

This is an older resource which can provide ideas for teaching the Standards for student mastery using *Journey*, but it is aligned to Ohio's Learning Standards before the 2017 revisions and Ohio's State Tests.

<p>Course/Grade Grade 6 Novel Unit--<i>Journey</i></p>	<p>Text Type Narrative (16 days) Suggested Prompt: After researching the events and the life of a family member through interviews and informational resources, write a narrative that describes an event in that person's life when he/she had experienced conflict. L2 In your narrative, explain how your family member handled conflict similarly to or differently from a character in <i>Journey</i>. Establish a storyline with a clear and well-developed purpose, and use sensory images and figurative language to further develop the narrative.</p>
<p>Common Core Writing: Text types, responding to reading, and research</p> <p>The Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing; other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. Standard 9 stresses the importance of the reading-writing connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document. (CCSS, Introduction, 8)</p>	
<p>Narrative</p> <p>Narrative writing conveys experience, either real or imaginary, and uses time as its deep structure. It can be used for many purposes, such as to inform, instruct, persuade, or entertain. In English language arts, students produce narratives that take the form of creative fictional stories, memoirs, anecdotes, and autobiographies. Over time, they learn to provide visual details of scenes, objects, or people; to depict specific actions (for example, movements, gestures, postures, and expressions); to use dialogue and interior monologue that provide insight into the narrator's and characters' personalities and motives; and to manipulate pace to highlight the significance of events and create tension and suspense. (CCSS, Appendix A, 23-24)</p>	
<p>Expectations for Learning</p> <p>Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research.</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today's curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>	

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Strands: Topics
Standard Statements

Reading for Literature: Key Ideas and Details

RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.6.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

RL.6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

Reading for Literature: Craft and Structure

RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

RL.6.5 Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

RL.6.6 Explain how an author develops the point of view of the narrator or speaker in the text.

Writing: Text Types and Purposes

W.6.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

- a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- b. Use narrative techniques, such as dialogue, pacing, and description to develop experiences, events, and/or characters.
- c. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.
- d. Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.
- e. Provide a conclusion that follows from the narrated experiences or events.

Writing: Production and Distribution of Writing

W.6.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing type are defined in standard 3 above.)

W.6.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Speaking and Listening: Comprehension and Collaboration

SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 6 topics, texts, and issues*, building on others' ideas and expressing their own clearly.

Speaking and Listening: Presentation of Knowledge and Ideas

SL.6.5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

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Language: Conventions of Standard English

L.6.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.6.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Language: Knowledge of Language

L.6.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Language: Vocabulary Acquisition and Use

L.6.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Instructional Strategies

- **Novel Overview:** When his mother walks out on eleven-year-old Journey and his older sister Cat, the boy refuses to believe she will not return. He listens to the constant clicking of the shutter as his grandfather takes possession of Cat's cast aside camera, asserting that, "sometimes pictures show us what is really there." It's Journey's grandfather that is the recipient of his anger. Journey is finally able to share his true feelings with his grandfather. His grandfather assures Journey that he is not to blame for his mother's departure and that they are still a complete and supportive family. This novel was made into a television movie and is also available on tape.

Day One

- Ask students what they can tell you about the elements of fiction: setting, characters, plot, theme, conflict.
- Students independently read the epigraphs at the beginning of the book and the introduction to the novel. Assist students with the meaning of the word "spiraling" and the phrase "attending to." (**spiraling:** winding or circling around a center and gradually getting closer to or farther away from it; **attending to:** to pay attention to something)
- Copy **Student Handouts: Epigraph Posters (appendix 2-3)**.
- Have students choose one of the epigraphs at the beginning of the book.
- Students will form a small group based upon the epigraph they have chosen and discuss the meaning of that epigraph.
- Students write their responses on an index card and attach it to the appropriate poster.
- Students share their written interpretations with the class.
- Using the introduction to the novel, ask the groups to discuss the following prompt: What clues in the passage suggest that Liddie, Journey's mother, was detached from the rest of the family?
- **Exit ticket:** Why do you think that the author chose to use *italics* at the beginning of the story?

Portfolio:

- Explain to the students that they will be writing a narrative essay about a family member during the novel unit. Discuss the timeline for the writing portfolio assignment.

Day Two

- **Entrance Ticket/Quick Write:** Ask students if they have ever rationalized or made excuses for someone to protect their own feelings or to protect that person instead of accepting the fact that what he/she did was very hateful or hurtful. Do a quick write about the experience.

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- As students progress through the novel, have them make note of any actions, words or thoughts that may be important in the development of the characters on the **Student Handout: The Characters Unfold (appendix 4-5)**. Encourage students to use pencil because they may want to make changes as new events unfold.
- **Ongoing activity throughout the novel study:** *How does Journey's view of his family change over the course of the novel?* This question requires students to look at character descriptions and actions and to record these on **Student Handout: The Characters Unfold (appendix 4-5)**.
- Students read Chapter 1 on pp. 2 -6 independently. Students should note any actions, words or thoughts that may be important in the development of the characters.
- Examples of figurative language are included throughout the chapter. After the reading, discuss the following examples: imagery– p. 2 "...bees, drawn to her currant wine, surround her head in a small halo..." p. 3 "...her head underneath the bed, unearthing her life...". What other phrases or passages employ the use of imagery?
- As an **exit ticket or formative assessment**, have students select a passage and explain the use of imagery.

Portfolio:

- Explain to the students that they will use the writing process for this assignment. Review all parts of the writing process.
- Consult or read pp. 5 – 10 in *Write Source*.

Day Three

- **Entrance Ticket/Quick Write:** Ask students to explain the saying "A picture is worth a thousand words." Students can share their responses with the class or in a small group.
- Review the novel to this point and assign Chapter 2 on pp. 6 – 13. Students may read with the class, independently, or with a partner.
- As they read, students should note any actions, words or thoughts that may be important in the development of the characters on the **Student Handout: The Characters Unfold (appendix 4-5)**.
- After reading the chapter, put students into small groups or pairs to answer the following questions:
How does Cat feel about the mail they received from their mother? What in the text supports the group's response?
What does Grandma mean by the phrase "The camera knows"? *With what does the author provide the reader to make that inference?*
Why does the author use italics on pp. 12 and 13? Is this technique an effective way to signal the change of time?
Students can select a spokesperson to share their responses with the class.

Portfolio:

- Explain to students they will complete a biographical narrative.
- Consult or read p. 135 in *Write Source*.
- Read the student sample "The Last Reckless Ride" on pp. 136 – 137 of the *Write Source*.
- Introduce and explain the writing prompt and the timeline for the narrative.
- Review the theme from *Journey*. Explain that some memories about particular relatives can be happy, interesting, funny, sad, and so on. Sometimes these memories can pique interest into finding out more information about a particular person.
- As an **exit ticket**, have the students make a list of 3 – 5 relatives who have had an interesting experience or an experience that had some type

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of conflict associated with it. Next to the person’s name, have the students write down the event they want to explore. *Keep this exit ticket for the next day’s writing activity.*

Day Four

- Today’s lesson focuses on a close reading of part of the chapter. Follow the guidelines below.
 - Students read Chapter 3 on pp. 13 - 21 independently.
 - Students will annotate the text on **Student Handout: *Journey* Close Reading Selection #1 (appendix 6)** and answer all Text Dependent Questions on **Student Handout: *Journey* Close Reading Text Dependent Questions (appendix 7)**.
 - Students should note any actions, words or thoughts that may be important in the development of the characters on **Student Handout: The Characters Unfold (appendix 4-5)**.

Close Reading Directions (taken from www.achievethecore.org)

1. Introduce the passage and students read independently.

Other than giving the brief definitions offered to words students would likely not be able to define from context (underlined in the text), avoid giving any background context or instructional guidance at the outset of the lesson while students are reading the text silently. This close reading approach forces students to rely exclusively on the text instead of getting background knowledge and levels the playing field for all students as they seek to comprehend the written words.

2. Read the passage out loud to the class as students follow along in the text.

Asking students to listen to *Journey* exposes them to a second reading of the text before they begin their own close reading of the passage. Speaking clearly and carefully will allow students who are following along to improve in fluency while offering all students access to this complex text. Accurate and skillful modeling of the reading provides students who may not be fluent with accurate pronunciations and syntactic patterns of English.

3. Ask the class to answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.

As students move through these questions and reread the text, be sure to check for and reinforce their understanding of academic vocabulary in the corresponding text (which will be boldfaced the first time it appears in the text). At times, the questions may focus on academic vocabulary.

Text Passage Under Discussion	Vocabulary	Text Dependent Questions For Students
<p>pp. 16 – 19 Grandfather took the camera from around his neck and handed it to me. He held out his arms, and Emmett went to him happily, grabbing for his glasses. Laughing, Grandfather took off his glasses and held them out for Cooper to take, and in that moment I held the camera up to my eyes to hide my surprise. Without his glasses my grandfather’s face changed; sharp places became softer. Through the camera I could see the wrinkles</p>		<p>(Q1) How did Grandfather change when he held Emmett? Use evidence from the text to support your answer.</p>

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at the corners of his eyes that made his eyes less hard; his face smoothed out. He looked younger. *He looked...* without thinking I pressed the button and the **shutter** clicked. Grandfather looked up.

"I'm sorry," I said. "I didn't mean to do that."

"No, no, Journey." He smiled at me and sat down on the bed with the baby. "You can take all the pictures you want."

Grandfather sat Emmett on his knees and took his hands.

"Trot, trot to Boston;

Trot, trot to Lynn..."

Emmett bounced and grinned. I held the camera up to my face, my eyes closed.

Trot, trot to Boston;

Trot, trot to Lynn;

Watch out, little boy,

Or you'll fall in.

* * *

*We are in the garden, the light **slanting** through the trees. Tall flowers – **hollyhocks**—are nearby, blooms against the barn. Up and down I go, my eyes **fastened** on white buttons against a blue shirt. The smell of summer fills the air, and voices rising and falling, and laughter.*

Watch out, little boy

Or you'll...

My eyes go up from the shirt button to the neck.

But there is no face.

"fall in!"

Cooper and Cat laughed; my eyes opened, and I looked through the **viewfinder** at Grandfather and at Emmett falling back between his knees, their faces in identical expressions—eyes wide, mouths in an O. The baby's laughter fell like sunlight across the room, and as I pressed the button I wished for a way to save that sound, too.

And then Grandfather stood up and put on his glasses again. Slowly I lowered the camera. The baby crawled on the floor. Cat was turning the pages of the photograph album. Cooper yawned. Everything changed.

Grandfather ran his fingers through his hair, looking over my head into the mirror behind me. I turned and our eyes met. I frowned and he frowned, imitating me, but I wouldn't smile. I took the camera from around

shutter – the camera part that opens to let light in and then closes rapidly

(Q2) Did Journey purposefully or accidentally take the picture of Grandfather? Provide support for your response from the text.

(Q3) Describe Journey's attitude change about taking photographs. Use examples, quotes, or other evidence from the story.

(Q4) What is significant about Journey's flashback to his experience with "Trot, trot to Boston..."? What in the text helped you make that inference?

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<p>my neck and handed it to him. “Things don’t look the same through the camera,” I said. “Not the way they are in real life.” Putting the camera strap around his neck, he paused, then straightened. “Sometimes.” He tilted his head to one side and spoke to himself in the mirror. “And sometimes pictures show us what is really there.” “How? How can that be?” I asked. Grandfather lifted his shoulders in a familiar way, then said something unlike him. “I don’t know, Journey. Maybe that is why people take pictures. To see what is there.”</p>		<p>(Q5) What did Grandfather mean when he said, “Maybe that is why people take pictures. To see what is there.”? What in the text supports your response?</p>
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Portfolio:

- Review the writing prompt with the students.
- Referring to the students’ exit ticket from the previous day, have students choose one relative about whom they would like to find out more and research his/her background and personal history.
- Model first for students the following assignment for brainstorming information on their topic:
 - Have students create a K-W-L chart on the person they choose. See **Student Handout: K-W-L Chart (appendix 8)**. Students fill out the “What I Know” column with information they already know about the person. Next the students write questions they would like to know about their relative in the “Want to Know” column. The information and questions will guide their research. As students find out answers to their questions, they will write answers on the chart. They may also generate more questions during their research. Encourage students to view this as a research tool.
- Refer to Pearson *Literature: Language and Literacy* pp.180 -181 and connect the reading to the writing prompt’s inclusion of conflict.

Day Five

- **Entrance Ticket/Quick Write:** Explain that Journey has a “fight” with his Grandfather at the beginning of the next chapter. Have the students discuss the differences and similarities of fights, arguments, and disagreements.
- Students will continue reading the novel, reading Chapter 4 on pp. 21 – 26. Students can read independently, with the class, or with a partner.
- Journey has a range of emotions in the chapter. Have the students list all words that show Journey’s emotions as they read the chapter. After reading, have students choose one emotion and explain why Journey was experiencing that emotion. Record the information on **Student Handout: The Characters Unfold (appendix 4-5)**.

Portfolio:

- Now that students have focused on the person and event of their narrative, they will begin research on that person.
- Review the writing prompt and the previous day’s lesson.

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- Review the type of research students will conduct. They will **develop interview questions** for either the person of their narrative or someone who knows that person well.
- Discuss primary and secondary sources. (Consult or read pp. 364 – 365 in *Write Source*.)
- Have the students write 8 – 10 interview questions on their **Student Handout: Relative Interview (appendix 9-10)**. Students can use the 5 W's (Who? What? When? Where? Why?) and H (How?) to begin their interview questions. Consult or read p. 138 in *Write Source*. Students will have 2 days to interview their subject(s). Encourage students not to ask questions that can be researched or looked up.

Day Six

- Have students read Chapter 5 on pp. 26 – 32 with the whole class, independently, or with a partner. As students read, have them continue to add to their character development **Student Handout: The Characters Unfold (appendix 4-5)**.
- Discuss key concepts in this chapter including the discussion between Journey and Grandfather about Journey's picture of Grandfather and Emmett and things being "perfect," the reoccurrence of the song "Trot, trot to Boston," and Liddie destroying the family photos.
Sample text dependent questions include: What distinction is Grandfather making between the word "perfect" and the word "fine"? What is the unspoken accusation Journey made to Grandfather? Why didn't he say it out loud?
- Chapter 5 contains several similes: p. 26 "mists that lay like lace over the meadows" and p. 27 "ants crawled down from the blooms, crisscrossing the house like sightseers." Review similes and have students choose a simile from this chapter or a previous chapter to explain in an **exit ticket**.

Portfolio:

- Review the prompt and previous day's assignment. Tell the students they will refine the subject of their narrative by writing a focus statement.
- Using the LDC Narrative Rubric, go over the "Focus" and "Controlling Idea" indicators and the descriptors for each section. Have the
- students write a focus (or thesis) statement on **Student Handout: Writing a Focus Statement (appendix 11)**.
- Consult or read p. 35 in *Write Source* about how to write a focus statement.

Day Seven

- **Entrance Ticket/Quick Write:** Have the students write about a time they wanted to blame someone for the actions of another person. For example, they may have blamed a sibling for getting them in trouble or they may have blamed a third person for something a second period did. Have the students share with an elbow partner.
- Review the plot to this point of the novel, and then ask students to read Chapter 6 on pp. 33- 38 with the class, independently, or with a partner. Encourage students to add to the character development handout as they read.
- After reading, have the students write an extended response to the text dependent question: *What does Cat mean when she says, "You know things, Journey. You just don't want to believe them."? In your response, cite evidence from the text to prove Cat's statement.* This question will help students identify one of the central themes in the story – Journey will not blame his mother for leaving even though her actions have proven otherwise. Discuss this central idea *after* students have had a chance to write their answers.

Portfolio

- Students may still be completing interviews from the previous lesson.

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- To reinforce the concept of interviews as research, log onto the *Columbus Dispatch* website for a sample interview. Search for interviews and choose a recent interview that would interest the students. Project (or print) the interview and have the students read it. Discuss how the interviewer asks questions that require the interviewee to elaborate on the topic.
- Another option is to read the *Columbus Dispatch* article on a Bexley schoolgirl who interviewed Michelle Obama and Jill Biden.
<http://www.dispatch.com/content/stories/local/2013/01/23/first-lady-mrs--biden-seem-like-regular-folks-bexley-girl-says.html>

Day Eight

- **Entrance Ticket/Quick Write:** Ask the students to do a comparison of their quick write from the previous lesson (wrongfully blaming someone) to Journey's actions in Chapter 6. Have students share with the class or an elbow partner.
- Assign Chapter 7 on pp. 38 – 45 for students to read independently, with a partner, or with the class. Discuss the concept of how Bloom fills a void in the lives of the characters.
- **Make a connection now between the novel and the writing prompt.** Students will need to include a comparison of one the characters and a family member. Review their character development charts by doing a small group activity. Divide the class into small groups – a group for each major character. On chart paper, have the group write the character's words and actions especially as to how he/she has dealt with conflict in his/her life. Share with the class. As each group reports out, have the students add to their own character development charts, **Student Handout: The Characters Unfold (appendix 4-5)**.

Portfolio:

- Students are now ready to organize their information using an **outline**.
- Tell students they are now ready to tell the story of their relative using their notes, K-W-L chart, interview questions, and other research.
- Discuss the order in which the events will occur. Most biographical narratives will use chronological order.
- Explain to students that their narrative will be told in a story format. Have the students write their focus statement and the details that will develop it on **Student Handout: Graphic Organizer for Narrative Writing (appendix 12)**. If students have more details than the outline allows, have students make their own copy with the additional number of events and details.
- Consult or read p. 139 in *Write Source*.

Day Nine

- Review the previous day's lesson by asking students to turn to a partner and summarize the events from Chapter 7.
- Assign Chapter 8 on pp. 46 – 51 to students to read independently, with a partner, or with the class.
- Discuss the following questions orally since students will be writing their first drafts later in the period.
Based on the passage, how do the family members feel about the torn pictures?
Why did the author italicize the word "murder"?
Why does Journey want to tape the pictures back together again? What symbolism do the torn pictures hold for him?

Portfolio:

Students will begin to compose their **first draft** of the narratives.

- Make the connection between the novel and the writing prompt by reviewing the previous day's lesson and the students' outlines.

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- Students will begin their narratives. Instruct the students to write on every other line of their papers.
- Students will write an introduction to their narratives. Have students refer to **Student Handout: Introductory Paragraph (appendix 13)**. Explain to them that the beginning paragraph invites the reader further into the narrative. Have students try several different ways to begin their stories.
- Consult or read pp. 108 – 109 in *Write Source*.

Day Ten

- **Entrance Ticket/Quick Write:** Have the students write a short paragraph about a change in one of the characters in *Journey*. Students can share with the class or an elbow partner.
- Assign Chapter 9 on pp. 51 – 58 for students to read independently, with a partner, or with the class.
- Discuss Journey’s acceptance of his mother’s abandonment. Make reference to plot structure.
- Have students describe Cooper and his family. *Why does the author include Cooper and his family in the novel?*
- Discuss if “*pictures ...show us what is really there,*” or if “*...sometimes the truth is somewhere behind the pictures.*”

Portfolio:

- Students will continue to compose their **first draft** of the narratives.
- Review the previous day’s lesson and the students’ introductions.
- Students will continue to write their drafts of their narrative essays. Instruct the students to write on every other line of their papers.
- Have the students continue using their outlines to tell their narratives. Each event is one paragraph. Have them add sensory details to the events in their outlines.
- Consult or read pp. 110 – 111 in *Write Source*.

Day Eleven

- Review the previous day’s lesson by asking students to turn to a partner and summarize the events from Chapter 9.
- Today’s lesson focuses on close readings from two parts of the chapter. Follow the guidelines below.
 - Students read Chapter 10 on pp. 58 – 64 independently.
 - Students will annotate text on **Student Handout: Journey Close Reading Selection #2 (appendix 14)** and answer all text dependent questions on **Student Handout: Journey Close Reading Text Dependent Questions #2 (appendix 15)**.
 - Teacher then leads close reading activities with the passages below.

Text Passage Under Discussion	Vocabulary	Directions for Teachers/Guiding Questions For Students
<p>pp. 61 - 62 Time slows somehow as I look through the camera. I watch Bloom look at her babies: I watch Grandma kiss the top of Cat’s head and Cat turn to smile up at her; I see Cooper with his dumb hat, and my grandfather, smiling at me because he knows I am looking at him.</p>		<p>Close Reading Directions (taken from www.achievethecore.org)</p> <p>1. Introduce the passage and students read independently.</p> <p>2. Read the passage out loud to the class as students</p>

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Smile, I say to them, but I don't need to say it because they are all smiling. Real smiles, with their eyes, too. *Ten, nine, eight*, I say, and Cooper's hat **tilts** and Cat **snorts** with laughter. *Seven, six*. I run to get into the picture, and Grandfather reaches out a hand toward me. I **tumble** into his arms, across his lap, and he holds me there, looking a little surprised, as if I'm a **newborn** baby. I stare at the button on his shirt. Then I stare up at his face. *Quick*, he whispers to me, and I turn and look into the camera just as the shutter clicks and Cooper's hat falls down.

p. 64

"Hello."

I looked out the screen door.

"Journey, is that you?" says my mother.

There was crackling on the line and I stand very still, watching my grandfather walk from the house.

"Journey?" Her voice is stronger now. "So, how have you been?"

I take a breath.

"A cat has come," I say. "And the cat is a very good mother."

My voice rises. "And she is staying here with me. Forever."

follow along in the text.

3. Ask the class to answer a small set of text-dependent guided questions and perform targeted tasks about the passage, with answers in the form of notes, annotations to the text, or more formal responses as appropriate.

(Q1) Describe the emotions Journey is feeling when he is preparing to take the family picture. Cite evidence from the text to support your answer.

(Q2) What is Journey feeling as the photograph is being taken? What in the text proves your answer?

(Q3) What is the significance of Journey staring at Grandfather? Which sentences helped you make that inference?

(Q4) What is Journey implying when he tells his mother about the cat?

(Q5) Which sentence(s) from the passage suggests that Journey is gathering his courage to speak to his mother about the way he feels about her actions?

Portfolio:

- Students write a **conclusion** to their narratives.
- Have students refer to **Student Handout: Writing a Conclusion for a Narrative Essay (appendix 16)**.
- Have students explore several ways to end their narratives and choose one that best fits their narrative.
- Consult or read p. 112 in *Write Source*.

Day Twelve

- **Entrance Ticket/Quick Write:** Have the students explain in writing the reason Journey told his mother that Bloom is a very good mother. Students can share with the class or with an elbow partner.
- Read with the students Chapter 11 on pp.65 – 68.
- Discuss the affection between Journey and his grandfather. Discuss what has happened in the story's plot line that has contributed to this change. Students can make a timeline with these events.

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Portfolio:

- Students **revise drafts for sensory details**.
- Today's writing activities can be done individually or with a partner.
- Have students find 5 sections in their draft to revise using sensory details. Ask students to use their five senses and reread their drafts. As they read, have them mark where they could add a sensory detail. When they have finished rereading, have them add the details using the unwritten lines of their narratives.
- Consult or read p. 115 of *Write Source*.
- Students can also revise for word choice using adjectives (words that describe nouns) and adverbs (words that add meaning to verbs, adjectives, and other adverbs).
- Consult or read p. 120 in *Write Source*.
- If there is time, have students do a pair-share. Students can give each other feedback (suggestions) on their drafts.
- Consult or read pp. 86 – 88 and p. 660 in Pearson's Prentice Hall: *Literature: Language and Literacy* for sensory language and descriptive details.
- Consult or read p. 90 of Pearson to see a student model for adding sensory details to an essay.

Day Thirteen

- **Entrance Ticket/Quick Write:** Have the students pick out their favorite word and explain why they chose that word. Have them use it in a sentence.
- Chapter 12 contributes to the resolution of the story. Have students read Chapter 12 on pp. 68 – 74 with the class, independently, or with a partner.
- Discuss Journey's and Cat's conversation about their mother. Tie this to the plot's resolution.
- In today's writing, students will revise papers for vocabulary. Show examples from *Journey* that show how certain words can enrich the text. Examples could be: journey p. 69, staggering p. 69, claque p. 70, and rivulet p. 74. Make a connection to the quick write about vocabulary words.

Portfolio:

- Students will focus on **vocabulary** words as they revise their papers.
- Have them revise their papers for ordinary words and overused words.
- Model how to substitute words or phrases for more complex and interesting words.

For example: *Mary looked in her closet.*

Mary started rummaging through her closet.

I rushed into the kitchen and told my mom Carol's problem.

I burst into the kitchen and blurted out Carol's dilemma.

- Have students replace the ordinary words for Tier Two (more descriptive and complex, but less frequent) words in their narratives.
- If there is time, have students do a pair-share. Students can give each other suggestions for different vocabulary words.

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Day Fourteen

- **Entrance Ticket/Quick Write:** Have students write down 2 – 3 questions they may have about how *Journey* will end. After reading, check to see if these questions were answered or could be inferred by the resolution.
- Assign Chapter 13 on pp. 75 – 83 for students to read with the class, independently, or with a partner.
- Discuss the ending and if students' questions were answered.
- Discuss the last line of the novel, "*His hand tightens around mine, and when we open the door and walk out of the barn, the night has gone, and the sun has come up.*" Discuss the use of both literal and figurative language. Discuss what this means to Journey.
- Discuss the author's purpose of naming the character "Journey" and the book *Journey*.
- Grandfather is not surprised that Journey has figured out that it was Grandfather and not Papa who sang to him. Ask the students to discuss in small groups the reason that Grandfather did not correct Journey when he told him about the "memory of his Papa" in Chapter 5 on p. 31. Ask the students to find other ways Grandfather helped Journey work through his hurt.

Portfolio:

- Students will **edit their papers** for spelling, capitalization, and punctuation such as quotation marks, periods, and commas.
- Inform students that they will begin editing their papers.
- Have students check for complete sentences and/or run-on sentences, proper capitalization and punctuation.
- Model for students how to use quotation marks. Consult or read pp. 126 – 127 in *Write Source* for using quotation marks with dialogue or p. 598 for quoting research.

Day Fifteen

- Students will finish writing their **final essay**.
- Once students have edited their papers, they may begin to write or type their **final copy**. Do not skip lines this time.
- Encourage students to use legible handwriting or to type their final papers.
- If students used and/or quoted research, have them write the source at the end of their papers. See pp. 399 – 400 in *Write Source*.

Day Sixteen

Publishing Day!

- Have students share their writing with the rest of the class. Try one of the following methods.
 - If students have a photograph of their family member, they may want to post the photo with their writing on a poster on a bulletin board.
 - Students can combine their writing in a class book.
 - Have students take photographs of their narrative essay and of a drawing or photo of their relative, and record the images in moviemaker to make a movie of their narrative essays.

Instructional Resources

- <http://www.edmodo.com> (teacher resource site)
- *Journey* VHS Tape

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Extension Activities

- Have the students read excerpts from the book *Eleven* by Patricia Reilly Giff. Group discussions can be based on the theme of family and the main character's similar age and conflicts <http://www.lessonplanet.com/search?keywords=eleven+by&media=lesson>.
- If your students enjoyed the rural setting of *Journey*, read MacLauchlan's picture book *All the Places to Love*, which is beautifully illustrated by Mike Wimmer.
- Use the strategy called "Interpreting a Visual Image" from *Texts and Lessons for Content-Area Reading*.
- A lesson on interpreting visual imagery <http://www.facinghistory.org/resources/strategies/media-literacy-analyzing-visu>

Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- Students draw a **clustering web** with their name at the center. The lines connecting the center circle to the outer circles are to be filled in with immediate or extended family members. Under the circles, students are to write the personality strengths of each family member. Who is the funny one, who is the responsible one, etc.? Then at the bottom of the web, students list three reasons that all of the family members are stronger as a whole group than any of its members. Tell students to think about how the family works together.
- Have students bring a newspaper from home, or provide a few for your class. Divide students into groups of three or four. Use chart paper for students to write on and have each group decide on a recorder. Students will look through the newspaper to find stories related to families. What types of stories are there? Group the stories on the chart paper. Are they heart-warming stories or stories of sadness or tragedies? Students will identify the conflict in each newspaper article.
- Photography Projects: <http://exchange.kodak.com/Photography?mcid=KCnavPhoto>

Professional Articles

- "When I Stopped Writing on Their Papers: Accommodating the Needs of Student Writers with Audio Comments (Free Access)" by Sara Bauer. *English Journal*, Vol. 101, No. 2, November 2011; <http://www.ncte.org/journals/ej/issues/v101-2>.
- "Teaching Young Adult Literature: Making Magic with YAL" by Jeannette Haskins. *English Journal*, Vol. 101, No. 2, November 2011; <http://www.ncte.org/journals/ej/issues/v101-2>.
- "Finding Voice: Learning about Language and Power" by Linda Christensen. *Voices from the Middle*, Vol. 18, No. 3, March 2011; <http://www.ncte.org/journals/vm/issues/v18-3>.
- Recognizing a "Different Drum" Through Close-Reading Strategies by Cynthia A. Lassonde. *Networks*: Vol.11, Issue 1 Spring 2009 journals.library.wisc.edu/index.php/networks/article/download/.../399
- The Critical Thinking Community. "The Art of Close Reading" <http://www.criticalthinking.org/pages/the-art-of-close-reading-part-one/509>
- Socratic Seminar Strategy Guide: ReadWriteThink: <http://www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html>

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English Language Arts Connections		
Reading	Language	Speaking and Listening
<ul style="list-style-type: none">• Incorporate Common Core Reading (Literary or Informational Texts) standards as students complete research to build and present knowledge. http://www.corestandards.org	<ul style="list-style-type: none">• Incorporate Common Core Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	<ul style="list-style-type: none">• Incorporate Common Core Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

Name _____

Journey
APPENDIX

Epigraph Poster 1

“It is our inward journey
that leads through time—
forward or back, seldom in
a straight line, most often
spiraling.”

-Eudora Welty

“One Writer’s Beginning”



Epigraph Poster 2

“Photography is a tool for
dealing with things
everybody knows about but
isn’t attending to.”

-Emmit Gowin in
“On Photography” by Susan Sontag



Name _____

The Characters Unfold

Authors use different techniques to describe and develop characters: through their point of view, thoughts, words, and actions. *Journey* is told from the first person point of view. We can only see (read) Journey's thoughts since he is telling the story. We learn about the other characters from their actions and words. Through their actions and words, we can infer what they are thinking. Using these categories, complete the chart as you read and discover information about the characters.

	Actions	Words
Marcus		
Lottie		
Liddie	<i>Leaves home without Journey or Cat.</i>	
Cat		
Bloom		

Name _____

The Characters Unfold, Cont'd.		
	Actions	Words
Cooper		
Mr. McDougal		
Emmett		

Since Journey is the narrator and main character, use the following table to chart his character development.

	Actions	Words	Thoughts
Journey			

Journey Close Reading Selection #1 pp. 16 - 19

Annotate pages 16 – 19 as you reread the selection. Go back to the text when you answer the questions.

Grandfather took the camera from around his neck and handed it to me. He held out his arms, and Emmett went to him happily, grabbing for his glasses. Laughing, Grandfather took off his glasses and held them out for Cooper to take, and in that moment I held the camera up to my eyes to hide my surprise. Without his glasses my grandfather’s face changed; sharp places became softer. Through the camera I could see the wrinkles at the corners of his eyes that made his eyes less hard; his face smoothed out. He looked younger. *He looked...* without thinking I pressed the button and the shutter clicked. Grandfather looked up.

“I’m sorry,” I said. “I didn’t mean to do that.”

“No, no, Journey.” He smiled at me and sat down on the bed with the baby. “You can take all the pictures you want.”

Grandfather sat Emmett on his knees and took his hands.

“Trot, trot to Boston;

Trot, trot to Lynn...”

Emmett bounced and grinned. I held the camera up to my face, my eyes closed.

Trot, trot to Boston;

Trot, trot to Lynn;

Watch out, little boy,

Or you’ll fall in.

* * *

*We are in the garden, the light **slanting** through the trees. Tall flowers – **hollyhocks** — are nearby, blooms against the barn. Up and down I go, my eyes **fastened** on white buttons against a blue shirt. The smell of summer fills the air, and voices rising and falling, and laughter.*

Watch out, little boy

Or you’ll...

My eyes go up from the shirt button to the neck.

But there is no face.

“fall in!”

Cooper and Cat laughed; my eyes opened, and I looked through the **viewfinder** at Grandfather and at Emmett falling back between his knees, their faces in identical expressions—eyes wide, mouths in an *O*. The baby’s laughter fell like sunlight across the room, and as I pressed the button I wished for a way to save that sound, too.

And then Grandfather stood up and put on his glasses again. Slowly I lowered the camera. The baby crawled on the floor. Cat was turning the pages of the photograph album. Cooper yawned. Everything changed.

Grandfather ran his fingers through his hair, looking over my head into the mirror behind me. I turned and our eyes met. I frowned and he frowned, imitating me, but I wouldn’t smile. I took the camera from around my neck and handed it to him.

“Things don’t look the same through the camera,” I said. “Not the way they are in real life.”

Putting the camera strap around his neck, he paused, then straightened. “Sometimes.” He **tilted** his head to one side and spoke to himself in the mirror. “And sometimes pictures show us what is really there.”

“How? How can that be?” I asked.

Grandfather lifted his shoulders in a familiar way, then said something unlike him. “I don’t know, Journey. Maybe that is why people take pictures. To see what is there.”

Name _____

Journey Close Reading Text Dependent Questions pp. 16 – 19

Annotate pages 16 – 19 as you reread the selection. Go back to the text when you answer the questions.

Q1) How did Grandfather change when he held Emmett? Use evidence from the text to support your answer.

Q2) Did Journey purposefully or accidentally take the picture of Grandfather? Provide support for your response from the text.

Q3) Describe Journey's attitude change about taking photographs. Use examples, quotes, or other evidence from the story.

Q4) What is significant about Journey's flashback to his experience with "Trot, trot to Boston..."? What in the text helped you make that inference?

Q5) What did Grandfather mean when he said, "Maybe that is why people take pictures. To see what is there."? What in the text supports your response?

Name _____

K-W-L Chart

Directions: Write your relative's name on the blank below. In the first column, write down everything that you know that pertains to the event and your relative. In the second column, write down questions that you want to know about the event and/or your relative. The last column is left blank until you find out the answers to your questions. When you find the answer, write it in the last column.

Relative's name _____

What I Know (about my relative)	What I Want to Know (about my relative)	What I Learned (about my relative)

Name _____

Relative Interview

Create 8 – 10 questions you want to ask about the event you are writing on your relative. Avoid questions that can be answered with a “yes” or “no”. Try using the **5 W’s** (*Who, What, Where, When, Why*) and **H** (*How*) to begin your questions. Write questions that encourage your interviewee to talk about the experience.

1. _____

2. _____

3. _____

4. _____

Name _____

Relative Interview, cont'd.

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

Name _____

Writing a Focus Statement

A good writer has a plan before he begins composing. He studies the writing prompt and then writes a focus statement. This statement will guide his writing in an organized manner.

One way to write a focus (thesis) statement is to first turn the prompt into a question. Then, reflect on the question and answer it. The answer will become a focus statement that addresses the writing prompt and has a controlling idea.

Example

Writing Prompt: Write a narrative describing a time you had to help a friend solve a problem.

Question: *When did I have to help a friend solve a problem?*

Answer: *I had to help my friend Carol go on our class trip to the Columbus Zoo.*

Look at the writing prompt: After researching the events and the life of a family member through interviews and informational resources, write a narrative that describes an event in that person's life when he/she had experienced conflict. **L2** In your narrative, explain how your family member handled the conflict similarly to or differently from a character in *Journey*. Establish a storyline with a clear and well-developed purpose, and use sensory images and figurative language to further develop the narrative.

Turn the prompt into a question:

Write a statement to answer the question. (*This is your focus statement.*)

Your answer will better organize and develop your controlling idea and will provide your reader with a “guide” to understanding your idea.

Name _____

Graphic Organizer for Narrative Writing

A graphic organizer will help a writer gather and organize ideas for his/her composition. Once all sections are completed, the writer can then begin drafting his/her narrative.

Fill in the top section with the focus statement of the narrative. Then think of at least 3 events that occur during the narrative. Each event should have 3 or more details describing that event. Finally, the last section wraps up the narrative and restates the focus statement in a different way.

Introduction/Focus Statement:

Event 1:

- Detail _____
- Detail _____
- Detail _____

Event 2:

- Detail _____
- Detail _____
- Detail _____

Event 3

- Detail _____
- Detail _____
- Detail _____

Conclusion

Name _____

Introductory Paragraph

The first paragraph of a narrative should begin with a “hook” to get the reader to be interested in the writing. There are several ways to do this.

Start in the middle of an action.

Sprinting down the block, we barely made it in time for the big yellow bus to whisk us to school.

Ask the reader a question.

Have you ever known that someone wasn't telling you the truth?

Start with someone speaking.

“That was the hardest time of my life,” sighed my uncle.

Begin with a surprising statement or an interesting fact.

My friend never cries.

Decide on a hook for your writing and, then, tell a little about the topic. End your introductory paragraph with your focus statement. See the example below.

“That was the hardest time of my life,” sighed my uncle. When my Uncle Joe’s dad passed away, he had to quit going to high school and go work down in the coal mines of West Virginia. He was one of seven children and his older brother was already a miner. He was expected to help support his mother and sisters. My uncle was a hard worker, a lot like Gale in the Hunger Games, and he wanted to help his family and still get his education.

The paragraph begins with someone speaking. The following sentences tell a little more about the problem, and the last sentence is the controlling idea for the rest of the narrative.

Try starting your narrative with one of these ideas.

Name _____

Journey Close Reading Selection # 2 pp. 61 - 62 and p. 64

Annotate pages 61 – 62 as you reread the selection. Go back to the text when you answer the questions.

Time slows somehow as I look through the camera. I watch Bloom look at her babies: I watch Grandma kiss the top of Cat’s head and Cat turn to smile up at her; I see Cooper with his dumb hat, and my grandfather, smiling at me because he knows I am looking at him.

Smile, I say to them, but I don’t need to say it because they are all smiling. Real smiles, with their eyes, too. *Ten, nine, eight*, I say, and Cooper’s hat **tilts** and Cat **snorts** with laughter. *Seven, six*. I run to get into the picture, and Grandfather reaches out a hand toward me. I **tumble** into his arms, across his lap, and he holds me there, looking a little surprised, as if I’m a **newborn** baby. I stare at the button on his shirt. Then I stare up at his face. *Quick*, he whispers to me, and I turn and look into the camera just as the shutter clicks and Cooper’s hat falls down.

p. 64

“Hello.”

I looked out the screen door.

“Journey, is that you?” says my mother.

There was crackling on the line and I stand very still, watching my grandfather walk from the house.

“Journey?” Her voice is stronger now. “So, how have you been?”

I take a breath.

“A cat has come,” I say. “And the cat is a very good mother.” My voice rises. “And she is staying here with me. Forever.”

Name _____

Journey Close Reading Text Dependent Questions #2 pp. 61 -61 and p. 64

Q1) Describe the emotions Journey is feeling when he is preparing to take the family picture. Cite evidence from the text to support your answer.

Q2) What is Journey feeling as the photograph is being taken? What in the text proves your answer?

Q3) What is the significance of Journey staring at Grandfather? Which sentences helped you make that inference?

Q4) What is Journey implying when he tells his mother about the cat?

Q5) Which sentence(s) from the passage suggests that Journey is gathering his courage to speak to his mother about the way he feels about her actions?

Writing a Conclusion for a Narrative Essay

The conclusion for a narrative composition is the resolution of a story. This last paragraph lets the reader know the outcome of the story's problem. The big question, though, is *how* will the author let the reader know?

Try one of these techniques:

A Final Scene: End the narrative with the final event of the story.

While my mother made another lunch, I ran to Carol's house to give her the coat. We ran back to my house, grabbed the lunches, and arrived at the bus stop just as the big yellow bus rumbled to a stop. Carol and I would have no problem enjoying that cold day at the zoo.

Dialogue: Characters have a final conversation.

"Whew!" breathed Simone. "That was the most terrifying rollercoaster I've ever been on!"

"Yeah," giggled Marie. "Let's get back in line!"

Image: Don't tell the reader the character is happy. Show instead.

The girl skipped over to her mother and gave her a big hug.

Personal Reflection: The narrator thinks back to the time of the event and makes a comment about it.

Saving the little boy's life changed my life forever.