



EXPEDITIONARY
LEARNING

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

Researching: Eyewitness Accounts, Part 1



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. (RL.6.11)
- I can determine the main idea of an informational text based on details in the text. (RI.6.2)
- I can summarize an informational text using only information from the text. (RI.6.2)
- I can conduct short research projects to answer a question. (W.6.7)
- I can use several sources in my research. (W.6.7)
- I can refocus or refine my question when appropriate. (W.6.7)

Supporting Learning Targets

- I can interpret an excerpt of a play and make connections between it and other texts I have read.
- I can identify compelling quotes to answer my research questions in an eyewitness account.

Ongoing Assessment

- Researching Eyewitness Accounts graphic organizer



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpacking Learning Targets (4 minutes)</p> <p>B. Connecting the Ideas in Texts: Introducing a Play (15 minutes)</p> <p>2. Work Time</p> <p>A. Researching: Eyewitness Accounts (21 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Pair Share (5 minutes)</p> <p>4. Homework</p> <p>A. Continue to read your independent reading book.</p>	<ul style="list-style-type: none">• Due to a lack of age-appropriate, authentic resources, the scene of the play that is performed at the beginning of this lesson has been written specifically for this lesson for the purpose of addressing RL.6.11.• In this lesson and the next, students research eyewitness accounts looking for quotes to answer their interview questions. This reading is in addition to the factual information they read in Unit 2, Lesson 13. Eyewitness accounts have been excerpted to make them more manageable for students and will be given in research folders with glossaries to help students understand the content. Articles are of varying lengths in order to enable differentiation. If your students are grouped into heterogeneous triads, encourage them to support one another in reading the texts; if your students are grouped homogeneously, encourage them to choose a text that looks manageable to them and consider working with those triads who may require additional support and assistance to read the eyewitness accounts.• To ensure students have enough time to draw quotes from as many of the texts as possible, they continue to research using the eyewitness accounts in the next lesson.• In advance: Choose three students to perform the other parts of the play (you will play one of the characters). Give them a script in advance so that they can read it and be prepared. They do not need to memorize the script—this short performance will be a Readers Theater, so students only need to be able to read the script accurately.• In advance: Prepare research folders, one per team. Within the folders there need to be enough texts so each student can have a copy of each eyewitness account, with one glossary per team.



Lesson Vocabulary	Materials
eyewitness account, compelling	<ul style="list-style-type: none">• Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance (one per student and one for display)• Excerpts of “Comprehending the Calamity” (from Unit 2)• <i>Dragonwings</i> (book; distributed to students in Unit 1)• Stanza 9 of “Poem of the Earthquake” (from Lesson 1)• Connecting Texts anchor chart (new; teacher created; see supporting materials)• Connecting Texts anchor chart (answers, for teacher reference)• Exit Ticket: Interview Questions (completed in Lesson 1)• Researching Eyewitness Accounts graphic organizer (one per student and one to display)• Research folders (one per team; see Teaching Note; each student needs the text; each team needs a glossary)<ul style="list-style-type: none">– Excerpt 1: “My Memories of the San Francisco Earthquake and Fire of April 18, 1906” by Mary Myrtle Longinetti Shaw (and glossary)– Excerpt 2: Dr. George Blumer’s Eyewitness Account of the Disaster (and glossary)– Excerpt 3: Heroic San Francisco: A Woman’s Story of the Pluck and Heroism of the People of the Stircken City by Louise Herrick Wall (and glossary)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets (4 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 interpret an excerpt of a play and make connections between it and other texts I have read.” * “I can identify compelling quotes to answer my research questions in an eyewitness account.” • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What is an <i>eyewitness account</i>? Why are you going to be reading eyewitness accounts in this lesson?” * “How will eyewitness accounts help you write your newspaper articles?” • Select volunteers to share their responses with the whole group. Listen for students to explain that eyewitness accounts are accounts written by people who actually saw and experienced the earthquake and fire, and they are going to be reading eyewitness accounts of the earthquake and fire because newspaper articles usually contain quotes from eyewitnesses. • Ask students to discuss in triads: <ul style="list-style-type: none"> * “What does <i>compelling</i> mean?” • Cold call students to share their responses. Listen for students to explain that compelling means people like it and it makes people want to read more. • Remind students that journalists would normally interview people, but as this event happened more than 100 years ago, nearly all of the people who experienced it are no longer alive. 	<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.



Opening (continued)	Meeting Students' Needs
<p>B. Connecting the Ideas in Texts: Introducing a Play (15 minutes)</p> <ul style="list-style-type: none"> Remind students that the 1906 San Francisco earthquake and fire was such a big disaster that many people wrote eyewitness accounts about it, like Emma Burke; it featured in novels like <i>Dragonwings</i>; and people wrote poems and plays about it. Display and distribute Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance. Tell students this is an excerpt of a play written about the earthquake. Invite the three students who have been informed of this, and prepared in advance, to read the other parts of the play with you. Invite students to follow along silently in their heads. Ask students to discuss in triads: <ul style="list-style-type: none"> * “What is this scene of the play about? How do you know?” Select volunteers to share their ideas. Listen for students to explain that it is about a family’s experience of the earthquake. Ask students to refer to their excerpts of Comprehending the Calamity from Unit 2, Chapter 9 of the novel <i>Dragonwings</i>, and Stanza 9 of “Poem of the Earthquake” to discuss in triads: <ul style="list-style-type: none"> * “How are these texts connected? How do the experiences of the family in this play compare to Emma Burke’s, Eliza Pittsinger’s, and Moon Shadow’s? What is similar about their experiences of the earthquake? What is different?” Select volunteers to share their responses. Record students’ ideas on the Connecting Texts anchor chart. Refer to the Connecting Texts anchor chart (answers, for teacher reference) for the kind of responses to guide students toward. 	<ul style="list-style-type: none"> Consider grouping ELL students who speak the same first language to enable them to have a deeper discussion about the poem.

Work Time	Meeting Students' Needs
<p>A. Researching: Eyewitness Accounts (21 minutes)</p> <ul style="list-style-type: none"> Remind students of the focus question for their newspaper articles (How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?) and invite students to refer to their Exit Ticket: Interview Questions to remember the questions they wrote in the previous lesson for interviewing eyewitnesses. Remind students that as they can’t interview real eyewitnesses, they are going to be reading eyewitness accounts and looking for quotes in the accounts that answer their questions. 	<ul style="list-style-type: none"> Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.



Work Time	Meeting Students' Needs
<ul style="list-style-type: none"> • Display and distribute the Researching Eyewitness Accounts graphic organizer. Invite students to read the directions and the column headings with you and explain that this is similar to the graphic organizer they used to collect facts in Lesson 13 of the previous unit. • Focus on the word <i>compelling</i>. Ask students to discuss in triads: <ul style="list-style-type: none"> * “Compelling means people like it and want to read more. So what would make a quote compelling?” • Select volunteers to share their responses. Listen for students to explain that a compelling quote triggers some kind of emotional response in the reader. • Write the following two quote examples on the board and invite students to discuss in triads which is the most compelling and why: <ol style="list-style-type: none"> 1. “The water rose quite high and it covered the sidewalk outside my house, making it difficult to go outside for a few days.” 2. “I was stuck inside my house with my 6 month-old baby for three days with very little food or water because the water levels were so high that it was impossible to go out.” • Listen for students to explain that the second quote is more compelling because the second person makes it sound scarier and more dramatic. It sounds like the second person really suffered, whereas the first person doesn't sound too concerned. • Distribute the research folders. • Invite triads to follow the directions to begin researching. Remind students to discuss their ideas before writing anything on their individual graphic organizers. • Circulate to support students in reading the texts and selecting compelling quotes. Encourage triads to choose texts that are of an appropriate level for them. Ask guiding questions: <ul style="list-style-type: none"> * “Does this quote answer any of your interview questions? How?” * “Is it compelling?” <p>Because of time limitations, students may be able to work with only one text in this lesson. If students are concerned about this, explain that they will be continuing with this research in the next lesson.</p>	<ul style="list-style-type: none"> • When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • Guiding questions provide motivation for student engagement in the topic, and give a purpose to reading a text closely. • Inviting students to discuss their ideas in triads before they record anything on their graphic organizers can help to ensure that all students are engaged in the thinking process. It can also provide additional support to ELL students. • If students are grouped homogeneously, consider working with triads requiring more reading support to assist them in reading the text.



Closing and Assessment	Meeting Students' Needs
<p>A. Pair Share (5 minutes)</p> <ul style="list-style-type: none">• Invite students to pair up with someone from another triad to share the quotes they have recorded and to explain why they have recorded those quotes.• Invite students to record any quotes relevant to their research questions that they see in their partner's work.	<ul style="list-style-type: none">• Giving students the opportunity to share their work with someone else and justify the reasons for their choices can help them to deepen their understanding and also enable cross-pollination of ideas.• Consider pairing up ELL students with others who speak the same first language to enable deeper discussions.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Continue to read your independent reading book.	



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Supporting Materials



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Scene 1: The Great Earthquake and Fires of 1906:
A Dramatic Remembrance

Parts:

Narrator

Ruth Allen (26-year-old mom)

James Allen (30-year-old dad)

Jack Allen (6-year-old son)

Scene 1

Narrator: Ruth, James, and Jack are all in one bed sleeping. The sun has come up, but it is still early in the morning. The room jolts suddenly. Ruth sits up in bed.

Ruth (*shouting urgently and shaking James and Jack*): James! Jack! Wake up! Wake up!

(*James and Jack wake up suddenly and sit up in bed*)

James: It's an earthquake and I think it's a bad one. Come on, get up quickly, both of you. We need to get to the doorway. The doorframe will protect us.

Narrator: All throw off the covers, get out of bed, and run for the doorway. The shaking is getting worse. Pictures are falling from the walls and the bed is moving across the room. Dad throws the door open and they all huddle in the doorway holding on desperately to the frame.

Jack (*looking up at Ruth*): Mom, I'm scared. I don't want to die.

Ruth (*grabs hold of Jack's free hand tightly*): It will be over soon, Jack. I promise. Keep a hold of my hand. Don't let it go.

James: Keep hold of the doorframe, both of you. Don't let it go.

Narrator: They all turn their heads as they hear a bloodcurdling scream and then silence from the room across the hallway. Ruth squeezes her eyes shut as if to block out the sound and Jack whimpers. The shaking intensifies and the building groans and creaks noisily around them. The floor suddenly tilts underneath their feet. Ruth screams and they all struggle to hold on.



Scene 1: The Great Earthquake and Fires of 1906:
A Dramatic Remembrance

Ruth (*frantically trying to hold on to the doorframe and Jack's hand*): James, I'm losing my grip. I don't know how much longer I can hold on.

Jack (*screaming*): Mom!

James: Ruth, we can do this. It won't be much longer now.

Narrator: The ceiling in the bedroom in which they were sleeping falls through and a cloud of dust surrounds the family, making it difficult for them to see anything. Jack screams. As quickly as it started, the shaking stops.



Connecting Texts Anchor Chart
Answers, For Teacher Reference

Text	Connections
Poem: Stanza 9 of “Poem of the Earthquake”	<ul style="list-style-type: none">• It can be inferred that both Eliza Pittsinger and Moon Shadow in <i>Dragonwings</i> share the point of view that the earthquake and fires were upsetting and disturbing. Both describe death and the way that people worked hard to save others from the ruins.• Both Eliza Pittsinger and Emma Burke describe the way people lost their things; however, Eliza Pittsinger is more dramatic in her descriptions because her writing is a poem rather than an informative piece like Emma Burke’s.
Play: Scene 1: <i>The Great Earthquake and Fires of 1906: A Dramatic Remembrance</i>	<ul style="list-style-type: none">• All of the family in this scene of the play are clearly afraid and upset. This mirrors the points of view evident in all of the texts that the earthquake was upsetting, disturbing, and terrifying.



Researching Eyewitness Accounts
Graphic Organizer

Directions:

1. Read your research questions.
2. As a triad, choose a text to read first.
3. Read through the text carefully. Use the glossary to help you with words that are unfamiliar.
4. Reread the text and discuss where the eyewitness account answers your questions.
5. Underline compelling quotes you could use that answer your questions.
6. Ignore the first column.
7. Record the source in the second column (title and author).
8. Record the quote that you have underlined in the third column. Make sure you copy it word-for-word in quotation marks.
9. In the fourth column, describe how this quote answers the question: How did the 1906 San Francisco earthquake and fire affect the people of San Francisco?
10. Repeat with another text.

Importance	Source (title and author)	Quote (word-for-word in quotation marks)	How does it answer the question?



Excerpt 1: "My Memories of the San Francisco Earthquake and Fire of April 18, 1906"
by Mary Myrtle Longinetti Shaw

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Excerpt 1: "My Memories of the San Francisco Earthquake and Fire of April 18, 1906" by Mary Myrtle Longinetti Shaw	
cradle	a bed or cot for a baby usually on rockers or pivots
collapsed	caved or fallen in or gave way
militia	a body of citizens organized for military service
refugees	persons who flee for safety especially to a foreign country



Excerpt 2: Dr. George Blumer's Eyewitness Account of the Disaster

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Excerpt 2: Dr. George Blumer's Eyewitness Account of the Disaster:
Glossary

Excerpt 2: Dr. George Blumer's Eyewitness Account of the Disaster	
resigned	gave up one's office or position; quit
minor	inferior in importance, size, or degree : comparatively unimportant
tremors	quivering or vibratory motions; <i>especially</i> : a discrete small movement following or preceding a major seismic event
forerunners	those going or sent before to give notice of the approach of others
temblor	earthquake
professorship	the role of teaching at a university
lintel	a horizontal piece across the top of an opening (as of a door) that carries the weight of the structure above it
subsided	became quiet or less
en dishabille	dressed in casual night clothes (like pajamas)
illuminating	brightening with light
collapse	to fall or shrink together abruptly and completely : fall into a jumbled or flattened mass through the force of external pressure



Excerpt 2: Dr. George Blumer's Eyewitness Account of the Disaster:
Glossary

substantial	firmly constructed
nitric acid	a strong liquid nitrogen-containing acid used in making fertilizers, explosives, and dyes
skyscraper	a very tall building
exhibitions	a public showing (as of works of art, manufactured goods, or athletic skill)
notorious	generally known and talked of; <i>especially</i> : widely and unfavorably known
promptly	done quickly, acted quickly
looting	stealing, plundering
laterally	extending from side to side
rafters	parallel beams that support a roof
evacuated	removed especially from a military zone or dangerous area
commandeering	taking possession of by force especially for military purposes
cremated	reduced to ashes by burning
wharves	structures built on the shore at which ships can load and unload



Excerpt 3: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL

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HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL:

Glossary

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pluck	courageous readiness to fight or continue against odds
heroism	conduct exhibited in fulfilling a high purpose; qualities of a hero
stricken	troubled with misfortune, disease or sorrow
tempest	a violent storm, commotion or uproar
whirlpool	a confused tumult and bustle
intense	existing in an extreme degree
essentially	used to emphasize the basic nature of a situation
animates	possessing or characterized by life
passionate	capable of, affected by, or expressing intense feeling
despair	to lose all hope or confidence
habitual	doing, practicing, or acting in some manner by force of habit



Excerpt 3: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND
HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL:

Glossary

self-indulgence	excessive or unrestrained gratification of one's own appetites, desires, or whims
intervals	a space of time between events or states
thoroughfares	a street or road open at both ends; a main road
incessant	continuing or following without interruption
laden	carrying a load or burden
detours	departures from a direct course or the usual procedure; <i>especially</i> : roundabout ways of temporarily replacing a regular route
bayonettes	a steel blade attached at the muzzle end of a shoulder arm (as a rifle) and used in hand-to-hand combat
debris	the remains of something broken down or destroyed
festoons	decorative chains or strips hanging between two points
haste	rapidity of action or motion
tramp	to walk, tread or step especially heavily
wedged	pressed or forced into a narrow space



Excerpt 3: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND
HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL:

Glossary

temper	state of feeling or frame of mind at a particular time usually dominated by a single strong emotion
profoundly	intensely, completely
combating	struggling against
fatal	causing failure or ruin
universal	present or occurring everywhere
wharves	structures built on the shore at which ships can load and unload
refuge	a place that provides shelter or protection
inestimable	impossible to estimate or compute
spared	avoided
hemmed	surrounded in a restrictive manner, confined
egress	a place or means or going out: exit
respite	a period of rest or relief
premature	happening, arriving, existing, or performed before the proper, usual, or intended time; <i>especially</i> : born after a gestation period of less than 37 weeks <premature babies>



Excerpt 3: HEROIC SAN FRANCISCO: A WOMAN'S STORY OF THE PLUCK AND
HEROISM OF THE PEOPLE OF THE STRICKEN CITY BY LOUISE HERRICK WALL:

Glossary

feeblest	weakest, lacking strength
misconception	a view or opinion that is incorrect because it is based on faulty thinking or understanding.
successive	following in order