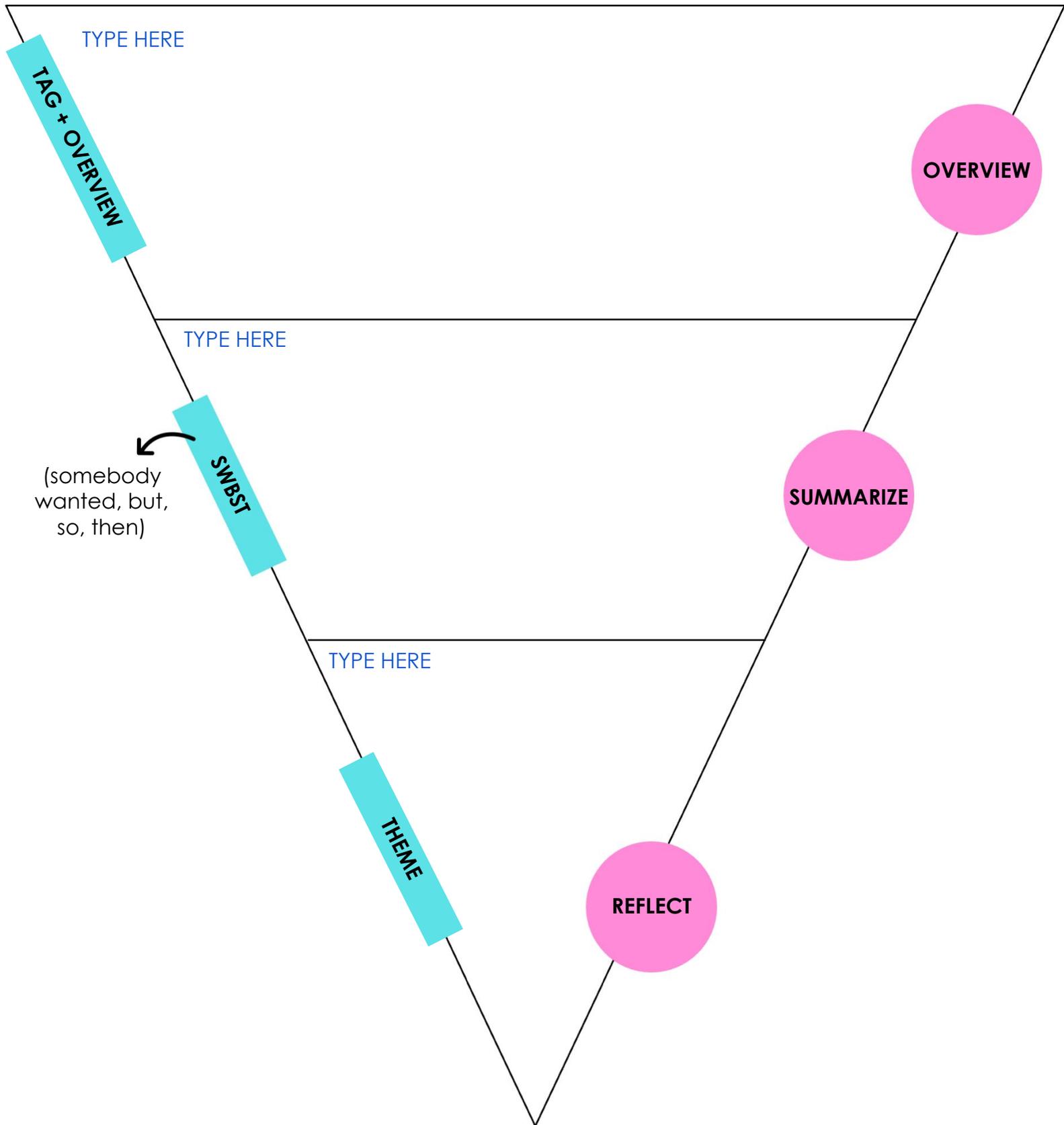


After gathering their evidence, they decided that some sneaky thieves must have stolen the sculpture in the night. They probably took it apart to transport it before driving off with the pieces. Lena, Aldo, and Gisella did not give up. They asked everyone in the neighborhood to help find the missing art. They put up posters, shared information through social media, and even contacted art experts and galleries. The entire community joined in the search to find the stolen art that was so important to the spirit of their neighborhood. News crews even came to cover the story of the neighborhood search that was headed by these three determined kids.

Finally, the guilt was too much for the burglars, who saw the news story about the neighborhood's efforts to find the beloved sculpture. They realized that they had taken something very special away from the community. One night, they came back quietly to Liberty Square and secretly returned the sculpture, assembled back into its original shape. The residents celebrated its return with a festival, where they gave a special thank-you to Lena, Aldo, and Gisella. This celebration reminded everyone that even more important than the sculpture were the people who rallied around it.

# Story Triangle

**Student Directions:** Fill in the sections of the Story Triangle below, using details from Hugh Raye's "Finding Harmony." Feel free to refer to your Main Idea Chart (on slides 3-4) for help. The column marked "Questions to guide your response" is especially helpful.



## Main Idea Activity Rubric

### \_\_\_\_/ 10 TAG + Overview

- Student begins the summary with the title, author, and genre.
- Overview is 3-5 sentences long and includes all the story's important details without highlighting minor details.
- Overview is written clearly and is easy to follow.

### \_\_\_\_/ 10 SWBST

- Student accurately and effectively uses the "somebody wanted, but, so, then" frame with important details from the story.
- SWBST is written in 1-3 sentences, and it is clear and easy to follow.

### \_\_\_\_/ 10 Theme

- Student's chosen theme is accurate and thoughtful.
- Student writes theme in the form of one clear and complete sentence.

### \_\_\_\_/ 5 Mechanics

- Writing includes few to no errors in standard grammar, punctuation, capitalization, and spelling.

Teacher Comments: [TYPE HERE](#)

Total points earned \_\_\_\_\_/ 35

## IWU Lesson Plan Template

### Lesson 3: Unpacking the Soul: Symbolism and Character in *Look Both Ways* (Block 5)

**Candidate:** Emily Bruns  
**Grade Level:** 6<sup>th</sup> Grade  
**IWU Course:** EDUT 578

**Teacher:** Townsend  
**Content Area:** English Language Arts  
**Date:** February 2026

I. Planning	
<b>Standard</b>	<ul style="list-style-type: none"> <li>• <b>6.RC.3 (E):</b> 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.</li> <li>• <b>6.RC.8 / 6.CC.5:</b> Build and utilize knowledge of different types of evidence and reasoning.</li> </ul>
<b>Learning Objective</b>	When given the Character Suitcase (C) the 6 <sup>th</sup> Grade Students (A) will be able to analyze character development and symbolism in Block 5 of <i>Look Both Ways</i> by Jason Reynolds, using evidence from the text to produce a 6-item Character Suitcase and an 8+ sentence analytical paragraph that explains how each chosen symbol reflects the character's traits, experiences, and perspective (B) with 100% completion of the required rubric components. (D)
<b>Differentiation</b>	<ul style="list-style-type: none"> <li>• <b>Supportive (Process/Product):</b> Provide sentence stems (e.g., "This ____ represents ____ because...") and allow 1:1 teacher/aide conferencing.</li> <li>• <b>Advanced (Content/Process):</b> Require at least one analytical sentence connecting an object to authorial choices (tone/structure) or a comparative analysis of two characters.</li> </ul>
<b>Resources</b>	<ul style="list-style-type: none"> <li>• <i>Look Both Ways</i> (Block 5 excerpt)</li> <li>• Character Suitcase directions/handout</li> <li>• Digital Clip Art Bank</li> <li>• Sticky Notes</li> </ul>
II. Delivery & Assessment of the Lesson	
<b>STEP A:</b>  <b>Anticipatory Set</b>	<p><u>1. Activating Prior Knowledge</u> In pairs, students share one sticky-note object and explain the connection to what they remember from Block 5. Teacher listens for accuracy and prompts students to cite a page or line.</p> <p><u>2. Hook:</u> Project a simple open suitcase image. Ask: "If this character packed a suitcase, what one object would they bring? Why?" Students write one word and one short phrase on a sticky note for a shared board.</p> <p><u>3. Statement of Learning Objective:</u> Share the learning objective aloud and display the rubric/scoring guide so</p>

	students understand the expectation to identify what an object "stands for" beyond itself.
<b>STEP B:</b>  <b>Sequential Step-by-step Procedures</b>	<p><u>1. Development:</u> Define a symbol as a person, place, object, or action that stands for something more than itself. Explain that objects reveal personality, relationships, and growth based on specific references to Block 5.</p> <p><u>2. Modeling:</u> Choose the Block 5 main character and demonstrate picking one symbolic object (e.g., a notebook). Explain in 2–3 sentences how it connects to a specific line or event in the text. Show how to quote/paraphrase correctly while emphasizing concision.</p> <p><u>3. Questioning:</u></p> <ul style="list-style-type: none"> <li>• <b>Level 2 (Understand):</b> What event in Block 5 changed the character?</li> <li>• <b>Level 4 (Analyze):</b> Which object (real or metaphorical) best represents that change, and where in the text do you see evidence for this?</li> </ul> <p>* <b>Checks for Understanding:</b> Teacher circulates during brainstorming to spot-check if items are identified with 2–3 sentence explanations and cited textual references.</p>
<b>STEP C:</b>  <b>Student Practice</b>	<p>Pairs collaborate with clear roles (Reader/Recorder) to brainstorm 6 items. They draft 3 sample item entries together, ensuring each includes the object name and an explanation referencing Block 5. Pairs then swap roles to complete the remaining 3 items.</p> <p><b>Technology:</b> Students access a digital clip art bank or use Chromebooks to find images for their suitcase mockup.</p> <ul style="list-style-type: none"> <li>• Homework Assignment: <ul style="list-style-type: none"> <li>○ <b>Reading:</b> Read Block 5 ("Call of Duty") and Block 6 ("Five Things Easier To Do Than Simeon's and Kenzi's Secret Handshake").</li> <li>○ <b>Student Journal:</b> Complete pages 10-13 of the <i>Look Both Ways</i> Student Journal.</li> </ul> </li> </ul>
<b>STEP D:</b>  <b>Assessment</b>	<p>Students individually finalize the Character Suitcase by placing images and writing a 2–3 sentence explanation for each of the 6 items. They must draft a final analytical paragraph (≥8 sentences) synthesizing the symbols to interpret the character's development. The assignment is graded out of 20 points based on symbol choice, explanation quality, paragraph structure, evidence, and presentation.</p>

# Character Suitcase Analytical Rubric

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_ Score: \_\_\_\_\_ / 20

Criteria	Exemplary (4 pts)	Proficient (3 pts)	Developing (2 pts)	Beginning (1 pt)
Symbol Selection	Includes 6 items that are clearly symbolic and deeply connected to the character's journey in Block 5.	Includes 6 items; most are symbolic, but 1-2 may be literal rather than deeply representational.	Includes 4-5 items; some items lack a clear symbolic connection to the story.	Includes 3 or fewer items; items are primarily literal or unrelated to the text.
Textual Connection (Item Descriptions)	Every item has 2–3 sentences of high-quality reasoning with specific evidence or page references.	Most items have 2–3 sentences of reasoning; references to the text are present but general.	Descriptions are brief (1 sentence) or lack specific links to events in Block 5.	Descriptions are missing or do not explain why the item was chosen for the suitcase.
Analytical Paragraph	Paragraph is 8+ sentences; includes a strong topic sentence, logical flow, and a concluding summary.	Paragraph is 6-7 sentences; follows a logical structure with a clear focus on the character.	Paragraph is 4-5 sentences; lacks a clear structure or transitions between ideas.	Paragraph is less than 4 sentences or does not provide an analysis of the character.
Evidence & Reasoning	Integrates 3+ direct quotes or specific paraphrases. Reasoning explains <i>how</i> symbols show character growth.	Integrates 2 specific references. Reasoning explains the meaning of the symbols clearly.	Includes 1 reference. Reasoning is superficial or primarily summarizes the plot.	No direct evidence from Block 5 is used. Reasoning is missing or incorrect.
Presentation & Creativity	Suitcase layout is visually organized with 6 clear images/clipart; work is exceptionally neat.	Suitcase layout includes images for all items; work is organized and readable.	Some images are missing, or the layout is cluttered/difficult to follow.	No images included work appears rushed or is difficult to read.

An open brown suitcase with a handle and straps, positioned centrally in the background. The suitcase is open, showing its interior compartments. The text is overlaid on the suitcase.

**CHARACTER SUITCASE**

**LOOK BOTH WAYS**

## What Is a Symbol?

A **symbol** is a **person, place, object, or action that stands for something more than itself**. It has a deeper meaning in the story. For example, a heart usually means love, and a flag might stand for freedom or a country.

## What Is Symbolism?

**Symbolism** is the use of symbols in a story to represent **big ideas** like hope, fear, freedom, or friendship. Authors use symbolism to help us understand deeper meanings without always saying them directly.

# CHARACTER SUITCASE

Imagine your favorite character from a story packing a suitcase—not with clothes, but with items that symbolically represent who they are and what they've been through in their journey. In this assignment, you will choose a character from the book and create a “Character Suitcase” filled with symbolic objects. These items should connect to important events, personality traits, relationships, and themes from the story. Each object you choose must have a clear meaning and show something important about your character's journey. You'll also explain in writing why each item belongs in the suitcase. This is your chance to think deeply about the character and show how well you understand their story in a creative and meaningful way!

# DIRECTIONS

## Step 1: Choose a Character

Pick one main character from the novel. Make sure it's a character you understand well and can describe clearly.

## Step 2: Brainstorm Symbolic Items

Think about what your character values, experiences, and learns. Then choose **6 items** that could go in their suitcase. Each item should be a **symbol**—it should represent something important about the character (like their personality, a major event, or a relationship).

## Step 3: Write Explanations for Each Item

For every item you chose, write **2–3 sentences** explaining why it's in the suitcase. How does it connect to the character? What does it represent about their journey?

## Step 4: Pack the Suitcase

For every item you chose, find clip art or an image and put it in the suitcase.

## Step 5: Write a Character Suitcase Paragraph

Write a detailed paragraph (8 sentences minimum) that explains what is in your character's suitcase and how those items show who they are as a person. Every symbol must be explained. Use details from the book to support your ideas. Your last sentence should be a strong summary sentence about the character.

## Step 6: Paste Your FINISHED Character Suitcase & Paragraph

Copy your character's packed suitcase and your finished paragraph and paste both on the final slide.

# FINISHED EXAMPLE



In the suitcase, each object represents an important part of Fatima Moss's journey in *Look Both Ways*. The field notes notebook symbolizes Fatima's need for control and safety, as she carefully records observations about her walk home the way her mother approaches scientific experiments. The observation checklist represents how Fatima calms her fears by counting steps, signs, and changes in her environment, helping her feel more independent. The street sign labeled "Latimer St." symbolizes Fatima's growing freedom as she learns to navigate her neighborhood on her own for the first time. The headphones represent Fatima's initial desire to block out the world and protect herself from uncertainty during her walk home. The striped hat symbolizes the caution and preparation her parents have instilled in her, reflecting their protectiveness and concern for her safety. Finally, the bumblebee plush represents Benni and their unexpected friendship, showing how Fatima learns that connection and small acts of kindness can be meaningful, even if they don't "change the world" in big ways.

# **STEP 1: Choose a Character**

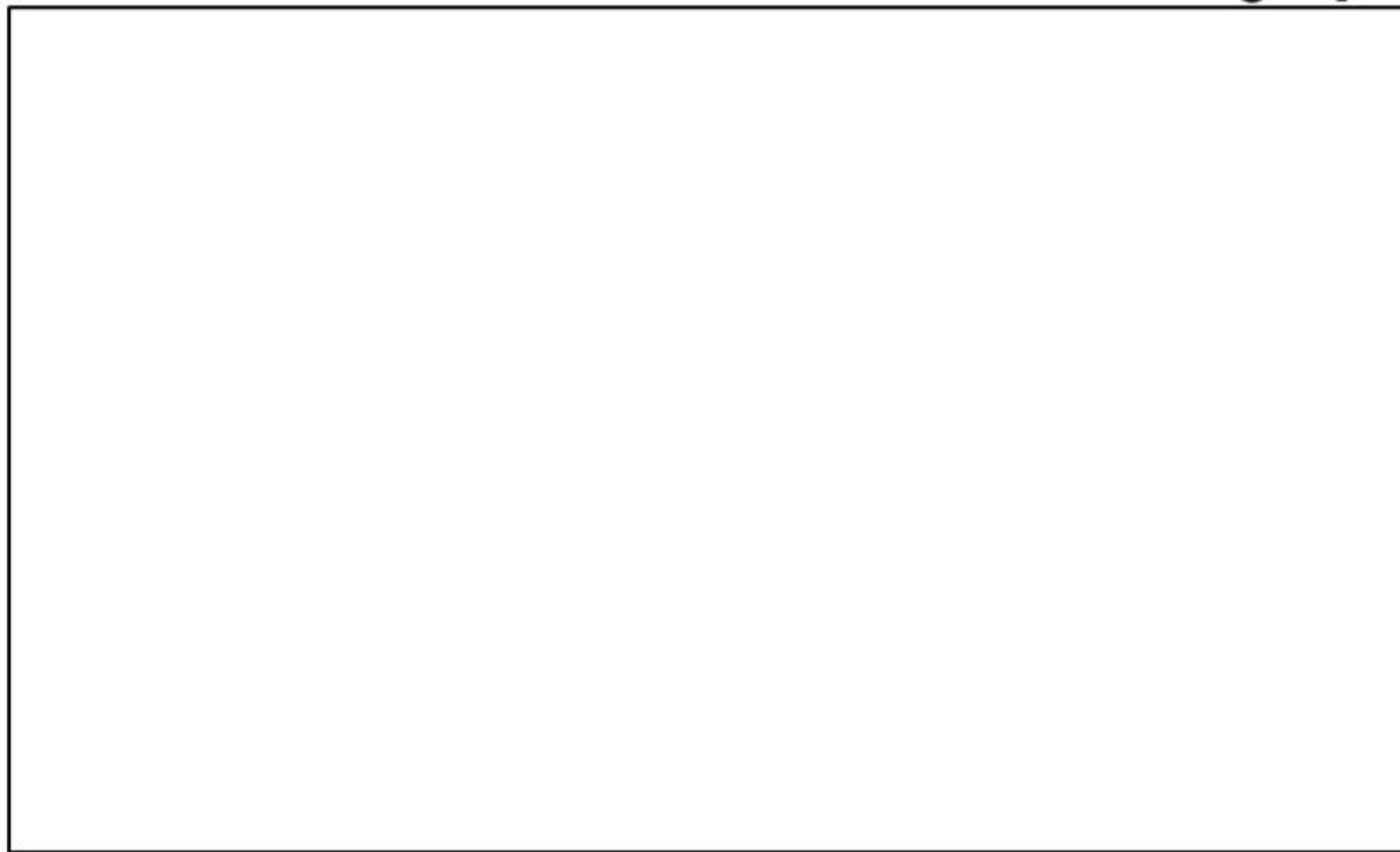
- **FATIMA**
- **JASMINE**
- **TJ**
- **BRITTON**
- **CYNTHIA**



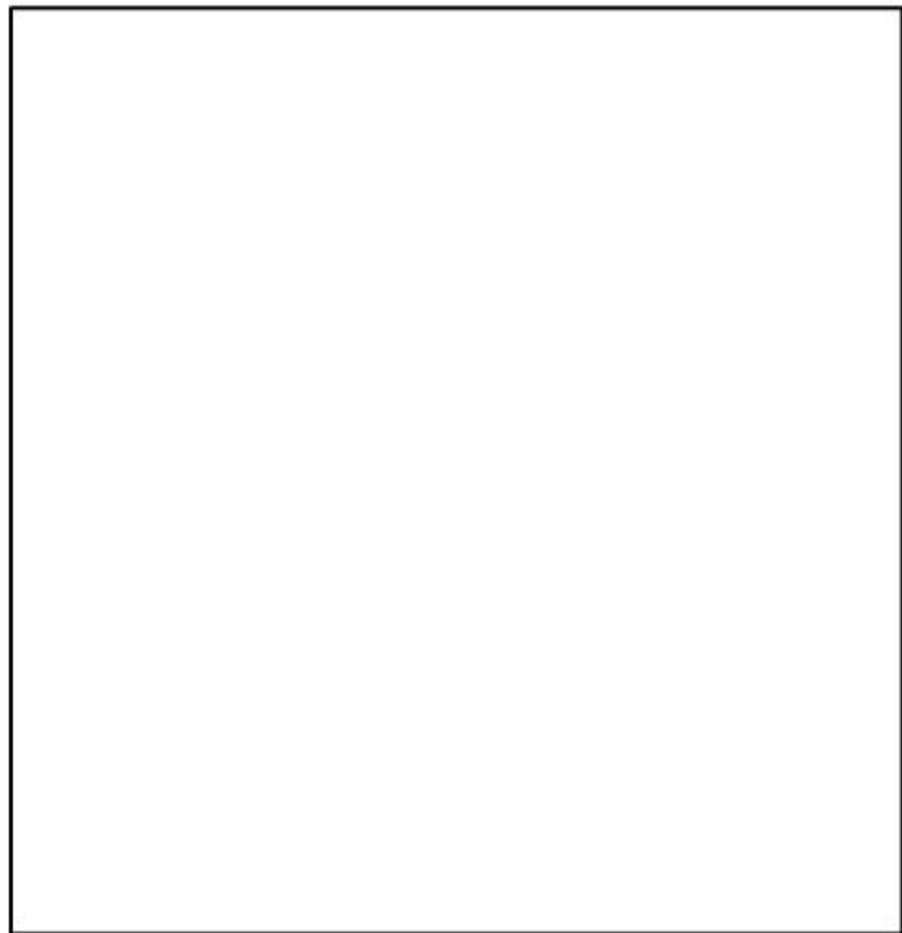
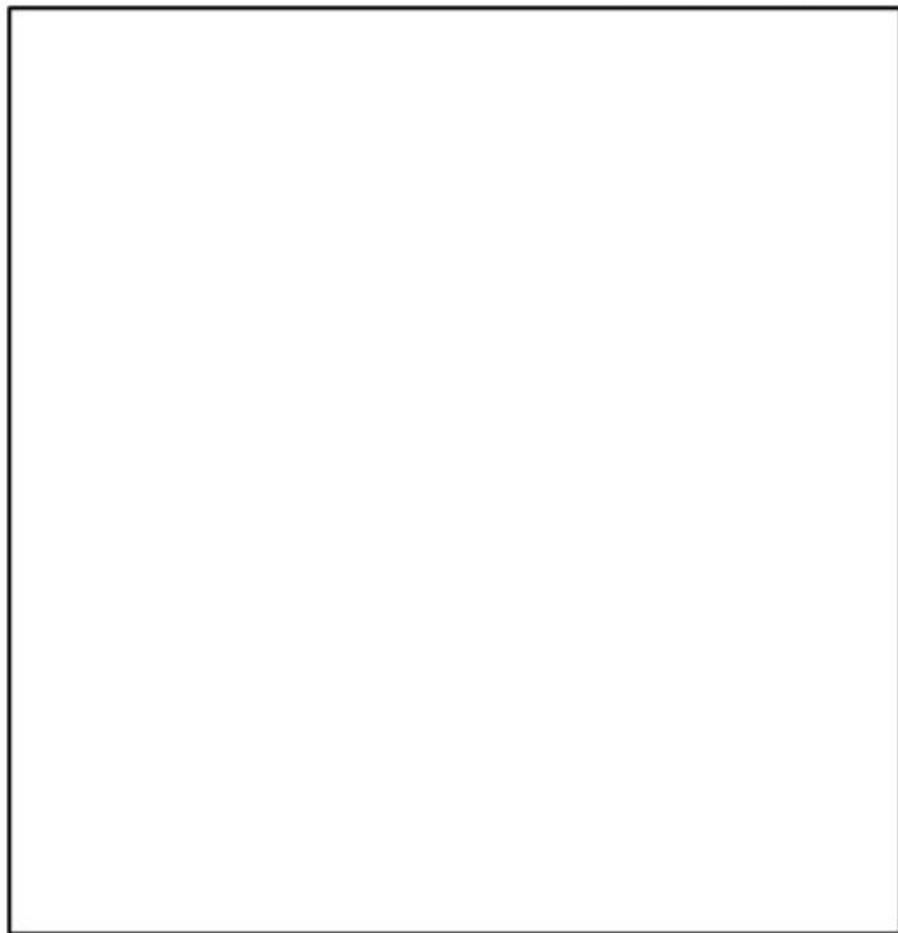
## STEP 4: Pack the Character Suitcase



## **STEP 5: Write a Character Suitcase Paragraph**

A large, empty rectangular box with a black border, intended for writing a character suitcase paragraph. The box is currently blank.

# STEP 6: Character Suitcase & Paragraph

An empty rectangular box with a black border, intended for students to write down character traits or details from the text.An empty rectangular box with a black border, intended for students to write a paragraph based on the character traits they listed in the previous box.

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THANK YOU TO THESE CLIPART & FONT ARTISTS:



## IWU Lesson Plan Template

**Lesson 4:** The Ripple Effect: Analyzing Character Intersections in *Look Both Ways*

**Candidate:** Emily Bruns  
**Grade Level:** 6<sup>th</sup> Grade  
**IWU Course:** EDUT 578

**Teacher:** Townsend  
**Content Area:** English Language Arts  
**Date:** February 2026

<b>I. Planning</b>	
<b>Standard</b>	<p><b>6.RC.6:</b> Individual/Event/Idea . <b>6.RC.8 / 6.CC.5:</b> Claims, Reasons, and Evidence.</p>
<b>Learning Objective</b>	<p>When provided with paraphrased excerpts from Blocks 7 and 8 of <i>Look Both Ways</i> (<b>C</b>), 6th-grade students (<b>A</b>) will construct an evidence-based written claim explaining how one event connects two characters' actions (<b>B</b>) including at least two pieces of textual evidence with reasoning, achieving at least 90% on the rubric for claim clarity and evidence selection (<b>D</b>).</p>
<b>Differentiation</b>	<ul style="list-style-type: none"> <li>• <b>Struggling Students (Student Practice/Assessment):</b> Offer sentence starters such as "I claim that ____ because ____" to scaffold the process (Process/Product) .</li> <li>• <b>Advanced Learners (Student Practice):</b> Create a 6–8 line dialogue between characters that occurs immediately after the event to demonstrate the relationship shift (Product).</li> </ul>
<b>Resources</b>	<ul style="list-style-type: none"> <li>• <i>Look Both Ways</i> by Jason Reynolds</li> <li>• Photocopied brief excerpts or paraphrases from Blocks 7 and 8</li> <li>• Graphic organizer handouts</li> <li>• Sticky notes</li> </ul>
<b>II. Delivery &amp; Assessment of the Lesson</b>	
<b>STEP A:</b>  <b>Anticipatory Set</b>	<p><u>1. Activating Prior Knowledge</u> The teacher will remind students of previous blocks read, focusing on how characters have interacted thus far. Students engage in a "Turn-and-talk" regarding word choices that influence their thinking about these characters.</p> <p><u>2. Hook:</u> Display two brief, contrasting quotes from Blocks 7 and 8 on the board. Teacher asks: "Which of these lines tells you more about the character who said it?"</p> <p><u>3. Statement of Learning Objective:</u> "By the end of today's 90-minute session, you will be able to write a short claim that uses evidence to prove how a single event links two different characters' actions. This skill helps us understand how real-world events create 'ripple effects' in our own relationships".</p>

<p><b>STEP B:</b></p> <p><b>Sequential Step-by-step Procedures</b></p>	<p><u>1. Development:</u>  Teacher provides a mini-lesson on character analysis, explaining that characters reveal themselves through reactions to events, dialogue, and small actions. The teacher defines the "ripple effect"—how one event changes motivations and future decisions.</p> <p>Mini-Lesson: The Art of Character Analysis</p> <ul style="list-style-type: none"> <li>• The Goal (The "Why")  Characters aren't just names on a page; they are portraits of people. Authors rarely tell us exactly who a person is. Instead, they give us clues. Analyzing a character means being a "literary detective"—using what a character does and says to figure out their personality and their "why" (motivation).</li> <li>• The Tool: S.T.E.A.L.  To analyze a character effectively, we look at five specific areas known as the <b>STEAL</b> method: <ul style="list-style-type: none"> <li>○ <b>S - Speech:</b> What does the character say? Do they use slang, formal language, or sarcasm?</li> <li>○ <b>T - Thoughts:</b> What is revealed through their inner monologue? What are they worried about?</li> <li>○ <b>E - Effect on Others:</b> How do other characters react to them? Do people smile when they enter a room, or do they look away?</li> <li>○ <b>A - Actions:</b> What do they <i>do</i>? Especially in a crisis, how do they behave?</li> <li>○ <b>L - Looks:</b> What do their clothes, posture, or facial expressions tell us?</li> </ul> </li> <li>• The Concept: The "Ripple Effect"  In <i>Look Both Ways</i>, Jason Reynolds shows us how characters are interconnected. Think of a character's choice like a stone thrown into a pond. <ul style="list-style-type: none"> <li>○ <b>The Splash:</b> The immediate event (e.g., a character steals a bag of chips).</li> <li>○ <b>The Ripples:</b> How that event moves outward to affect others. One character's <b>Action</b> (the splash) creates an <b>Effect on Others</b> (the ripples). Analysis is the process of tracing those ripples to see how relationships change.</li> </ul> </li> <li>• Direct vs. Indirect Characterization <ul style="list-style-type: none"> <li>○ <b>Direct:</b> The author tells you plainly. "<i>Satchmo was afraid of dogs.</i>" (No detective work needed).</li> <li>○ <b>Indirect:</b> The author shows you. "<i>Satchmo's heart hammered against his ribs as the neighbor's Golden Retriever began to bark.</i>" (The detective infers he is afraid).</li> </ul> </li> <li>• Practice Strategy: The "Because" Bridge  When you make a claim about a character, you must bridge your idea to the text using the word <b>because</b>. <ul style="list-style-type: none"> <li>○ <b>Weak:</b> Satchmo is anxious.</li> <li>○ <b>Strong:</b> Satchmo is anxious <b>because</b> he meticulously plans his</li> </ul> </li> </ul>
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	<p>walking route to avoid every fence that might have a dog behind it, showing that his fear dictates his daily choices.</p> <p><b>* Check for Understanding</b></p> <p>To see if students "get it" before they start their graphic organizers, use this quick check:</p> <ul style="list-style-type: none"> <li>• <b>Prompt:</b> "If a character shares their last piece of gum with a stranger without being asked, what is the Action? What does this Indirectly tell us about their personality? Give me a 'Because' Bridge sentence."</li> <li>• <b>Expected Answer:</b> "The action is sharing. It shows they are generous because they gave up something they wanted to help someone else feel included."</li> </ul> <p><u>2. Modeling:</u></p> <p>Teacher models close reading on a Block 7 excerpt. Using a projected graphic organizer, the teacher "thinks aloud" to identify the event, the characters involved, their reactions, and selects specific evidence to build a claim.</p> <p><u>3. Questioning:</u></p> <ul style="list-style-type: none"> <li>• <b>Level 1 (Comprehension):</b> "What exactly happened in this event?"</li> <li>• <b>Level 2 (Application):</b> "Which words describe how Character A felt or acted?"</li> <li>• <b>Level 3 (Analysis):</b> "How did this event cause Character B to change or react differently than before?"</li> <li>• <b>Level 4 (Evaluation):</b> "Which piece of evidence most strongly supports your claim and why?"</li> </ul> <p><b>* Checks for Understanding:</b> Teacher addresses a common misconception: students claiming characters feel the same way without proof. Teacher uses the prompt: "Show me the exact word, action, or line that proves they felt that way".</p>
<p><b>STEP C:</b></p> <p><b>Student Practice</b></p>	<p>Students work in groups of 3–4 with a assigned short event from Block 7 or 8. They must use the graphic organizer to record evidence for two characters and draft a group claim sentence. The teacher circulates with a checklist to provide formative feedback and record who needs help with evidence versus reasoning.</p> <ul style="list-style-type: none"> <li>• Homework Assignment: <ul style="list-style-type: none"> <li>○ <b>Reading:</b> Read Block 7 ("Satchmo's Master Plan") and Block 8 ("Ookabooka Land").</li> <li>○ <b>Student Journal:</b> Complete pages 14-17 of the <i>Look Both Ways</i> Student Journal.</li> </ul> </li> </ul>
<p><b>STEP D:</b></p> <p><b>Assessment</b></p>	<ul style="list-style-type: none"> <li>• <b>Individual Written Claim:</b> Individually, students choose one event from a provided list and write a one-paragraph claim (3–5 sentences). The paragraph must state the connection between two characters and include two pieces of textual evidence (quoted under 90 characters or paraphrased) with reasoning. This is evaluated using a rubric focusing on claim clarity, evidence, and analysis.</li> <li>• <b>Exit Ticket:</b> Students submit a digital post, using Canvas, naming their chosen event and one piece of evidence to inform the next lesson.</li> </ul>

# Graphic Organizer: Character Connections & The Ripple Effect

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Core/Period: \_\_\_\_\_ Block(s) Analyzed: \_\_\_\_\_

## Part 1: Identifying the Catalyst

Identify one specific event from the text (a choice, a conversation, or an action) that involves more than one character.

The Event/Action	Context (What was happening?)

## Part 2: Evidence Collection

Find specific evidence from the text that shows how each character reacted to or was affected by the event above.

Character Name	Textual Evidence (Quote or Paraphrase)	Analysis (What does this show about them?)
Character A:		
Character B:		



- **Conventions:** Did I check my spelling and punctuation?

## IWU Lesson Plan Template

### Lesson 5: Mapping the Message: Analyzing Author's Perspective in the Final Blocks

**Candidate:** Emily Bruns  
**Grade Level:** 6<sup>th</sup> Grade  
**IWU Course:** EDUT 578

**Teacher:** Townsend  
**Content Area:** English Language Arts  
**Date:** February 2026

<b>I. Planning</b>	
<b>Standard</b>	<b>6.RC.7 (E):</b> Author's Perspective/Purpose <b>6.RC.8 / 6.CC.5:</b> Claims, Reasons, and Evidence
<b>Learning Objective</b>	Students will be able to analyze the author's perspective and purpose in Blocks 9 and 10 of <i>Look Both Ways</i> by writing a focused 6–8 sentence analytical paragraph that makes a clear claim, includes two pieces of cited textual evidence, and explains how each piece supports the claim.
<b>Differentiation</b>	<ul style="list-style-type: none"> <li>Struggling Students (Step C &amp; D): Provide annotated excerpts with highlighted evidence, partially completed organizers, and sentence starters such as "I claim that ___ because ___". (Process/Product)</li> <li>Advanced Students (Step C &amp; D): Require an extension paragraph analyzing craft moves (imagery, diction, structure) or a comparison to previous blocks. (Content/Product)</li> <li>ELL Students (Step A, B, C, &amp; D): Pre-teach vocabulary with visuals/bilingual glossaries and provide sentence frames. (Content/Process)</li> </ul>
<b>Resources</b>	<ul style="list-style-type: none"> <li><i>Look Both Ways</i> by Jason Reynolds</li> <li>paraphrased excerpts for Blocks 9 &amp; 10</li> <li>Student Journal handouts</li> <li>Paragraph planners</li> <li>Wrap Up Project handout</li> </ul>
<b>II. Delivery &amp; Assessment of the Lesson</b>	
<b>STEP A:</b>  <b>Anticipatory Set</b>	<p><b>1. Activating Prior Knowledge</b> Connect today's work to previous lessons by stating: "Today we will learn how Jason Reynolds uses short blocks to show his perspective about community and purposefully shape what we understand about the people who walk those streets".</p> <p><b>2. Hook:</b> Display two short, contrasting lines from Blocks 9 and 10. Ask: "How do these two lines make you feel about the neighborhood—do they make it seem safer, stranger, kinder, or harsher? Why?". Students conduct a 2-minute Turn-and-Talk to share a feeling word and specific evidence from the text.</p>

	<p><u>3. Statement of Learning Objective:</u>          "By the end of today, you will be able to write a paragraph that explains what Jason Reynolds wants us to think about this neighborhood and use specific quotes to prove your point".</p>
<p><b>STEP B:</b>   <b>Sequential Step-by-step Procedures</b></p>	<p><u>1. Development:</u>          Define Author’s Perspective (narrator’s attitude/viewpoint) and Author’s Purpose (reason for writing, e.g., to reveal a theme about community). Explain how "Blocks" act like episodes that build a larger perspective. Address the misconception that author’s perspective is identical to a character's feelings; perspective is the author's <i>shaping</i> of those feelings.</p> <p><u>2. Modeling:</u>          Project a passage from Block 9 or 10. Underline a sentence revealing tone and circle an action revealing purpose. Write a model claim: "<i>Jason Reynolds’s perspective in Block 9 centers on quiet acts of care; he emphasizes small gestures to show the neighborhood’s resilience</i>". Demonstrate the "Because Bridge" to link evidence: "<i>I claim ___ because ___ (quote) shows ___</i>".</p> <p><u>3. Questioning:</u></p> <ul style="list-style-type: none"> <li>• (L1 Recall) What happened in this excerpt?</li> <li>• (L2 Understand) Which words or sensory details stand out?</li> <li>• (L3 Analyze) Which lines suggest the author's attitude toward the neighborhood?</li> <li>• (L4 Evaluate) Which piece of evidence best proves the author’s perspective and why?</li> </ul> <p>* <b>Checks for Understanding:</b> Circulate with a checklist during modeling and guided practice to note evidence selection and reasoning.</p>
<p><b>STEP C:</b>   <b>Student Practice</b></p>	<p>Students work in "block teams" of 3–4 for 15 minutes to annotate an excerpt for tone, purpose, and evidence. One volunteer group helps the teacher craft a claim and link evidence using the "Because Bridge" on the projector. Pairs then exchange draft claims for a 5-minute peer feedback session using a checklist.</p>
<p><b>STEP D:</b>   <b>Assessment</b></p>	<p><b>Summative Independent Demonstration:</b> Students individually write a 6–8 sentence analytical paragraph about author’s perspective/purpose in Blocks 9–10. The paragraph must include a clear claim, two cited pieces of textual evidence, and a concluding sentence connecting the block to the broader theme of community. This is graded using an 18-point rubric.</p>

**Rubric: Look Both Ways Blocks 9 & 10 Analytical Paragraph**

Criteria	Exemplary (3 pts)	Proficient (2 pts)	Developing (1 pt)	Beginning (0 pts)
<b>Claim (A/B)</b>	Clear, focused claim that identifies both the author's perspective and purpose.	Identifies perspective or purpose, but the claim may be broad.	Attempted a claim, but it is a summary of plot rather than analysis.	No claim present or claim is irrelevant.
<b>Evidence 1 (C)</b>	High-quality, cited quote (≤ 90 chars) that directly supports the claim.	Quote is relevant and cited but may be slightly too long or disconnected.	Quote is present but does not support the claim or lacks citation.	No evidence provided.
<b>Evidence 2 (C)</b>	Second high-quality, cited quote that adds a new layer of support.	Second quote is relevant but repetitive of the first piece of evidence.	Second quote is present but lacks relevance or citation.	Only one piece of evidence provided.
<b>Reasoning (The "Because Bridge")</b>	Clearly explains <i>how</i> both quotes prove the claim; strong logical connection.	Explains reasoning for evidence, but the connection to the claim is weak.	Restates the quote instead of explaining its significance.	No reasoning or explanation provided.
<b>Structure &amp; Length (D)</b>	6–8 sentences; includes a clear topic sentence and a concluding sentence.	5–6 sentences; missing either a topic or concluding sentence.	3–4 sentences; lacks formal paragraph structure.	Fewer than 3 sentences.
<b>Conventions</b>	Error-free grammar, spelling, and punctuation appropriate for 6th grade.	Minor errors that do not interfere with the reader's understanding.	Several errors that begin to distract the reader.	Errors make the paragraph difficult to understand.

**Total Score: \_\_\_\_ / 18**

Name: \_\_\_\_\_



## Look Both Ways Wrap Up Project

**Directions:** There are several tasks that you will be completing to finish up the novel, Look Both Ways.

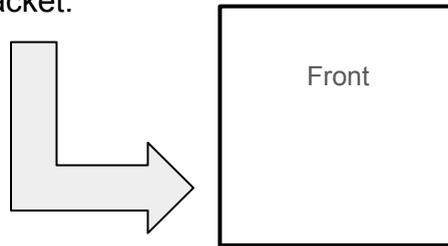
### Step #1: Required Tasks

- Comprehension quiz on Canvas



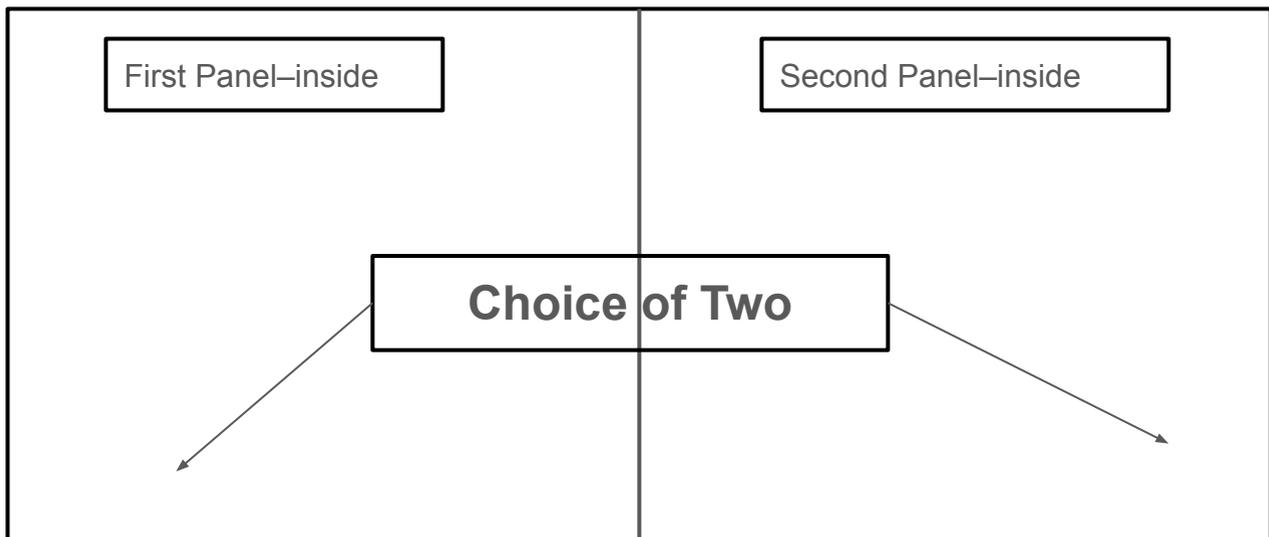
### Step #2: Folder

On the front cover of your folder, you will design a new book jacket for the book. Must have graphics, color, and the requirements of a book jacket.



### Two inside panels: Choice of Two

- Map of the neighborhood and surrounding area (get handout from teacher)
- Character map and how characters connected to each other (get handout from teacher)
- Graphic novel of one of the chapters– you will create a graphic novel on just one of the chapters from the book. Must be a minimum of 6 panels and demonstrate the elements of a graphic novel. (get handout from teacher)
- 5 symbols that were found in the book– you will draw or print 5 symbols that can be found in the book. You will explain what chapter(s) you can find the symbol and explain what the symbol means or represents.



## IWU Lesson Plan Template

### Lesson 6: Mapping the "Between-Time": Analyzing Community and Structure in *Look Both Ways*

**Candidate:** Emily Bruns  
**Grade Level:** 6<sup>th</sup> Grade  
**IWU Course:** EDUT 578

**Teacher:** Townsend  
**Content Area:** English Language Arts  
**Date:** February 2026

<b>I. Planning</b>	
<b>Standard</b>	<b>6.RC.3 (E):</b> Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.
<b>Learning Objective</b>	Given excerpts and paraphrased prompts from Blocks 1–10 of <i>Look Both Ways</i> (C), 6th-grade students (A) will write a focused analytical paragraph (B) that includes a clear claim, two pieces of cited textual evidence with explanations, and a concluding sentence (D) within the 90-minute class.
<b>Differentiation</b>	<ul style="list-style-type: none"> <li>• <b>Level A/Supported Students (Process/Product):</b> Provided with partially completed organizers, sentence starters (e.g., "I claim that ___ because ___"), and annotated excerpts or bilingual glossaries.</li> <li>• <b>Advanced Students (Product):</b> Asked to add an additional sentence analyzing specific craft elements like imagery or diction for bonus credit.</li> </ul>
<b>Resources</b>	<ul style="list-style-type: none"> <li>• <i>Look Both Ways</i> by Jason Reynolds,</li> <li>• Unit Assessment</li> <li>• Analytical Paragraph Rubric,</li> <li>• Two-Column Strategy Chart,</li> <li>• Differentiated Evidence Menus</li> </ul>
<b>II. Delivery &amp; Assessment of the Lesson</b>	
<b>STEP A:</b>  <b>Anticipatory Set</b>	<p><u>1. Activating Prior Knowledge</u> Conduct a 5-minute "Quick Check" warm-up where students define "Between-Time," identify one "unwritten rule" from the text, and name a "Block" showing community care.</p> <p><u>2. Hook:</u> Display two contrasting lines from Blocks 1 and 9. Ask students: "Which line makes you feel the neighborhood is kinder or harsher? Why?"</p> <p><u>3. Statement of Learning Objective:</u> Post the objective and rubric criteria visually; explain that today students will synthesize their knowledge of "blocks" and the "Between-Time" to demonstrate mastery through writing.</p>
<b>STEP B:</b>  <b>Sequential Step-by-step</b>	<p><u>1. Development:</u> Teacher conducts a whole-class synthesis (7 minutes) linking previous strategies (STEAL, Story Triangle, Because-Bridge) to the requirements of the assessment (claim, evidence, reasoning).</p>

<p><b>Procedures</b></p>	<p><u>2. Modeling:</u> Teacher performs a think-aloud (8 minutes) while close-reading a paraphrased excerpt from Blocks 7–8. The teacher models identifying an event, choosing evidence under 90 characters, and constructing a paragraph while avoiding the "topic vs. claim" misconception.</p> <p><u>3. Questioning:</u> During "block team" work, the teacher uses a Bloom’s-aligned sequence:</p> <ul style="list-style-type: none"> <li>• <b>Recall (L1):</b> What happened in this excerpt?</li> <li>• <b>Analyze (L4):</b> How does this event reveal community?</li> <li>• <b>Evaluate (L5):</b> Which evidence best supports your claim?</li> </ul> <ul style="list-style-type: none"> <li>• <b>Checks for Understanding:</b> Teacher circulates with a checklist during Guided Practice to monitor evidence selection, citation format, and the use of the "Because-Bridge."</li> </ul>
<p><b>STEP C:</b></p> <p><b>Student Practice</b></p>	<p><b>Guided Practice:</b> Students work in roles (Reader, Recorder, Checker) in "block teams" to complete a one-page organizer using differentiated excerpts. Teams must draft a TAG statement, a claim, and two evidence selections with reasoning.</p> <p><b>Technology:</b> Use digital exit tickets for the final formative check to analyze class-wide trends.</p> <p><b>Homework Assignments:</b></p> <ul style="list-style-type: none"> <li>• Complete the Wrap Up Summative Project assigned during Lesson 5, due at the beginning of next class.</li> <li>• Finish and turn in completed Student Journal, due at the beginning of next class.</li> </ul>
<p><b>STEP D:</b></p> <p><b>Assessment</b></p>	<p><b>Summative:</b> Students independently complete of the Unit Assessment. The written portion must link the chosen block to the theme of community and the "Between-Time."</p>

Analytical Paragraph Rubric  
**Standard: 6.RC.3 / 6.CC.5**

**Directions:** Use this rubric to self-assess your analytical paragraph. You must include a clear claim, two pieces of cited evidence with the "Because-Bridge," and a concluding sentence.

Criteria	Proficient (Mastery)	Developing	Beginning
<b>Claim</b>	Clear, arguable claim that answers the prompt and mentions the specific "Block."	Identifies a topic or theme but lacks an arguable stance.	No clear claim or mentions a topic unrelated to the prompt.
<b>Evidence</b>	Includes <b>two</b> pieces of cited evidence (quotes or paraphrases) under 90 characters.	Includes only one piece of evidence or evidence is too long/not cited.	No textual evidence provided.
<b>Reasoning (Because-Bridge)</b>	Effectively explains how evidence supports the claim and links to the "Between-Time."	Basic explanation provided but does not clearly link evidence back to the claim.	Reasoning is missing or simply repeats the quote.
<b>Structure</b>	6–8 sentences; includes a TAG statement and a concluding sentence.	Paragraph is too short or missing either the TAG or conclusion.	Disorganized writing with no clear beginning or end.

## Differentiated Evidence Menus

**Directions:** Choose the evidence menu that matches your assigned "Block Team." Use these paraphrased excerpts to build your analytical paragraph.

Menu A: The Low Cuts (Blocks 1 & 2)

- **Evidence Option 1:** Bit, Trice, and the crew "hustled" for pennies to buy a treat for someone's sick mom.
- **Evidence Option 2:** The boys have "unwritten rules" about staying together while walking the blocks.

Menu B: The High Achievers & The Secret-Keepers (Blocks 5–8)

- **Evidence Option 1:** A character makes a choice during the "Between-Time" to help a neighbor instead of going straight home.
- **Evidence Option 2:** The author uses "blocks" to show that everyone's story is connected, even if they don't talk.

Menu C: The Final Stretch (Blocks 9 & 10)

- **Evidence Option 1:** The neighborhood feels "harsher" when characters are alone, but "kinder" when they walk together.
- **Evidence Option 2:** The "ripple effect" of one small kind act travels across the entire street.

## Strategy Chart

**Objective:** Synthesize previous learning strategies to prepare for the Unit Assessment.

Analysis Strategy (Column A)	How it helps with the Assessment (Column B)
<b>Story Triangle</b>	Helps identify the <b>Setting</b> (Between-Time) and <b>Conflict</b> for your Claim.
<b>STEAL</b> (Speech, Thoughts, Effect, Actions, Looks)	Provides specific details for your <b>Textual Evidence</b> .
<b>The Because-Bridge</b>	Connects your evidence to your claim for strong <b>Reasoning</b> .
<b>Character Suitcase</b>	Identifies symbolism to show the author's <b>Perspective/Purpose</b> .

## Block Team Organizer: Mapping the "Between-Time"

Team Name (Block #): \_\_\_\_\_

Team Members: \_\_\_\_\_

### The Foundation (Pre-Writing)

Use your Differentiated Evidence Menu and the Two-Column Strategy Chart to brainstorm.

1. **Identify your TAG:**

- Title: \_\_\_\_\_
- Author: \_\_\_\_\_
- Genre: \_\_\_\_\_

2. **The Story Triangle Check:** \* What is the specific **Conflict** or **Choice** made in this block?

\_\_\_\_\_

### Drafting the "Because-Bridge"

Draft your analytical components below before moving to your final assessment paper.

Component	Your Team's Draft
<b>The Claim</b> (Your stance + Theme)	<i>Example: In Block 4, the author shows that community is built through small acts of kindness.</i>
	<b>Draft:</b> _____
<b>Evidence #1</b> (Short Quote/Paraphrase)	_____
<b>The Because-Bridge</b> (Reasoning)	<b>Because</b> this action shows... _____
	_____
<b>Evidence #2</b> (Short Quote/Paraphrase)	_____
<b>The Because-Bridge</b> (Reasoning)	<b>Because</b> it reveals that the "Between-Time" is... _____
	_____

Self-Correction Checklist

*Before turning in your final paragraph, check the following:*

- Does my paragraph have 6–8 sentences?
- Did I use a "Transition Word" (e.g., Furthermore, However, Consequently) between my two pieces of evidence?
- Is every piece of evidence under 90 characters?
- Did I connect my concluding sentence back to the "Between-Time"?

NAME: \_\_\_\_\_ Block: \_\_\_\_\_

**Unit Assessment:** *Look Both Ways* by Jason Reynolds

**Section 1: Vocabulary & Matching (10 Points)**

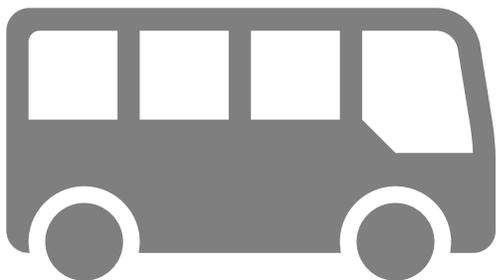
Match each character or group to the "unwritten rule" or internal motivation that defines their walk home.

**Character(s)**

- 1. The Low Cuts \_\_\_\_\_
- 2. Fatima \_\_\_\_\_
- 3. Bryson \_\_\_\_\_
- 4. Jasmine & TJ \_\_\_\_\_
- 5. Satchmo \_\_\_\_\_

**Internal Motivation / Unwritten Rule**

- A. Routine lessens risk; every step must be recorded.
- B. Navigating the world through a "silent witness" lens due to guilt.
- C. Solidarity and taking risks to protect others from "the weight."
- D. Survival and resourcefulness; searching for "ice cream money."
- E. Friendship is built on shared "hypotheses" and support.



## Section 2: Multiple Choice (10 Points)

*Select the best answer based on your reading of the "Ten Blocks."*

6. In Chapter 1, what does TJ's "booger hypothesis" reveal about his friendship with Jasmine?
  - A. They are both interested in becoming scientists.
  - B. They use humor and shared imagination to navigate their "unconventional" bond.
  - C. They are trying to impress other students on the walk home
  - D. It shows that TJ is more concerned with scientific facts than with Jasmine's feelings.
  
7. Which term refers to the "Between-Time" described in the unit rationale?
  - A. The time spent in the classroom during ELA.
  - B. The unsupervised walk home where students must make independent choices.
  - C. The time between waking up and arriving at school.
  - D. The specific ten-minute passing period between morning and afternoon classes.
  
8. How does the author develop Fatima's point of view in Chapter 4?
  - A. Through a methodical and ritualistic tone that emphasizes her need for safety.
  - B. Through fast-paced action and humor.
  - C. By showing her desire to break rules and take risks.
  - D. By focusing on how other students perceive her as a leader in the group.

### Section 3: Short Answer & Synthesis (10 Points)

*Provide detailed responses based on the literary frameworks used in class.*

9. The Story Triangle (5 Points): Choose one chapter from the first three blocks. Complete a SWBST (Somebody, Wanted, But, So, Then) summary and identify one universal theme conveyed through the details of that chapter.

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10. Character Response Map (5 Points): Identify an external conflict faced by a character in "The Skitter Hitter" (Chapter 2). Describe the character's response and explain what that response reveals about their internal motivation.

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NAME: \_\_\_\_\_ Block: \_\_\_\_\_

**Unit Assessment: *Look Both Ways* by Jason Reynolds**

**Section 1: Vocabulary & Matching (10 Points)**

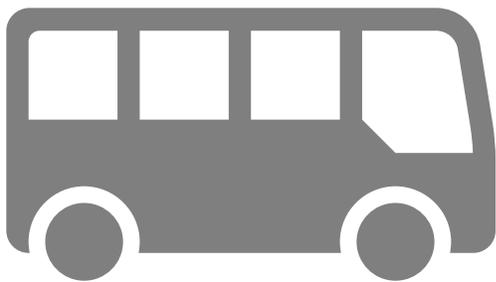
*Match each character or group to the "unwritten rule" or internal motivation that defines their walk home.*

**Character(s)**

- 1. The Low Cuts          D
  
- 2. Fatima                A
  
- 3. Bryson                C
  
- 4. Jasmine & TJ         E
  
- 5. Satchmo              B

**Internal Motivation / Unwritten Rule**

- A. Routine lessens risk; every step must be recorded.
  
- B. Navigating the world through a "silent witness" lens due to guilt.
  
- C. Solidarity and taking risks to protect others from "the weight."
  
- D. Survival and resourcefulness; searching for "ice cream money."
  
- E. Friendship is built on shared "hypotheses" and support.



## Section 2: Multiple Choice (10 Points)

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6. In Chapter 1, what does TJ's "booger hypothesis" reveal about his friendship with Jasmine?
- A. They are both interested in becoming scientists.
  - B. They use humor and shared imagination to navigate their "unconventional" bond.
  - C. They are trying to impress other students on the walk home
  - D. It shows that TJ is more concerned with scientific facts than with Jasmine's feelings.
7. Which term refers to the "Between-Time" described in the unit rationale?
- A. The time spent in the classroom during ELA.
  - B. The unsupervised walk home where students must make independent choices.
  - C. The time between waking up and arriving at school.
  - D. The specific ten-minute passing period between morning and afternoon classes.
8. How does the author develop Fatima's point of view in Chapter 4?
- A. Through a methodical and ritualistic tone that emphasizes her need for safety.
  - B. Through fast-paced action and humor.
  - C. By showing her desire to break rules and take risks.
  - D. By focusing on how other students perceive her as a leader in the group.

### Section 3: Short Answer & Synthesis (10 Points)

*Provide detailed responses based on the literary frameworks used in class.*

9. The Story Triangle (5 Points): Choose one chapter from the first three blocks. Complete a SWBST (Somebody, Wanted, But, So, Then) summary and identify one universal theme conveyed through the details of that chapter.

[SEE RUBRIC BELOW](#)

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10. Character Response Map (5 Points): Identify an external conflict faced by a character in "The Skitter Hitter" (Chapter 2). Describe the character's response and explain what that response reveals about their internal motivation.

[SEE RUBRIC BELOW](#)

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## 9. The Story Triangle (SWBST & Theme)

Aligned to Standard 6.RL.2.2: Determine theme and provide a summary.

Criteria	Proficient (5 Points)	Developing (3 Points)	Beginning (1 Point)
<b>SWBST Framework</b>	Includes all five elements (Somebody, Wanted, But, So, Then) clearly and accurately based on the text.	Includes 3-4 elements; summary may be slightly disorganized or missing a key plot point.	Includes 1-2 elements; summary is unclear or inaccurate.
<b>Theme Statement</b>	Identifies a universal message (e.g., "Friendship requires looking past appearances") rather than just a plot summary.	Identifies a theme, but it is too broad (e.g., "Friendship") or tied too closely to specific plot events.	Fails to identify a theme or confuses theme with a plot summary.
<b>Text Evidence</b>	Cites at least two specific details from the chapter to support the identified theme.	Cites only one detail or provides vague references to the text.	No text evidence is provided to support the theme.

## 10. Character Response Map (Conflict & Motivation)

Aligned to Standard 6.RL.2.3: Explain how plot unfolds and how characters respond.

Criteria	Proficient (5 Points)	Developing (3 Points)	Beginning (1 Point)
<b>Conflict Identification</b>	Clearly identifies a specific external conflict (event) from Chapters 1-3.	Identifies a conflict, but it is described vaguely.	Fails to identify a specific conflict from the text.
<b>Character Response</b>	Accurately describes how the character reacted to the event (e.g., Stevie's silence).	Describes a response but misses key nuances of the character's actions.	Description of the response is inaccurate or missing.
<b>Internal Motivation</b>	Provides a logical explanation of <i>why</i> the character responded that way (e.g., guilt, safety, solidarity).	Mentions a reason for the response but lacks depth or logical connection to the text.	Fails to address the "why" or internal motivation behind the action.

### Teacher Scoring Guide (Diagnostic Data)

- **Score 9-10 (Mastery):** Student is ready for the "Ten Blocks" Wrap-Up Project.
- **Score 6-8 (Partial Mastery):** Student may need a "Response Row" modeling refresher to bridge the gap between plot and motivation.
- **Score 0-5 (Remediation Needed):** Student requires additional support with basic plot structure (SWBST) or vocabulary context.

## Teacher Grading CHEAT sheet

### The "Why" Behind the Walk

Block / Chapter	Character(s)	Primary Internal Motivation	Supporting Evidence to Look For
<b>Block 1: Water Booger Bears</b>	Jasmine & TJ	<b>Belonging &amp; Mutual Support</b>	Using a "booger hypothesis" to bridge their unconventional friendship.
<b>Block 2: The Skitter Hitter</b>	The Low Cuts	<b>Resourcefulness &amp; Survival</b>	Scavenging for "ice cream money" to navigate their world.
<b>Block 3: The Mirror</b>	Stevie	<b>Internal Guilt / Self-Preservation</b>	Choosing the "silent witness" lens after the broken board incident.
<b>Block 4: The Path</b>	Fatima	<b>Anxiety Management &amp; Safety</b>	Relying on the belief that "routine lessens risk" to control her environment.
<b>Block 5: The Sit-In</b>	Bryson	<b>Solidarity &amp; Protection</b>	Taking risks or using "adrenaline" to stand up for others/friends.

### Grading "Look Fors" (Diagnostic Indicators)

When using your rubric to evaluate student understanding of **Standard 6.RL.2.3**, look for these specific connections:

- **Evidence of Growth:** In the post-assessment, students should move from describing *what* the character did (e.g., "Fatima counted steps") to *why* they did it (e.g., "Fatima counted steps because her internal motivation is to reduce risk through routine").
- **Contextual Vocabulary:** Credit students who use unit-specific terms like "**Between-Time**", "**Unwritten Rules**", or "**Silent Witness**".
- **Modeling Connection:** If students struggle, check if they correctly applied the "**Response Row**" technique suggested by your CT to bridge the gap between event and motivation.

### Quick Feedback Phrases

Use these for the "Descriptive Feedback" section of your graphic organizer:

- **Star:** "Great job identifying the internal motivation of [Character Name] using specific text evidence."
- **Wish:** "Try to explain how [Character Name]'s 'unwritten rule' impacts the overall mood of the chapter".