

# Opinion: Literary Analysis

## Unit Introduction

### NOTE

Common Core State Standards are listed in Table of Contents after each lesson title as well as on actual lesson pages.

In order to align with the CCSS standards, we have reclassified this unit as an opinion unit. Make sure students are clearly stating an opinion in the introduction.

There is also an expectation that students know how to indicate titles when referring to written work within their own text. CCSS L.5.2.d states, “use underlining, quotation marks, or italics to indicate titles of works.” Please make sure to explicitly teach this expectation.

Current guidelines found at [www.grammarly.com](http://www.grammarly.com) state:

When discussed or quoted within text, titles of long, full-length works should be italicized or—if that’s not possible—underlined. Full-length works are things like novels, plays, epic poems, and textbooks.

Shorter works (poems, articles, short stories, chapter titles) should also be italicized, but if that’s not possible, they should be put in quotation marks.

### Student Goals:

1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer’s purpose.

Provide logically ordered reasons that are supported by facts and details.

Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

- Provide a concluding statement or section related to the opinion presented.
2. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
  3. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work.

## Unit Overview:

This unit has students analyze the central conflict of a story. The book, A Passage to Freedom by Ken Mochizuki is used as the model in these lessons, but any piece of fiction will have a conflict. Feel free to use a different text. Many of the selections in the Scott Foresman anthology are excerpts of longer works and might not have a well-developed conflict. Using a complete text will be easier for students.

Students spend several days digging deep into the reading so they are ready to write about it. Even before they read, students are engaged in a carousel activity tapping into and developing prior knowledge. If you believe your students need more time to really understand the reading, take the time. The writing work will be very difficult unless they understand the reading.

Since this is not the first expository writing of the year, this unit focuses most on how to rely on evidence from the text to construct an essay. You will find three lessons devoted to understanding the structure of body paragraphs in literary essays and to building well-developed body paragraphs based on that structure. Rather than reuse an editing checklist, this unit ends with students articulating strategies for editing by working in small groups. They then apply these editing strategies to their own work. The unit also attempts to differentiate between summaries and actual analysis. Students often confuse the two and end up with a strong summary, but a weak literary essay.

The teachers who worked on this unit attempted to include more sheltered instruction approaches to make the learning and the writing accessible to all learners.

As with all of the units, we encourage you to create your own models as you progress through the teaching of this unit. We also remind you to make copies of student drafts and polished copies to use in future teaching.

A special thanks goes out to a new member of the writing team, Ameritia Cavil of Humboldt. She was willing to pilot these lessons with her students and make suggestions for ways to make the unit clearer and stronger. Her advice and support have been invaluable.

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## Opinion Writing: Literary Analysis L1 Carousel Pre-Reading

**Writing Teaching Point:** Students participate in a pre-reading carousel activity by studying images related to the text (Passage to Freedom), discussing the images with small groups and writing ideas and questions.

Students read the text.

### Standard(s):

W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

### Materials:

- Posters or digital copies of the carousel images. (8 images are included. As few as five can do the job if you are short on time.) For formatting reasons, the carousel is included as a separate document.
- Pre-assigned groups of 3-5 students to rotate from picture to picture.
- Scott Foresman 5<sup>th</sup> grade Anthologies
- Writer's notebooks

### Connection:

*"Writers, you have done a lot of writing and a lot of reading this year. Today we are starting a new assignment that will give you a chance to combine reading and writing. Good readers are able to write about what they have read. Good writers can use writing to show what they know about reading.*

*Before you can write about something you've read, you have to read and understand it. I have some pictures to share with you today that should help you understand the story we are about to read."*

### Teach (modeling): Model how to participate in the carousel

Display one image from the carousel using the projector or show it as a poster with students gathered in a meeting area.

*"This is a picture of refugees. Refugees are people who are forced to leave their homelands because of war, injustice or natural disaster. I want you to study the picture for one whole minute without talking, just notice."*

### Active Engagement (guided practice):

Students observe the picture for one minute.

*"Tell your neighbor one thing you noticed in this picture. It could be a small detail about one of the people. It could be how the people might be connected. It could be about the background. Anything you noticed."*

Students pair share.

Ask for volunteers to share observations whole group.

**Model: Add what students notice to the carousel picture.**

*"I am going to write the things you noticed under this picture. Can you see that there are two columns to write in? One is for what we notice, the other is for what we wonder. Let's start with what we notice."*

List student ideas.

**Guided Practice:**

Repeat the think-pair-share and whole class listing with what students wonder.

**Model:**

Review how as a class you:

1. Studied the picture
2. Talked about what you noticed.
3. Wrote down what you noticed.
4. Talked, then wrote what you wondered.

List these steps on the board so students can refer to them as they work on the rest of the carousel.

**Guided Practice:**

Students rotate from image to image in small groups, discussing and recording what they notice and what they wonder. The first one or two rotations might take as long as five minutes. The rest need only about three minutes.

**Link to Independent Practice:**

*"Now that you have seen and discussed each of the images, I want you to write your ideas about how they all go together. We will write for five silent minutes in your writer's notebook. Open to the next blank page in your writer's notebook and title that page, 'Carousel Ideas.'*

*Write your ideas about the pictures or how the pictures might be related. You can also write your predictions about what the story we read next will be about. Just keep writing your ideas for five minutes."*

List on the board:

What did you notice in the pictures?

How do you think the pictures are connected together?

What do you predict our reading will be about based on the pictures?

**Closure:**

Students read their quick write to a neighbor.

Begin reading A Passage to Freedom.

As you read, stop occasionally for students to see if their pre-reading ideas match the reading.

**Notes:**

## Opinion Writing: Literary Analysis L2 Read and Summarize

### Writing Teaching Point:

Students read the text.

Students add ideas from the text to the carousel images from L1.

Students write a summary of the text using key words: Diplomat, refugee and visa.

### Standard(s):

W.5.1.a Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

### Materials:

- Scott Foresman Anthologies
- Writer's Notebooks
- Posters or digital images from the carousel in L1
- Same small groups that students were in for L1
- Sticky notes

### Connection:

*"Writers, yesterday we started reading, A Passage to Freedom. You had some great ideas based on the pictures we studied in the carousel. (Point to the images.) You also had some great ideas about what the connections were between all the images. Let's start writer's workshop today by having you read what you wrote yesterday under the page entitled Carousel Ideas."*

Students read.

*"Tell your neighbor one important idea you have about Passage to Freedom based on either the reading or the carousel."*

**The rest of the lesson assumes students have read the entire story, Passage to Freedom, at least once.**

**Select a method of reading that students in your class are used to using: partner read, small group, independent, etc.**

**To reinforce the carousel ideas, have students add a sticky note to one of the posters after each page of the reading.**

**Teach (modeling):** Teacher models adding information from the reading to the carousel images from L1.

*"Now that we have finished reading the story, I want you to think about the connection between our carousel pictures and the reading.*

*Let's take a look at this carousel picture."*

Point to the picture of the travel visa.

Tell your neighbor what this picture of travel visas has to do with the story,  
Passage to Freedom.

*“Who has an idea to share about how this picture of a travel visa is connected to the reading?”*

Have students volunteer ideas. Based on their ideas, add one or two sentences on a sticky note to the carousel image about the role of visas in the reading. i.e Sugihara writes visas for the refugees. The government tells him he can’t, but he does it anyway.

Note: You might need to repeat a whole class model with the class if students seem a little confused about how to add ideas based on the reading. Students might also be ready to add their own ideas after one whole class example.

### **Active Engagement (guided practice):**

Students add one or more ideas about how a carousel image is related to the reading.

*“You are going to work in your small groups again today. Instead of writing on the carousel pictures about what you notice and what you wonder, you are going to write one or two sentences about how the picture and the reading are connected. Just like we did with the travel visa picture.*

*Each group needs at least one copy of the anthology so you can look back at the book for ideas or how to spell important names and words.”*

Students go to just one or two of the carousel images this time, adding a few sentences based on the reading.

It is a good idea to have students go through a “Gallery Walk” before returning to seats. They walk from carousel image, to carousel image, reading what others have written. They don’t add any more ideas during the “Gallery Walk.”

### **Independent Practice:**

Students prepare to write summaries by talking with a neighbor for two minutes about what they will write.

Note: To further support students in comprehension, you might have them act out key scenes in small groups.

### **Closure:**

Students read summaries to a neighbor.

Highlight where they used key words from the reading.

Zip around share one sentence that includes one of the important words.

### **Notes:**

It will be helpful to you to read the summaries after school or circulate and read as they write to see who has understood the story and who is confused.



## Opinion Writing: Literary Analysis L3

**Writing Teaching Point:** Students discuss the meaning of different types of conflicts and brainstorm examples of conflicts from their own lives. Students identify a conflict in the text by participating in small and whole group discussions.

### Standard(s):

- W.5.1.a, Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.
- W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- W.5.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

### Materials:

- Scott Foresman 5<sup>th</sup> grade Anthologies
- Student summaries from L1
- Optional Handout: Conflicts

### Connection: Access students' prior knowledge about conflict

Write the word "conflict" on the board.

*"Writers, how many of you have seen this word before?"*

Get a show of hands.

*"Tell your neighbor what you think of when you think of conflict."*

Take a few student ideas following the partner share.

*"We have all had conflicts in our lives. The characters in Passage to Freedom have had conflicts too."*

### Teach (modeling): Establish different kinds of conflicts

*"I have had conflicts with my big sister. We would fight about who got to sit in the front seat."*

*I have also had conflicts with another teacher. She thought I should not take my class on a field trip to a wetland because it was too messy and wet. I thought it was important for us to go. We disagreed and that was a conflict."*

Start a three-columned chart entitled "Conflicts" on the board or document camera.

Write: conflict with another person in the first column. Add one or two examples from your life to this list

See example at the end of this lesson.

**Teach (modeling):**

*“Usually we think of people having a conflict with someone or something outside of themselves. Sometimes our conflicts are outside of us, but sometimes not.*

*One of the hardest conflicts to deal with is a conflict that is inside of you. These are conflicts about what is right and wrong. Every day we make decisions about what to do and how to do it. Sometimes, knowing what is the right thing to do it easy, but often it is difficult.*

*I have had an internal conflict about whether or not to drive my car or bike. I know how harmful cars are to the environment, but I still drive a lot. I also had a conflict when I was younger about whether tell my best friend’s mom that she stole some money. I knew Molly was wrong to steal, but I didn’t want to be a tattletale.”*

Write conflicts with yourself in the third column on the board. Add one or two of your own examples.

**Active Engagement (guided practice):**

*“Tell your neighbor about a conflict you have had with yourself-a time you weren’t sure what the right thing to do was.”*

Students partner share.

A few volunteers share examples.

Add examples to the list on the board under conflicts with yourself

**Model:**

*“Yesterday we read a book called Passage to Freedom by Ken Mochizuki. The characters in the book faced many conflicts. Some conflicts were between people, some were between a person and society, and some were conflicts inside a person.”*

Touch the sections of the chart for each category of conflict as you review.

**Guided Practice:**

*“To remind yourself about the story and the conflicts in it, I want you to spend the next three minutes reviewing the story. You can reread your summary from yesterday and you can browse back through the story in your anthology.”*

Students review the story using summaries and the text.

*“Using what we know about conflicts, tell your neighbor one conflict you think a character in the book had.”*

Students pair share, then share whole group.

As they share, list the conflicts they noticed from the text in the three-column chart you made at the start of this lesson.

See example at the end of this lesson.

Don't worry too much about which category matches which conflict the best. The important thing is to develop a collection of possible conflicts for students to write about.

### **Link to Independent Practice:**

*"The conflicts we discovered throughout this story are very important to understanding what the story is really about. How the characters resolve their conflicts is also important. When we think back on the story, the conflicts and resolutions stand out.*

*We have collected several of the conflicts that are part of the story, A Passage to Freedom. Now I want you to each choose the one that you think you'd like to write about.*

*I am going to choose Hiroki's conflict about whether he should care more about himself or the refugees because I am interested in how a kid dealt with that difficult situation. You might choose the conflict Sugihara has with his government or the one he has with himself. It is up to you.*

*Think for one minute about which conflict you want to write about."*

Give think time.

Students tell a neighbor what they will write about.

### **Closure:**

Have students write the conflict they have chosen in their writer's notebooks.

*"To close writer's workshop today, let's zip around the room and have each of you tell the class which conflict you chose."*

### **Notes:**

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Name:

### Conflicts

	Conflicts with another person	Conflicts with society	Conflicts with yourself
From your life			
From the book			

Which conflict will you write your essay about?

## Conflicts

	Conflicts with another person	Conflicts with society	Conflicts with yourself
From your life	<p><i>Always fight with sister about front seat of car</i></p> <p><i>Disagreed with another teacher about whether a field trip was safe or not</i></p>	<p><i>Public schools should get more stable funding</i></p> <p><i>More bike lanes</i></p>	<p><i>Drive less</i></p> <p><i>Tell on my friend Molly or not</i></p>
From the book	<p><i>Sugihara family and refugees at first</i></p>	<p><i>Nazis were wrong</i></p> <p><i>Sugihara's government said no</i></p>	<p><i>Disobey government or not</i></p> <p><i>Kids don't know to care more about themselves or the refugees</i></p>

Which conflict will you write your essay about?

## Opinion Writing: Literary Analysis L4 Collecting Evidence

**Writing Teaching Point:** Students collect evidence from the text to demonstrate the conflict by drawing or summarizing key scenes.

### Standard(s):

W.5.1.b Provide logically ordered reasons that are supported by facts and details.

W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

### Materials:

- Scott Foresman 5<sup>th</sup> grade Anthologies
- Writer's notebooks
- Conflict chart from L4
- Handout: Scenes of the Conflict

### Connection:

*"Writers, we have been working with the story, Passage to Freedom. Yesterday we discussed the conflicts characters have in the story.*

*The conflicts are an important part of the story. There are lots of important parts of the story.*

*Who has a favorite part of the book or a part that really stuck in your memory? My favorite part is when Sugihara throws the papers from the train window.*

*What is your favorite or most memorable part?"*

Have students tell a neighbor. Then have a few volunteers share whole group.

*"The parts you just described are called scenes. We'll keep thinking about scenes as we do our writing today."*

### Teach (modeling): Connect scenes to the conflicts

*"Some of you shared scenes from the book that connect with the conflict you chose yesterday.*

*Stories have a lot of scenes connected to the conflict because the conflict is such an important part of the story."*

### Active Engagement (guided practice):

Students review the conflict they selected in L3.

Point to the conflict chart created in L3. Students share at table groups to review the conflict chart.

*"Writers, I want you to tell your tablemates what conflict from Passage to Freedom you chose to write about."*

Each person shares their conflict.

### **Model: Focus on scenes that demonstrate the conflict**

*“We know that we are focused on conflict for our writing work about this story. The conflict I chose to write about is Hiroki’s conflict with himself. Should he care more about himself or about the refugees?”*

*Since conflict is so important to the story, I should be able to think of a few scenes that go with this conflict.*

Display the Scenes of a Conflict handout using the projector.

*“How many boxes do you see? Hold up your fingers to show how many boxes you see.”*

*(4) “Each box is for a scene from the book that shows the conflict I am writing about. Remember when we shared our favorite parts at the start of class today? Those favorite parts are all scenes.*

*So I need to identify four scenes from the story Passage to Freedom that are the best ones to show my conflict. I don’t need to put in all the important scenes and I don’t need to put them in any particular order. I just need to find the four scenes from the book that show the conflict best.*

*I want to start by browsing back through the book for one minute. Let’s all browse back through so we can remember all the scenes.”*

Students and teacher browse through the book one more time.

Model adding one key scene that shows the conflict you are writing about. See example at the end of this lesson.

*“I can draw the scene or I can write a summary of it in this box.”*

Make sure to model or show at least one drawing and at least one written summary of a scene at some point in the lesson.

### **Guided Practice: Students help generate another scene for the teacher’s model.**

*“I don’t want to just show the conflict. I need to include at least one scene of how it gets resolved. I need to show what Hiroki decides in the end.*

*Help me think of another scene.*

*Take two minutes at your table groups to think of another scene from the book that shows Hiroki’s conflict about caring more for himself or for the refugees. Talk together and browse back through the book.”*

Have students suggest scenes to add to your model. The rest of the class can offer a thumbs up, down or sideways for the ideas.

### **Link to Independent Practice:**

Students generate scenes that show the conflict they are writing about. It is a good idea to have students in pairs or triads with other students who are writing about the same conflict.



*“Your goal today is to find four scenes that show what your conflict is and how it gets resolved. You can draw the scene or you can write a summary of it.*

*Remember that all of your scenes should show the conflict you are writing about and how it gets resolved.*

**Model: Teacher models the consequences and evaluation section of the Scenes of a Conflict handout.**

*“Now that we have all the scenes collected, we also need to spend some time thinking about the consequences for the character’s decisions. If Sugihara writes the visas, then the refugees will go free. If he writes the visas, then he will get in trouble with his government.*

*I have written some of the consequences for Hiroki’s conflict on my sheet.”*

Show consequences section of Scenes of a Conflict handout.

*“I used a sentence pattern to write about consequences. Tell your neighbor what you think the sentence pattern is. How are these two sentence alike?” (If, then sentences)*

Write the sentence pattern on the board: If \_\_\_\_\_, then \_\_\_\_\_.

**Active Engagement:**

**Students discuss and write if then sentences to show consequences for characters.**

*“Talk with your group about what the consequences would be for your character. Use the if, then sentence pattern to help you.”*

Students pair or small group share. Have a few students share if then sentence examples.

Students complete consequences section of Scenes of a Conflict handout.

**Model:**

**Use a think aloud to demonstrate the evaluation section of the Scenes of a Conflict handout.**

*“I can tell by the discussions you have been having that all of you have pretty strong opinions about the conflicts characters faced in this true story. The last section of this graphic organizer is for you to write your opinions about the conflict you are writing about.*

*My opinion of Haruki’s conflict is that he learned a valuable lesson about caring for others. I think that is important to learn.*

*Write your opinions about your conflict in the last box.”*

**Closure:**

Students share their Scenes of a Conflict handout alone or with a partner.  
Share sections to close the session.

**Notes:**

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## Scenes of a Conflict

Name:

Use the boxes below to draw or write a summary of four scenes from the story that show the conflict.

Conflict: What conflict are you writing your essay about?	
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## Consequences

Whatever the characters choose to do about their conflicts, there will be consequences. Make a list of possible consequences for how your character resolves their conflict.

[illegible]

Evaluate: What do you think of the decision(s) the characters made? What does it remind you of from your own life?

## Opinion Writing: Literary Analysis (L5)

### Characteristics of Literary Essay

**Writing Teaching Point:** Students identify characteristics of literary essay by studying a model.

Note: This lesson has the teacher show the students various important sections of the essay. You can also conduct this lesson in a way that has students noticing more of the essay's characteristics rather than the teacher telling.

#### **Standard(s):**

W.5.1.a, Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

W.5.1.b, Provide logically ordered reasons that are supported by facts and details.

W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

#### **Materials:**

- Scott Foresman 5<sup>th</sup> grade Anthologies
- Scenes of a Conflict Graphic Organizer from L4
- Handout: Student model of conflict essay by Kieran
- Chart paper for Characteristics of Literary Essay chart.
- Various colors of highlighters or colored pencils for each student.

#### **Connection:**

*"Yesterday you did an important step in your work: You identified the key scenes that show your conflict and how it was resolved."*

Students reread scenes of conflict graphic organizer from L4.

#### **Teach (modeling): Analyze a model**

*"Today we are going to read a student essay that deals with Hiroki's conflict. Many of you chose a conflict that Mr. Sugihara had. This writer chose to write about a conflict his son, Hiroki, had. We'll use this essay to give us all an idea of what your essays should be like."*

**Active Engagement (guided practice):** Distribute the model essay. Students read silently or with a partner. Students pair share what they noticed about the essay. Anything they notice can be shared.

Have a few volunteers share what they noticed working in the essay.

## **Model: Teacher creates a chart of Characteristics of Literary Essays**

Begin the chart with any relevant ideas students noticed as they read and discussed with partners. The dialogue below is an example of how to lead the discussion in case students do not notice important parts of the essay.

*“I noticed that the essay is organized into paragraphs. Who else noticed that?”*

Add: ‘Organized into paragraphs’ to the chart of Characteristics of Literary Essays

*“I also noticed that the first paragraph is an introduction.”*

Add: ‘Includes an introduction’ to the chart of Characteristics of Literary Essays

Point out the last paragraph is the conclusion.

Add: ‘Conclusion’ to the Characteristics of Literary Essays Chart

Continue adding important characteristics of literary essays. See the example at the end of this lesson.

## **Model: Model finding quotes from the book.**

*“We will continue studying Kieran’s essay tomorrow. Just from what we did today, I noticed some really important things that Kieran did with his writing. He wrote all about the conflict. He used scenes from the book to show the conflict. You already have a conflict and scenes from the book to show it. Kieran did something we have not done yet. He included quotes from the book. I think that since this is an essay about a book, quotes from that book are very important. You have scenes from the story but you don’t have any quotes from the book yet. We need to find a quote for each of your scenes.”*

Display a Scenes of a Conflict graphic organizer (you can create one with your class or use one from a student with his or her permission)

Have students get their copies out as well.

*“My first scene is \_\_\_\_\_. I need to find a quote that goes with it.”*

Open the anthology and hunt for a quote.

*“Here is the part of the book that the scene is from. I’ll skim the section for a good quote.”* Model skimming.

*“Here is one: \_\_\_\_\_. I’m going to add it to my chart. I want to copy it exactly since that is what it means to quote something. I also want to include the page number so I can find it again.”*

Note: The scenes of a conflict handout has been formatted to leave space for adding quotes next to the box for each scene.

**Guided Practice: Students hunt for a quote to support the other scenes on the teacher model.**

*“Now you try. I want this table group to see if you can find a quote that goes with the second scene on our class model. This table group looks for a quote that goes with our third scene...”*

*When you have found a good one, write it on this post it note. Make sure you copy it exactly and include the page number.”*

Have students work collaboratively for about five to eight minutes to find a quote and record it on a post it note.

Display post-its on the class model of the Scenes of a Conflict graphic organizer.

You might need to refine students’ skills at finding quotes if they write quotes that are too long or don’t match the scene. Ask one or more of these questions:

“How does this quote match the scene?”

“Is there another quote that might show what we are trying to show better?”

“Thumbs up, sideways or down for how clear the connection is between the quote and the scene.”

**Link to Independent Practice:** Students find quotes for their Scenes of a Conflict handouts.

*“Your job for the rest of writing time is to find quotes from the book that match each of your scenes. You can work with the same partner you had yesterday. Remember to write the quote exactly as it is in the book and include the page number.”*

**Closure:** Zip around share one quote and its page number.

**Notes:**

**In general, young children are selfish. It is not their fault, they just only think of themselves. The character Hiroki Sugihara in the story A Passage to Freedom starts out just thinking of himself. In the story, a group of refugees comes to Hiroki's family's house and asks for help escaping from the Nazis. At first Hiroki is only annoyed by the refugees. He would rather have his simple childhood fun than worry about the troubles of other people. As the story goes on, he learns to worry less about himself and more about other people. It is still a very difficult decision for Hiroki and his family. Should they help the refugees or should they just take care of themselves?**

**Early in the story, Hiroki is more concerned with what he wants and less concerned with what the refugees need. When the refugees begin to gather around the family house, Hiroki is annoyed. Hiroki soon grew very tired of the Polish refugees taking away his time to play outside with his toys. He even blamed them for not being able to have fresh air. "I grew tired of staying indoors. I asked my father constantly, 'Why are these people here? What do they want? Why do they have to be here? Who are they?'" (173) There is no conflict at first for Hiroki because he is only thinking of himself.**

**As Hiroki notices the refugees more and more, he starts to wonder what the right thing to do is. "Then I saw the children. They stared at our house through the iron bars of the gate. Some of them were my age." (169) Hiroki realizes that the refugees make it hard for him to play, but they are fighting for their lives.**

**The Japanese government tells Hiroki's father that he is not allowed to write the visas for the refugees. Hiroki's dad will get in a lot of trouble if he disobeys the government. Hiroki's dad asks the whole family, even Hiroki, what he should do. Hiroki knows now what the right thing to do is. "I said to my father, 'If we don't help them. Won't they die?'" (173) Even though they might get in trouble, Hiroki and his family know they have to help the refugees. Hiroki tells his dad to take the risk and he does.**

**Hiroki's dad did get in trouble. They had to go to a prison camp for eighteen months! He never got to work for the government again. But that does not make Hiroki change his mind. "I am proud that my father had the courage to do the right thing." (177)**

**Hiroki knew what the right thing to do was: help the refugees. He learned to think of others more than just himself. He didn't learn to just see the refugees' pain, he also noticed the pain his own father was in and the pressure he was under. "I had so many questions for my father. But he fell asleep as soon as he settled into his seat." (176) Finally, Hiroki's dad could rest knowing he had done the right thing. The refugees could sleep too, knowing everything would be OK.**

**-By Kieran**



# Characteristics of Literary Essays

- Analyzes the story, does not just summarize.
- Has paragraphs
- Has an introduction
- Thesis (what the whole essay is about, promise)
- Body paragraphs
  - Set-up quotes
  - Quotes
  - Explain or analyze quotes
- Conclusions

Model	Commentary
<p>Handout: Student Essay Model</p> <p><i>In general, young children are selfish. It is not their fault, they just only think of themselves. The character Hiroki Sugihara in the story <u>A Passage to Freedom</u> starts out just thinking of himself. In the story, a group of refugees comes to Hiroki's family's house and asks for help escaping from the Nazis. At first Hiroki is only annoyed by the refugees. He would rather have his simple childhood fun than worry about the troubles of other people. As the story goes on, he learns to worry less about himself and more about other people. <u>It is still a very difficult decision for Hiroki and his family. Should they help the refugees or should they just take care of themselves?</u> <b>1</b></i></p> <p><i>Early in the story, Hiroki is more concerned with what he wants and less concerned with what the refugees need. When the refugees begin to gather around the family house, Hiroki is annoyed. Hiroki soon grew very tired of the Polish refugees taking away his time to play outside with his toys. He even blamed them for not being able to have fresh air<b>2</b>. "I grew tired of staying indoors. I asked my father constantly, 'Why are these people here? What do they want? Why do they have to be here? Who are they?'" (173) <b>3</b> There is no conflict at first for Hiroki because he is only thinking of himself. <b>4</b></i></p> <p><i>As Hiroki notices the refugees more and more, he starts to wonder what the right thing to do is. "Then I saw the children. They stared at our house through the iron bars of the gate. Some of them were my age." (169) Hiroki realizes that the refugees make it hard for him to play, but they are fighting for their lives.</i></p> <p><i>The Japanese government tells Hiroki's father that he is not allowed to write the visas for the refugees. Hiroki's dad will get in a lot of trouble if he disobeys the government. Hiroki's dad asks the whole family, even Hiroki, what he should do. Hiroki knows now what the right thing to do is. "I said to my father, 'If we don't help them. Won't they die?'" (173) Even though they might get in trouble, Hiroki and his family know they have to help the refugees. Hiroki tells his dad to take the risk and he does.</i></p> <p><i>Hiroki's dad did get in trouble. They had to go to a prison camp for eighteen months! He never got to work for the government again. But that does not make Hiroki change his mind. "I am proud that my father had the courage to do the right thing." (177)</i></p> <p><i>Hiroki knew what the right thing to do was: help the refugees. He learned to think of others more than just himself. He didn't learn to just see the refugees' pain, he also noticed the pain his own father was in and the pressure he was under. "I had so many questions for my father. But he fell asleep as soon as he settled into his seat." (176) Finally, Hiroki's dad could rest knowing he had done the right thing. The refugees could sleep too, knowing everything would be OK.</i></p> <p>-By Kieran</p>	<p>1. The thesis makes it clear what the whole essay will be about: Hiroki's conflict. Kieran promises to show the conflict by writing this thesis.</p> <p>2. Telling what part of the book the quote comes from helps the reader understand. It sets up the quote.</p> <p>3. Literary analysis essays need quotes from the book.</p> <p>4. Each paragraph connects to the thesis about conflict.</p> <p>5. There are several paragraphs.</p> <p>6. The essay ends with a conclusion.</p>

## Opinion Writing: Literary Analysis L6

### Analyzing Body Paragraphs

**Writing Teaching Point:** Students will review the three parts of a body paragraph: set-up quote, quote itself, and analysis.

**Students will write at least one body paragraph with the same three parts.**

#### **Standard(s):**

- W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- W.5.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

#### **Materials:**

- Student copies of model essay from L5
- Student copies of completed Scenes of a Conflict graphic organizer
- Chart paper or document camera writing paper for teacher modeling
- Students writer's notebooks
- At least three colors of highlighters or colored pencils
- At least three colors of markers or pens for modeling the body paragraph draft
- Characteristics of literary essay anchor chart started in L5

#### **Connection:**

*"Writers, you have all the information you need to start writing your actual literary essays.*

*You have:*

*A conflict*

*Evidence from the book as scenes with quotes*

*Ideas of your own about the story and the conflict.*

*Let's start by refreshing your memory about what you have. Take out your scenes of a conflict graphic organizer and reread it for the next three minutes. Feel free to add anything you think of."*

**Teach (modeling):** Model the parts of a literary essay body paragraph.

*"You have all this information about your conflict, but do you have an essay yet?"*  
(No)

*"In order to build an essay, we are going to have translate all your great ideas and evidence from the book into sentences and paragraphs. Kieran's writing is a completed essay so review what we noticed about his essay."*

Review the characteristics of literary essay you listed in the previous lesson.

### **Active Engagement (guided practice):**

*“We’re going to look again at Kieran’s essay to remember how the three parts of a body paragraph go together. Let the colors you marked up his essay with yesterday help you find the three parts again today.”*

*“Look at Kieran’s essay again. Find an example of a quote. Tell your neighbor what the quote is.”*

Students pair share.

*“Look at Kieran’s essay again. Find an example where he sets-up the quote. It should come before the quote itself. Tell your neighbor the set-up you found.”*

Students pair share.

*“Last time. Find where he analyzes the quote. Tell your neighbor.”*

Students pair share.

### **Model: Teacher models ways to set-up quotes**

*“I don’t want to just jump right in with the quote. I want to follow Kieran’s examples and start by setting up the quote.”*

*“What do you notice Kieran did in setting up his quotes. Let’s look at the first body paragraph. He wrote: **Early in the story, Hiroki is more concerned with what he wants and less concerned with what the refugees need. When the refugees begin to gather around the family house, Hiroki is annoyed.***

*It seems to me he is telling a little about what else is happening in the story.”*

Add to the anchor chart next to or below set-up the quote.

*“I am going to add this method of setting up the quote to our chart of characteristics of literary essay.”*

Write: Tell a little about what is happening in the story for that scene, next to set-up the quote.

### **Guided Practice: Students look for methods of setting up the quotes by reviewing Kieran’s model essay.**

*“Now I’d like you to see how else Kieran sets up his quotes. Talk with your neighbor about how he sets up the quote in paragraph three or four or even five.”*

Students talk in pairs or table groups.

Elicit ideas about other methods of setting up the quotes after the students discuss. Add one or two other possible methods of setting up the quote to the anchor chart. Some possible ideas might be: connect it to the conflict, short summary, use a transition word or phrase.

### **Model: Quote and analysis**

*“Writers, what comes after the set-up?” (The quote)*

*“What do you notice about how the quote looks on the page?” (uses quotation marks,*

includes page number, comes right from the book, part of the paragraph)

Add student ideas about how the quote looks to the anchor chart next to quotes from the book.

*“Now the last part is the analysis. I am going to tell you what is important about the analysis. The analysis or explanation needs to connect the quote to the conflict.”*

Add: connect to the conflict next to analysis/evidence on the anchor chart.

Students reread Kieran’s paragraphs to see that he links each scene and quote to the conflict.

### **Link to Independent Practice:**

*“Now that we know how to build a body paragraph, it is time to build your own. Look at your Scenes of a Conflict graphic organizer and choose the scene and quote you want to write about first.”*

Students choose

*“Now, remember that you need to set up the scene and quote.”*

Touch the section of the anchor chart that refers to how to set-up the quote.

*“Make sure you include the quote.”*

Touch the section for quote.

*“Most importantly, write about how that scene and quote connect to the conflict.”*

Touch the section for analysis/explanation.

*“If you finish an entire body paragraph, you can choose a new scene and quote to write your second body paragraph.”*

*Keep your Scenes of a Conflict graphic organizer on your desk as you write and check our chart of characteristics of literary essays to remind you what you need to include.”*

Students write.

Teacher circulates and supports as students write.

**Closure:** Students read paragraphs to a partner. Partners listen for the three parts: Set-up, quote, analysis.

### **Notes:**

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## Opinion Writing Literary Analysis L7

### Writing Body Paragraphs

**Writing Teaching Point:** Students will write body paragraphs

#### Standard(s):

W.5.1.a Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

W.5.1.b Provide logically ordered reasons that are supported by facts and details.

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

#### Materials:

- Anchor chart of Characteristics of Literary Essays
- Student writer's notebooks
- Completed Scenes of a Conflict graphic organizers
- Sentence strips or sticky notes

**Connection:** *"Writers, you did great work yesterday writing body paragraphs that included a set-up, a quote and analysis. Today, we are going to keep going with writing body paragraphs."*

#### Teach (modeling): Review Anchor Chart of Characteristics of Literary Essay

*"Yesterday we added some important details to our Characteristics of Literary Essays Chart. Take a minute right now to reread the chart."*

Students read.

#### Active Engagement (guided practice):

*"You wrote body paragraphs yesterday that included a set-up, a quote and analysis. Read the paragraph(s) you wrote yesterday."*

Students reread.

*"Tell your neighbor what part of your body paragraph you think is the strongest part."*

Students pair share.

#### Model:

*"Today, I want you to write the rest of your body paragraphs. Your goal is to have three or four really strong body paragraphs."*

Students continue writing.

**Mid-Workshop Teaching Point: Draw students’ attention to examples of good sentences.**

As students write, circulate around the room and support students. Also, watch for students who have examples of great set-up sentence(s) or great analysis sentences.

*“Writers, may I have your attention for a minute? Let’s hear some examples of good set-up sentences.”*

Ask the students you noticed writing clear set-up sentences to share or simply take volunteers.

Repeat with analysis examples.

*“Great! As you continue writing, make sure your set-up sentences are clear and that your analysis sentences connect to the conflict.”*

**Link to Independent Practice:**

Students continue writing.

**Closure:**

*“Writers, let’s get some of your great writing up on our anchor chart. I am going to bring you a sticky note. I want you to write one example of strong writing from your literary essay. You can use an example of a great set-up sentence(s). You can also write an example of a great quote. You could write an example of a great analysis sentence(s). Choose what you think shows your best writing from yesterday and today. Write that sentence or sentences on a sticky note. Then add it to our Characteristics of Literary Essays chart in the section for that characteristic of literary essay.”*

**Notes:**



## Opinion Writing: Literary Analysis L8 Introductions

### Writing Teaching Point: Introductions

Students read three examples of literary essay introductions, discuss the strengths and weaknesses of each and select one type to write.

Students write introduction(s).

### Standard(s):

W.5.1.a Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

### Materials:

- Handout: Literary Essay Introductions-one for each student and one to use in modeling.
- Student writer's notebooks

**Connection:** *"Writers you have developed strong literary essays over the past few days. So far, you have solid body paragraphs each with a set-up, a quote and some analysis."*

### Teach (modeling): Teacher reviews the types of introductions and concept of thesis.

*"Since this is an essay, what do we call the first paragraph?"* (introduction)

*When you write your informational articles, you wrote introductions. What other pieces of writing have we done that needed an introduction?"* (persuasive, research)

*"The literary analysis writing is also an essay, so it will need an introduction. Right now, you have body paragraphs, but no introduction or conclusion. Today you will see some examples of literary essay introductions and write your own."*

Distribute Literary Essays Introductions to each student and display one with the projector.

**Active Engagement (guided practice):** Students read and discuss the introduction examples.

*"I want you to read the first two introductions with your neighbor. Each of you read one introduction aloud to the other. After you read, you should talk about how these introductions are like the ones you've written in the past, and also any ways you notice they are different."*

Students read and discuss.

Have a short (5 minutes or fewer) discussion about how these introductions are like the others and how they are different.

### Model: Focus on thesis

*"Writers, we know that any good introduction is focused. The focus comes from the thesis. Tell your neighbor what you remember about thesis statements."*

Students pair share.

Have a few volunteers share whole group to get a shared understanding of thesis.  
(See L5 for more on thesis.)

You're not looking for a technical definition here, just a working idea.

*"Let's look again at the first introduction. Everyone, what kind of introduction is the first one?"* (choral response, "universal")

Read the first introduction example aloud.

*"Who noticed a thesis? Tell your neighbor what you think the thesis is."*

Students pair share.

*"Who will share their idea for the thesis?"*

Have a volunteer share.

*"Thumbs up if you agree, thumbs down if you disagree, sideways if you're not sure."*

Discuss student ideas for what the thesis is until you arrive at a satisfactory answer.

*"Let's all underline the thesis."*

Underline the thesis as students underline theirs.

*"The thesis is the same as the conflict. Is that true for all the introduction examples?"* (yes)

*"That must mean that the thesis for this literary essay needs to state the conflict."*

Write on the board or chart paper: 'Thesis makes the conflict clear to the reader.'

*"I think the thesis is clear for this introduction. That is something that makes this introduction effective. I am going to write 'thesis' in this box under the introduction for what is working. You write it too."*

Write thesis.

*"I also think the first sentence makes this a good introduction. I will add 'strong, engaging first sentence to hook the reader' to the list of what is working. You add it too."*

Students add.

*"What else do you think is working? What do you like about this first example of an introduction? Tell your neighbor what you think is working."*

Students pair share and add to the working list. Have a few volunteers share and add their ideas to the copy you are using for modeling.

Possible sentence frame:

\_\_\_\_\_ is working in the introduction because \_\_\_\_\_

(Part of the essay)

\_\_\_\_\_.

*"It is a good introduction, but there are still some weaknesses. Let's look at what we think is **not** working. I think that Kieran did not make it clear that Hiroki is a child. It is not working because important information about the character is not clear. I'll add that to the not working side. You add it too."*

Students add.

*"Talk again with your partner. This time discuss what is not working and add ideas to your paper."*

Possible sentence frame:

\_\_\_\_\_ is not working in the introduction because \_\_\_\_\_

(Part of the essay)

\_\_\_\_\_.

Students discuss.

Take a few volunteers' ideas to add to the class model.

You might want to lead students through another example or students might also be ready to underline the thesis and list what is working and not working in partners.

**Guided Practice: Students identify thesis and list what is working and not working for the rest of the introduction examples.**

*"Now it is time for you and your partner to finish the rest of the introductions. Underline the thesis in each one. List what is working. List what is not working. You have 12 minutes to finish recording your observations about these introductions."*

Students work in pairs to finish the introductions page. As students work, rove around the room and add the ideas they are coming up with to the copy you are using as the whole class model. This saves time by not needing to do a long verbal share out at the end. Collect their ideas as they work.

**Link to Independent Practice:** Students identify what type of introduction they want to write first.

Ask for a show of hands for who wants to start with each type of introduction. Remind students to use the working and not working lists they made as they write. Also remind students to include a thesis about their conflict.

Write. Share after 10 or 15 minutes.

Have students choose a second type of introduction to try. Students write a second introduction.

**Closure:**

*"Choose which of your introductions you like the most. Read your introduction to a partner. Partners tell the writer one thing you thought was working in the introduction and one idea for what was not working. Remember these are still rough drafts, so advice about what is not working just gets you closer to the final draft version you want."*

Students partner share.

Have a few volunteers share whole group if time allows.

**Notes:**

You might only have time for students to write one introduction. Try to find the time for them to write at least one on this day so they can apply all the thinking they have done about the models to their own writing. They can try a second type and share tomorrow.

Lesson adapted from:

Anna Wessinger, teacher at West Sylvan Teaching for Joy and Justice by Linda Christensen

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## Literary Analysis Introductions

1. Read each introduction.
2. Underline the thesis.
3. Write what you think makes the introduction work.
4. Write what makes the introduction not work.

### Universal

**This type of introduction tries to connect with a common experience everyone has.**

*In general, young children are selfish. It is not their fault, they just only think of themselves. The character Hiroki Sugihara in the story A Passage to Freedom starts out just thinking of himself. In the story, a group of refugees comes to Hiroki's family's house and asks for help escaping from the Nazis. At first Hiroki is only annoyed by the refugees. He would rather have his simple childhood fun than worry about the troubles of other people. As the story goes on, he learns to worry less about himself and more about other people. It is still a very difficult decision for Hiroki and his family. Should they help the refugees or should they just take care of themselves?*

What works in this introduction?	What does not work?

## Scene

**This type of introduction gives readers a picture in their heads to help them understand.**

*Chiune Sugihara sat in his garage writing visas for refugees all day long. His eyes were tired and so were his hands, but he couldn't stop. He wanted to write the visas because he wanted to save the refugees lives, but he was very tired and very worried. His government told him not to write the visas. The book, A Passage to Freedom, tells his inspiring story. At first Sugihara did not know what to do, but he figured out the right thing to do.*

What works in this introduction?	What does not work?

## Context

**This type of introduction helps the reader understand the context of the story.**

*The story, Passage to Freedom, is about a brave Japanese diplomat. In the 1940's, Nazis were taking over Europe. The Nazis were killing Jews or putting them into terrible camps. Many Jews tried to escape and became refugees. They needed visas to escape to another country. One man in Lithuania had the power to write visas. His name was Chiune Sugihara. His government told him not to write the visas, but he knew he had to do something. Sugihara had to decide if he would write the visas to save the refugees even though his government told him he was not allowed.*

What works in this introduction?	What does not work?

## Opinion Writing: Literary Analysis L9 Conclusions

### Writing Teaching Point: Conclusions

Students will analyze and discuss the strengths and weaknesses of three different conclusions.

Students will write one or more conclusions for their own literary analysis essays.

### Standard(s):

W.5.1.d. Provide a concluding statement or section related to the opinion presented.

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

### Materials:

- Handout: Conclusions-one for each student and one to use in modeling.
- Student writer's notebooks
- Completed introductions handouts from L8

**Connection:** *"Yesterday you all wrote effective introductions with thesis statements. Last week you wrote body paragraphs. There is only one more big piece of the writing to do before we revise and edit. Do you know what one last part of the essay we need to write?" (Conclusions)*

### Teach (modeling): Review the student ideas about introductions that students generated in L8.

*"Yesterday you made some smart observations about what was working in these introductions and what was not."*

Display the completed introductions page.

*"How did we get all these great ideas? What did you do yesterday to develop this list? Tell your neighbor what you remember we did."*

Students do a quick pair share.

*"Today, you will do the same thing but with conclusions. Conclusions for literary essays are tricky. The conclusion can't just tell the end of the story. That would be a summary."*

Write "just tell the end of the story" on the board and draw a circle with a slash through it.

*"An essay about the conflict in a story needs to stay focused on the conflict. It tells the end of the conflict. Even the conclusion should show the conflict."*

Write "Show the conflict" on the board with stars all around it.

*"Let's take a look at how some other students did with writing a conclusion that shows the conflict instead of just telling the end of the story."*

Distribute conclusions handout and display one with the projector.

*"Let's do the first one together. What is the first type of conclusion on your paper?"*  
(choral response, "resolution")

Read the example aloud or have a student read it aloud.

Refer back to writing on the board.

*“Did this writer continue to show the conflict?” (yes)*

*“If he had written, ‘Sugihara and his family left Lithuania and went to Berlin.’ He would have told the end of the story, but not shown the conflict.*

*Just like we did yesterday with the introductions, let’s list what is working and not working with these conclusions.”*

Students do a quick pair share about what is working and not working with the first conclusion example.

Students share some ideas whole group as the teacher records ideas.

**Active Engagement (guided practice):** In pairs or triads, student read and list ideas about what is working and not working for the rest of the conclusions.

As students work in teams, rove around the room and add the ideas they are coming up with to the copy you are using as the whole class model. This saves time by not needing to do a long verbal share out at the end. Collect their ideas as they work. Add a few ideas you need them to have that they are not coming up with in their groups.

**Model: Remind students to use their scenes of a conflict graphic organizer.**

*“Writers, all of these conclusions included an evaluation of the way a character resolved their conflict.*

*That reminds me of the evaluation section of your scenes of a conflict graphic organizer. Before you write your own conclusion today, you should reread the evaluation section. I bet you will find some smart ideas there to help you with your conclusion.”*

Students reread the evaluation section.

**Link to Independent Practice:** Students write at least one conclusion.

*“Today your writing work is to write a conclusion for your conflict essay. Remember don’t just tell the end of the story. Show your conflict in your conclusion.*

*If you finish one conclusion before time is up, try another type.”*

**Closure:**

Small groups share conclusions.

**Notes:**

Since students now have all the parts of the essay written, this is a great time to collect their writing and offer some feedback. Comment on two or three parts of the essay that are working or you can tell the student has made gains. Offer one, maybe two suggestions for improvement.



## Literary Analysis Conclusions

1. Underline the sentence(s) that connect to the conflict thesis.
2. Write down what you think works in the conclusion and what does not work.

### Resolution

**This conclusion includes the end of the story, but it still connects to the conflict and the thesis.**

*Finally the refugees were leaving Lithuania. Sugihara's family was leaving too. Chiune learned to stop listening to his government and start listening to his heart. He saved so many lives because he listened to his heart and did the right thing.*

<i>What is working?</i>	<i>What is not working?</i>

### Personal Connection

**Even though this conclusion is about you, it still connects to the conflict in your essay.**

*If I had been in Sugihara's place, I would have been so afraid of what my government would do to me. I hope that I would be as brave as he was. People have to make hard decisions like Sugihara's all the time. If more people listened to their hearts and thought more about what other people needed, the world would be a better place.*

<i>What is working?</i>	<i>What is not working?</i>

### Lesson Learned

This conclusion makes clear a lesson that a character learned.

*Hiroki knew what the right thing to do was: help the refugees. He learned to think of others more than just himself. He didn't learn to just see the refugees' pain, he also noticed the pain his own father was in and the pressure he was under. "I had so many questions for my father. But he fell asleep as soon as he settled into his seat." (176) Finally, Hiroki's dad could rest knowing he had done the right thing. The refugees could sleep too, knowing everything would be OK.*

<i>What is working?</i>	<i>What is not working?</i>

Write your conclusion here:

## Opinion Writing: Literary Analysis L10 Stamina Writing Day

### Writing Teaching Point: Writing day

Students will spend the writing session today completing the rough draft of their literary essay.

They will read drafts in groups of two, three or four and offer feedback to fellow writers.

### Standard(s):

W.5.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W.5.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### Materials:

- Students writer's notebooks
- Any student handouts such as the scenes of a conflict graphic organizer or types of introductions handout.
- Scott Foresman 5<sup>th</sup> grade student anthology
- Any anchor charts created in this unit
- Colored pencils, highlighters, post-it notes, etc for any students who want to move independently on to revision or editing.
- Copies of peer response sheets

**Connection:** *"You have made some important decisions and completed some strong writing on your literary essays. You have had a chance to write introductions, body paragraphs and conclusions for your essays.*

*Let's start today's session by rereading all the great work you have already done."*

Students reread whatever they already have written. Teacher can use this time as a chance to catch up any students who have been absent.

### Teach (modeling): Teacher advises students on how to use their time during today's writing session.

*"No matter what you are writing, writers always need one thing: Time.*

*That is just what you will have today. Writer's workshop today is your last work session to write the rough draft of your essay.*

*Let's review what makes for a good literary essay."*

Display and review the characteristics of literary essay chart developed in L3.

**Active Engagement (guided practice):** Students review their own essays and see where their strengths and weaknesses are.

*"We know these are the characteristics of literary essays. Every one of you has done at least on of these things well. Some of you have done several of them well. All of you can make your essays even better.*

*Take another look at your essay. This time, I want you to think about which characteristic of literary essay is strongest in your draft. It might be the thesis. It might be the examples from books. It might be the conclusion.”*

Students review essays and identify the part they think is strongest.

Pair share.

*“Now think about a part of your essay that is not done or is not as good as you’d like to be. Remember, everyone could make their essay better in one way or another.”*

Students review and identify a weakness in their writing.

Conduct a status of the class. Going through the characteristics of literary essays, have students raise their hands when you read out the characteristic they identified as strong. Repeat with weak.

### **Link to Independent Practice:**

*“Your goal for today is to first complete all the parts of your draft:*

*Introduction*

*Body paragraphs*

*Conclusion*

*Once you have all the parts, try making weak parts stronger.”*

Students write.

It is very helpful to list the tasks students should complete on the board so everyone can see them.

**Closure: Students share in pairs or small groups and give each other feedback using peer response forms.**

**Notes:**

# Peer Response

## Peer Response

**Writer:**

**Responder:**

**Listen carefully to your partner's essay. Pay attention to how he or she has included the characteristics of literary essays.**

- Analyzes the story, does not just summarize.
- Has paragraphs
- Has an introduction
- Thesis (what the whole essay is about, promise)
- Body paragraphs
  - Set-up quotes
  - Quotes
  - Explain or analyze quotes
- Conclusions

**Offer two compliments about what is working and one suggestion about what is not working.**

What is working?	What is not working?

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## Opinion Writing: Literary Analysis L11 Revision

### Writing Teaching Point: Revision

Students will participate in revision of a model essay and apply revision strategies to their own essays.

### Standard(s):

W.5.1.c Link opinion and reasons using words, phrases, and clauses (e.g., consequently, specifically).

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

### Materials:

- Kieran's model essay
- Student drafts of their own essays
- Index cards and/or sticky notes

**Connection:** *"Writers, you have completed the first draft of your literary analysis essays. You have introductions, body paragraphs and conclusions. This is big work you have done."*

### Teach (modeling): Teacher models revision

*"These essays are about the story, A Passage to Freedom. They are not about all aspects of the story though. They are all about what?" (conflict)*

*"Since these essays are all about conflict, we know that all the parts of the essay-introduction, body and conclusion-need to work at proving the conflict. The introduction makes the conflict clear, the body paragraphs show the conflict and the conclusion tells the end of the conflict. Let's look at Kieran's essay to make sure his whole essay proves the conflict. First his introduction should have a thesis statement that makes it clear what conflict he is writing about."*

Reread Kieran's introduction and underline the thesis.

### Active Engagement (guided practice):

*"Take a minute to find the thesis statement in your introduction. Read it to your neighbor."*

### Model: Model rewriting the thesis

*"I think Kieran's thesis is pretty clear, but I also know it could be stronger. Let's see if we could write in a different way. Right now his thesis is: Should they help the refugees or should they just take care of themselves?"*

*It does make the conflict clear by asking what Hiroki should do. I need to keep the conflict the same, but change the words we use to describe the conflict.*

*How about this: Hiroki must decide what is more important: his comfort or the refugees safety."*

Model writing this new thesis in the margin of the model essay paper.

*“I changed the words in the sentence and I changed it from a question to a statement. I am still writing about the same conflict, just using a different sentence.”*

### **Guided Practice:**

*“Talk at your table groups for three minutes. I want each table group to come up with another possible thesis statement for Kieran’s essay.”*

As students talk, pass out index cards or large sticky notes for them to write the new thesis on. Have students read the new thesis aloud and/or post it onto the model essay.

### **Active Engagement:**

*“Now it is your turn. Try at least one new thesis statement for your essay. You can use a question or a statement. Change the words around or use different words. Just don’t change what the conflict is! You may talk very quietly with the other writers at your table group if you need help.”*

Have students rewrite thesis statements. Share a few.

Remember that students can choose to use the original thesis, they just need to practice the act of revision.

### **Model: Revise the rest of the essay. Distribute revision checklist**

*“Writers, you have already done the first step of this checklist. You’ve all just revised your thesis. Remember that revision is about making changes. You can keep the thesis you had originally or you can use the new one. Everyone please read the rest of this checklist to yourself.”*

After students finish reading, get back to modeling revising the essay.

*“After thesis, what are we supposed to revise?”* (Link body paragraphs to the thesis)

*“Let’s look at Kieran’s body paragraphs. I see a great sentence at the end of paragraph one that links it to the thesis: There is no conflict at first for Hiroki because he is only thinking of himself.*

*That sentence directly connects the body paragraph to the conflict.*

*Is there a clear connection in paragraph three, the 2<sup>nd</sup> body paragraph? I don’t think it is as clear. Let’s add one.*

Model adding a sentence: Hiroki is not so sure he knows what is right. It is becoming harder for him to choose between what he wants and what the refugees need.

*“I think by adding those sentences, we make the connection between the body paragraph and the thesis clearer.”*

### **Active Engagement: Students revise at least one body paragraph.**

*“Now you try. Reread your body paragraphs. Find a sentence in one of your body paragraphs that makes the connection to the thesis clear.”*



Students reread.

Share with a partner.

Have at least a few students read their clear sentences to the whole group.

*“Now just like we did with Kieran’s essay, find at least one place to make the connection more clear. Add some words or sentences.”*

Students write and then share examples of the changes they made.

Model:

*“The last section of this checklist asks us to revise the conclusion. Let’s reread Kieran’s conclusion.”*

Reread.

*“Even though this conclusion is fine, we need to mess with a little. Revision is about making changes. I don’t know if I want to add any words to the conclusion like I did with the body paragraphs. I know that when I revise I can move ideas or sentences around. I wonder if that might work here. I think the first sentence in this conclusion is very strong. Writers often use the strongest idea as the last sentence so they can finish strong. Let’s see how it sounds with the beginning of the paragraph moved to the end.”*

~~Hiroki knew what the right thing to do was: help the refugees. He learned to think of others more than just himself. He~~ Hiroki didn’t learn to just see the refugees’ pain, he also noticed the pain his own father was in and the pressure he was under. “I had so many questions for my father. But he fell asleep as soon as he settled into his seat.” (176) Finally Hiroki’s dad could rest, knowing he had done the right thing. The refugees could sleep too, knowing everything would be OK. Hiroki knew what the right thing to do was: help the refugees. He learned to think of others more than just himself.

*“I like ending with what Hiroki learned. Moving sentences around is a great way to revise.”*

**Link to Independent Practice:** *“Continue making changes to your essay until the end of writing time today. Everyone needs to make at least three changes to their essays. Remember to add words or sentences to make your ideas clearer, change words or sentences around, use interesting sentence patterns.”*

List options for revision on the board: Add words, Add sentences, Change words, Move ideas around

Conference and circulate as students revise.

**Closure:**

**Notes:**

# Literary Analysis Revision Checklist

Use this checklist to guide you in making changes to your draft.

Remember that revision is about making changes. You will need to change at least three things in your essay.

You can always go with the original version if you like it better, but you have to try at least three changes.

☐

## Introduction:

Are you satisfied with the sound of your introduction?

Do you think the thesis is clear?

Do you think it hooks the reader into the rest of your essay?

☐

## Body Paragraphs:

Do you have multiple paragraphs?

Does each paragraph have the three parts it needs:

Set-up of the quote

Quote from the book

Analysis of the quote

Do the body paragraphs connect to the conflict thesis?

☐

## Conclusion:

Does your conclusion just tell the end of the story? It should be about the conflict, not just a summary of the ending.

Does your conclusion end strong?

## Opinion Writing: Literary Analysis L12 Sentence Variety

### Writing Teaching Point: Sentence Variety

Students will analyze sentence variety in a model essay and determine methods for increasing sentence variety through whole class discussion. Students will revise sentences in their own drafts.

### Standard(s):

W.5.3.a Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

### Connection:

*“Writers, you have developed literary essays over the past several days. Your essays include a clear thesis and evidence from the text. Those are the most important parts of a literary essay. Thesis and evidence are what you must include, but writers also think about other aspects of writing such as flow and pacing. Today we will focus on the flow and pacing of your writing.”*

### Teach (modeling): Teacher demonstrates studying the sentence variety in the model essay.

*“One of the ways writers create a good flow in their writing is by including a variety of sentence types and lengths. Let’s see how Kieran did with his sentence variety. First we’ll count the number of words in each sentence. This is just like we do whenever we check our punctuation and sentence fluency. First we need to highlight the ending punctuation.”* Model highlighting the end punctuation in the introduction.

*“After we find all the ending punctuation we count how many words are in each sentence and write that number in the margin.”* Model this.

### Active Engagement (guided practice):

Assign the other paragraphs to table groups.

*“Now you try. Table 1 find all the end punctuation in paragraph 2.*

*Table 3 look for it in paragraph 3... After you find all the ending punctuation, count the number of words in each sentence.”*

Students find ending punctuation in small groups or table groups.

### Model: Tally numbers of sentences of various lengths.

*“So, what did you find? Let’s tally up all the different sentence lengths. I have the numbers from 5 to 30 listed here on the board. When we get to your paragraph, tell the class how many of each sentence length you found.”*

Tally total numbers of sentences of various lengths.

## Guided Practice:

*“Now it is your turn. Find all your ending punctuation and count the number of words in each sentence. Make any corrections you think you need as you go.”*

## Model:

*“What do you notice about Kieran’s sentence length?”*

They might notice that a lot of the sentences are right around 10-15 words.

*“Let’s take a look at some of the longest sentences. Who has a long sentence, longer than 17 words?”*

Have groups volunteer longer sentences.

*“How many of those longer sentences had some kind of internal punctuation? Internal punctuation is punctuation inside the sentence: commas, colons, semi-colons. Look for internal punctuation in your longer sentences.”*

Have students re-look at their longer sentences.

*“What internal punctuation did you find?”*

Have students share out what they noticed.

*“These sentences offer us some examples for including more sentence variety in our own writing.”*

Start a chart: **Some Ways to Vary Your Sentences.**

*“Kieran has this sentence in his second paragraph: Early in the story, Hiroki is more concerned with what he wants and less concerned with what the refugees need.”*  
Write this sentence on the chart.

*“Starting with a phrase that tells what part of the story is being written about is one way to make your sentences varied. This is a time opener. Adding a phrase that tells what time in the story you are writing about is one way to write a varied sentence.”*

Label the sentence: **Start with a time opener.**

*“Kieran has another interesting, long sentence: He didn’t learn to just see the refugees’ pain, he also noticed the pain his own father was in and the pressure he was under.”*

Write this sentence on the chart. Label it: **Combine two related sentences.**

*“Kieran took two sentences that go together and combined them into one long sentence. Notice how he still used a comma. Otherwise the sentence would just be a run-on. With the comma, he has combined sentences effectively.”*

Add a final section to the anchor chart. Label it: **Other Ways to Create Sentence Variety.**

## Guided Practice: Practice changing a sentence.

*“Let’s look at some of Keiran’s shorter sentences and see if one of these strategies might help is rewrite it.”*

In their small groups or table groups, have students rewrite one of the sentences by adding a time phrase or by combining sentences. Share changes.

**Link to Independent Practice:** *“Your independent writing work today is to change at least two sentences in your draft. You can add a time phrase like in the beginning of the story or at the end of the story. You can also combine sentences that are related into a longer sentence. Just remember to include the comma. If you have a different idea for making longer sentences, try it.”*

**Closure:** Students add examples of longer sentences to the anchor chart. By writing the sentence on a sticky note and placing it in one of the three areas (time opener, combining sentences or other ways) of the chart.

**Notes:**

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## Opinion Writing: Literary Analysis L13 Editing

### Writing Teaching Point: Editing

Students will demonstrate understanding of editing procedures by editing a writing sample in groups and applying editing routines to their own drafts.

### Standard(s):

W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

L.5.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### Materials:

- Samples of unedited student writing (included at the end of this lesson) copied onto 11X17 paper
- Colored pencils and/or highlighters
- Ideas for grouping students into editing teams

**Connection:** *“Writers, you have done so much great work on these literary analysis essays. We are almost done working on them. We only have one step in the writing process left: editing.”*

**Active Engagement (guided practice):** Students pair share what they know to correct when editing.

*“Tell your neighbor what you know to check and correct when you are editing.”*

Have students share a few ideas. List their ideas on the board or projector.

*“Take out your essay drafts. You have the next 8 minutes to work on making any editing changes that you notice you need. Good writers usually make a few mistakes when they are drafting. If your draft doesn’t have any mistakes, that means you are not taking any risks with your writing. It means you are only writing things you are 100% sure of. Good writers actually take risks with spelling words they are not sure of or using an interesting punctuation mark.”*

Students edit drafts for 8 minutes. Shorten or lengthen the time depending on how productive it is.

**Teach (modeling): Teacher models correcting the embedded quotes in the essay.**

*“Your essays are shaping up to follow the conventions for writing. I have some paragraphs to show you from other student writers. These writers made some of the same kinds of mistakes that you all have made.”*

Display unedited sample 1. Have students read the paragraph.

*“How does this writer’s spelling look?”* (Fine)

*“And the end of sentence punctuation?”* (Fine)

*“This writer has made a very common mistake. She has not used the right punctuation for the quotes she copied out of the book. How many of you noticed that?”*

Model correcting the quote. *“Where is the quote from the book?”* Highlight the

quoted sentences.

*“How does the reader know this is a quote from the book?” (It should have quotation marks.)*

*“This writer forgot to include quotation marks. Let’s add them now.”*

Add quotation marks to unedited sample 1.

Write in the box below the sample: Put quotation marks at the start and end of what you copy from the book.

*“You also need to include the page number for the part of the book you quoted. She forgot that as well. Let’s add it.”*

Model adding the page number in parenthesis to unedited sample 2.

Write in the box below the sample: Include the page number in parenthesis.

*“This writer made some mistakes about how to quote from the book. Other writers make other mistakes.*

*I have a few other samples of student essays with mistakes.*

*You are going to work in teams to find the mistakes one of these writers has made. You will need to correct the mistakes and write the steps for correcting this type of mistake in the box below the sample, just like we did with the quotes.”*

**Samples are included for you to use. You can also get students’ permission to use their unedited work in demonstrating how to edit. Try to save some student papers with common errors to use as models next year.**

### **Guided Practice:**

Students work in teams to edit a sample and write the steps or procedure for editing. Pass out one sample to each small group and have them correct the mistakes. Make sure they write the steps for making corrections. Have students display and/or present the 11x17 corrected samples with the steps for making corrections.

**You might need to remind students to be respectful of the errors these writers have made. Errors are an indication of risk taking, and learning does not happen without risk taking.**

### **Independent Practice: Students edit their own essays**

*“Now, using what you know to do as editors, you need to edit your own essays one last time. Use the posters each group created to make sure you have corrected any of the errors you made as you took risks trying new things in your writing.”*

Students continue editing.

**Closure:** Students add a post-it note of one of their corrections to the 11 x 17 corrected sample that matches the correction they made.

**Notes:** At this point students are ready to recopy, type or create a presentation for a final draft of the essay. Please see pages 38-42 in the introduction to the writing resource binder to help you lead students through an end of unit reflection.



Unedited Sample 1

*In the middle of the story, refugees have gathered outside the Sugihara's home. It is scary for the kids. It is also very hard for the family to see all those people suffering. Hiroki still didn't understand why they were there. What do they want? Why are they here? Why do they have to be here? Who are they? Hiroki is still more afraid of the refugees than he is ready to help them.*

What is the problem that needs editing?	
How can you fix it?	

Completed poster for sample 1 for teacher reference

*In the middle of the story, refugees have gathered outside the Sugihara's home. It is scary for the kids. It is also very hard for the family to see all those people suffering. Hiroki still didn't understand why they were there. "What do they want? Why are they here? Why do they have to be here? Who are they?" (177) Hiroki is still more afraid of the refugees than he is ready to help them.*

What is the problem that needs editing?	No quotation marks on the quote No page number
How can you fix it?	Make sure you have a quote at the beginning of the part you copy from the book. Make sure you have a quote after the last word you copy. Find the page where the quote is in the book. Put the page number inside parenthesis. Make sure you copied the quote exactly out of the book.

Unedited Sample 2

*In the 1940's Nazi's were taking over urope. They were kiling Jews or putting them in deth camps. Many Jews tryed to escape to other countries. In order to escape, Jews needed visas. One man had the power to write the visas for a group of Polush Jews. That man was named Sugihara.*

What is the problem that needs editing?	
How can you fix it?	

Unedited Sample 3

*Sugihara decided to ask his government for permission to write visas for the refugees when the answer was no time after time Sugihara had to decide what the right to do was he had to think about his family the refugees and his conscience luckily for the refugees he knew that helping them was the right thing to do.*

What is the problem that needs editing?	
How can you fix it?	