

GREAT MINDS®



MODULE 1
IDENTITY IN THE MIDDLE AGES

WIT &
WISDOM

GRADE

7

GREAT MINDS® WIT & WISDOM

Grade 7 Module 1: Identity in the Middle Ages

Student Edition

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Student Edition

GRADE 7 MODULE 1

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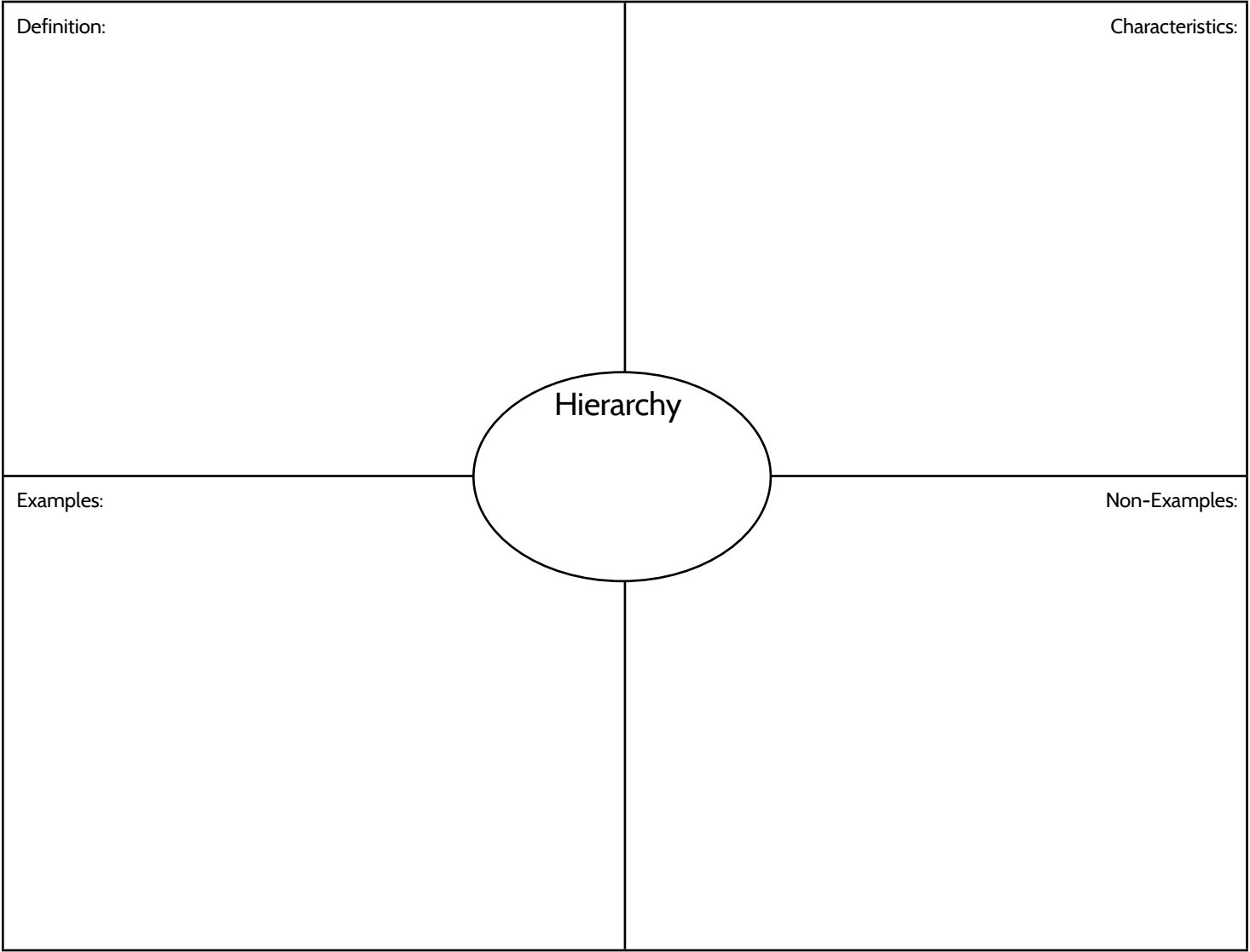
Wit & Wisdom Parent Tip Sheet

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Handout 2A: Frayer Model *Hierarchy*

Directions: Complete the following graphic organizer for the word *hierarchy* according to class discussion.



Other words ending in “-archy”

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Handout 2B: Boxes and Bullets: “The Middle Ages–The Medieval Years”

Directions: Complete the organizer with the central idea and details of “The Middle Ages–The Medieval Years.”

“The Middle Ages–The Medieval Years”

Central idea:

Supporting Ideas and Details:

▪

▪

▪

▪

▪

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Handout 2C: Boxes and Bullets: Medieval Groups

Directions: Complete the organizer with the central idea and details about one medieval group.

Rank in Medieval Society:

Central idea:

Supporting Ideas and Details:

Name

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Handout 3A: Recognize Precise, Concise Writing

Directions: With a partner, think about the differences between the two paragraphs below. On the lines provided, explain what the writer did to make the second paragraph more precise and concise than the first. To help you decide, identify the words and phrases in the first paragraph that changed in the second paragraph. Then note why you think the writer made those changes.

¹ I went to the mall last weekend, the weekend before school started. ² First, I went to a sporting goods store to buy some boots for hiking. ³ The store was very crowded because it was the beginning of the school year and lots of parents were out with their kids, trying to find new shoes and clothes. ⁴ There were kids yelling loudly, and fathers were looking aggravated and wandering around. ⁵ After that I escaped the mall to buy myself ice cream on a cone and a cupcake made of chocolate. ⁶ Even though it was a really busy, crowded day, I enjoyed it because I found the shoes I wanted and got to eat my favorite snack.

¹ I went to the mall last Saturday, the weekend before school started. ² First I went to Sports R Us to buy hiking boots. ³ The store was crowded, naturally, and several parents were with their kids, trying to find new shoes and clothes. ⁴ Kids were screaming, and fathers wandered around looking aggravated. ⁵ Afterward I escaped the mall to buy myself a vanilla ice cream cone and chocolate cupcake. ⁶ Although it was a busy day, I enjoyed it because I bought hiking boots and ate my favorite snack.

What did the writer do to make the second paragraph more precise and concise than the first paragraph, and why do you think the writer made those changes?

[illegible]

Name _____

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Handout 4A: Speaking and Listening Goal-Setting and Self-Assessment

Directions: Use this tool to **set a goal** for and assess your participation in the Socratic Seminar.

Before the Discussion: Set a Goal

My goal for this discussion is to:

After the Discussion: Self-Assess

Criteria	+/ Δ *
I came prepared for the discussion.	
I responded to questions.	
I made relevant observations.	
I acknowledged and built on others' ideas.	
I listened carefully.	
I brought the discussion back on topic as needed.	
I agreed and disagreed respectfully.	
▪ I did not interrupt.	
▪ I used a polite tone of voice.	
▪ I disagreed with the statement, not the person.	
I used appropriate, formal, academic language. For example:	
I used vocabulary that I learned in this module, such as these words:	

* (+ = Good performance Δ = Needs improvement)

I met my goal for this discussion. YES / NO

Explain:

My goal for the next discussion is to:

Tips to Avoid and Eliminate Wordiness

- 1 Replace multiword phrases with single words:
 - Lots of = Many.
 - After that = Later.
 - Even though = Although.
- 2 Verify whether “There were” (there/this/these ... is/are/were) is needed:
 - There were many people upset. - OK
 - Many people were upset. - better
- 3 Double check whether you’ve repeated any ideas within your sentences:
 - There were many orphans left without parents. There were many orphans.
 - Dead corpses were lying in the streets. Corpses lay in the streets.
- 4 Select a noun or verb that is specific enough to capture weak phrasing.
 - Cried softly = whimpered.
 - Very sad = miserable.
- 5 Eliminate excessive use of prepositional phrases by using adjectives when possible.
 - A science teacher from the high school = a high school science teacher.
 - That tale about luck in *The Red Fairy Book* = *The Red Fairy Book* tale about luck.
- 6 Avoid use of weak modifiers like *very* and *really*, which are often overused.

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Handout 6A: From the Poacher's Point of View Planning Tool

Directions: Complete the organizer, brainstorming ideas about what the Poacher thinks, sees, hears, and feels.

What the Poacher Thinks

What the Poacher Sees

What the Poacher Hears

What the Poacher Feels

Name _____

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Handout 7A: Socratic Seminar Discussion Starters

Directions: During our Socratic Seminar or classroom discussions, you will want to speak clearly, support your ideas thoughtfully, listen to your classmates, and use academic English. The sentence frames below will help with all of these goals for academic discussion. Challenge yourself to use them in our classroom discussions.

When You Want to State Your Opinion or Share an Idea:

- 1 I believe that _____ because _____ .
- 2 I think that _____ because _____ .
- 3 When the author wrote _____ this made me think that _____ .
- 4 According to the author _____ . So, it seems obvious that _____ .
- 5 I think an important idea is that _____ .
- 6 Because of _____ we can tell that _____ .

When You Want to Ask for More Information or Clarity:

- 1 Can you explain what you mean by _____ ?
- 2 I am confused about _____ . Do you mean that _____ ?
- 3 In other words, are you saying that _____ ?
- 4 Can you say more about that?
- 5 Where do you see that in the book?
- 6 Can you give an example of _____ ?

When You Want to Change the Subject:

- 1 Does anyone have anything else to add about _____ ?
- 2 If not, I'd like to move on to talk about _____ .

When You Want to Agree and Add More to an Idea:

- 1 I really like _____'s idea about _____ .
- 2 I agree. In addition, _____ .
- 3 I'd like to go back to what _____ said about _____ .

When You Want to Disagree and Present a Different Idea:

- 1 I see what _____ means, but I think that _____ .
- 2 I can see your point, but from my perspective _____ .
- 3 I partly agree, but I also think that _____ .

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Date

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Handout 9A: Narrative Elements

Directions: Review the elements of a narrative, and keep this handout to use as a reference throughout the year.

Narrative Elements: The Parts of a Story

The Elements of a Story: ESCAPE into a Story!		
E	Establish	how the author opens the story, by engaging the reader and establishing a context and point of view
S	Setting	when and where the story takes place
C	Characters	who the story is about
A	Action	what happens and how characters experience these events (also plot)
P	Problem	the conflict the main character(s) faces
E	Ending	the resolution to the problem or conflict

Other elements of stories include:

Narrative Element	What It Is
Structure	The way the author organizes the events or plot of the story
Narrator	The person who tells the story
Point of view	The position from which the narrator tells the story
Theme	The central topic, subject, or message of a story

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Handout 9B: Eliminating Redundant Modifiers

Directions: Read the following paragraph and follow the instructions in the last sentence.

Some writers’ work needs little revision. They are hardly ever redundant. Writing is just a part of their regular routine. Others find avoiding redundancy a difficult challenge. This is a true fact. Surely you have no objections about it; correct? Or future plans to dispute it? I’ll reduce down my references to these obvious examples and continue on. I’m sure you’d like me to get to the point and come to a final conclusion. Identify the seven redundant modifiers in this paragraph to receive the free gift of personal satisfaction.

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Date _____ Class _____

Handout 10A: What Do I Know about Knights in the Middle Ages?

Directions: Read the following statements. Mark whether you agree (+), disagree (-), or are unsure (?). Provide evidence.

	+	-	?	Evidence: Explain in your own words.
1. Knights were born into their position in society.				
2. A knight would never insult or dishonor a friend.				
3. The code of chivalry meant that knights would only marry for true love.				
4. A romantic story of a knight would always have a happy ending.				
5. Knights would not have had much need or time for religion in the Middle Ages.				

Handout 10B: Fluency Homework

Directions:

- 1 Day 1: Read the text carefully and annotate to help you read fluently.
- 2 Each day:

a. Practice reading the text aloud three to five times.

b. Evaluate your progress by placing a check, check minus, or check plus in the appropriate, unshaded box.

c. Ask someone (adult or peer) to listen and evaluate you as well.
- 3 Last day: Respond to the self-reflection questions at the end of this handout.

From *The Canterbury Tales*, Prologue, pages 1–2

“You’ll have good company for your pilgrimage this year, friend,” he said, beaming at me. “There must be a dozen other pilgrims in already.”

“It’s the time of year,” said a grey-headed knight sitting close by. “The spring comes round clean and fresh, and people want to put themselves right with God. Besides, the winter roads haven’t been passable until now. I’m just back from Normandy, and my horse was forever knee-deep in mud over there.”

I liked him at once, this quiet, noble-looking man. From the mud on his jerkin, he looked as if he had travelled half Christendom, and I thought he might have a few good tales to tell. So I sat down beside him and looked around at my fellow pilgrims.

What a gallery of faces! There were about as many as the letters of the alphabet—and each one equally different from his neighbor.

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4		Day 5	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage three to five times.										
Read with appropriate phrasing and pausing.										
Read with appropriate expression.										
Read articulately at a good pace, and an audible volume.										

*Adult or peer

Self-reflection: What choices did you make when deciding how to read this passage, and why? What would you like to improve on or try differently next time? (Thoughtfully answer these questions on the back of this paper.)

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Handout 11A: Narrative Techniques–The Writer’s Toolbox

Directions: Use this handout to keep track of different narrative technique that authors use to bring their characters and stories to life—and that you can use in your EOM Task.

Narrative Technique	What It Is	Notes and Examples
Characterization (see Lesson 8)	The creation of convincing, realistic characters	List ways that authors develop characters (the first has been done for you as an example): 1. <i>Directly describing the character</i> 2. 3. 4. 5.
Sensory Details (see Lesson 11)	Details that help the reader see, hear, feel, smell, and taste	
Description (see Lesson 11)	Details that help the reader imagine the scene	
Dialogue (see Lesson 11)	What the characters say	

Handout 11A: Narrative Techniques—The Writer’s Toolbox

Directions: Use this handout to keep track of different narrative technique that authors use to bring their characters and stories to life—and that you can use in your EOM Task.

Narrative Technique	What It Is	Notes and Examples
Figurative Language (see Lessons 1, 12, 16)	Words that are used to mean something other than or more than their literal meaning (for example, similes and metaphors)	
Pacing (see Lesson 15)	How quickly or how slowly an author takes the reader through a story	

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Handout 11A: Narrative Techniques–The Writer’s Toolbox

Directions: Use this handout to keep track of different narrative technique that authors use to bring their characters and stories to life—and that you can use in your EOM Task.

Narrative Technique	What It Is	Notes and Examples
Note: Use this space to record additional narrative techniques and your notes about each one.		

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Handout 11B: The Impact of Details

Directions: Compare the two columns in the chart below. The left side is boring! But the right side is not. What did the author do to “explode” the scene and make the story come to life?

Read the passage from “The Miller’s Tale” on the right, and mark examples of:

- Sensory details—where the reader can see, hear, smell, and feel the scene.
- Description—where the reader can imagine the scene.
- Dialogue—how the characters sound so they come to life for the reader.

Then, answer the question at the bottom of the page.

Tell the Scene in a Boring Way (Or, An Example of What Not to Do!)	Explode the Moment (Or, An Example of What To Do!)
The Carpenter came into Nicholas’s room, and Nicholas told him that the End of the World was coming.	“...when he got no answer, he threw himself against the door until it fell off its hinges. There sat Nicholas, bolt upright, on the edge of his bed. His eyes were lifted towards the ceiling, and a strange humming came from his nose. ‘Lord have mercy! I told you he was religious,’ cried Oswald. ‘He’s in some kind of trance. He’s seeing visions!’ And shaking Nicholas by the hair, he shouted in his ear: ‘Wake up, boy! Snap out of it!’ One blink, two blinks, and Nicholas closed his mouth with a sigh. ‘Ah, brother Oswald, I’ve been visited by the angels and they showed me such visions!’ ‘What? Tell us—what?’ Then Nicholas clapped the Carpenter in an embrace and said tearfully: ‘You’ve been like a father to me. So I’m going to tell you a terrible secret. The angels themselves revealed it to me. The End of the World is coming!’” (19)

What are three specific examples of how the author “explodes” the scene to make it come to life?

- 1
- 2
- 3

Name _____

Date _____

Class _____

Handout 11C: Identifying Phrases and Clauses

Directions: Part I. Take notes during class discussion about phrases and clauses.

- *Phrase* – a group of words without a subject-verb component, used as a single part of speech. A phrase provides additional information or more context to sentences.

- Examples:

- *Clause* – a group of words containing a subject and verb. An independent clause is a simple sentence that can stand on its own. A dependent clause begins with a dependent marker word and cannot stand alone.

- Examples:

- Examples of dependent marker words: although, while, but, which, if, who, as, that, besides.

Part II. Identify whether the underlined parts of each sentence are phrases or clauses. Circle the marker words that begin each clause.

- 1 “Sometimes she left ^a bits of her bread or cheese ^b near the fence post ^c by the river. . .” (Cushman 6).

a. _____

b. _____

c. _____

- 2 “^a When she checked again . . . ^b as the sun was setting and the mist rising, he was gone . . .” (Cushman 10).

a. _____

b. _____

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Handout 12A: Word Choice, Character, and Tone

Directions: Complete the table to analyze the word choices and experiment with character and tone.

Word Choice to Describe the Characters	What the Description Tells about the Character	How These Words Fit the Miller's Character	Simile (S) or Metaphor (M)?	How the Knight Might Say It Differently
Alison: "She was as pert and as pretty as a squirrel up in a tree" (18)				
Nicholas: "Nicholas was a different pot of jam" (18)				
Oswald: "knowing he wasn't the prettiest duck on the pond" (18)				
Absalom: "Now he stood brandishing it like the Devil with his pitchfork" (22)				

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Handout 13A: Analysis of Art

Directions: The following words are used to describe and analyze works of art. All of these elements and principles may be present in a work, but some are more strongly represented in certain pieces than others. For each, describe how the element or principle is reflected in Giotto's work.

The Elements

Lines are the basic building block and can be used to make more complicated shapes or lead the viewers' eyes to a certain point or area.

What do you notice about how *lines* are used in Giotto's *Joachim among the Shepherds*?

Shapes are created from lines and can be more organic or natural or more geometric (circles, triangles, squares).

What do you notice about how *shapes* are used in Giotto's *Joachim among the Shepherds*?

Color is used to differentiate and define lines, shapes, forms, and space. (The color scheme is also called the *palette*.)

What do you notice about how *color* is used in Giotto's *Joachim among the Shepherds*?

Value is the contrast between light and dark in a design.

What do you notice about how *value* is used in Giotto's *Joachim among the Shepherds*? (How does the *contrast* create interest or drama in this work?)

The Principles

Balance is achieved when textures, colors, forms, and shapes create harmony in an art work.

What do you notice about how Giotto's *Joachim among the Shepherds* uses, or does not use, *balance*? (Hint: Compare the left and right sides of the painting. Compare the top and bottom. Are they balanced?)

Movement can be suggested and directed by lines, contrasting shapes, and colors in art.

What do you notice about how Giotto's *Joachim among the Shepherds* suggests *movement*?

Emphasis is created when artists contrast colors, textures, and shapes to direct the viewer.

What do you think Giotto places *emphasis* on in *Joachim among the Shepherds*? What makes you think so? (Hint: Think about where you want to look first when you look at the painting.)

The Story

What story does *Joachim among the Shepherds* tell?

Name _____

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Handout 13B: *Composition* and its Morphemes

Directions: Follow the instructions below as you review the information with your class.

A Which of these definitions do you think best fits the word as used in the question? Why?

What do you notice in Giotto's work, and how does the artist use composition and space to tell a story?

1. The act of composing or putting together, such as writing an essay, composing music, or putting together a piece of art
2. The makeup of an object or person
3. The final product resulting from composing, such as a piece of writing, music, or art
4. The thoughtful arrangement of the various parts of an artistic work so that the final piece is unified and whole
5. The process of forming compound words from two or more morphemes

B Which meaning of the word *composition* is being used in these two sentences? How do you know?

1. "Composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings."
– Henri Matisse
2. In Western art, the elements of composition include a piece of art's unity, balance, movement, rhythm, focus, and contrast.

C Complete the following definitions of the morphemes according to class discussion.

- *com* – from the Latin meaning _____
- *pos* – from the Latin meaning _____
- *tion* – from the Latin meaning _____

D What are some other words you know that include the root *com*?

E What are some other words you know that include the root *pos*?

F What are some other words you know that end with the suffix *-tion*?

Name _____

Date _____

Class _____

Handout 16A: Fluency Homework

- 1 Day 1: Read the text carefully and annotate to help you read fluently.
- 2 Each day:
 - a. Practice reading the text aloud three to five times.
 - b. Evaluate your progress by placing a check, check minus, or check plus in the appropriate, unshaded box.
 - c. Ask someone (adult or peer) to listen and evaluate you as well.
- 3 Last day: Respond to the self-reflection questions at the end of this handout.

4

From *The Canterbury Tales*, "The Wife of Bath's Tale," Pages 53-54

On and on he travelled, through lands of ice where women would not part their frozen lips to answer him – through wastelands where all the women wanted was the next meal for their children. Finally time ran short, and he turned back to keep his appointment with the King's deadline. To be one day late at Camelot would dishonour him, for the other knights would think he was fearful of the sword's edge.

So it was that he came to be riding at a gallop through the Forests of Dean on the last day, when he saw an old crone boiling up water in a cauldron.

"Old woman!" he shouted out. "Boil my shirt, for I have slept in it this year past, and today I must present myself before the Queen of England." He handed her the shirt on which he had scrawled the answer of every woman he had met.

The old hag held up each sleeve in turn. "What's this, then?" she lisped through two black teeth. "*Love, Money, Passion, Power, Beauty, Children, Long life, Fame...* These are the stuff of women's wishes!"

"Mind your own business, weaselly one, and boil the shirt. I'm sick and tired of asking What Women Most Desire."

The shirt was plunged into the cauldron, and the bubbles that rose gave strangely feminine sighs.

"What Women Most Desire? Oh, I can tell you *that*, lording. But my answer has a price. What I desire most is to marry a handsome knight with hair of just your colour and curls of just your kind. If I were to tell you the answer, you would have to marry me."

"I'd gladly marry even you, Dame Cockroach, for the sake of the *right* answer. But I've heard so many now, that I dare say I've already heard yours from someone else."

The old crone shrugged her humped shoulders and gave him back his shirt, dripping and steaming. "What Women Most Desire is to have their own way in everything," she said.

Handout 16A: Fluency Homework

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage three to five times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace, and an audible volume.								

*Adult or peer

Self-reflection: What choices did you make when deciding how to read this passage, and why?

What would you like to improve on or try differently next time?

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Name _____

Date _____

Class _____

Handout 18A: Noticing Mood, Intent, and Tone When Listening

Directions: Annotate this page for Questions and Confusions, and then work with a partner to discuss and generate examples.

Mood is the emotion that is evoked by what the speaker says. Mood is how you feel as a listener in response to what the speaker communicates. Ask yourself: What does the speaker make me feel?

Describe one example of a time when a speaker made you feel a certain way.

Intent is the reason the speaker is speaking. A speaker might intend to inform, to persuade, to describe, or to compel a specific action from the listener. Ask yourself: What is the speaker trying to do?

Describe one example of a speaker with a clear intent.

Tone shows the speaker's overall attitude towards the topic. Tone is conveyed through the speaker's word choice and phrasing, and also through which details the speaker includes. Ask yourself: What does the speaker think about this topic?

Describe one example of a speaker with a strong tone.

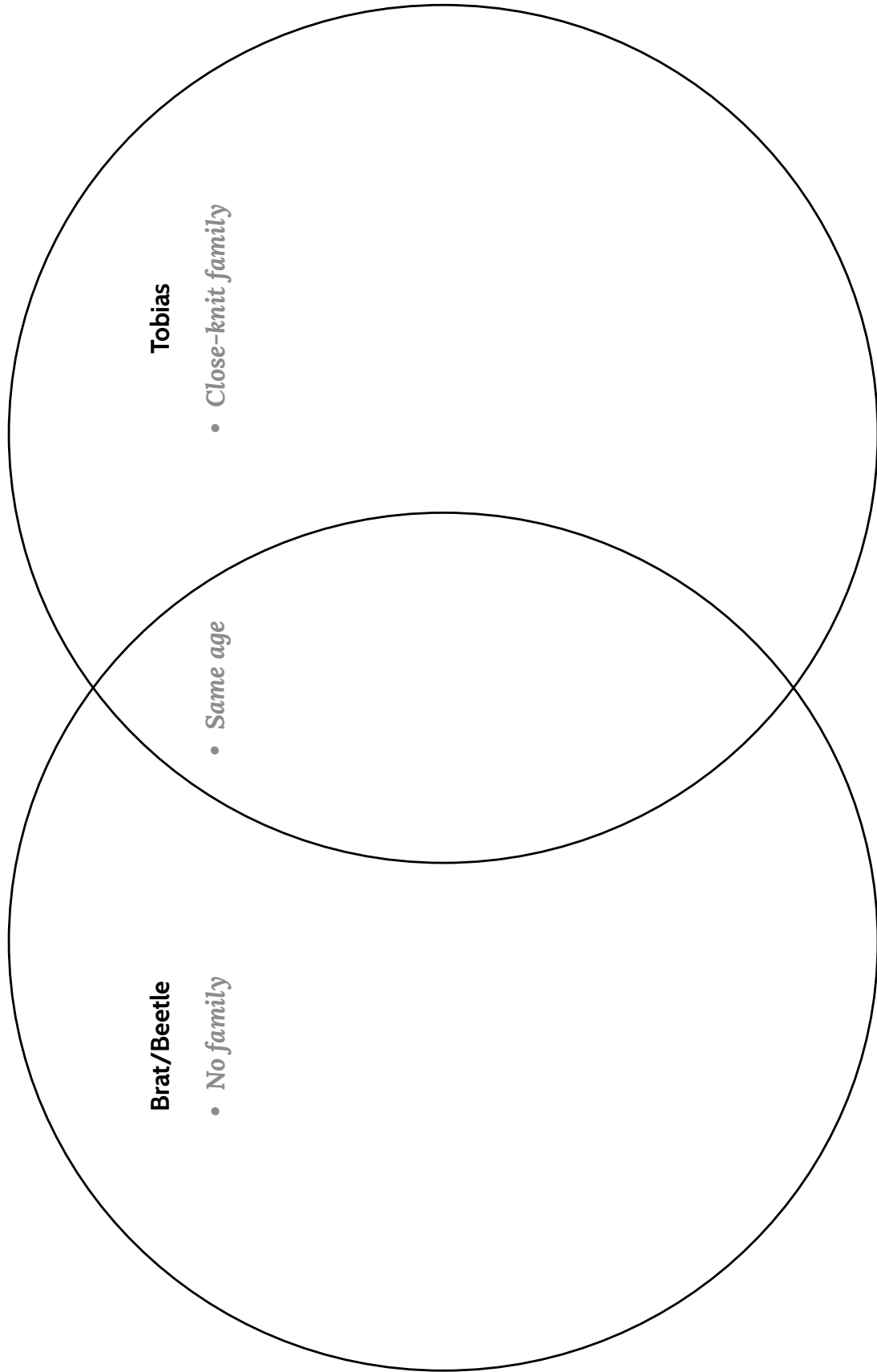
Remember: Noticing Mood, Intent, and Tone when you are listening helps you make sense of what you hear. It also helps listeners think about not only what the speaker says, but how he or she says it.

Name _____

Date _____ Class _____

Handout 20A: Venn Diagram

Directions: Use the organizer to compare and contrast Brat/Beetle and Tobias.



Name

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Handout 20B: Fluency Homework

Directions:

- 1 Day 1: Read the text carefully and annotate to help you read fluently.
- 2 Each day:

a. Practice reading the text aloud three to five times.

b. Evaluate your progress by placing a check, check minus, or check plus in the appropriate, unshaded box.

c. Ask someone (adult or peer) to listen and evaluate you as well.
- 3 Last day: Respond to the self-reflection questions at the end of this handout.

From *The Midwife's Apprentice*, Chapter 2, pages 8–9

"Cat," she asked, "are you drown't? I'd open the sack and let you out, but I be sore afraid of the eel. Cat?"

She kicked the bag with her dirty bare foot. Nothing. She left the bag and started back to the village. Came back. Left again. Came back again.

"The devil take you, cat," she cried. "I be sore afraid to open that sack, but I just can't let you be."

Taking a sharp stone, she slit the bag and ran behind a tree. Looking like the Devil himself, a shiny brown eel slithered out and made for the pond. And the bag was still again.

"By cock and pie, cat, I would have you live."

Ripping a piece from the rag she called her skirt, she wrapped him tightly and ran her hidden route back to the village. She scooped a hole in the dung heap and laid the cat in it.

If Beetle had known prayers, she might have prayed for the cat. If she had known of gentle words and cooing, she would have spoken gently to him. But all she knew was cursing: "Damn you, cat, breathe and live, you flea-bitten sod, or I'll kill you myself."

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage three to five times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace, and an audible volume.								

*Adult or peer

Self-reflection: What choices did you make when deciding how to read this passage, and why? What would you like to improve on or try differently next time? (Thoughtfully answer these questions on the back of this paper.)

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Handout 20C: Frayer Model *Protagonist*

Directions: Take notes for the word *protagonist* during class discussion. Then complete the remainder of the graphic organizer according to the following:

- 1 Under “Examples” include
 - a. The protagonist in *The Midwife’s Apprentice* and her struggle,
 - b. And at least three other protagonists from literature or movies, including their struggles.
- 2 Under “Non-Examples” include
 - a. The meaning of the prefix *ant-* /*anti-*,
 - b. The definition of *antagonist* along with its part of speech,
 - c. And at least three examples of antagonists along with the conflict they cause.

Definition:

Characteristics:

Protagonist

Examples/Synonyms:

Non-Examples:

Directions: Use key details and textual evidence to identify the narrative elements.

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Handout 21B: Interpreting Idioms

Directions: Interpret to following idioms taken from the texts you’ve read this module. Explain your reasoning. You may read the passages that these excerpts are taken from for more context.

- 1 “... Abigail blushed and looked at me from the tail of her eye.” (Platt 10)

- 2 “Watch your tongue!” (Platt 14)

- 3 “Sitting in the cold Keep fair freezed me to the bone ...” (Platt 31)

- 4 “[T]he ale loosened everyone’s tongues.” (Platt 63)

- 5 “The rest of us will foot the bill.” (McCaughrean 3)

- 6 “By cock and pie, cat, I would have you live.” (Cushman 9)

- 7 “By the bones of Saint Cuthbert, they have sent me a nitwit!” (Cushman 22)

- 8 “[T]win babies were ill-starred and unlucky.” (Cushman 93)

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Handout 22A: Character’s Feelings: Chapter _____

Directions: Character traits are individual aspects of personality. Identify four traits of your chosen character and write quotations or examples of those traits in the areas provided.

Quotation or Example

How She Feels

Quotation or Example

How She Feels

Character

How She Feels

Quotation or Example

How She Feels

Quotation or Example

Name _____

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Handout 22B: Experimenting with Sentence Structures

Directions: Use this organizer to help you think about how authors use different sentence structures in writing.

Part I: Launch

Edit the following paragraph, noting how you would revise it. Be prepared to share your revisions with the class.

Beetle raced to the dairy. She thrust the greasy ointment at Meg. Then she grabbed the eggs and the butter, tied them in her skirt, and ran by her secret hidden way to the field by the Old North Road where she put the butter and eggs carefully in a hollow log. She climbed a tree from which she could see the whole of the field. In no time there came Jane Sharp from the village. From the other path, with a basket of bread steaming and warm, came the baker.

Part II: Land

Ask the following questions to guide your edits of your peer's work:

- 1 Do the chosen sentence structures precisely express an idea or could different structures express this idea better?
- 2 Do the chosen structures create emphasis when the story calls for it?
- 3 Do the chosen structures manage time or a sequence of events well?
- 4 Do they show narrative development well?
- 5 Do they create sentence variety?
- 6 Do they create fluency (when read aloud)?

This is just a guide. You do not have to answer “yes” to every question. However, if you can answer “no” to most of these questions, there is ample opportunity for revision in your peer's work.

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Handout 23A: Identifying and Punctuating Coordinate Adjectives

Directions: Find paired adjectives and underline them. Circle pairs that are coordinate adjectives and punctuate those that are not punctuated correctly. Do not use your texts!

- 1 “But the girl noticed and, on that frosty night, burrowed deep into the warm, rotting muck, heedless of the smell” (Cushman 1).
- 2 “She was small and pale, with the frightened air of an ill-used child, but her scrawny, underfed body did give off a hint of woman, so perhaps she was twelve or thirteen” (Cushman 1–2).
- 3 [G]iving him a frisky, cheerful look (Cushman 6).
- 4 [S]he thought of the tiny hairless bodies (Cushman 7).
- 5 The taunting, pinching village boys bedeviled the cat (Cushman 7).
- 6 [S]currying along hidden secret paths around the village, ... (Cushman 7).
- 7 She kicked the bag with her dirty bare foot (Cushman 8).
- 8 Looking like the Devil himself, a shiny brown eel slithered out and made for the pond (Cushman 9).
- 9 “And so Beetle remained ... as spring grew near and new green shoots appeared on the bare branches of shrubs and trees ... ” (Cushman 12)
- 10 She crept up to the bag and found the scrawny scruffy orange cat tangled in the soggy sack (Cushman 9).

Handout 24A: Fluency Homework

Directions:

- 1 Day 1: Read the text carefully and annotate to help you read fluently.
- 2 Each day:

a. Practice reading the text aloud three to five times.

b. Evaluate your progress by placing a check, check minus, or check plus in the appropriate, unshaded box.

c. Ask someone (adult or peer) to listen and evaluate you as well.
- 3 Last day: Respond to the self-reflection questions at the end of this handout.

From *The Midwife's Apprentice*, Chapter 9, pages 50–51:

Tansy called out, low and mournful and full of pain and fright. Alyce could not bear to leave her like that, so she put down her baskets of apples and slid into the pit.

Will grinned at her. "Good for you, Alyce. Here, hold her head. Keep her quiet. Sing something soft."

"I do not know any singing, Will Russet."

"Croon a song without words, then. Just make sweet noises."

So Alyce did, although none would have called them sweet but she and the boy and the cow. And perhaps the cat, who lay above, where Alyce had left him, carefully licking the soft pink pads of his feet.

"Hold her, Alyce. Rub her head and belly. If we can but calm her, God will tell her and the calf what to do."

Alyce sang and rubbed, calling the cow Sweetheart and Good Old Girl as she heard Will do, and the boy pushed and pulled and worked as hard as the cow. Several times they near gave up, but Alyce always found one more song or one more rub inside her, and Will loved Tansy like she was his babe and not his cow, and so the tired pair kept on.

Finally, as the day darkened into evening, there came the feet of a calf. Then more feet. And more. "Twins, Alyce!" cried Will.

Student Performance Checklist:	Day 1		Day 2		Day 3		Day 4	
	You	Listener*	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage three to five times.								
Read with appropriate phrasing and pausing.								
Read with appropriate expression.								
Read articulately at a good pace, and an audible volume.								

*Adult or peer

Self-reflection: What choices did you make when deciding how to read this passage, and why? What would you like to improve on or try differently next time? (Thoughtfully answer these questions on the back of this paper.)

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<hr/>	

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Handout 24B: Word Relationships

Directions: Fill in the “text sentence” cells during class discussion and complete the definitions, parts of speech and synonyms on your own.

	Word Relationships	
<ul style="list-style-type: none">Text sentence:	<ul style="list-style-type: none">Text sentence:	<ul style="list-style-type: none">Text sentence:
<ul style="list-style-type: none">Definition and part(s) of speech:	<ul style="list-style-type: none">Common characteristics:	<ul style="list-style-type: none">Definition and part(s) of speech:
<ul style="list-style-type: none">Synonyms:Like/related words:	<ul style="list-style-type: none">Shared synonyms/related words:	<ul style="list-style-type: none">Synonyms:Like/related words:

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Handout 25A: Snapshots and Thoughtshots

Directions: Complete the third column of the organizer to reflect on the techniques authors use to add detail.

Adding Detail to Make Events and Characters Come Alive: Examples of Detail in <i>The Midwife's Apprentice</i> , Chapters 8–9		
Sentence without Detail– What the Author Could Have Written	Example with Detail– What the Author Did Write	Snapshot or Thoughtshot? Why?
There were apples.	“There, lying on the ground as if scattered by God just for Alyce, were apples, red and yellow, large and small, sweet and tart, firm and juicy” (Cushman 49).	Thoughtshot –“lying on the ground” could be a snapshot–it shows what they look like–but the detail “by God just for Alyce” seems more like a “thoughtshot.” She felt like they were a gift to her from above. Snapshot –the details about the apples are a “snapshot”–we see how they look, and taste, and feel.
The cat batted the apples across the yard.	“The cat, not finding that apples were good to eat, batted the small ones across the yard, imagining they had ears and tails and other parts that made things worth chasing” (Cushman 49).	

Her song brightened the day.	“Her song brightened the cold gray day so that a cowbird thought it was spring and began to sing in the old oak tree” (Cushman 53).	
Alyce turned back to the cottage, took a breath, and went in.	“Alyce turned back to the dark, cold, nearly empty cottage, took a deep breath, and went in” (Cushman 57).	
She gave her ale and spoke.	“She gave her mugwort in warm ale to drink and spoke soothingly, calling her Sweetheart and Good Old Girl” (Cushman 59).	<p>Snapshot– We see how it feels, “warm” ale</p> <p>We see how it sounds, “soothing” and words like “Sweetheart” and “Good Old Girl”</p>
At that, Alyce felt pride and satisfaction, and so she smiled.	“At that, Alyce felt so much pride and satisfaction that she had to let them out somehow, and so she smiled, which felt so good that she thought she might do it again” (Cushman 60).	

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Handout 26A: Experiment with Coordinate and Cumulative Adjectives

Directions: Fill in the blanks of the following sentence frames with either a coordinate adjective pair or a cumulative adjective pair. You may choose words from the adjective word bank provided below. Make sure to punctuate coordinate adjectives appropriately.

- 1 In the beginning of the novel, the girl called Dung Beetle was a _____ girl.
- 2 Since she had no shoes, Beetle often walked around with _____ feet.
- 3 Purr, the _____ cat followed Beetle around as though he were her shadow.
- 4 The _____ boys liked to torment Beetle’s cat every chance they had.
- 5 Angry at Beetle for her poor midwifery skills, the _____ Bailiff’s wife threw whatever she could at poor Beetle.
- 6 Her _____ body did give off a hint of woman, so perhaps she was twelve or thirteen.
- 7 On her visit to the tavern, Jane the Midwife told Magister Reese that Alyce was a _____ girl who ran away when things got hard.

Word Bank				
scared	incapable	scrawny	ignorant	scruffy
underfed	pretty	moaning	village	frightened
orange	taunting	bare	peasant	dirty
filthy	thin	stupid	mewling	pinching

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Handout 27A: How Alyce Sees Herself Compared to How Others See Her

Directions: Use this organizer to compare how Alyce sees herself with how others see her. Fill in the cells with details from the text and your own explanations.

How Alyce Sees Herself		
Words She Would Use to Describe Herself	Example from the Text	What this Example Shows about How Alyce Thinks of Herself
1 2 3	<div>At the opening of chapter 12, Alyce thinks to herself: “I am nothing . . . I can do nothing and learn nothing. I belong no place. I am too stupid to be a midwife’s apprentice and too tired to wander again” (72–73).</div>	
Characters	What He/She Says to (or About) Alyce	What this Example Shows about What the Character Thinks of Alyce
Jennet		
Magister Reese		
Will Russet		
The Midwife		

Select one of the characters above. How does Cushman develop and contrast this character’s point of view with Alyce’s point of view?

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Handout 27B: Characters’ Snapshots and Thoughtshots

Directions: Choose three of the following characters and identify a moment from chapters 12–13 that was important for each of them. Then write a “thoughtshot” and/or “snapshot” for each of the three moments.

Character choices: Alyce, the cat, Will Russet, Magister Reese, Jennet (the innkeeper’s wife)

Character	Moment in Time	Snapshot and/or Thoughtshot
Character Name:		
Character Name:		
Character Name:		

Name _____

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Handout 27C: Word Relationships–Connotation

Directions: Complete the following steps using your 3 x 5 index cards.

- 1 Write *contented*, *neutral*, and *wretched* on three index cards and leave the other four cards blank.
- 2 Write the part of speech under the word on the front of the card.
- 3 Write a sentence that expresses the appropriate connotation and tone or intensity of the word.
- 4 Arrange the cards by degrees of meaning with the most positive on the far left, neutral in the middle, and the most negative on the far right.
- 5 Come up with two new synonyms for *contented* and two for *wretched* using available resources. Write the new words on the remaining blank index cards.
- 6 Place the words within the sequence based first on their connotation and then intensity or shade of meaning.

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Handout 28A: Babysteps

Directions: Complete the organizer to reflect on how Cushman adds detail in her writing.

Babysteps: Slowing Down the Action to Add More Detail		
Sentence without Detail– What the Author Could Have Written	Example Slowed Down– What the Author Did Write in Babysteps	What the Babysteps Do
<ul style="list-style-type: none">Alyce woke up and then decided to go back to bed.	<p>“The cat was hungry. He pushed at the lumpish weight that was holding him down, spitting and scratching until Alyce shifted . . . His exertions woke Alyce and she sat up and looked about her.</p> <p>At first she made to stretch and smile and face a fine new day; then she remembered. It was afternoon, she was a failure, and she had run away. It was beginning to rain and she faced a night outside alone in the wet. She curled up again into a wet soggy ball” (72).</p>	<ul style="list-style-type: none">Give the BIG idea:<ul style="list-style-type: none">The cat woke Alyce up and she is feeling bad.Give a SNAPSHOT:<ul style="list-style-type: none">The cat was spitting and scratching. It was cold, wet, and soggy.Give a THOUGHTSHOT:<ul style="list-style-type: none">At first Alyce forgot where she was and what had happened. She even felt good enough to smile. Then she remembered how bad she feels and goes back to bed.
	<p>“Alyce’s face grew hot and then as cold as bare feet in January; her throat tickled and her eyes stung as she imagined the midwife telling Magister Reese of the girl’s stupidity, her incompetence, and her failure. Run away, she said to herself. Run away. But her shame was less than her curiosity—that and her desire not to leave Magister Reese hearing only the worst of her—so she stayed, hiding in the shadows of the room to listen without being seen” (86).</p>	<p>Give the BIG idea:</p> <p>Give a SNAPSHOT:</p> <p>Give a THOUGHTSHOT:</p>

	<p>Alyce stood outside for a minute, surprised at having been asked for and not knowing whether to be pleased, until the boy nudged and pushed her to the door. She wiped her hair from her eyes, licked her lips, and went in” (68).</p>	<ul style="list-style-type: none">• Give the BIG idea:<ul style="list-style-type: none">• <i>She went in.</i>• Give a SNAPSHOT:<ul style="list-style-type: none">• <i>The boy nudged and pushed, she wiped and licked.</i>• Give a THOUGHTSHOT:<ul style="list-style-type: none">• <i>Alyce was surprised and didn’t know how to feel.</i>
<p>Each morning Beetle started the fire and swept the floor.</p>	<p>“Each morning Beetle started the fire, blowing on the night’s embers to encourage them to light the new day’s scraps. She swept the cottage’s dirt floor, sprinkled it with water, and stamped it to keep it hard packed” (12).</p>	<p>Give the BIG idea:</p> <p>Give a SNAPSHOT:</p> <p>Give a THOUGHTSHOT:</p>

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Handout 28B: Fluency Homework

Directions:

- 1 Day 1: Read the text carefully and annotate to help you read fluently.
- 2 Each day:

a. Practice reading the text aloud three to five times.

b. Evaluate your progress by placing a check, check minus, or check plus in the appropriate, unshaded box.

c. Ask someone (adult or peer) to listen and evaluate you as well.
- 3 Last day: Respond to the self-reflection questions at the end of this handout.

From *The Midwife's Apprentice*, pages 116–117:

"I know you do not wish to leave, cat. Nor do I. But there is no place for me here. I tried to come back but I failed. She will not have me."

Purr laid himself down, tucked his front paws under the white spot on his chest, and looked at her with his gooseberry eyes.

"What then should I do?" Alyce sat down and listened to the humming of the bees and the purring of the cat. Suddenly she leapt to her feet. "Corpus bones, you are right, cat! Jane herself told me what she needed!"

Alyce turned back again for the cottage, gathering comfrey leaves and raspberries and the tiny wild strawberries in her skirt as she went. She marched up to the midwife's door and knocked firmly.

"Jane Sharp! It is I, Alyce, your apprentice. I have come back. And if you do not let me in, I will try again and again. I can do what you tell me and take what you give me, and I know how to try and fail and try again and not give up. I will not go away."

The door opened. Alyce went in. And the cat went with her.

Student Performance Checklist:	Day 1		Day 2		Day 3	
	You	Listener*	You	Listener*	You	Listener*
Accurately read the passage three to five times.						
Read with appropriate phrasing, pausing, and expression.						
Read articulately at a good pace, and an audible volume.						

*Adult or peer

Self-reflection: What choices did you make when deciding how to read this passage, and why? What would you like to improve on or try differently next time? (Thoughtfully answer these questions on the back of this paper.)

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Handout 29A: The Prefix *be-*

Directions: Part I: Read the examples, and think about the different meanings of the prefix *be-*. In the blanks within the parentheses, note the part of speech (of the root and of the new word). Then write a definition for the new word, using resources as necessary. Finally, write a sentence with the word, including strong context clues to define the word.

1 To cause to be; treat as; make.

- Used to change nouns, adjectives, and intransitive verbs into transitive verbs.

- Examples:

✓ *be-* + (adj.) *little* = *belittle*: (v.) to make (someone or something) seem less in size, value, or importance

Sentence: My fourth grade teacher would never *belittle* us in front of our peers.

✓ (prefix) *be-* + (_____) *friend* = (_____) _____

Definition:

Sentence:

2 Completely or thoroughly; excessively.

- Used as an intensifier.

- Examples:

✓ *be-* + (v.) *dazzle* = (tr. v.) *bedazzle*, to dazzle or impress so entirely as to cause confusion or uncritical admiration

The show's fabulous costumes, lights, and sets *bedazzled* the audience.

✓ (prefix) *be-* + (_____) *loved* = (_____) _____

Definition:

Sentence:

3 Over; on; around.

- Be-* + (v.) *smeared* = (tr. v.) *besmeared*, stained or soiled as if by smearing.

- Bobo the Clown *besmeared* the audience member with whipping cream.

✓ (prefix) *be-* + (_____) *smeared* = _____

Definition:

Sentence:

Directions: Part II: Define the following words from *The Midwife's Apprentice*. In the parentheses following each, include the part of speech for both the root and the new word. Then, explain which definition of the prefix *be-* is used in each word. Use the prefix definitions from Part I to guide your answers.

4 (prefix) *be-* + (_____) *grudged* = (_____) _____

Definition:

Prefix Explanation:

5 (prefix) *be-* + (_____) *fouled* =

Definition:

Prefix Explanation:

6 (prefix) *be-* + (_____) *deviled* =

Definition:

Prefix Explanation:

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Handout 31A: EOM Task Models

Directions: Read the example responses, annotating and evaluating against the characteristics of an effective EOM Task response.

Model A) Memories of a Foot Soldier—13th of May, 1207

I remember that crisp and glorious spring afternoon. The trees were a vivid green and the spring flowers yellow and purple. It had rained several hours earlier and the earth still smelled sweet and fresh. We soldiers lay idle, letting the sun dry our clothes, not realizing that our peaceful day was about to be interrupted by the calls of battle.

One of the soldiers yelled into the clearing, “Men of the estate! Our noble Sir Harrington has called us to fight against the troops of Lord Saxony. They approach quickly and threaten to cause us harm. Gather your weapons and meet in front of the castle—quickly!”

I put on my helmet and ran towards the castle entrance, falling into formation with the other foot soldiers behind the knights on horseback. We marched onward towards the battleground. When we arrived, we could already see the hundreds of men of Lord Saxony’s army. We stood, all of us afraid, but none wanting to seem so. The lines of enemy soldiers seemed to stretch forever into the distance, as far as one could see on this clear day.

All at once, the bugle was sounded—a call that the fighting had begun. The knights galloped forward on their horses, and we foot soldiers were right behind. It was hard to see what was happening. Chaos was all around us. Suddenly, Sir Gavin, a well-known and brave knight, was knocked off his horse. A lance had pierced his side. He called to me, in a hushed voice, barely a whisper, “Christopher.” I was surprised he knew my name. “Christopher, it is your time now to be a knight. I may be mortally wounded, but my horse is not. Take his reigns and my armor and weapons, then carry on to battle.”

I did not know what to do, for I was not a knight! Though I had dreamed of becoming a knight, I am not of noble birth. I did not have the training of Sir Gavin. Indeed, I had never even been an apprentice! I did as he commanded, though, and lifted the armor from his body on to mine, as he lay on the ground. I then climbed atop his trusty stallion. I felt very sad for Sir Gavin, but did as he told. “Take care, Sir Gavin!” I exclaimed and rode off. As I did so, it was the most triumphant of feelings. Though the armor was hot and heavy, and the battlefield muddled with confusion, I knew that this chance to be a knight could change my life forever. I squinted into the sun ahead and readied my lance.

Model B) The Story of Lucretia, the Clever Servant

Lucretia was so excited for the wedding, her heart was racing. “This will be the grandest day,” she thought. Two noble families were to be joined by matrimony. Lucretia had been bustling about for days with the other servants, setting the long tables and hanging garlands along the deeply polished walls of the great hall. She would never have a wedding so lavish and beautiful, only nobles could, but she would be content to watch and dream.

Lucretia was not the only one lost in day dreams. Eleanor, a younger servant girl, was eyeing the colorful silks of the noblewomen’s dresses and imagining the taste of custard. Lost in thoughts as she carried a jug of wine, she bumped into Lady Covington, lady-in-waiting to the baroness. The wine flew from the jug and landed, making a spectacular stain across the front of Lady Covington’s silk gown.

“Corpus bones, no!” screamed the usually genteel Lady Covington. “My dress ... and on this most important day.”

Eleanor stared at the stain, her eyes beginning to water. “I am so sorry, milady!” She began frantically dabbing at the stain with the cloth of her skirt.

“No, stop, you wretched urchin! You’ll surely make it worse.”

Lucretia’s heart ached for Eleanor. She would surely be punished. Lucretia wracked her brain. She thought and thought. Suddenly, she remembered a hint that she had heard for cleaning wine stains. “Salt!”

Lucretia ran to the kitchen, grabbed a handful of salt, and tossed it into the folds of her skirt. She hurried back to the banquet hall. “Pardon milady,” she murmured. Then she spoke more firmly. “Pardon, milady, but I saw this most dreadful accident and have come to your aid. I have heard that salt can remove even the most stubborn of stains. May I?”

Lucretia dabbed nervously at the stain at first, afraid of ruining the lady’s fine garments. The stain began to fade, so she smeared the salt on in large quantities.

“Ack! What are you doing?” cried Lady Covington. But as she saw the stain disappearing, she changed her tone. “My word! It works! What is your name, salt girl?”

“Lucretia.”

“Lucretia, for your assistance, I will give you a rare treat. You are relieved from your duties for the evening and may sit at one of the far tables in the hall. And your friend, thanks to your quick thinking, shall go unpunished.”

With that, the girls hurried off. “I am in your debt,” said Eleanor.

“No, I must thank you,” said Lucretia. “For you have given me the opportunity to enjoy the wedding from a whole different view than I have seen before.”

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Handout 32A: ESCAPE Plan

Directions: Use the chart to plan out a narrative that readers can escape into!

E	Establish	Engage and orient your reader by establishing a context and point of view (Draft your first one to three sentences here!)
S	Setting	When and where the story takes place (Be specific and concrete!)
C	Characters	Who the story is about and what they want
A	Action	What events happen and how characters experience the events
P	Problem (Conflict)	What prevents the main character(s) from getting what they want
E	Ending (Resolution)	Resolution to the problem

How will your story show how medieval society supports or limits your protagonist’s identity? Explain in two to three sentences:

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Handout 32B: Using Phrases and Clauses

Directions: Using the phrase and clause bank provided, add appropriate phrases and clauses into the paragraph below. Use the following criteria to help you choose where to place information:

- Phrases add relevant information or description.
- Phrases do not clutter sentences.
- Clauses move the narrative forward or enhance the narrative by connecting ideas clearly.
- Clauses that begin sentences do so naturally.

Alyce had a moment. She saw the Magister Reese's kind eyes, heard Jennet's merry

voice, and smelled the Salisbury merchant's rich robes. She felt again the vigorous, squirming

wonderful aliveness. She heard the joyful birds building their nests, saw the triumph,

remembered the silky feel and the sticky softness called Alyce Little. Alyce was now a midwife.

Phrase and Clause Bank:

Note that capitalization and punctuation has been removed from phrases and clauses.

Prepositional Phrases:

- | | |
|-------------------------|-----------------------------|
| ▪ of realization | ▪ into her hands |
| ▪ in her mind | ▪ of birds |
| ▪ of flowery perfume | ▪ of the church |
| ▪ of the merchant's son | ▪ in the thatch |
| ▪ on the face | ▪ of Tansy's newborn calves |
| ▪ of the midwife | |

Clauses:

- that left a trail
- as he wriggled
- as she coaxed a reluctant baby

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Handout 33A: Peer Review

Directions: Read your partner’s story, and then complete this review sheet. Circle “S” for “successful” or “N” for “needs improvement.” Then, add supporting evidence. Finally, add any overall suggestions.

STORY TITLE:

REVIEWED BY:

_____	The story has a clearly developed main character who I feel like I know.	S	N
-------	--	---	---

Evidence:

_____	The story has a clearly developed setting I can picture in my mind.	S	N
-------	---	---	---

Evidence:

_____	The character has a problem that needs to be resolved.	S	N
-------	--	---	---

Problem:

The writer uses dialogue, sensory language, and details about the Middle Ages.

S

N

Dialogue:

Sensory Language:

Details:

The writer uses an engaging beginning and an ending that provides resolution.

S

N

Evidence:

The writer uses at least three vocabulary words to portray life in the Middle Ages.

S

N

Evidence:

SUGGESTION 1:

SUGGESTION 2:


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Handout 34A: Editing and Revising for Style and Conventions

Directions: Using a pencil to annotate, check your peer's narrative for the following:

- 1 Correct punctuation in coordinate adjectives
 - If a comma is needed, insert one using a caret (^)
 - Example: She is a strong smart girl.

- 2 Appropriate use of main clauses, dependent clauses, and prepositional phrases
 - Identify errors and offer suggestions for revision
- 3 A variety of sentence types, including simple, compound, complex, and compound-complex
 - Add suggestions for creating variety if sentences are too uniform or writing sounds choppy
- 4 Use of precise and concise language
 - Identify redundancies and add suggestions for revision
 - Note wordiness and offer suggestions for revision
- 5 Clear and effective use of figurative language
 - Identify vague figures of speech and offer suggestions for revision
- 6 Appropriate use of content and text-critical vocabulary studied throughout the module

When you have finished editing, conduct a conference with your peer explaining any marks you made or changes you suggested.

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Volume of Reading Reflection Questions

Identity in the Middle Ages, Grade 7, Module 1

Text:

Author:

Topic:

Genre/type of book:

Share your knowledge and ideas by answering the questions below.

- 1 Wonder: What about this text sparked your interest in reading it? Share three details that support your response.
- 2 Wonder: What specific aspect(s) of the Middle Ages that you learned about in the module are highlighted in this text? For example, does the book address aspects of society or culture? Explain your answer.
- 3 Organize: Who are the main characters in the text? What main challenge do they face? How are they able to resolve or overcome this challenge?
- 4 Organize: What story or parts of the text were difficult to understand? Was there any particular vocabulary, historical details, or background knowledge about the Middle Ages that would have been helpful to know before you read this book?
- 5 Reveal: How does the structure and language of the text help the author communicate his/her main ideas?
- 6 Distill: Compare and contrast a main character from the book with one of the characters in one of the texts in the module. What are their similarities and differences in terms of ideas, qualities or values? Compare the characters in at least two ways.
- 7 Know: How does this text further your understanding about identity and the challenges that people faced during the Middle Ages that we have been discussing in class?

WIT & WISDOM PARENT TIP SHEET

WHAT IS MY SEVENTH GRADE STUDENT LEARNING IN MODULE 1?

Wit & Wisdom is our English curriculum. It builds knowledge of key topics in history, science, and literature through the study of excellent texts. By reading and responding to stories and nonfiction texts, we will build knowledge of the following topics:

Module 1: Identity in the Middle Ages

Module 2: Americans All

Module 3: Language and Power

Module 4: Fever

In this first module, *Identity in the Middle Ages*, students are introduced to the daily lives of medieval Europeans. Immersed in the Middle Ages (500–1500 AD), students focus on identity and character and the impact of society on both.

OUR CLASS WILL READ THESE TEXTS:

Novel

- *Castle Diary*, Richard Platt
- *The Midwife's Apprentice*, Karen Cushman
- *The Canterbury Tales*, Geoffrey Chaucer, retold by Geraldine McCaughrean

Poetry

- "Identity," Julio Noboa Polanco

OUR CLASS WILL EXAMINE THESE WORKS OF ART:

- *Joachim Among the Shepherds*, Giotto di Bondone
- *Pilgrims Leaving Canterbury*, From Lydgate's *Siege of Thebes*
- *The Three Living and The Three Dead*, Master of the Dresden Prayer Book

OUR CLASS WILL ASK THESE QUESTIONS:

- How does society influence identity and experience?
- What do *The Canterbury Tales* reveal about identity and storytelling?
- In *The Midwife's Apprentice*, how does the protagonist's identity change over time?
- What elements make for an engaging historical narrative?

QUESTIONS TO ASK AT HOME:

As your seventh grade student reads, ask:

- *What do you notice and wonder?*

BOOKS TO READ AT HOME:

- *A Proud Taste for Scarlet and Miniver*, E.L. Konigsburg
- *The Door in the Wall*, Marguerite de Angeli
- *Adam of the Road*, Elizabeth Janet Gray
- *Catherine, Called Birdy*, Karen Cushman
- *The Kite Fighters*, Linda Sue Park
- *A Single Shard*, Linda Sue Park
- *Cathedral: The Story of Its Construction*, David Macauley
- *Traveling Man: The Journey of Ibn Battuta 1325-1354*, James Rumford
- *Good Masters! Sweet Ladies! Voices from a Medieval Village*, Laura Amy Schlitz
- *The Royal Kingdoms of Ghana, Mali, and Songhay: Life in Medieval Africa*, Patricia McKissack and Fredrick McKissack

IDEAS FOR DISCUSSING SOCIETY AND IDENTITY (AND THE MIDDLE AGES):

You can talk about identity and society at any time, any where. Ask:

- *How do you think our society influences your identity?*
- *How does our society differ from the Middle Ages?*
- *If you wrote a historical narrative about our society, who would be the characters? Where would it take place?*

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IDENTITY IN THE MIDDLE AGES Striving to figure out where to fit in, you may ask yourself, How does society influence identity? What factors shape the course of our lives? Explore these questions as you take a literary expedition and follow the lives of lords, ladies, peasants, millers, and more through medieval Europe and *The Canterbury Tales*.

MORE MEANINGFUL ENGLISH Excellent texts are at the heart of your explorations of history, science, literature, and the arts. As you read, ask questions and take time to think about what you notice. When you read each text to expand your knowledge, ask yourself: *What do I notice and wonder about this text?*



ON THE COVER

Joachim Among The Shepherds (1304-1306)
Giotto di Bondone, Italian, 1266–1336
Fresco
Scrovegni Chapel, Padua, Italy

Credit: Scala / Art Resource, NY

GRADE 7 MODULES

1. *Identity in the Middle Ages*
2. *Americans All*

3. *Language and Power*
4. *Fever*

GREAT MINDS A group of education leaders founded the nonprofit Great Minds in 2007 to define and encourage content-rich comprehensive education for all American schoolchildren. In pursuit of that mission, Great Minds brings schoolteachers together in collaboration with scholars to craft exemplary instructional materials and share them with the field. Great Minds' *Eureka Math™* is the only comprehensive math curriculum aligned to the new standards at every grade.

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Grade 7 | Module 1

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