

Grade 6 ELA Curriculum Map									
Unit	Unit 1 (1a)	Unit 2 (1b)	Unit 3 (1c)	Unit 4 (2a)	Unit 5 (2b)	Unit 6 (2c)	Unit 7 (3a)	Unit 8 (3b)	Unit 9 (3c)
Quarter Year at a Glance Calendar Grade 6 Module Overviews	Quarter 1	Quarter 1	Quarter 2	Quarter 2	Quarter 3	Quarter 3	Quarter 3	Quarter 4	Quarter 4
Unit Duration In total, the Grade 6 ELA curriculum consists of 171 instructional periods, provides 9 days in the academic year to allow for flexibility in pacing. Suggested pacing is provided and prioritizes completing units in their entirety by the end of each marking period. Grade level teams may use flex days to adapt pacing and split units across marking periods.	Units 1 and 2 total 41 instructional periods. As 47 days are available in Quarter 1, teachers can make use of 6 flex days.	Units 1 and 2 total 41 instructional periods. As 47 days are available in Quarter 1, teachers can make use of 6 flex days.	Units 3 and 4 total 35 instructional periods. As 44 days are available in Quarter 2, teachers can make use of 9 flex days.	Units 3 and 4 total 35 instructional periods. As 44 days are available in Quarter 2, teachers can make use of 9 flex days.	Units 5, 6, and 7 total 59 instructional periods. As 48 days are available in Quarter 3, teachers may need to use 11 flex days to complete Quarter 3 work.	Units 5, 6, and 7 total 59 instructional periods. As 48 days are available in Quarter 3, teachers may need to use 11 flex days to complete Quarter 3 work.	Units 5, 6, and 7 total 59 instructional periods. As 48 days are available in Quarter 3, teachers may need to use 2 flex days to complete Quarter 3 work.	Units 8 and 9 total 36 instructional periods. As 41 days are available in Quarter 4, teachers can make use of 5 flex days.	Units 8 and 9 total 36 instructional periods. As 41 days are available in Quarter 4, teachers can make use of 5 flex days.
Essential Questions	What makes a hero?	What makes a hero?	What makes a hero?	How do people's life experiences shape the rules they live by? How does culture affect our perspective? How do we learn to see different perspectives?	How do people's life experiences shape the rules they live by? How does culture affect our perspective? How do we learn to see different perspectives?	How do people's life experiences shape the rules they live by? How does culture affect our perspective? How do we learn to see different perspectives?	How do we balance the needs of people and the condition of the natural world?	How do we balance the needs of people and the condition of the natural world?	How do we balance the needs of people and the condition of the natural world?
Enduring Understandings	While a hero must successfully respond to challenges, a hero is not perfect and does fail and have flaws, sometimes big ones.	The literary definition of a hero is someone who has successfully completed most of the stages of the hero's journey.	Heroes are people who respond to challenges successfully and help others as they do so.	Our perspective is shaped by our culture, family, relationships, and experiences.	Our perspective is shaped by our culture, family, relationships, and experiences.	Poetry is used to express one's thoughts and feelings through figurative language.	To preserve the condition of the natural world and address the needs of people, solutions must integrate multiple perspectives.	Critical researchers must evaluate a source's credibility and perspective when gathering information.	As an intentional researcher, writer, and communicator, every choice you make is on purpose.
Content Standards (prioritized standards are in bold)	RL.6.1, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10, RI.6.1, RI.6.4, RI.6.5, RI.6.10, W.6.5, W.6.10, SL.6.1, L.6.4, L.6.4.a, L.6.4.b, L.6.4.c, L.6.4.d	RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.9, RL.6.10, RI.6.1, RI.6.10, W.6.2, W.6.2.a, W.6.2.b, W.6.2.c, W.6.2.d, W.6.2.e, W.6.2.f, W.6.4, W.6.5, W.6.6, W.6.9, W.6.10, SL.6.1, SL.6.1.a, SL.6.1.c, SL.6.1.d, L.6.1, L.6.1.e, L.6.2, L.6.2.a, L.6.2.b, L.6.4, L.6.6	RL.6.1, RL.6.7, RL.6.10, W.6.3, W.6.3.a, W.6.3.b, W.6.3.c, W.6.3.d, W.6.3.e, W.6.5, W.6.6, W.6.10, SL.6.1, SL.6.2, SL.6.4, SL.6.5, L.6.1, L.6.1.e, L.6.2, L.6.2.a, L.6.2.b, L.6.3, L.6.3.b	RL.6.1, RL.6.4, RL.6.6, RL.6.10, W.6.2, W.6.3, W.6.10, SL.6.1, SL.6.1.b, SL.6.1.c, L.6.4, L.6.4.d, L.6.5, L.6.5.a, L.6.5.c, L.6.6	RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.9, RL.6.10, W.6.2, W.6.2.a, W.6.2.b, W.6.2.c, W.6.2.d, W.6.2.f, W.6.4, W.6.5, W.6.9, W.6.10, SL.6.1, SL.6.1.a, SL.6.1.b, SL.6.1.c, SL.6.1.d, L.6.1, L.6.1.e, L.6.2, L.6.2.a, L.6.2.b, L.6.3, L.6.3.a, L.6.3.b, L.6.5, L.6.6	RL.6.1, RL.6.3, RL.6.5, W.6.3, W.6.3.a, W.6.3.b, W.6.3.d, W.6.3.e, W.6.5, W.6.10, SL.6.1, SL.6.4, SL.6.5, SL.6.6, L.6.1, L.6.1.e, L.6.2, L.6.2.b, L.6.5	RL.6.1, RL.6.6, RL.6.1, RI.6.2, RI.6.4, RI.6.7, RI.6.8, RI.6.9, RI.6.10, W.6.1, W.6.1.a, W.6.6, W.6.10, SL.6.1, SL.6.4, L.6.4, L.6.4.d, L.6.5, L.6.5.b, L.6.6	RI.6.1, RI.6.2, RI.6.6, RI.6.8, W.6.2, W.6.2.a, W.6.2.b, W.6.2.d, W.6.4, W.6.5, W.6.7, W.6.8, W.6.9, W.6.9.b, SL.6.1, SL.6.4, SL.6.5, L.6.4, L.6.5, L.6.5.b, L.6.6	RI.6.1, RI.6.2, RI.6.3, RI.6.5, RI.6.6, RI.6.8, W.6.1, W.6.1.a, W.6.1.b, W.6.1.c, W.6.1.d, W.6.1.e, W.6.4, W.6.5, W.6.7, W.6.8, W.6.9, W.6.9.b, W.6.10, SL.6.1, SL.6.2, SL.6.3, SL.6.4, SL.6.5, SL.6.6, L.6.1, L.6.1.a, L.6.1.b, L.6.1.c, L.6.1.d, L.6.2, L.6.2.a, L.6.2.b, L.6.3, L.6.3.b, L.6.6
Text List	Skyline Grade 6 Text List								
SEL Standards and Benchmarks	1C. (1C.3a) 2C. (2C.3a, 2C.3b) 3B. (3B.3a)	1A. (1A.3a, 1A.3b) 1B. (1B.3a) 2A. (2A.1b, 2A.3a, 2A.3b) 2C. (2C.3a)	1A. (1A.3a, 1A.3b) 1C. (1C.3a, 1C.3b) 2A. (2A.3a, 2A.3b) 2C. (2C.3b)	1A. (1A.3a, 1A.3b) 1B. (1B.3a) 2A. (2A.3a, 2A.3b) 2B. (2B.3a) 2C. (2C.3b)	1A. (1A.3a, 1A.3b) 2A. (2A.3b) 2C. (2C.3b)	1A. (1A.3a) 1C. (1C.3b) 2A. (2A.1a, 2A.1b) 2C. (2C.3a, 2C.3b)	1A. (1A.3b) 1B. (1B.3a) 1C. (1C.3b) 2A. (2A.3a, 2A.3b) 2C. (2C.3a, 2C.3b)	1A. (1A.3b) 1C. (1C.3b) 2C. (2C.3a, 2C.3b) 2D. (2D.3a)	1B. (1B.3a, 1B.3b) 1C. (1C.3a, 1C.3b)
WIDA Standards	Social and Instructional Language The Language of Language Arts								

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Assessment	For the unit assessment, students write a response paragraph and also create either a note-catcher, visual, or performance product to analyze character and plot development, and how a chapter fits into the overall structure and develops the Garza twins' hero's journey. This assessment allows students to use all of their learning by applying the skills and strategies gained throughout the unit to analyze the novel and explore the Essential Question: "What makes a hero?"	The unit assessment has two parts. In Part I, students convey their ideas in an informative essay, comparing and contrasting the approach to the hero's journey in both "The Search for the Magic Lake" and The Smoking Mirror. In Part II, students return to a collaborative protocol, the peer review, to revise and edit their informative essay. This two-part assessment allows students to use their learning by applying the skills and strategies gained throughout the unit to analyze the short stories and the Essential Question: "What makes a hero?"	For the unit assessment, students write a hero's journey narrative. Students also have the opportunity to revise, edit, and finalize their hero's journey narrative before submitting it in order to use the full range of skills they have learned throughout the unit and module. In addition, students complete a module assessment in which they produce an audio of their hero's journey narrative. Students do an audio narration of their written stories, identify sound effects and background music to contribute to their narratives, and use digital tools to produce their audio.	For the unit assessment, Analyze Meaning in Poetry, students employ the skill of explaining a poem's words and phrases, including figurative language and connotative meanings, that they have been practicing throughout this unit. Students will also use the skills and strategies developed throughout the unit to analyze how words and phrases impact the meaning and tone of a poem.	For the unit assessment, students independently analyze a theme in the verse novel and how it is developed through lines, stanzas, and poems. Students write an informative essay that addresses the unit's Disciplinary Essential Questions: How is the theme or central idea of the poem conveyed through particular details? How does a particular line or stanza fit into the overall structure of a poem? How does culture and perspective influence the stories we tell?	For the unit assessment, students create a narrative poetry collection, revise it through a peer review process, and then submit it, bringing their work thus far in the unit to a culmination. This task calls on students to employ the skills of developing a real or imagined narrative using effective narrative techniques, relevant descriptive details, and well-structured event sequences with context and orientation, as well as a conclusion that follows from the narrated experiences or events. Students use the skills and strategies developed throughout the unit to analyze and annotate how their own poems exemplify plot structure and incorporate figurative language and narrative techniques. For the module assessment, students publish their narrative poetry collection and present them to peers, using multimedia components or visual displays to clarify their ideas. Students' narrative poetry collections and presentations help them answer the unit's Disciplinary Essential Questions: How do writers use poetry to tell a story? How do writers tell narrative poems through visual arts or performance?	For the unit assessment, students read and analyze a written text and watch a video (with transcript). They use their annotations about claim and supporting details to compare and contrast the texts and clarify Unit Priority Vocabulary. Students explain how the texts connect to one another, to student beliefs and knowledge, and to the Essential Question.	For the unit assessment, students use their group's research findings to independently create a visual display and script to present their research to their peers in a Hosted Gallery Walk.	For the unit assessment, students synthesize their research findings to present an argument written in one of four formats: an op-ed, a blog post, a petition, or a letter. For the module assessment, students create a multimedia component that is used to support, enhance, and clarify their argument. Students also create an artist's statement to communicate their passion for their topic and argument to an audience. Students' work in this module culminates with a presentation of their argument, artist's statement, and multimedia component. The artist's statement is recorded and presented at an Environmental Action Fair that concludes the unit and module.