

# Novel MS ELA at a glance



Novel MS ELA is a culturally responsive, research-based literacy program. Designed for a 60-minute block, the curriculum integrates reading and writing instruction through full novels and select teacher-choice units. The Common Core–aligned scope and sequence promotes knowledge-building and carefully scaffolds rigor across grade levels.

## In Novel MS ELA, students

- Read full, grade-level novels and anchor texts written by a diverse body of authors
- Build word, world, and disciplinary knowledge through carefully sequenced text sets
- Engage in daily reading, evidence-based discussion, and writing about complex texts

## Novel MS ELA was designed with seven guiding principles in mind.

<b>01</b>	<b>Building Knowledge</b>	<i>Word, world, and disciplinary knowledge are built through sequenced text sets and explicit instruction.</i>
<b>02</b>	<b>Culturally Responsive Curriculum</b>	<i>Diverse texts and authors offer windows and mirrors; criticality and cultural competence built daily.</i>
<b>03</b>	<b>Choice and Flexibility</b>	<i>Teacher-choice units in every grade let schools tailor the sequence while hitting the same standards.</i>
<b>04</b>	<b>Usability</b>	<i>Contains consistent lesson structure, exemplars, scripted launches, and editable decks and student materials.</i>
<b>05</b>	<b>Evidence-Based Discussion</b>	<i>Routines, rubrics, and Socratic Seminars make discussion increasingly student-led across every unit.</i>
<b>06</b>	<b>Access for All Learners</b>	<i>Embedded scaffolds, responsive supports, and home-language strategies open every text to every student.</i>
<b>07</b>	<b>Explicit Grammar &amp; Writing Instruction</b>	<i>Daily sentence-level practice and process-based performance tasks align to Common Core standards.</i>

# Building Knowledge

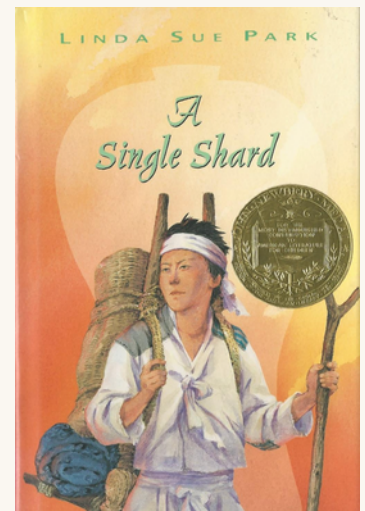
Novel MS ELA builds knowledge on multiple fronts, so students can comprehend and think critically about complex grade-level texts.

Each unit centers on a core text anchored by carefully sequenced informational and literary texts, videos, images, and maps — chosen to develop the world knowledge students need to access the core text.

Tier 2 vocabulary, disciplinary terms (like dramatic irony, allegory, or motif), and historical context are taught through explicit, brief routines and applied immediately in reading, discussion, and writing.

The performance task asks students to apply knowledge they have built across the unit or expand their knowledge through research. Below are examples of how the curriculum build knowledge.

**Drop-in World Knowledge: Customs and Manners in 12th Century Korea:** During Tree-ear’s life, it was considered very important to treat others —especially those who were older than you — with respect. One common way to show respect was to bow when you met someone. In fact, you would often bow to someone each time you met them. It would have been considered incredibly rude not to formally say hello and to bow to someone when you first saw them.



When narrow and specific knowledge is needed to understand a text, the curriculum provides a quick burst of knowledge-building immediately before reading. For example, in Grade 7 *A Single Shard*, students are shown an image of *ijggeh*, a traditional backpack, to quickly define this unfamiliar vocabulary. In the same unit, a brief context about customs in medieval Korea is given to help students understand the relationships between the characters.



In other units, stand-alone nonfiction texts or videos are used to build knowledge about topics where deeper knowledge is needed to interpret the text and gain context. For example, in Grade 7 *A Raisin in the Sun*, students read a short text about the Great Migration and then watch a short interview with Isabel Wilkerson to help them understand the motivations and dreams of the Younger family, whose matriarch left the South for greater opportunities in the North.

# Building Knowledge

Vocabulary instruction features explicit teaching of Tier 2 vocabulary and embeds morphology instruction so students are gaining the skills to use this knowledge to help them determine the meaning and pronunciation of other unknown words. Students are prompted to use these new terms when reading and discussing the text whenever possible.

**Build Knowledge**

**Word Knowledge | 4 minutes**

**Diverse Learner Supports**

**Framing/SAY:** Often, we can determine the meaning of a word by understanding what its root or affix means. We're going to familiarize ourselves with words in our text to practice determining word meaning by breaking a word into a root and a suffix.

**SAY:** What does it mean to *exhaust* someone?

**SAY:** Consider this word from the text: *inexhaustible*. Break the word apart to label its root and any prefixes or suffixes. What parts of the word are familiar?

**Affirm the affixes of the word and their meaning:**

- *in-*: not
- *-ible*: able or capable of being


**Turn and talk:** What might the word mean?

**Turn and Talk:** What additional words can you identify and define with these affixes?

Use the [MS Explicit Teaching of Vocabulary Instructional Routine](#) to reinforce and define the word below.

**Inexhaustible (adjective):**

- **Definition:** plentiful; incapable of being used up or consumed
- **Example:** The California fields were orange with an inexhaustible amount of poppy flowers.
- **Application:** Name 1-3 items you'd love to have an inexhaustible amount of.
  - **Optional Language Support:**
    - I would love an inexhaustible supply of \_\_\_\_\_ because \_\_\_\_\_.



**For Multilingual Learners:** Translate the term *inexhaustible* into the student's home language to activate and build knowledge. You can point out Spanish-speaking MLLs that *inagotable* have a similar meaning. Point out that both terms use the prefix *-in*, which means not a

Disciplinary Knowledge	Pg #s & examples
<b>Dialogue</b> <ul style="list-style-type: none"> <li>• A conversation between two or more people captured in a text</li> <li>• Characterizes the people in conversation by highlighting their ways of speaking and the subject matter they choose to discuss</li> <li>• Characterizes the relationship of the people in conversation</li> <li>• Paces a scene and drives the action of the plot forward</li> </ul>	
<b>Point of view or Perspective</b> <ul style="list-style-type: none"> <li>• In fiction, the narrator's or author's perspective or point of view is their attitude, thoughts, or opinions about a particular subject or event</li> </ul>	
<b>Dramatic Irony</b> <ul style="list-style-type: none"> <li>• When the audience knows more about an event, situation, or conversation than the characters do</li> <li>• Creates tension and emotion in a text, varying from humor to suspense</li> </ul>	
<b>Imagery</b> <ul style="list-style-type: none"> <li>• Sensory language that creates mental images or sensory</li> </ul>	

Knowledge organizers are included as student-facing resources so students have one central reference tool for all unit knowledge. When new disciplinary knowledge is taught, the curriculum asks students in later lessons to retrieve this information and reminds students to use the knowledge organizer to check their own understanding.

Typically, students then apply the knowledge they have gained over a unit in the final performance task. In Grade 6 *Rolling Warrior*, students use the knowledge they have gained about universal design and the importance of equal access to examine their own school and propose solutions to make it more accessible.

## Assessing the Inquiry

### Summative Performance Task

The summative performance task is an in-depth study of a particular writing or media genre and involves a performance piece that looks back across the unit or applies unit level knowledge and skill to new content.

The unit performance task will be given on days 25–32 of the unit. This process-based task is an explanatory writing task; we recommend you use the [Explanatory Essay Rubric](#) and [Presentation Rubric](#) and the exemplar included in the performance task lesson set to evaluate its content.

#### Performance Task Prompt:

**Part 1:** Imagine you are writing a report to inform your school community about universal design. Write an explanatory essay that explains what universal design means and how an area in your school could be redesigned to be more inclusive. Use examples from the unit readings, focusing on *Rolling Warrior*, and examples from your own community.

#### Task Requirements:

- Write an introduction that clearly defines and explains the concept of universal design.
- Include 1-2 body paragraphs with examples of universal design projects or features. Use examples from the unit readings and your community.
- Write a body paragraph identifying an area in your school that could be redesigned to be more inclusive, and explain how those changes would make a difference.

**Part 2:** Prepare and present your findings on this topic by creating a PowerPoint presentation and adapting your explanatory essay to be delivered as a presentation.

# Culturally Responsive Curriculum

Novel MS ELA’s text selection and authorial representation are scoped throughout the 6–8 sequence to offer windows and mirrors for students, elevate diverse lived experiences, and build knowledge about the world and about literature as a discipline.

Texts are selected using Steinhardt’s Culturally Responsive Curriculum Scorecard and Novel’s own Guiding Principles for Text Selection. We work to ensure the curriculum doesn’t perpetuate a single story or tell only stories of oppression about the identities our texts center.

Each unit builds criticality and cultural competence through daily reading, discussion, and writing — and unit plans support teachers with specific guidance for approaching sensitive content thoughtfully and being considerate of students’ identities and lived experiences.

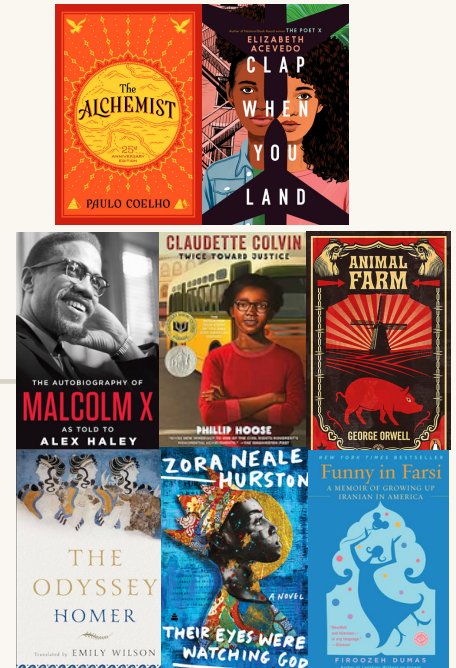
## Grade 6



## Grade 7



## Grade 8



# Choice and Flexibility



Novel MS ELA’s intentionally designed course sequences let schools and teachers choose the core texts that best meet the needs and interests of their students. In 1–2 units per grade level, teachers choose between two core text options. Paired options cover the same standards and end-of-unit writing genre — so, students hit all necessary knowledge no matter the choice.

## SCOPE & SEQUENCE

	Grade 6	Grade 7	Grade 8
<b>Unit 1</b>	<i>Bamboo People</i> OR <i>The Outsiders</i>	<i>Shadowshaper</i> OR <i>A Single Shard</i>	<i>The Alchemist</i> OR <i>Clap When You Land</i>
<b>Unit 2</b>	<i>The Crossover</i>	<i>Modern Indigenous Voices</i>	<i>Funny in Farsi</i>
<b>Unit 3</b>	<i>Rolling Warrior</i>	<i>Night &amp; We Must Not Forget</i>	<i>Malcolm X</i> OR <i>Claudette Colvin</i>
<b>Unit 4</b>	<i>The Giver</i>	<i>All Thirteen</i>	<i>Animal Farm</i>
<b>Unit 5</b>	<i>Before We Were Free</i>	<i>Raisin in the Sun</i> OR <i>Romeo &amp; Juliet</i>	<i>The Odyssey</i> OR <i>Their Eyes Were Watching God</i>

# Designed for Usability

Novel MS ELA provides a consistent lesson structure that is easy for teachers and students to follow, from lesson to lesson and unit to unit.

Lessons feature scripted lesson openings, activity timestamps, and editable slide decks and student-facing materials to streamline teacher preparation. This example from Grade 6 *Bamboo People* provides a clear lesson opening that reviews homework and sets the focus for the lesson. Teachers are encouraged to use scripting as a tool for planning and should adjust it to fit their classroom and style.

**Frame the Inquiry**  
**Lesson Launch | 5-7 minutes**

**Homework Accountability:** Choose one of the formats below to check homework reading.

Collect questions completed for homework. Grade, return in 1–2 days.	<b>Administer a Homework Quiz</b> *Choose this format at least 1x per week	Check students' annotations *Choose this format at least 1x per week
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**Homework Quiz:**

- What do we find out about Chiko's father in chapter 1?
  - He was wounded in the war
  - He has left their home
  - He and Chiko's mother have gotten divorced
  - The soldiers have taken him away**
- What makes Chiko different than many of his peers?
  - He knows how to read and write.**
  - He has a very bad relationship with his mom.
  - He is afraid of the soldiers and the military.
  - He is rebellious and never respects his mom.

**Build the Narrative/SAY:** Last night, you began reading our first novel, *Bamboo People*, and were introduced to our main character, Chiko, and his family. Before we begin unpacking what we have read and spending time closely reading, let's quickly review our homework quiz.

- Turn and Talk:** What have we learned about Chiko at the beginning of the book?
- Whole Group:** Think back to what we learned about Burma yesterday and literacy. Why might it be significant that Chiko can read and write?

**Throughline/SAY:**

- Yesterday, we spent time building our background knowledge about the country of Burma and learning more about the people, culture, and political conflict that has

**Assessment of the Inquiry**  
**Complete Paragraph:** How does Alexander develop Josh's evolving relationships on pages 88-92?

**Possible Proficient Response:** Kwame Alexander develops the changing relationship between the brothers through the metaphors that Josh uses to describe his brother. Josh asserts, "the only thing JB is listening to/ is the sound of his heart/ bouncing/ on the court/ of love" (p. 90). This emphasizes Josh's concerns that his brother is growing away from him and basketball, but towards his relationship with a girl. This change in Josh's relationship and perspective with his brother is affirmed when Josh's Dad says, "talking to your brother/ right now/ would be like pushing water uphill/ with a rake, son" (p. 91). These metaphors demonstrate how Josh's relationship with his brother is changing, causing it to become strained and difficult.

**Additional Possible Claims or Responses:**

Possible Claims:

- The figurative language emphasizes how JB's new crush is making Josh feel more distant from him.
- The metaphors in these poems develop the idea that Josh is seeing himself as less close to JB.

Text-Dependent Question	Ideas and Evidence	Comprehension Supports and Extension
What is Mom's perspective on Dad?	Josh's mom is concerned about his dad's health and confides in him. <ul style="list-style-type: none"> <li>"He had heart ... himself and so—" (p. 97)</li> <li>"Our family has ... start eating better." (p. 97)</li> </ul>	<b>As needed:</b> <ul style="list-style-type: none"> <li>What does Josh's mother request of him and why? How does he respond to this request?</li> <li>Why does Josh say, "But is hummus really the answer?"</li> <li>Why does Josh tell his dad he is not hungry? What does this show about his perspective?</li> </ul>
What is Josh's perspective on Dad?	Josh is also worried about and protective of his Dad. <ul style="list-style-type: none"> <li>"I understand more than she thinks" (p.98)</li> <li>"I tell him I'm ... homework/ during</li> </ul>	

Exemplars accompany lesson tasks, so teachers can see what student work should look and sound like to meet task demands. This includes responses to daily assessments, the annotation prompts, and text-dependent questions that students answer to build their understanding throughout the lesson. In this example, from Grade 6 *The Crossover* teacher can see both a full exemplar for the daily assessment and additional possible claims. There are also exemplars for the responses to the text-dependent questions and aligned evidence.

# Evidence-Based Discussion



Each Novel MS ELA lesson includes multiple opportunities for evidence-based discussion to cultivate students' listening and speaking skills while collaboratively constructing meaning.

Discussions are scaffolded by routines (turn-and-talks, small-group, whole-class), explicit Habits of Discussion, and class rubrics — making conversation increasingly student-led over time.

Every unit culminates in a Socratic Seminar where students synthesize unit-wide knowledge to answer the Essential Questions, take positions, and build on peers' ideas using textual evidence.

Small Group Discussion   8-10 minutes	Diverse Learner Supports
<p><b>Discussion Launch:</b> Have partners work in groups of 4 to discuss the annotation prompt and their response to the synthesis jot. Remind students that you have been working on our first set of discussion goals.</p> <ul style="list-style-type: none"><li>Optional Language Supports:<ul style="list-style-type: none"><li>_____ reacts by _____</li><li>_____ thinks about _____ because _____</li></ul></li></ul> <p>Cue students to discuss the annotation question.</p> <ul style="list-style-type: none"><li>Prompt students to use evidence to support their responses and reinforce strong habits of discussion. <u>See table above for the key ideas that could be surfaced during this discussion and pushes to use if support is needed.</u></li></ul> <p><b>Discussion Questions:</b></p> <ul style="list-style-type: none"><li>How do María and Sierra handle Tía Rosa's comments? Why are they different?</li><li>On p. 77, Rosa laughs at her own colorist "joke." Why did Older include this detail? What does Rosa's laughter tell us about colorism?</li><li>Possible student response: Tía Rosa's casual attitude and laughter underscore how commonplace colorism is for some people in this community.</li><li>On p. 80, what does Sierra mean when she says, "the worst part about it, the part she could not let go of, was that the thought came from her"?</li><li>Have you ever interacted with an adult in your family or community who's had a worldview you did not agree with or was harmful in some way? How did this view impact you? How did you navigate the situation?</li><li><b>Teaching Note:</b> It's suggested that students debrief this question in a turn and talk and that the teacher warm-calls on 1-2 examples if appropriate. Alternatively, this can be an independent processing moment with no group discussion, as it sets up analysis for the next loop.</li></ul> <p>At the end of the discussion, pause and ask students to synthesize their ideas in writing by updating their central idea and/or annotations based on the discussion.</p>	<p><b>Oral Language:</b> Review the optional language supports with students and encourage them to use them if helpful. Consider providing a quick model of using the language supports authentically.</p> <p><b>Oral Language:</b> Review the small group discussion norms with students and set a goal for them during their discussion. Be sure to frame what they are doing well and provide feedback on what to improve. Provide a model if students need more support.</p>

In this lesson from Grade 7 *Shadowshaper*, students collaboratively build meaning after reading independently in a small group. Based on the teacher's observations and data collection during small-group discussion, teachers can then select an additional question to discuss with the whole group to build a more nuanced understanding of the text.

# Access for All Learners

Novel MS ELA lessons are designed with entry and accessibility points for every learner. Embedded scaffolds — explicit vocabulary instruction, knowledge-building activities, visual supports, comprehension scaffold questions, and language patterns — help all students think critically about complex texts.

Responsive supports give teachers options for student support based on formative assessment: drop-in vocabulary, alternate text-dependent questions, modified handouts, home-language supports for multilingual learners (MLLs), and adjustable reading modalities (echo, choral, partner, read-aloud with rereading).

Every lesson also incorporates extension opportunities and recommends specific strategies to build metalinguistic awareness for multilingual learners.

Inquiry Loop 2								
Time in Text   10 minutes		Diverse Learner Supports						
<p><b>Partner Reading:</b> <i>All Thirteen</i>, p. 43 (start of chapter) – p. 48 (end of chapter)</p> <p><b>Context/SAY:</b> Let's continue with the next chapter, working in partners to consider how the author uses structure to convey her ideas. In this case, we are going to really focus on descriptive structure in her chapter "The Dangers of Cave Diving."</p> <p><b>Optional Vocabulary:</b></p> <ul style="list-style-type: none"> <li>• p. 46 Malfunction (v): to fail to work properly</li> <li>• p. 46 Labyrinth (n): maze</li> <li>• p. 46 Jut (v): to stick out or extend over the main edge/body of something</li> <li>• p. 44 Debris (n): unwanted material (the rocks and mud blocking the passage)</li> </ul> <p><b>Annotation and Discourse Prompt:</b> How does the descriptive structure affect your understanding of the rescue mission?</p> <p>As you circulate when students are reading and annotating, monitor if students are picking up on the key ideas in the table below. If students are not developing some of these ideas, use the comprehension scaffolds below to help them develop more precise ideas about the text.</p> <table border="1"> <thead> <tr> <th>Key Idea</th> <th>Evidence</th> <th>Comprehension Supports and Extension</th> </tr> </thead> <tbody> <tr> <td>Descriptive structure helps the reader to understand the physical danger of cave diving</td> <td> <ul style="list-style-type: none"> <li>• "If you are still underwater when this happens, you will drown" (45)</li> <li>• "You could be too far from the cave exit to get out in time" (46)</li> <li>• "You could get physically trapped in a tight squeeze" (46)</li> </ul> </td> <td> <p><b>Re-read:</b></p> <ul style="list-style-type: none"> <li>• Reread page 45. What information does the author include here? Why?</li> <li>• Reread page 44. What can you visualize? What does this show you about the cave?</li> </ul> </td> </tr> </tbody> </table>			Key Idea	Evidence	Comprehension Supports and Extension	Descriptive structure helps the reader to understand the physical danger of cave diving	<ul style="list-style-type: none"> <li>• "If you are still underwater when this happens, you will drown" (45)</li> <li>• "You could be too far from the cave exit to get out in time" (46)</li> <li>• "You could get physically trapped in a tight squeeze" (46)</li> </ul>	<p><b>Re-read:</b></p> <ul style="list-style-type: none"> <li>• Reread page 45. What information does the author include here? Why?</li> <li>• Reread page 44. What can you visualize? What does this show you about the cave?</li> </ul>
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<p><b>Reading:</b> Narrow the text to p. 45 - 48 for students reading below grade level. Students may still engage in partner reading, but if they are significantly below grade level, consider pulling them into a small group where you read a narrow section of the text aloud or chorally. For more substantive support, have students answer the text-dependent questions on the Diverse Learner Handouts.</p>								

This lesson from Grade 7 *All Thirteen* provides several options for teachers to scaffold students into grade-level text.

Optional vocabulary is provided in case students need additional support. There are also several recommendations for small-group work and for providing students with a smaller chunk of text to closely read.

Teachers can also use the comprehension support and extension questions to coach and support students as they read. These appear in the far-right column in the table in the body of the lesson.

# Access for All Learners



Lessons provide specific recommendations on how and when to have MLLs leverage their home language to draw on their full linguistic repertoire. In this lesson from *Grade 7 Shadowshaper*, students are first encouraged to plan their response orally with a peer in their home language, then given the option to write in their home language or in English.

Assessment of Inquiry	
<b>Prepare   3-4 minutes</b>	<b>Diverse Learner Supports</b>
<p>Framing/SAY: Now that we have analyzed the text through discussion, it is time for us to write about it.</p> <p><b>Complete Paragraph:</b> What is a theme about gentrification that Older is developing in chapters 1-6? Do you agree or disagree with his ideas?</p> <p>Prompt students to preview the assessment prompt(s) and annotations and discourse notes, marking ideas they want to include in their response.</p> <p>Refer students to the Criteria for Success for the task.</p> <p><u>Criteria for Success</u></p> <ul style="list-style-type: none"><li>Names a plausible theme about gentrification that Older develops over the first six chapters of <i>Shadowshaper</i></li><li>Cites two different examples from the text in support of the theme</li><li>Explains the relevance of each example to them.</li><li>Provide 2-3 sentences that evaluate Older’s portrayal of gentrification in the story.</li></ul>	<p><b>For Multilingual Learners:</b> Have students collaboratively plan their response to the daily assessment in their home language. This allows students the chance to develop their thoughts in their home language before adding the additional cognitive task of writing and transcribing in English.</p> <p><b>Writing:</b> Encourage students to first plan using the SPO provided and use the language patterns to draft their claim.</p>
<b>Assess   8-11 minutes</b>	<b>Diverse Learner Supports</b>
<p>Release students to take their assessments. Allocate 8-11 minutes for the task.</p> <p><u>Monitoring Guidance</u></p> <ul style="list-style-type: none"><li>The teacher circulates the classroom to collect data and deliver 1:1 or a short burst of group feedback.</li><li>The teacher focuses their feedback on the task “Criteria for Success.”</li></ul>	<p><b>Writing:</b> Suggest that students draft their response in their home language and then translate it into English, or write their response in English and then translate it into their home language. This practice of translating builds their language skills in both languages.</p>

Language patterns are consistently provided for discussion and writing tasks. These patterns are designed to encourage students to use more sophisticated sentence construction and, while task-specific, are portable or transferable. For example, for the question “What is Older’s perspective on gentrification?” the language patterns offered below can be applied to this task and also build students’ language skills in structuring responses to similar questions.

- **Optional Language Supports:**
  - \_\_\_\_\_ *believes that* \_\_\_\_\_ *because* \_\_\_\_\_
  - *When* \_\_\_\_\_ *writes* \_\_\_\_\_, *it shows* \_\_\_\_\_

# Explicit Grammar & Writing Instruction



Each Novel MS ELA unit elevates writing and grammar through the study of the core text. Students have daily opportunities to write about what they are reading. Direct instruction in sentence and paragraph level writing — including planning, drafting, and revising — is embedded both during core novel instruction and during the unit’s performance task.

Each unit culminates in a process-based writing task aligned with Common Core writing standards, connected to the core text, and designed to give students multiple at-bats with the grammar and writing skills honed during the unit.

Writing Skill Builder	
<b>Direct Instruction   6-8 minutes</b>	<b>Diverse Learner Supports</b>
<p><b>Framing/ SAY:</b> Yesterday, we reviewed how to combine different sentences using subordinating conjunctions. Today, we’ll discuss how to use transitions to combine ideas in sentences to help us as we prepare to write a Single Paragraph Outline for our assessment.</p> <p>Display and read aloud the information about transitions in the writing skill builder.</p> <p><b>Writing Skill Builder:</b> Transitions</p> <p><b>Transition words and phrases</b> are used to create cohesion and clarify the relationship between ideas.</p> <ul style="list-style-type: none"><li>• <b>Create cohesion:</b> also, likewise, in addition, however, on the other hand, because, so, as a result, meanwhile, finally, eventually<ul style="list-style-type: none"><li>○ Example: “It’s because we don’t speak German,” my husband said. ‘It’s because everyone hates our dog,’ I told him.” (paragraphs 16-17)</li></ul></li><li>• <b>Clarify relationships:</b> as, such as, in fact, for example, specifically, most importantly, overall<ul style="list-style-type: none"><li>○ Example: “As is the case for most countries in crisis, it’s not just the humans who are suffering but also animals.” (paragraph 2)</li></ul></li></ul> <p><b>Model:</b> Think aloud and model linking together two sentences that create cohesion.</p> <p><b>SAY:</b> Let’s say that I had the two sentences. “Dumas is initially bothered and skeptical of Nutella. The rest of her family loves Nutella and thinks she is a great dog.”</p> <p><b>SAY:</b> To create cohesion or link these ideas, I could use either “however” or “on the other hand” since both these transitions show a contrast between two ideas.</p> <p><b>Guided Practice:</b> Have students work with a partner to fill in the appropriate transitions</p> <p><b>Directions:</b> Work with a partner to add transitions to create cohesion or clarify relationships as needed to the claims.</p> <ol style="list-style-type: none"><li>1. Nutella acts in unexpected ways ____ refusing to eat liver treats. ____ creating violations that are benign, McGraw would say this text is humorous. ____ Nutella running wild ____ the nickname “the wild dog.”</li></ol>	<p><b>For Multilingual Learners:</b> Ask students to generate 1-2 terms in their home language that fit into these categories of transitions. This will support students in making connections between their home language and English.</p> <p><b>Building Knowledge:</b> As time allows, prompt students to share their responses and affirm that there are many correct ways to use transitions, which means multiple correct responses to the guided practice.</p> <p><b>Writing:</b> Consider providing an additional model that uses a transition to clarify relationships.</p>

Throughout the reading of the core text, students are explicitly taught writing skills using its content. Students then typically use these writing skills directly in their daily assessments. In this example from Grade 8 *Funny in Farsi*, students practice using transitions to develop cohesion between ideas before applying this skill directly to answer the question: How does Dumas create humor in “The Most Unpopular Dog in Germany”?

Sentence combining is taught and practiced throughout the curriculum and frequently spiraled through Do Firsts. In this example, after learning to combine sentences using coordinating conjunctions, students practice applying this knowledge.

**Do First:**  
**Directions:** Combine the sentences to clearly and concisely convey ideas about *The Crossover*.  
**Reminder:** We can combine sentences by: changing, adding, rearranging, or deleting words or parts of a sentence.

- Josh continues to feel estranged from his brother.
- Josh blames himself for his Dad’s collapse.
- This section of the text serves as the falling action of *The Crossover*.