



EXPEDITIONARY
LEARNING

Grade 6: Module 3A: Unit 2: Lesson 7

Qualities of a Strong Literary Analysis Essay



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Qualities of a Strong Literary Analysis Essay

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2) I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can find the gist of the model literary analysis essay.• I can determine the main ideas of a model literary analysis essay.	<ul style="list-style-type: none">• Model literary analysis annotations• Mix and Mingle class discussion



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Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader: The Second Half of Chapter 10 of <i>Dragonwings</i> (5 minutes) B. Unpacking Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Unpacking the Prompt and Introducing the Rubric (13 minutes) B. Reading the Model Literary Analysis for Gist (15 minutes) C. Analyzing Content of Model Essay (5 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Mix and Mingle: Next Steps? (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read Chapter 11 of <i>Dragonwings</i>. Use evidence flags to identify three text details, then answer the focus question in your structured notes, using text evidence. 	<ul style="list-style-type: none"> • This lesson launches the end of unit assessment, in which students will write a literary analysis essay comparing how the author’s purposes affect the narrator’s point of view of the immediate aftermath of the earthquake in <i>Comprehending the Calamity</i> and <i>Dragonwings</i>. They must use evidence from the informational text and the novel to support their analysis. • The New York State Grades 6–8 Expository Writing Evaluation Rubric will be used to assess the literary analysis essays. Students will review the rubric briefly in this lesson, but they will evaluate their own writing in Lessons 9–11. • The model literary analysis introduced in this lesson does not have the same focus question as the student prompt. The reason for this is that a model with the same focus question would have revealed all of the necessary thinking students need to complete to write the essay. Instead, the model compares two points of view in <i>Dragonwings</i> and focuses on how culture and background affects point of view, rather than how author’s purpose affects point of view. The model provides an organizational structure that students can replicate to order their thinking on their essay question. • In advance: Review the student model literary analysis (see supporting materials); review the Mix and Mingle discussion protocol. • Post: Learning targets.



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Lesson Vocabulary	Materials
gist, main idea	<ul style="list-style-type: none"> • End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary Analysis Prompt (one per student and one to display) • Document camera • New York State Grades 6–8 Expository Writing Evaluation Rubric (one per student and one to display) • Model literary analysis (one per student and one to display) • Equity sticks

Opening	Meeting Students' Needs
<p>A. Engaging the Reader: The Second Half of Chapter 10 of <i>Dragonwings</i> (5 minutes)</p> <ul style="list-style-type: none"> • Remind students that for homework they were to read Chapter 10 of <i>Dragonwings</i>. Ask them to Think-Pair-Share: <ul style="list-style-type: none"> * “What happens in the second half of Chapter 10?” • Cold call students to share their responses with the whole group. Listen for them to explain that the military forced the Chinese to leave the camp, and Moon Shadow was separated from Miss Whitlaw and Robin. The Company rebuilt their building, as did much of the city. The Whitlows moved to Oakland, where they had to seek employment. Windrider decided to pursue his dream rather than return to the Company. 	<ul style="list-style-type: none"> • Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.



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Opening (continued)	Meeting Students' Needs
<p>B. Unpacking Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Invite students to read the learning targets with you: <ul style="list-style-type: none"> * “I can find the gist of the model literary analysis essay.” * “I can determine the main ideas of a model literary analysis essay.” • Remind students of what finding the <i>gist</i> means. 	<ul style="list-style-type: none"> • Learning targets are a research-based strategy that helps all students, especially challenged learners. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.
Work Time	Meeting Students' Needs
<p>A. Unpacking the Prompt and Introducing the Rubric (13 minutes)</p> <ul style="list-style-type: none"> • Distribute Point of View of the Immediate Aftermath Literary Analysis Prompt and display a copy on a document camera. Invite students to follow along with you as you read the prompt aloud. Ask them to circle any unfamiliar words. Clarify words as needed. • Tell students that over the next several lessons, they will analyze the point of view of the immediate aftermath of the earthquake to compare and contrast it with the point of view of Emma Burke, and they will deconstruct a model literary analysis to prepare to write their own essays. • Display and distribute the New York State Grades 6–8 Expository Writing Evaluation Rubric, which they are familiar with from previous modules. Remind students that you will use this rubric to assess their essays. • Ask students to review the criteria of the rubric with you. Select volunteers to read each of the criteria for the whole group. 	<ul style="list-style-type: none"> • Consider providing select students with a pre-highlighted version of the end of unit assessment that highlights the explicit actions they will need to take to complete the task.



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Work Time (continued)	Meeting Students' Needs
<p>B. Reading the Model Literary Analysis for Gist (15 minutes)</p> <ul style="list-style-type: none"> • Display and distribute the model literary analysis. • Congratulate students for unwrapping the prompt for the end of unit assessment. Tell them they will now begin reading like a writer, studying a model literary analysis to see what they will be writing. • Read the model aloud and invite students to read it silently in their heads. • Turn their attention to the focus question and ask them to discuss in triads: <ul style="list-style-type: none"> * “What is the difference between the focus question in your prompt and the focus question in this model?” • Select students to share their responses with the whole group. Listen for them to explain that the model essay has a different topic. Instead of being about the point of view about the immediate aftermath of the earthquake, the model discusses the points of view about dragons and the focus is on cultural perspective and background rather than author’s purpose. Also the two points of view in the model are Moon Shadow’s and Miss Whitlaw’s, rather than Moon Shadow’s and Emma Burke’s. • Ask triads to discuss: <ul style="list-style-type: none"> * “What is this model essay mostly about?” • Consider using equity sticks to select students to share their responses with the whole group. Listen for them to explain that the essay is mostly about the similarities and differences between Miss Whitlaw’s point of view of dragons and Moon Shadow’s point of view of dragons. • Explain that now students will work in triads to reread and annotate each paragraph of the model literary analysis for the gist to get an idea of what each of the paragraphs is mostly about. Remind them to discuss the gist of each paragraph in their triads before recording anything. • Circulate and observe the annotations and invite students who are struggling to say the gist aloud to you before recording it. 	<ul style="list-style-type: none"> • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students; they are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. • Consider allowing students to grapple with a complex text before explicit teaching of vocabulary. After students have read for gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary.



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Work Time (continued)

C. Analyzing Content of Model Essay (5 minutes)

- Explain to students that now they will synthesize their thinking about the model literary analysis.
- Give them a minute to review their annotations, then have them turn to a partner and discuss their annotations.
- Invite students to share their annotations with the whole group. Ask:
 - * “What are the main ideas of the model literary analysis?”
- Select volunteers to share their responses. Listen for them to explain that the main ideas are that Moon Shadow and Miss Whitlaw have similar and different points of view about dragons, and that their points of view are influenced by their different cultures.



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Closing and Assessment	Meeting Students' Needs
<p>A. Mix and Mingle: Next Steps? (5 minutes)</p> <ul style="list-style-type: none">• Congratulate students for an excellent analysis of the model literary analysis. Remind them that they have written literary analysis essays throughout the year and should be familiar with some of the next steps in the writing process.• Invite them to refer to their Point of View of the Immediate Aftermath Literary Analysis Prompt and explain that they now will discuss the next steps they will take in writing their own literary analysis based on the prompt. Ask:<ul style="list-style-type: none">* “What do you think your next step should be in writing this literary analysis?”• Invite them to participate in a Mix and Mingle discussion protocol:<ol style="list-style-type: none">1. Play music for 15 seconds and tell students to move around to the music.2. Stop the music and tell students to share their answer with the person closest to them.3. Ask them to consider the next step they think they need to take.4. Repeat 1–3 at least four times.• Ask students to help you make a class list of the next steps in the literary analysis writing process. Add any steps that are missing and point out that students will help create an anchor chart on the structure of a model literary analysis in the next lesson. Keep this list for them to reference during the writing process. The list could include:<ul style="list-style-type: none">– Analyze the point of view of Moon Shadow on the immediate aftermath of the earthquake.– Review the point of view of Emma Burke on the immediate aftermath of the earthquake.– Analyze each author’s purpose in each text.– Compare how the author’s purposes have affected the narrators’ points of view.– Draft the paragraphs of the essay.– Receive adult and peer feedback.– Revise for a final draft.	<ul style="list-style-type: none">• Asking students to think about the steps they need to take encourages them to think more deeply about the process of writing a literary analysis essay.



Qualities of a Strong Literary Analysis Essay

Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read Chapter 11 of <i>Dragonwings</i>. Use evidence flags to identify three text details, then answer the focus question below in your structured notes, using text evidence:<ul style="list-style-type: none">* “This chapter ends with the line, ‘There was some beauty to life after all, even if it was only the beauty of hope.’ In this chapter, what gives Moon Shadow hope and something to believe in?”	



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Supporting Materials



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End of Unit 2 Assessment Prompt: Point of View of the Immediate Aftermath Literary
Analysis Prompt

Name:

Date:

Learning targets:

I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.6.2)

I can use evidence from a variety of grade-appropriate texts to support analysis, reflection, and research. (W.6.9)

Focus question: How do the author's purposes affect the narrator's point of view of the immediate aftermath of the earthquake?

Both Emma Burke and Moon Shadow discuss the immediate aftermath of the 1906 San Francisco earthquake. In this assessment, you will analyze each narrator's point of view of the immediate aftermath and explain how the author's purpose affects the narrator's point of view.

In your essay, be sure to answer these questions:

- What is Emma Burke's point of view of the immediate aftermath of the earthquake? Use evidence from the text to support your claim.
- What is Moon Shadow's point of view of the immediate aftermath of the earthquake? Use evidence from the text to support your claim.
- How do the author's purposes affect the narrator's points of view of the immediate aftermath of the earthquake?

New York State Grades 6–8 Expository Writing Evaluation Rubric

New York State Grade 6-8 Expository Writing Evaluation Rubric

CRITERIA	CCLS	SCORE				
		4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0 Essays at this level:
CONTENT AND ANALYSIS: the extent to which the essay conveys complex ideas and information clearly and accurately in order to support claims in an analysis of topics or texts	W.2 R.1–9	—clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose —demonstrate insightful analysis of the text(s)	—clearly introduce a topic in a manner that follows from the task and purpose —demonstrate grade-appropriate analysis of the text(s)	—introduce a topic in a manner that follows generally from the task and purpose —demonstrate a literal comprehension of the text(s)	—introduce a topic in a manner that does not logically follow from the task and purpose —demonstrate little understanding of the text(s)	—demonstrate a lack of comprehension of the text(s) or task
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support analysis and reflection	W.9 R.1–9	—develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustain the use of varied, relevant evidence	—develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustain the use of relevant evidence, with some lack of variety	—partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant —use relevant evidence inconsistently	—demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant	—provide no evidence or provide evidence that is completely irrelevant
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	W.2 L.3 L.6	—exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning —establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice —provide a concluding statement or section that is compelling and follows clearly from the topic and information presented	—exhibit clear organization, with the use of appropriate transitions to create a unified whole —establish and maintain a formal style using precise language and domain-specific vocabulary —provide a concluding statement or section that follows from the topic and information presented	—exhibit some attempt at organization, with inconsistent use of transitions —establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary —provide a concluding statement or section that follows generally from the topic and information presented	—exhibit little attempt at organization, or attempts to organize are irrelevant to the task —lack a formal style, using language that is imprecise or inappropriate for the text(s) and task —provide a concluding statement or section that is illogical or unrelated to the topic and information presented	—exhibit no evidence of organization —use language that is predominantly incoherent or copied directly from the text(s) —do not provide a concluding statement or section
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	W.2 L.1 L.2	—demonstrate grade-appropriate command of conventions, with few errors	—demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension	—demonstrate emerging command of conventions, with some errors that may hinder comprehension	—demonstrate a lack of command of conventions, with frequent errors that hinder comprehension	—are minimal, making assessment of conventions unreliable

- If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 2.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text(s) with no original student writing should be scored a 0.

Model Literary Analysis

Name:

Date:

Focus question: How do the different cultures and backgrounds of Miss Whitlaw and Moon Shadow affect their points of view of the dragons?

What are dragons? Are they good or evil? Are they angry and destructive, or magical and all-powerful? In *Dragonwings*, both kinds of dragons exist in the eyes of the characters. By analyzing Moon Shadow’s point of view about dragons and Miss Whitlaw’s point of view about dragons, it is clear how people’s culture influences how they see the world.

Miss Whitlaw’s point of view of dragons is that they are wicked things. She describes them to Moon Shadow as “... a very wicked animal that breathes fire and goes about eating up people and destroying towns” (139) and tells Moon Shadow about St. George, a man who killed dragons. Moon Shadow feels sorry for Miss Whitlaw because of her negative point of view of dragons, which he describes when he says, “Her dragons were sly, spiteful creatures who stole people’s gold and killed people for malicious fun” (143). Later, when talking about dragons with Moon Shadow, Miss Whitlaw explains, “All of the dragons I’ve read about haven’t been very pleasant creatures” (149).

Moon Shadow also believes that there are bad dragons like Miss Whitlaw’s dragons called outlaw dragons: “They sounded more and more like what Mother and Grandmother had told me about the outlaw dragons” (143). However, Moon Shadow also thinks that there are other, good kinds of dragons, such as “... the true dragons of the sea, who were wise and benevolent” (143). Dragons play a significant role in Moon Shadow’s life; he believes that they control a lot of what happens on earth. For example, he believes a dragon is responsible for the earthquake. He asked his father, “Do you think one of the mean dragons is doing all this?” (198).



Model Literary Analysis

Moon Shadow and Miss Whitlaw have heard different stories about dragons throughout their lives because of the cultures they were brought up in. Miss Whitlaw probably has this point of view of dragons because she grew up with the story of how St. George killed the dragons that were destroying people and towns. In contrast, Moon Shadow grew up hearing stories about the dragon king, such as the dream his father shared with him. In the dream, the dragon is a creature to be admired, and Moon Shadow's father believes he is destined to become a dragon. When Moon Shadow and Miss Whitlaw learn about each other's points of view, they are surprised. In 1906, San Francisco was a place where Chinese immigrants lived among San Franciscans, and as a result, their two cultures slowly began to share their "truths" with each other. Though there are some similarities between Moon Shadow's and Miss Whitlaw's beliefs about dragons, there are large differences in their "truths" about dragons. They have each learned their "truths" about dragons through cultural images and stories about gods, power, and the balance of good and evil. We learn from other cultures when we listen to others' points of view.