



EXPEDITIONARY  
LEARNING

# Grade 6: Curriculum Map



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These grades 6–8 curriculum modules are designed to address CCSS ELA outcomes during a 45-minute English Language Arts block. The overarching focus for all modules is on building students’ literacy skills as they develop knowledge about the world.

Taken as a whole, these modules are designed to give teachers concrete strategies to address the “instructional shifts” required by the CCSS.

### Structure of a Module

- Each module provides eight weeks of instruction, broken into three shorter units. Each module includes seven assessments:
  - Six unit-level assessments that almost always are on-demand: students’ independent work on a reading, writing, speaking, or listening task.
  - One final performance task that is a more supported project, often involving research.

### Structure of a Year of Instruction

- There are six modules per grade level.
- Of these six modules, teachers would teach four: Module 1, followed by either Module 2A or 2B, then either 3A or 3B, then Module 4.
- Teachers should begin the year with Module 1, which lays the foundation for both teachers and students regarding instructional routines.
- For Modules 2 and 3, option B formally assesses all standards formally assessed in Option A (and possibly some additional standards as well).

### How to Read This Document

The purpose of this document is to provide a high-level summary of each module and name the standards formally assessed in each module.

- **Module focus:** Read this first. The “focus” is the same across the grades 3-5 band and signals the progression of literacy skills across the year as well as alignment to the CCSS instructional shifts.
- **Module title:** This signals the topic students will be learning about (often connected to social studies or science) and aligns with Instructional Shift #1, building knowledge through content-rich nonfiction.
- **Description:** These three or four sentences tell the basic “story” of the eight-week arc of instruction: the literacy skills, content knowledge, and central text.
- **Texts:** This lists texts that all students read. The text in bold is the extended text for a given module: the text(s) with which students spend the most time. Remember that texts can be complex based on both qualitative and quantitative measures. Texts are listed in order from most quantitatively complex (based on Lexile® measure) to least quantitatively complex. Texts near the bottom of the list are often complex in ways other than Lexile. Within a given module, the list shows the wide variety of texts



students read as they build knowledge about a topic. This aligns with Instructional Shift #1, building knowledge through content-rich nonfiction. For a procurement list that specifies texts that need to be purchased for use with the curriculum, go to [commoncoresuccess.elschools.org](http://commoncoresuccess.elschools.org) or [EngageNY.org](http://EngageNY.org) and search for the document “Trade Books and Other Resources.”

- **Final Performance Task:** This is a culminating project, which takes place during Unit 3 of every module. Performance tasks are designed to help students synthesize and apply their learning from the module in an engaging and authentic way. Performance tasks are developed using the writing process, are scaffolded, and almost always include peer critique and revision. Performance tasks are not “on-demand” assessments. (Note: The end of Unit 3 assessment often addresses key components of the performance task.)
- **Unit-Level Assessments**
  - Each unit includes two assessments, most of which are “on-demand” (i.e., show what you know/can do on your own).
  - Mid-unit assessments typically, though not always, are reading assessments: text-based answers.
  - End of unit assessments typically, though not always, are writing assessments: writing from sources.
  - Most assessments have a heavy emphasis on academic vocabulary, particularly determining words in context.
  - Assessments are designed to be curriculum-embedded opportunities to practice the types of skills needed on state assessments.
  - The curriculum map below lists the title of each assessment, the standards assessed, and the assessment format.
  - Selected response (multiple-choice questions)
  - Short constructed-response (short-answer questions of the type that is scored using the New York State 2-point rubric)
  - Extended response (longer writing or essays of the type that is scored using the New York State 4-point rubric) (either on-demand or supported)
  - Speaking and listening (discussion or oral presentation)
  - Scaffolded essay (involving planning, drafting, and revision)
- **Standards:** In each module, the standards formally assessed are indicated with a check mark; see details below.



	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
<b>Focus</b>	Reading Closely and Writing to Learn	Working with Evidence	Working with Evidence (Drama)	Understanding Perspectives	Understanding Perspectives	Reading for Research and Writing an Argument
<b>Module Title</b>	Myths: Not Just Long Ago	Rules to Live By	Voices of Adversity	The Land of the Golden Mountain	Sustaining the Oceans	Insecticides: Costs vs. Benefits
<b>Description</b>	<p>Students study the purposes and elements of mythology. Students read Rick Riordan’s <i>The Lightning Thief</i> with a focus on the archetypal hero’s journey and close reading of the many mythical allusions. They also read complex informational texts about the elements of mythology.</p> <p>As a whole class, students will closely read several complex Greek myths, and then work in small groups to build expertise on an additional myth. Students then develop their narrative writing skills as they create their own hero’s journey narrative.</p>	<p>How do people formulate and use “rules” to improve their lives and communicate these “rules” to others? Students consider these questions as they read a variety of texts. They begin with <i>Bud, not Buddy</i>, analyzing character development and considering how figurative language contributes to tone and meaning. They then read closely Steve Jobs’ speech, (focusing on how Jobs develops his ideas at the paragraph, sentence, and word level) and analyze the poem “If” to compare and contrast how the novel and the poem address a similar theme. In an argument essay, students establish a claim about how Bud uses his rules. Finally, students conduct a short research project related to their own “rules to live by” and then write an essay to inform about one important “rule to live by.”</p>	<p>Students explore the idea of adversity of people across time and place, and through multiple modes of writing. Students begin this module with a research-based unit on the Middle Ages. They break into expert groups to read closely about one demographic group in order to write an informational essay based on their research. Students then move on to read literature: <i>Good Masters! Sweet Ladies! Voices from a Medieval Village</i>, in order to identify the various adversities faced by this cast of characters and to examine the author’s craft. To conclude the unit students move into modern voices of adversity by reading concrete poems in the books <i>Blue Lipstick</i> and <i>Technically, It’s Not My Fault</i> and write their own text about adversities faced by sixth-graders.</p>	<p>Students study how an author develops point of view and how an author’s perspective, based on his or her culture, is evident in the writing. As students read Lawrence Yep’s <i>Dragonwings</i>, they analyze how Yep has developed the point of view of the narrator, Moon Shadow. They also read excerpts of Yep’s biography <i>The Lost Garden</i> to determine how his culture and experiences have shaped his perspective as evidenced in the novel. They read accounts by people from the turn of the century in San Francisco, analyzing perspective and comparing the accounts to those in the novel. Finally, students write newspaper articles that convey multiple perspectives about life for Chinese immigrants in San Francisco in the early 1900s.</p>	<p>Students study how an author develops point of view and how an author’s perspective, based on his or her geographic location, is evident in his or her writing. Students consider point of view as they learn about ocean conservation and the impact of human activities on life in the oceans. They read Mark Kurlansky’s <i>World without Fish</i>, and analyze how point of view and perspective is conveyed, and trace the idea of fish depletion throughout the text. Students also read <i>Flush</i>, a high-interest novel and excerpts of an interview with author Carl Hiaasen to determine how his geographic location in Florida shaped his perspective and how his perspective is evident in his novel. To conclude the module students write an informative consumer guide about buying fish to be put in a grocery store</p>	<p>Students consider the balance between human needs and environmental consequences as they read the novel <i>Frightful’s Mountain</i> and complex informational texts about the benefits and drawbacks of the use of DDT. They learn how to trace and evaluate an argument in written texts and videos on this topic, and conduct both supported and independent research. Through structured discussions and decision-making protocols, students form their own argument about the use of DDT. Students then apply their research to write a position paper in which they support that claim with evidence.</p>



	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
<b>Texts (central text(s) in bold)<sup>1</sup></b>	<ul style="list-style-type: none"> <li>• “The Fates,” based on E.M. Berens (RL, 1230L)</li> <li>• “The Story of Medusa and Athena,” by Leanne Guenther (RL, 1200L)</li> <li>• Cronus,” based on E.M. Berens (RL, 980L)</li> <li>• “Myths and Legends,” based on E.M. Berens (RI, 1150L)</li> <li>• “Shrouded in Myth,” Jessica Fisher Neidl (RI, 1100L)</li> <li>• <b>“Key Elements of Mythology,”</b> Expeditionary Learning (RI, 1080L)</li> <li>• <b>“The Hero’s Journey,”</b> Expeditionary Learning (RI, 865L)</li> <li>• “Prometheus and Pandora,” based on Jean Lang (RL, 920L)</li> <li>• “Theseus and the Minotaur,” based on Nathaniel Hawthorne (RL, 920L)</li> <li>• <b>The Lightning Thief,</b> Rick Riordan (RL, 740L)</li> <li>• The Golden Key, Expeditionary Learning (RL, 665L)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Bud, Not Buddy,</b> Christopher Paul Curtis (RL, 950L)</li> <li>• <b>“If,”</b> Rudyard Kipling (RL poem, NL) (also audio version: <a href="http://archive.org/details/if_kipling_librivox">http://archive.org/details/if_kipling_librivox</a>)</li> <li>• “Health Rocks,” Skipping Stone (RI, 1540L)</li> <li>• “Adults cut back fast food, but U.S. kids still eat too much fat: CDC,” Susan Heavey (RI, 1430L)</li> <li>• “The Life of a Cell Phone,” United States Environmental Protection Agency (RI, 1300L)</li> <li>• “Recipe for Health,” Emily Sohn (RI, 1090L)</li> <li>• “Live by Design, Not Default,” Skipping Stones (RI, 1080L)</li> <li>• “Earth Day, Your Way: Celebrate Earth Day, April 22,” Current Health 1 (RI, 970L)</li> <li>• “Back-to-School Speech,” President Barack Obama (RI, 940L)</li> <li>• “Bullies Behind Bars,” Carmen Morais (RI, 930L)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Good Masters! Sweet Ladies! Voices from a Medieval Village,</b> Laura Amy Schlitz (RL, NL)</li> <li>• <b>Blue Lipstick: Concrete Poems,</b> John Grandits (RL, NL; 5 texts per class)</li> <li>• <b>Technically, It’s Not My Fault: Concrete Poems,</b> John Grandits (RL, NL; 5 texts per class)</li> <li>• “Middle Ages,” in <i>Britannica Student Encyclopedia</i> (RI, 1080L)</li> <li>• “Middle Ages,” Kenneth S. Cooper, in the <i>New Book of Knowledge</i>, Grolier Online (RI, 1070L)</li> <li>• “Middle Ages,” Deborah M. Deliyannis (RI, 1000L)</li> <li>• Blast to the Past, Michael Smith (RI, 980L)</li> <li>• Dark Death, Suzanne McCabe (RI, 990L)</li> </ul>	<ul style="list-style-type: none"> <li>• “Waking Up in a Nightmare,” Expeditionary Learning (RL, 1010L)</li> <li>• <b>Dragonwings,</b> Laurence Yep (RL, 870L)</li> <li>• “Poem of the Earthquake,” Eliza Pittsinger (RL Poem)</li> <li>• “Scene 1: The Great Earthquake and Fires of 1906: A Dramatic Remembrance,” Expeditionary Learning (RL Play)</li> <li>• “The San Francisco Earthquake, 1906,” Eyewitness to History (RI, NL)</li> <li>• “The Great 1906 San Francisco Earthquake,” USGS.gov (RI, 1500L)</li> <li>• “Sandy wreaks havoc across Northeast; at least 11 dead,” Matt Smith (RI, 1400L)</li> <li>• “One Boy’s Experience,” Lloyd Head (RI, 1270L)</li> <li>• “Timeline of the San Francisco Earthquake, April 18–23, 1906,” Gladys Hansen (RI, 1150L)</li> <li>• <b>The Lost Garden,</b> Laurence Yep (RI, 1020L)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Flush,</b> Carl Hiassen (RL, 830L)</li> <li>• “Protecting Ocean Habitat from Bottom Trawling,” <a href="http://www.nrdc.org/water/oceans/ftrawling.asp">http://www.nrdc.org/water/oceans/ftrawling.asp</a> (RI, 1440L)</li> <li>• <b>World Without Fish,</b> Mark Kurlansky (RI, 1230L)</li> <li>• “Destructive Fishing,” <a href="http://www.marine-conservation.org/what-we-do/program-areas/how-we-fish/destructive-fishing/">http://www.marine-conservation.org/what-we-do/program-areas/how-we-fish/destructive-fishing/</a> (RI, 1290L)</li> <li>• “Case Study: Atlantic Bluefin Tuna,” <a href="http://saveourseas.com/threats/overfishing">http://saveourseas.com/threats/overfishing</a> (RI, 1290L)</li> <li>• “Threat 1: Overfishing,” <a href="http://saveourseas.com/threats/overfishing">http://saveourseas.com/threats/overfishing</a> (RI, 1260L)</li> <li>• “Sustainable Fishing Methods,” <a href="http://www.sunset.com/food-wine/flavors-of-the-west/sustainable-fishing-methods-00400000053176/">http://www.sunset.com/food-wine/flavors-of-the-west/sustainable-fishing-methods-00400000053176/</a> (RI, 1200L)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Frightful’s Mountain,</b> Jean Craighead George (RL, 650L)</li> <li>• “Biological Energy—Here, Let Me Fix It!” Utah Education Network (RI, NL)</li> <li>• “A New Home for DDT,” Donald Roberts (RI, 1200L)</li> <li>• “Malaria Carrying Mosquito Crash Lands Due to His Insecticide,” Adam Allie (RI, 1150L)</li> <li>• <b>The Exterminator,”</b> Kirsten Weir (RI, 1140L)</li> <li>• “Welcome Back,” Susan Nagle-Schwarz (RI, 1080L)</li> <li>• “How DDT Harmed Hawks and Eagles,” Gil Valo (RI, 1020L)</li> <li>• “Rachel Carson: Environmentalist and Writer,” Kathy Wilmore (RI, 840L)</li> <li>• “Rachel Carson: Sounding the Alarm on Pollution,” Robert Peterson (RI, 840L)</li> </ul>

<sup>1</sup> Texts listed in order of informational text first, then literature; both categories shown from most to least quantitatively complex (based on Lexile®).



	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
	<ul style="list-style-type: none"> <li>• <i>D'Aulaires Book Of Greek Myths</i>, Ingri and Edgar Parin D'Aulaire (teacher copy only)</li> </ul>	<ul style="list-style-type: none"> <li>• “Make Your Move,” Jennifer Marino-Walters (RI, 890L)</li> <li>• “<b>Stanford University Commencement Address</b>,” Steve Jobs (RI, 865L)</li> <li>• “Is the Cafeteria Ruining Your Life?” Elizabeth Larson and Justin O'Neill (RI, 830L)</li> <li>• “A Skateboarder Goes Green,” Blair Rainsford (RI, 790L)</li> <li>• “Cyber Bullying Statistics,” <a href="http://www.bullyingstatistics.org">www.bullyingstatistics.org</a> (RI, NL)</li> </ul>		<ul style="list-style-type: none"> <li>• “<b>Comprehending the Calamity</b>,” Emma Burke (RI, 1060L)</li> <li>• “Casualties and Damage after the 1906 Earthquake,” <a href="http://USGS.gov">USGS.gov</a> (RI, 730L)</li> </ul>	<ul style="list-style-type: none"> <li>• “A Rapidly Disappearing Fish,” <a href="http://www.pbs.org/newshour/extra/features/july-dec01/chilean.html">http://www.pbs.org/newshour/extra/features/july-dec01/chilean.html</a> (RI, 1190L)</li> <li>• “Choosing Sustainable,” <a href="http://www.fishwatch.gov/buying_seafood/choosing_sustainable.htm">http://www.fishwatch.gov/buying_seafood/choosing_sustainable.htm</a> (RI, 1180L)</li> <li>• “Sustainable Fishing,” <a href="http://education.nationalgeographic.com/education/encyclopedia/sustainable-fishing/?ar_a=1">http://education.nationalgeographic.com/education/encyclopedia/sustainable-fishing/?ar_a=1</a> (RI, 1160L)</li> <li>• “5 Creative Tips From Carl Hiaasen, Florida's Cleverest Chronicler,” Jessica Grose (RI, 920L)</li> <li>• “Florida: 'A Paradise of Scandals',” Steve Kroft (RI, 990L)</li> </ul>	<ul style="list-style-type: none"> <li>• John Stossel video on DDT: <a href="http://www.youtube.com/watch?v=kHwqandRTSQ">http://www.youtube.com/watch?v=kHwqandRTSQ</a> (NL)</li> <li>• “Earth Tones” video on DDT: <a href="http://www.science.gc.ca/default.asp?lang=en&amp;n=730d78b4-1">http://www.science.gc.ca/default.asp?lang=en&amp;n=730d78b4-1</a></li> </ul>
<b>Lexile®</b>	Common Core Band Level Text Difficulty Ranges for Grades 6–8 <sup>2</sup> : 925–1185L					
<b>Performance Task</b>	My Hero's Journey Narrative (NYSP12 ELA Standards RL.6.3, W.6.3, W.6.4, W.6.5, W.6.6, W.6.11c, L.6.2, and L.6.3) scaffolded narrative	Essay to Inform: “My Rule to Live By” (NYSP12 ELA Standards (RI.6.1, RI.6.2, W.6.2, W.6.4, W.6.5, W.6.9, W.6.9b, L.6.1, and L.6.2) scaffolded essay	Narrative: Giving Voice to Adversity (W.6.3, SL.6.4, SL.6.6, L.6.1, L.6.3, and L.6.6.) scaffolded narrative, spoken performance	Newspaper article: “How the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco” (RI.6.7, W.6.2, W.6.4a, W.6.9, W.6.9b, and L.6.3) scaffolded essay	Informational Consumer Guide: What Do People Need to Know about Overfishing and Fish Depletion When Buying Fish? (W.6.2, W.6.6 (optional), W.6.7, L.6.2, L.6.3) scaffolded essay	Scientific Poster and Hosted Gallery Walk (RI.6.1, W.6.1, W.6.4, W.6.5 and L.6.6) research paper

<sup>2</sup> Supplemental Information for Appendix A of the Common Core State Standards for English Language Arts and Literacy: New Research on Text Complexity [http://www.corestandards.org/assets/E0813\\_Appendix\\_A\\_New\\_Research\\_on\\_Text\\_Complexity.pdf](http://www.corestandards.org/assets/E0813_Appendix_A_New_Research_on_Text_Complexity.pdf)



Unit-Level Assessments (ELA CCSS)

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
<b>Mid-Unit 1</b>	Inferring about the Main Character in <i>The Lightning Thief</i> (RL.6.1 and RL.6.3) graphic organizer and short constructed responses	Figurative Language and Word Choice in <i>Bud, Not Buddy</i> (RL.6.4 and L.6.5) short constructed response	Research Reading: Medieval Times (RI.6.1, RI.6.2, RI.6.4, and RI.6.5) research	Point of View, Figurative Language and Passage Connections from <i>Dragonwings</i> (RL.6.4, RL.6.5, RL.6.6., L.6.4a, W.6.11, W.6.11a, W.6.11b, and W.6.11c) graphic organizer and short constructed response	Analyzing Idea Development in Chapter 3 of <i>World without Fish</i> (RI.6.2, RI.6.3, and RI.6.4) selected response and graphic organizer	Tracing and Evaluating an Argument: “Rachel Carson: Sounding the Alarm on Pollution” and the Video about DDT (RI.6.8 and SL.6.3) graphic organizers
<b>End of Unit 1</b>	Drawing Evidence from Text: Written Analysis of How Percy’s Experiences Align with “The Hero’s Journey” (RL.6.1, RL.6.3, R.I. 6.1, W.6.9, and W.6.9b) graphic organizer and short constructed response	Analyzing the Barack Obama Back-to-School Speech (RI.6.2 and RI.6.5) short constructed response	Writing about Medieval Times (W.6.2, W.6.4, W.6.7, and W.6.9) scaffolded essay	Evidence of Author’s Perspective in <i>Dragonwings</i> (RL.6.4, and RL.6.6a) short constructed response	Analyzing Author’s Point of View and How it is Conveyed in Chapter 5 of <i>World without Fish</i> (RI.6.6) graphic organizer	Fishbowl Discussion: DDT: Do the Benefits Outweigh the Consequences? (SL.6.2 and SL.6.2a) discussion
<b>Mid-Unit 2</b>	Analytical Mini-Essay about Elements and Theme of the Myth of Prometheus (RL.6.1, RL.6.2, RI.6.1, W.6.2, and W.6.9) scaffolded essay	Analyzing Poetry: Structure and Theme in Stanza 4 of “If” by Rudyard Kipling (RL.6.5, RL.6.7, RL.6.9, and L.6.5) reading and listening task; selected response, short constructed response	Finding Theme and Interpreting Figurative Language: Monologues from a Medieval Village (RL.6.2, RL.6.4, and L.6.5) graphic organizer, text-dependent questions	Short Response: Analyzing the Point of View: Relief Camps (RI.6.3, RI.6.6, and RI.6.4) short constructed response	Analyzing Point of View and Plot Development in <i>Flush</i> (RL.6.4, RL.6.5, RL.6.6, and L.6.4a) selected response and graphic organizer	Comparing and Contrasting Two Texts: Simulated Research (RI.6.9, W.6.7, W.6.8, L.6.4, L.6.4b, L.6.4c, and L.6.4d) graphic organizer, selected response, short constructed response



	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
<b>End of Unit 2</b>	Literary Analysis—Connecting Themes in Cronus and <i>The Lightning Thief</i> (RL.6.1, RL.6.2, W.6.2, W.6.5, W.6.9, W.6.9a, and L.6.1a,b,c,d) scaffolded essay	How Does Bud Use His Rules—to Survive or to Thrive? Argument Essay (RL.6.1, RL.6.2, W.6.1, W.6.4, and W.6.9) scaffolded essay	Literary Argument Essay: Do We Face the Same Adversities as the Voices of <i>Good Masters, Sweet Ladies</i> ? (W.6.1 and W.6.9) scaffolded essay	Literary Analysis: How Do the Author’s Purposes Affect the Narrator’s Points of View of the Immediate Aftermath of the Earthquake? (W.6.2, W.6.9, W.6.9a, and L.6.2) scaffolded essay	Finding Evidence of Carl Hiaasen’s Perspective in Flush and Illustrating Plot (RL.6.6a, W.6.11) on-demand extended response	Making a Claim: Where Do You Stand on the Use of DDT? (RI.6.9a, W.6.1, W.6.9, SL.6.4, SL.6.5, and SL.6.6) oral presentation
<b>Mid-Unit 3</b>	Crosswalk between My Hero’s Journey Narrative and “The Hero’s Journey” Informational Text (W.6.2, W.6.3a, and W.6.9) on-demand extended response	Discussion Skills, Summarizing Informational Text, and Choosing Best Evidence: Supporting a Claim in an Essay to Inform (RI.6.1, RI.6.2, and SL.6.1) short constructed response and discussion	Small Group Discussion: How Do Modern Poems Portray Modern Adversities? (RL.6.7, RL.6.9, SL.6.1, SL.6.4, and SL.6.6) discussion	Part 1: Researching and Interpreting Information: Researching the Destruction Caused by the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco Part 2: Explaining How New information Connects to the Topic (W.6.7, SL.6.2, and RL.6.11) graphic organizer and oral explanations	Part 1: Researching Information about How to Buy Fish Caught Using Sustainable Methods. Part 2: Explaining How New Information Connects to the Topic (W.6.7 and SL.6.2) research simulation and discussion	Draft of Position Paper: DDT: Do the Benefits Outweigh the Consequences? (RI.6.1, W.6.1, W.6.9 and W.6.9b) draft essay
<b>End of Unit 3</b>	“My Hero’s Journey” Narrative Draft (W.6.3, W.6.4, and W.6.11c) on-demand narrative	Draft of Essay to Inform: “My Rule to Live By” (RI.6.1, RI.6.2, W.6.2, W.6.4, and W.6.9) on-demand essay	Giving Voice to Adversity: Drafting a Modern Narrative of Adversity (W.6.3, W.6.11c, L.6.1, and L.6.3) scaffolded monologue	Draft Newspaper Article: How the 1906 San Francisco Earthquake and Fire Affected the People of San Francisco (RI.6.7, W.6.2, W.6.4 and W.6.9) scaffolded essay	Draft of Written Content of Informative Consumer Guide: What You Need to Know When Buying Fish (RI.6.7, W.6.2, W.6.4a, and W.6.9) scaffolded essay	Reflection on the Writing Process: Moving from Draft to Published Position Paper (W.6.5, W.6.6, L.6.1e and L.6.6) written reflection





### Common Core ELA Standards Formally Assessed, by Module

- In the curriculum map below, any specific CCSS with a check mark indicates formally assessed.
- Some standards are formally assessed in multiple modules.
- “B” modules will assess all the same standards as “A” modules but may address additional standards.
- Because of the integrated nature of the standards, even standards that are not formally assessed are often embedded in instruction throughout every module (e.g., RI/RL.1).
- Some standards are not applicable in an on-demand assessment context (e.g., R.10 or W.10). In the curriculum map below, these standards are noted as “integrated throughout.”
- Some standards (e.g., W.2) have a main or “parent” standard and then subcomponents (e.g., W.2a). Often, students’ mastery of the entirety of this standard is scaffolded across multiple modules. Therefore, in the curriculum map below, the “parent” standard is checked only if all components of that standard are formally assessed within that particular module. Otherwise, just the specific components are checked.



Reading Standards for Literature

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
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.	✓					
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 a text.				✓	✓	
A. Explain how an author's geographic location or culture affects his or her perspective. <sup>3</sup>				✓	✓	
RL.6.7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.		✓	✓			
RL.6.9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.		✓	✓			
RL.6.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	Integrated throughout.					

<sup>3</sup>This is a standard specific to New York State.



	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
RL.6.11. Recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations. <sup>4</sup>	Integrated throughout.					
A. Self-select text based on personal preferences. <sup>5</sup>				✓	✓	
B. Use established criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.				✓	✓	

<sup>4</sup> This is a standard specific to New York State.

<sup>5</sup> In the middle school modules, RL.11a and b are also addressed through Accountable Independent Reading, which is formally launched during Module 2A/B. See “Common Core Interventions for Adolescent Readers” (in Resources on [commoncoresuccess.elschools.org](http://commoncoresuccess.elschools.org)). On this document, look specifically at the section titled “Independent Reading: The Importance of a Volume of Reading and Sample Plans.”



Reading Standards for Informational Text

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
RI.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓			
RI.6.2. Determine a 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.		✓	✓		✓	
RI.6.3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).				✓	✓	
RI.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.			✓	✓	✓	
RI.6.5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.		✓	✓			
RI.6.6. Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.				✓	✓	
RI.6.7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.				✓	✓	
RI.6.8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.						✓
RI.6.9. Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).						✓
A. Use their experience and their knowledge of language and logic, as well as culture, to think analytically, address problems creatively, and advocate persuasively.						✓
RI.6.10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	Integrated throughout.					



**Writing Standards**

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
W.6.1. Write arguments to support claims with clear reasons and relevant evidence.		✓	✓			✓
A. Introduce claim(s) and organize the reasons and evidence clearly.		✓	✓			✓
B. Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.		✓	✓			✓
C. Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.		✓	✓			✓
D. Establish and maintain a formal style.		✓	✓			✓
E. Provide a concluding statement or section that follows from the argument presented.		✓	✓			✓
W.6.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	✓	✓	✓	✓	✓	
A. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.	✓	✓	✓	✓	✓	
B. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.	✓	✓	✓	✓	✓	
C. Use appropriate transitions to clarify the relationships among ideas and concepts.	✓	✓	✓	✓	✓	



	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
D. Use precise language and domain-specific vocabulary to inform about or explain the topic.	✓	✓	✓	✓	✓	
E. Establish and maintain a formal style.	✓	✓	✓	✓	✓	
F. Provide a concluding statement or section that follows from the information or explanation presented.	✓	✓	✓	✓	✓	
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.	✓					
W.6.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	✓	✓	✓	✓	✓	✓
A. Produce text (print or nonprint) that explores a variety of cultures and perspectives. <sup>6</sup>	✓			✓	✓	
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.	Integrated throughout.					

<sup>6</sup> This is a standard specific to New York State.



	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
W.6.6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.	Integrated throughout.					
W.6.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.			✓	✓	✓	✓
W.6.8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.						✓
W.6.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	✓	✓	✓	✓	✓	
A. Apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).	✓	✓	✓	✓	✓	
B. Apply grade 6 Reading standards to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).	✓	✓	✓	✓	✓	✓
W.6.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	Integrated throughout.					
W.6.11. Create and present a text or artwork in response to a literary work. <sup>7</sup>				✓	✓	
A. Develop a perspective or theme supported by relevant details.				✓	✓	
B. Recognize and illustrate social, historical, and cultural features in the presentation of literary texts.				✓	✓	

<sup>7</sup>This is a standard specific to New York State.



	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
C. Create poetry, stories, plays, and other literary forms (e.g., videos, art work).	✓		✓	✓		





Speaking and Listening Standards

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
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.		✓	✓			
A. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.		✓	✓			
B. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.		✓	✓			
C. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.		✓	✓			
D. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.		✓	✓			
E. Seek to understand and communicate with individuals from different perspectives and cultural backgrounds. <sup>8</sup>		✓	✓			
SL.6.2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.				✓	✓	✓
A. Use their experience and their knowledge of language and logic, as well as culture, to think analytically, address problems creatively, and advocate persuasively. <sup>9</sup>						✓
SL.6.3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.						✓

<sup>8</sup> This is a standard specific to New York State.

<sup>9</sup> This is a standard specific to New York State.



	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
SL.6.4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.			✓			✓
SL.6.5. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.						✓
SL.6.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.			✓			✓



**Language Standards**

	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
L.6.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	✓	✓	✓			
A. Ensure that pronouns are in the proper case (subjective, objective, possessive).	✓	✓	✓			
B. Use intensive pronouns (e.g., <i>myself</i> , <i>ourselves</i> ).	✓	✓	✓			
C. Recognize and correct inappropriate shifts in pronoun number and person.	✓	✓	✓			
D. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).	✓	✓	✓			
E. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.		✓				✓
L.6.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	✓	✓		✓	✓	
A. Vary sentence patterns for meaning, reader/listener interest, and style.	✓	✓		✓	✓	
B. Maintain consistency in style and tone.	✓	✓		✓	✓	
L.6.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.	✓		✓	✓	✓	
A. Vary sentence patterns for meaning, reader/listener interest, and style.	✓			✓	✓	



	Module 1	Module 2A	Module 2B	Module 3A	Module 3B	Module 4
B. Maintain consistency in style and tone.	✓			✓	✓	
L.6.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.						✓
A. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.				✓	✓	✓
B. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>audience</i> , <i>auditory</i> , <i>audible</i> ).						✓
C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.						✓
D. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).						✓
L.6.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.		✓	✓			
A. Interpret figures of speech (e.g., personification) in context.		✓	✓			
B. Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.		✓	✓			
C. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>stingy</i> , <i>scrimping</i> , <i>economical</i> , <i>unwasteful</i> , <i>thrifty</i> ).		✓	✓			
L.6.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	Integrated throughout.					