



6TH GRADE **ELA**

Student Materials

Unit 3 ***Expressing Yourself:*** ***Women in the Arts***





Daily Lesson Materials

Name: _____ Date: _____

Anticipation Guide

Directions: For each of the following statements, mark an X beside *Agree* or *Disagree*. After deciding your position, explain your reasons for your decision in one to two complete sentences for each. Repeat this process at the end of the unit to see how your thinking has changed.

| | | | | | |
|--|-------|----------|-----------------------------------|-------|----------|
| Statement 1: Young people have very different coming-of-age experiences depending on their background, relationships, and social contexts. | | | | | |
| <i>Before reading . . .</i> | Agree | Disagree | <i>After reading . . .</i> | Agree | Disagree |
| <i>Response:</i> | | | <i>Response:</i> | | |
| Statement 2: The choices we make and how we express ourselves can deeply influence who we become. | | | | | |
| <i>Before reading . . .</i> | Agree | Disagree | <i>After reading . . .</i> | Agree | Disagree |
| <i>Response:</i> | | | <i>Response:</i> | | |

| | | | | | |
|---|-------|----------|----------------------------|-------|----------|
| Statement 3: Belonging, understanding, and acceptance can transform a person's sense of self. | | | | | |
| Before reading . . . | Agree | Disagree | After reading . . . | Agree | Disagree |
| <i>Response:</i> | | | <i>Response:</i> | | |
| Statement 4: Female artists have always received the credit they deserve for their work. | | | | | |
| Before reading . . . | Agree | Disagree | After reading . . . | Agree | Disagree |
| <i>Response:</i> | | | <i>Response:</i> | | |
| Statement 5: Art can be a form of resistance and has the power to challenge society's norms. | | | | | |
| Before reading . . . | Agree | Disagree | After reading . . . | Agree | Disagree |
| <i>Response:</i> | | | <i>Response:</i> | | |

| | | | | | |
|---|-------|----------|----------------------------|-------|----------|
| Statement 6: Art is a powerful way to express identity, culture, and personal struggle. | | | | | |
| Before reading . . . | Agree | Disagree | After reading . . . | Agree | Disagree |
| <i>Response:</i> | | | <i>Response:</i> | | |
| Statement 7: People often have strict ideas about what beauty and success should look like in art, and that can exclude some artists. | | | | | |
| Before reading . . . | Agree | Disagree | After reading . . . | Agree | Disagree |
| <i>Response:</i> | | | <i>Response:</i> | | |
| Statement 8: Role models who look like you or share your experiences can change what you believe is possible. | | | | | |
| Before reading . . . | Agree | Disagree | After reading . . . | Agree | Disagree |
| <i>Response:</i> | | | <i>Response:</i> | | |

| | | | | | |
|--|-------|----------|----------------------------|-------|----------|
| Statement 9: Hard work and talent are always enough to overcome obstacles, no matter the odds. | | | | | |
| Before reading . . . | Agree | Disagree | After reading . . . | Agree | Disagree |
| <i>Response:</i> | | | <i>Response:</i> | | |
| Statement 10: Leaving a legacy—being remembered for something important—is one of the most meaningful goals a person can have. | | | | | |
| Before reading . . . | Agree | Disagree | After reading . . . | Agree | Disagree |
| <i>Response:</i> | | | <i>Response:</i> | | |

Name: _____

Date: _____

Today's Materials:

- Article: [“The Guerrilla Girls: 'We upend the art world's notion of what's good and what's right'”](#) by Nadja Sayej
- Video: [“Guerrilla Girls - 'You Have to Question What You See' | Artist Interview”](#) by Tate Museum

Objective: Provide evidence from multiple sources to support inferences about the Guerrilla Girls.

1. Why did the Guerrilla Girls form their collective? Provide examples from both sources to support your answer.

2. What strategies do the Guerrilla Girls use to organize and convey their message to their audience? Provide examples from both sources to support your answer.

3. Based on how people respond to the Guerrilla Girls' work, what can be inferred about how the Guerrilla Girls are viewed? Provide examples from both sources to support your answer.

Name: _____ Date: _____

Anticipation Guide

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Name: _____ Date: _____

Guerrilla Girls Graphic Organizer

| Questions | Notes from Article | Notes from Video |
|---|---------------------------|-------------------------|
| Key Question 1: Why did the Guerrilla Girls form their collective? | | |
| Key Question 2: What strategies do the Guerrilla Girls use to organize and convey their message to their audience? | | |
| Key Question 3: Based on how people respond to the Guerrilla Girls' work, what can be inferred about how the Guerrilla Girls are viewed? | | |
| Target Task: Based on the video and the article, how would the Guerrilla Girls most likely answer the following question: What do you hope to see in the future in the art world? | | |

Name: _____

Date: _____

Today's Materials:

- Article: ["The Guerrilla Girls: 'We upend the art world's notion of what's good and what's right'"](#) by Nadja Sayej
- Video: ["Guerrilla Girls - 'You Have to Question What You See' | Artist Interview"](#) by Tate Museum

Objective: Provide evidence from multiple sources to support inferences about the Guerrilla Girls.

Discussion & Writing Prompt

Based on the video and the article, how would the Guerrilla Girls most likely answer the following question: What do you hope to see in the future in the art world? Provide examples from both sources to support your answer.

Name: _____

Date: _____

What is the setting in which the book begins?

What major event is about to take place?

What routines does Misty follow to prepare for the big event?

Name: _____

Date: _____

Today's Materials:

- Book: [*Life in Motion: An Unlikely Ballerina*](#) by Misty Copeland — pp. 1–8

Objective: Explain how the prologue fits into the text's overall structure and how specific sections of this chapter develop ideas about the author's life.

1. On pages 2–3, what idea does Copeland develop about what it means to be a true ballerina? Cite evidence from the text to support your answer.

2. How does Copeland's use of italics in the prologue contribute to its structure and develop the reader's understanding of her experience? Cite evidence to support your answer.

3. What is the purpose of the last two paragraphs on page 7? What structural choices does Copeland make to support this purpose?

Name: _____

Date: _____

What does Misty like most about being in the talent show when she was five years old?

What is life like for Misty at home?

Who is Nadia Comaneci, and why is she important to Misty?

What happens when Misty tries out for the drill team?

What class does Misty's drill team coach say she should take, and how does Misty respond?

Name: _____

Date: _____

Today's Materials:

- Book: [Life in Motion: An Unlikely Ballerina](#) by Misty Copeland — pp. 19–33 , start with page break on p. 19

Objective: Explain how the author introduces and illustrates ideas about her childhood and her discovery of a key interest.

1. Why does Copeland include the anecdote about her talent show performance at age five? What idea does this introduce? Cite evidence from pages 19–20 to support your answer.

2. How does Copeland illustrate the connection between her home life and her discovery of dance? Cite evidence from the text to support your answer.

3. What idea does Copeland illustrate through the anecdotes on pages 26–31? Provide examples from the text to support your answer.

Name: _____

Date: _____

Who is Cindy? Why is she important to Misty's life?

What does Cindy want Misty to do? How does Misty feel about this?

How do Misty's feelings about ballet change in this chapter?

How does Cindy make Misty feel about herself?

Name: _____

Date: _____

Today's Materials:

- Book: [Life in Motion: An Unlikely Ballerina](#) by Misty Copeland — pp. 34–45

Objective: Analyze how the author introduces key individuals and illustrates ideas about the development of her identity.

1. How does Copeland illustrate her internal conflict when she begins ballet? Cite evidence from the text to support your answer.

2. How does Copeland introduce Cindy Bradley to the reader and illustrate the importance of her influence? Provide examples from pages 35–37 to support your answer.

3. How does Copeland illustrate the idea that she was different from other ballet students? Provide examples from the text to support your answer.

Name: _____

Date: _____

What kind of art does Favianna Rodríguez make?

What is her cultural background?

What is the subject of her art?

Name: _____

Date: _____

Today's Materials:

- Article: "[Favianna Rodríguez: 'Artists are Risk Takers and Truth Speakers'](#)" by Firuzeh Shokoh Valle
- Video: "[Printmaking with Favianna Rodriguez](#)"

Objective: Synthesize information from multiple sources to explain Favianna Rodriguez's perspective on the purpose of art.

1. What obstacles has Rodriguez faced in her life? How have these experiences affected her identity as an artist? Cite evidence from the text to support your answer. ("Favianna Rodríguez: Artists are Risk Takers and Truth Speakers")

2. How does the art medium that Rodriguez works in reflect her beliefs about the purpose of art? Provide examples from both sources to support your answer.

3. According to Rodriguez, what special role do artists play in society? Provide examples from both sources to support your answer.

Name: _____ Date: _____

Favianna Rodriguez Graphic Organizer

| Questions | Notes from Article | Notes from Video |
|--|--------------------|------------------|
| Key Question 1: What obstacles has Rodriguez faced in her life? How have these experiences affected her identity as an artist? | | N/A |
| Key Question 2: How does the art medium that Rodriguez works in reflect her beliefs about the purpose of art? | | |
| Key Question 3: According to Rodriguez, what special role do artists play in society? | | |
| Target Task: Based on the sources you have read and watched today, how do you think Favianna Rodriguez would answer the following question: What can individuals achieve through self-expression? | | |

Name: _____

Date: _____

What are the different places Misty has lived in over the course of this chapter?

Why does Robert treat Misty differently from her siblings?

What happens when Misty and her siblings live with Auntie Monique and Uncle Charles?

What does Misty's mother want her to do at the end of the chapter?

How does Cindy respond to Misty's mother's request?

Name: _____

Date: _____

Today's Materials:

- Book: [Life in Motion: An Unlikely Ballerina](#) by Misty Copeland — pp. 46–65

Objective: Analyze how the author portrays individuals and conveys central ideas about her motivations for pursuing a particular path.

1. How does Copeland develop the reader's understanding of what life was like in Robert's household? Cite evidence from pages 46–51 to support your answer.

2. How does Copeland illustrate her view of her mother and the decisions her mother made during this time period? Provide examples from the text to support your answer.

3. What central idea does Copeland convey about Cindy's role in her life? How does Copeland develop this idea? Provide examples from the text to support your answer.

Name: _____

Date: _____

Where is Misty living at this point in the text, and why?

How does Misty feel when she is performing? How do you know?

What happens at the Music Center's Spotlight Awards?

How do people respond to seeing Misty dance at the awards?

Name: _____

Date: _____

Today's Materials:

- Book: [Life in Motion: An Unlikely Ballerina](#) by Misty Copeland — pp. 66–75 (page break) and pp. 90–97 (page break)

Objective: Explain how the author uses figurative and descriptive language to convey her perspective.

1. How does Copeland convey the changes in her perspective of ballet during this time in her life? Cite evidence from the text to support your answer.

2. Reread the last three paragraphs of page 67. What choices does Copeland make in this section to convey her perspective and emotions? Cite at least one example of figurative language to support your answer.

3. Explain the meaning of the sentence: "I began to see the vista to a world beyond what I had ever previously imagined" (p. 97). How does Copeland's use of a metaphor help convey her perspective?

Name: _____

Date: _____

What decision does Misty's mother make about her living situation?

Who does Cindy take Misty to meet instead of bringing her home? Why?

What significant decision does Misty make?

What challenges does Misty face after returning home permanently?

How does Misty feel about her relationships with her mother and Cindy now?

Name: _____

Date: _____

Today's Materials:

- Book: [Life in Motion: An Unlikely Ballerina](#) by Misty Copeland — pp. 115–135

Objective: Analyze how the author conveys the significance of the events in Chapter 6 and explain how specific sections develop central ideas of the text.

1. Why did Copeland include the scene where Cindy takes her to meet with a lawyer about emancipation? How does she convey the significance of this event to the reader? Cite evidence from pages 120–123 to support your answer.

2. On page 126, Copeland writes:

"Like the most tragic ballets, there was a central character, innocent and bright, being pulled and pushed between two worlds. Would I emerge triumphant, like the Firebird? Or would I be more like Giselle, who succumbs to a broken heart? My ending had yet to be written."

How does this paragraph contribute to developing a central idea of the text?

3. How does Copeland illustrate and elaborate on her internal conflict about choosing between the Bradleys and her family? Cite evidence from the text to support your answer.

Version 1

Looking back, even I recognize that my story wasn't a unique one. Like most ballets, there was a central character, facing a conflict. Would I find my way? Or would I remain stuck? My future was uncertain.

Version 2

Looking back, even I recognize that my story was a sensational one. Like the most tragic ballets, there was a central character, innocent and bright, being pulled and pushed between two worlds. Would I emerge triumphant? Or would I succumb to a broken heart? My future was uncertain.

Original

"Looking back, even I recognize that my story was a sensational one. Like the most tragic ballets, there was a central character, innocent and bright, being pulled and pushed between two worlds. Would I emerge triumphant, like the Firebird? Or would I be more like Giselle, who succumbs to a broken heart? My ending had yet to be written." (126)

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Original

"Looking back, even I recognize that my story was a sensational one. Like the most tragic ballets, there was a central character, innocent and bright, being pulled and pushed between two worlds. Would I emerge triumphant, like the Firebird? Or would I be more like Giselle, who succumbs to a broken heart? My ending had yet to be written." (126)

Copeland, M. (2014). *Life in motion: An unlikely ballerina*. Touchstone.

Name: _____

Date: _____

What does the speaker compare themselves to? Provide at least two examples. ("Still I Rise")

What is the speaker's message to the audience? ("Still I Rise")

Why was Augusta Savage's sculpture "The Harp" an important piece of artwork? ("The Black Woman Artist")

What happened to the sculpture and why? ("The Black Woman Artist")

How did Savage help other Black artists during the Harlem Renaissance? ("The Black Woman Artist")

What challenges did Savage face during her career as an artist? ("The Black Woman Artist")

Name: _____

Date: _____

Today's Materials:

- Article: [“The Black Woman Artist Who Crafted a Life She Was Told She Couldn't Have”](#) by Concepción de León
- Poem: [“Still I Rise”](#) by Maya Angelou

Objective: Analyze how the poem and article explore similar themes and topics.

1. How does Angelou develop the theme of the poem? Cite evidence from the text to support your answer. (“Still I Rise”)

2. What challenges did Augusta Savage face? How did she overcome **adversity** and use art as a medium for empowerment? Provide examples from the article to support your answer. (“The Black Woman Artist”)

3. What central idea about Augusta Savage's **legacy** is conveyed by the article? What details convey this idea? (“The Black Woman Artist”)

Name: _____

Date: _____

What was life like for Misty in the corps de ballet?

How does Misty injure herself? What happens as a result of her injury?

How is Misty treated by the staff at ABT when she returns after her injury?

How does Copeland feel about her body now, according to what she writes at the end of Chapter 8?

Name: _____

Date: _____

Today's Materials:

- Book: [Life in Motion: An Unlikely Ballerina](#) by Misty Copeland — pp. 155–171

Objective: Analyze how the author illustrates the impact of stereotypes and her response to them.

1. How does joining the corps de ballet impact Misty? Cite evidence from pages 155–156 to support your answer.

2. What stereotypes about ballet dancers does Copeland address on pages 162 and 167? How does she challenge these stereotypes? Cite evidence from the text to support your answer.

3. How does the anecdote about Copeland's conversation with her brother on page 170 develop a key idea in the text? Provide examples from the text to support your answer.

Name: _____

Date: _____

Why does Misty begin to feel out of place at the American Ballet Theater?

Who is Eric? What is his relationship to Misty?

Who is Victoria Rowell? Why is her mentorship meaningful to Misty?

Who is Arthur Mitchell? What does he offer Misty?

What decision does Misty make at the end of this chapter?

Name: _____

Date: _____

Today's Materials:

- Book: [Life in Motion: An Unlikely Ballerina](#) by Misty Copeland — pp. 172–187

Objective: Analyze how the author develops a central idea about her identity and explain how she illustrates key individuals and events.

1. How does Copeland introduce Eric Underwood as an important individual in her life and illustrate the significance of their friendship? Provide examples from pages 177–179 to support your answer.

2. How does Copeland develop the central idea that her experience with racism and ignorance at ABT had a profound impact on her? Cite evidence from the text to support your answer.

3. What central idea is developed through Copeland's internal conflict on pages 185–187? What does her decision demonstrate about her development? Cite evidence from the text to support your answer.

Name: _____

Date: _____

Who does Misty meet for the first time in this section of the text?

Is this a positive or negative experience?

What does Kevin tell Misty after her performance in *Sleeping Beauty*?

What is significant about this achievement?

List of Artists and Resources

| Artist Name and Official Website | Additional Resources |
|----------------------------------|---|
| Amy Sherald | <ul style="list-style-type: none">• Amy Sherald artist profile by the National Museum of Women in the Arts• Amy Sherald artist profile by Art21• Amy Sherald biography by Robert Fikes (BlackPast) |
| Rose B. Simpson | <ul style="list-style-type: none">• Rose B. Simpson artist profile by Art21• "Rose B. Simpson Harnesses the Power of Community in Life-Sized Clay Sculptures" by Sandra Hale Schulman (Artsy)• Rose B. Simpson artist profile by the Minneapolis Institute of Art |
| Yayoi Kusama | <ul style="list-style-type: none">• "Who is Yayoi Kusama?" by Tate Kids• "Yayoi Kusama's Extraordinary Survival Story" by Cath Pound (BBC)• Yayoi Kusama biography by Britannica Kids |
| Maya Hayuk | <ul style="list-style-type: none">• Maya Hayuk biography by Street Art Bio• "Ukrainian Resilience as Resistance: How Artist Maya Hayuk Is Leaning into Her Heritage" by Adam Robb (Observer)• Maya Hayuk artist profile by Artsper |
| Helen Zughaib | <ul style="list-style-type: none">• Helen Zughaib artist profile by WePresent• Helen Zughaib artist profile by the U.S. Department of State• "Artist Helen Zughaib: Art of Displacement" by Athens Insider |
| Firelei Báez | <ul style="list-style-type: none">• Firelei Báez artist profile by Art21• "How Rising Star Firelei Báez Uses Yoruba Myth and Her Afro-Caribbean Heritage in Her Profound 'Joy Out of Fire' Murals" by Jasmin Hernandez (artnet)• Firelei Báez artist profile by the Studio Museum in Harlem |

A large red square graphic with a white border, centered on a white background. Inside the square, the text "Artist Name" is written in a bold, white, sans-serif font, and "Subheading" is written below it in a smaller, white, italicized sans-serif font.

Artist Name

Subheading

Background

Optional Subheading

- Detail 1
- Detail 2
- Detail 3
- Detail 4

Replace with
image or graphic

Caption 1

Replace with
image or graphic

Caption 2

Artwork

Optional Subheading

- Detail 1
- Detail 2
- Detail 3
- Detail 4

Replace with
image or graphic

Caption 1

Replace with
image or graphic

Caption 2

Response and Impact

Replace with
image or graphic

Caption 1

Replace with
image or graphic

Caption 2

*"Quote from or about the
artist."*

- Detail 1
- Detail 2
- Detail 3
- Detail 4

Name: _____ Date: _____

Artist Note-Catcher

Prompt: Create an informative presentation that teaches your classmates about an artist's background, unique artistic style, and the response to and impact of their work.

| | |
|--|--|
| <p>Biographical Information</p> <ul style="list-style-type: none">• Where and when were they born?• What is their background?• Where did they go to school, and how did they learn art?• What significant events have happened in their life? | |
| <p>Artistic Style</p> <ul style="list-style-type: none">• What materials do they use, and why?• What patterns, shapes, and colors often appear in their work?• What is unique about their style or approach?• What subjects, stories, or messages does their art convey? | |
| <p>Response and Impact</p> <ul style="list-style-type: none">• How and where have they shared their work with the public?• How have others responded to their work?• How have they influenced other artists?• What impact have they had on the world? | |

Name: _____ Date: _____

Single Paragraph Outline

Topic Sentence: _____

● Detail 1: _____

● Detail 2: _____

● Detail 3: _____

● Detail 4: _____

Concluding Sentence: _____

Ruth Asawa

- Had her first exhibition in 1955
- Ruth Asawa was wrongfully detained in an internment camp when she was younger, but later went to college.
- Her sculptures sold for a LOT of money after she died. 1.4 million dollars!!
- She cared a lot about art for young people.
- My favorite Ruth Asawa fact is that she was featured on a postage stamp.
- She was born in 1926.
- Ruth Asawa was inspired by basket weavers she met in Mexico. She also liked the food.



Name: _____ Date: _____

Artist Presentation Reflection Sheet

| |
|--|
| Artist: |
| What did you learn about this artist? <ul style="list-style-type: none">• _____• _____• _____• _____ |
| How is this artist similar to or different from the one your group researched? <ul style="list-style-type: none">• _____• _____ |

| |
|--|
| Artist: |
| What did you learn about this artist? <ul style="list-style-type: none">• _____• _____• _____• _____ |
| How is this artist similar to or different from the one your group researched? <ul style="list-style-type: none">• _____• _____ |

Artist:

What did you learn about this artist?

- _____
- _____
- _____
- _____

How is this artist similar to or different from the one your group researched?

- _____
- _____

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What did you learn about this artist?

- _____
- _____
- _____
- _____

How is this artist similar to or different from the one your group researched?

- _____
- _____

Informational Text Features Reference Sheet

Informational text features help readers quickly locate information, understand complex topics, and grasp the central ideas presented in the text. They enhance readability and make it easier to navigate through the material.

- **title:** the name of the piece
- **heading:** a section title that summarizes its content
- **subheading:** a section title that summarizes the content of a smaller section within a larger section
- **graphic:** a visual representation of information or data, such as a map, timeline, graph, chart, diagram, or infographic
- **sidebar:** a separate section that provides additional information
- **bold words:** words that are emphasized for importance
- **image:** a photograph, illustration, or symbol that visually represents some aspect of the topic
- **caption:** a brief description accompanying an image or graphic
- **pull quote:** a graphic design element used to grab the reader's attention and highlight a key point from the main text

List of Artists and Resources

| Artist Name and Official Website | Additional Resources |
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Artist Name

Subheading

Background

Optional Subheading

- Detail 1
- Detail 2
- Detail 3
- Detail 4

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Caption 1

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Artwork

Optional Subheading

- Detail 1
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- Detail 4

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Caption 1

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Caption 2

Response and Impact

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Caption 1

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Caption 2

*"Quote from or about the
artist."*

- Detail 1
- Detail 2
- Detail 3
- Detail 4

Name: _____ Date: _____

Artist Note-Catcher

Prompt: Create an informative presentation that teaches your classmates about an artist's background, unique artistic style, and the response to and impact of their work.

| | |
|--|--|
| <p>Biographical Information</p> <ul style="list-style-type: none">• Where and when were they born?• What is their background?• Where did they go to school, and how did they learn art?• What significant events have happened in their life? | |
| <p>Artistic Style</p> <ul style="list-style-type: none">• What materials do they use, and why?• What patterns, shapes, and colors often appear in their work?• What is unique about their style or approach?• What subjects, stories, or messages does their art convey? | |
| <p>Response and Impact</p> <ul style="list-style-type: none">• How and where have they shared their work with the public?• How have others responded to their work?• How have they influenced other artists?• What impact have they had on the world? | |

List of Artists and Resources

| Artist Name and Official Website | Additional Resources |
|----------------------------------|---|
| Amy Sherald | <ul style="list-style-type: none">• Amy Sherald artist profile by the National Museum of Women in the Arts• Amy Sherald artist profile by Art21• Amy Sherald biography by Robert Fikes (BlackPast) |
| Rose B. Simpson | <ul style="list-style-type: none">• Rose B. Simpson artist profile by Art21• "Rose B. Simpson Harnesses the Power of Community in Life-Sized Clay Sculptures" by Sandra Hale Schulman (Artsy)• Rose B. Simpson artist profile by the Minneapolis Institute of Art |
| Yayoi Kusama | <ul style="list-style-type: none">• "Who is Yayoi Kusama?" by Tate Kids• "Yayoi Kusama's Extraordinary Survival Story" by Cath Pound (BBC)• Yayoi Kusama biography by Britannica Kids |
| Maya Hayuk | <ul style="list-style-type: none">• Maya Hayuk biography by Street Art Bio• "Ukrainian Resilience as Resistance: How Artist Maya Hayuk Is Leaning into Her Heritage" by Adam Robb (Observer)• Maya Hayuk artist profile by Artsper |
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Artist Note-Catcher

Prompt: Create an informative presentation that teaches your classmates about an artist's background, unique artistic style, and the response to and impact of their work.

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Name: _____ Date: _____

Single Paragraph Outline

Topic Sentence: _____

● Detail 1: _____

● Detail 2: _____

● Detail 3: _____

● Detail 4: _____

Concluding Sentence: _____

Ruth Asawa

- Had her first exhibition in 1955
- Ruth Asawa was wrongfully detained in an internment camp when she was younger, but later went to college.
- Her sculptures sold for a LOT of money after she died. 1.4 million dollars!!
- She cared a lot about art for young people.
- My favorite Ruth Asawa fact is that she was featured on a postage stamp.
- She was born in 1926.
- Ruth Asawa was inspired by basket weavers she met in Mexico. She also liked the food.



Name: _____ Date: _____

Artist Presentation Reflection Sheet

| |
|--|
| Artist: |
| What did you learn about this artist? <ul style="list-style-type: none">• _____• _____• _____• _____ |
| How is this artist similar to or different from the one your group researched? <ul style="list-style-type: none">• _____• _____ |

| |
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Informational Text Features Reference Sheet

Informational text features help readers quickly locate information, understand complex topics, and grasp the central ideas presented in the text. They enhance readability and make it easier to navigate through the material.

- **title:** the name of the piece
- **heading:** a section title that summarizes its content
- **subheading:** a section title that summarizes the content of a smaller section within a larger section
- **graphic:** a visual representation of information or data, such as a map, timeline, graph, chart, diagram, or infographic
- **sidebar:** a separate section that provides additional information
- **bold words:** words that are emphasized for importance
- **image:** a photograph, illustration, or symbol that visually represents some aspect of the topic
- **caption:** a brief description accompanying an image or graphic
- **pull quote:** a graphic design element used to grab the reader's attention and highlight a key point from the main text

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Name: _____

Date: _____

Today's Materials:

- Book: [Life in Motion: An Unlikely Ballerina](#) by Misty Copeland — pp. 203–211 and 228–233

Objective: Analyze how the author illustrates that her circumstances and perspective have changed over time.

1. How does Copeland convey that meeting her father changed the way she views herself, both personally and professionally? Provide examples from the text to support your answer.

2. How have Misty's life experiences shaped her perspective on dancing at ABT? How does her perspective differ from the other dancers'? Cite evidence from pages 208–209 to explain your answer.

3. Explain the significance of the anecdote in which Misty tells the makeup artist, "I want to be a brown cat" (p. 229). Cite words and phrases from the text that convey the significance of this moment.

Version 1

But I kept on dancing. I got stronger. It feels amazing when someone focuses on your talent and not what you look like.

Three years ago, I was playing the part of Puss in Boots in *Sleeping Beauty*. The makeup person was standing at the ready with her container of powder to turn my face white.

When I asked to be a brown cat, she agreed.

Version 2

But I kept on dancing and practicing and performing. I got stronger in every way. And I can't describe how it feels when you finally get someone to focus on your talent and not the color of your skin.

Three years ago, I was playing the part of Puss in Boots in *Sleeping Beauty*. The makeup person was standing at the ready with her container of powder to turn my face white.

"I'm wondering why the cats have to be white," I said. "I'd prefer to be a brown cat."

She listened to me.

Original

"But I kept on dancing and practicing and performing. I got stronger in every way. And I can't describe how it feels when you finally get someone to focus on your talent and not the superficiality of the package you come in.

Three years ago, I was playing the part of Puss in Boots in *Sleeping Beauty*. The makeup person was standing at the ready with her container of powder to turn my face white.

I looked at her. 'I don't understand why the cats have to be white,' I said defiantly. 'I want to be a brown cat.'

And so I was." (229)

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And so I was." (229)

Copeland, M. (2014). *Life in motion: An unlikely ballerina*. Touchstone.

Name: _____ Date: _____

Misty's Perspective Graphic Organizer

| Topic | Childhood and Early Career | Change Reflected in pp. 203–211 and 228–233 |
|--|-----------------------------------|--|
| Connection to Key Question 1: What challenges did Misty face in her relationships with different father figures throughout her life? How was she impacted by these relationships? | | |
| Connection to Key Question 2: What challenges did Misty face throughout her childhood? How was she impacted by these experiences? | | |
| Connection to Key Question 3: What challenges did/does Misty face regarding her body image and racial identity? How was she impacted by stereotypes and discrimination? | | |

Name: _____

Date: _____

Summarize the plot of *The Firebird* ballet. (*Life in Motion*)

What challenges does Misty face as she prepares for the role? (*Life in Motion*)

How does Misty feel before and during the performance? (*Life in Motion*)

What challenges did Tallchief face and overcome on her path to becoming a prima ballerina? ("Maria Tallchief")

How did Maria Tallchief's cultural heritage influence her dancing? ("Maria Tallchief")

How did Tallchief's **legacy** influence other dancers? ("Maria Tallchief")

Name: _____

Date: _____

Today's Materials:

- Book: [Life in Motion: An Unlikely Ballerina](#) by Misty Copeland — pp. 237–248
- Article: [“How Did Maria Tallchief Become America's First Prima Ballerina?”](#) by Quill.org

Objective: Analyze how the Firebird role symbolizes Maria Tallchief and Misty Copeland's experiences and legacies.

1. How did Maria Tallchief become America's first prima ballerina? ("Maria Tallchief")

2. Explain why Copeland's performance as the Firebird represents the climax of her story. How does Copeland develop a central idea through this moment in the text? Cite evidence from the text to support your answer. (*Life in Motion*)

3. What is the relationship between Chapter 13 and the prologue of *Life in Motion*? Why did Copeland choose to feature this moment twice in the text?

Name: _____

Date: _____

What is Asawa's background?

What happened to Asawa when she was a teenager?

What kind of art did Asawa primarily make?

In addition to making art, what else is Asawa known for?

Name: _____

Date: _____

Today's Materials:

- Article: [“The Enduring Legacy of Ruth Asawa's Mesmerizing Sculptures”](#) by Daria Simone Harper
- Video: [“Ruth Asawa: Objects & Apparitions”](#) by Christie's

Objective: Synthesize information from multiple sources to explain how Ruth Asawa's art and activism were inspired by her life experiences.

1. What is a central idea about Ruth Asawa's life based on the obstacles she faced? What details in the article support that idea? ("The Enduring Legacy")

2. How did Asawa use her artwork to both reflect and respond to her life experiences? Provide at least one example from each source to support your answer.

3. What central idea about Ruth Asawa's connection to her community is developed in both the video and the article? Cite evidence from both sources to support your answer.

Name: _____ Date: _____

Ruth Asawa Graphic Organizer

| Questions | Notes from Article | Notes from Video |
|---|---------------------------|-------------------------|
| Key Question 1: What is a central idea about Ruth Asawa's life based on the obstacles she faced? What details in the article support that idea? | | N/A |
| Key Question 2: How did Asawa use her artwork to both reflect and respond to her life experiences? | | |
| Key Question 3: What central idea about Ruth Asawa's connection to her community is developed in both the video and the article? | | |
| Target Task: In paragraph 6 of the article, Harper writes that "Asawa's artistic tenacity flourished" during difficult times. How did Ruth Asawa demonstrate tenacity through her art and activism? | | |

Name: _____

Date: _____

What is Jaune Quick-To-See Smith's background?

What is the subject of many of Smith's artworks?

What is notable about her artwork being purchased by the National Gallery?

How does Smith feel about this achievement? Why?

How does Smith support Indigenous people through both art and activism?

Name: _____

Date: _____

Today's Materials:

- Article: ["Beyond the Canvas: Identity and Justice in Jaune Quick-to-See Smith's Art"](#) by Caitlyn Meagher
- Video: ["What's in a map? Reading the United 'States'"](#) by Smarthistory
- Video: ["Meet Jaune Quick-To-See Smith"](#) by Smithsonian American Art Museum
- Painting: [State Names](#)

Objective: Synthesize information from multiple sources to explain how Jaune Quick-to-See Smith used art to communicate her perspective.

1. What central idea does Jaune Quick-to-See Smith express through the painting *State Names*? What details from the video "What's in a map?" contribute to developing this idea for the viewer?

2. What central idea does the article develop about how Smith used her artwork to **represent** Native American identity and history? How do the specific examples of her artwork in both the article and the video support this idea? ("Beyond the Canvas" and "Meet Jaune Quick-to-See Smith")

3. How did Smith use both her artwork and her platform to raise awareness and advocate for change? Provide examples from both the article and the video to support your answer. ("Beyond the Canvas" and "Meet Jaune Quick-to-See Smith")

Name: _____ Date: _____

Jaune Quick-to-See Smith Graphic Organizer

| Questions | Notes from Source 1 | Notes from Source 2 |
|---|---------------------|---------------------|
| Key Question 1: What central idea does Jaune Quick-to-See Smith express through the painting <i>State Names</i> ? What details from the video "What's in a map?" contribute to developing this idea for the viewer? | | |
| Key Question 2: What central idea does the article develop about how Smith used her artwork to represent Native American identity and history? How do the specific examples of her artwork in both the article and the video support this idea? | | |

| | | |
|--|--|--|
| <p>Key Question 3: How did Smith use both her artwork and her platform to raise awareness and advocate for change?</p> | | |
| <p>Target Task: Based on the sources you have read and watched today, how do you think Jaune Quick-to-See Smith would have answered the following question: How can art be used as a medium for empowerment?</p> | | |

Name: _____

Date: _____

What can individuals achieve through self-expression? Provide examples of how artists in the unit express their identities through their art and explain why they choose to make art.

How do female artists—specifically female artists of color—use art as a medium for empowerment? Provide examples of the impact and activism of artists studied in the unit.

What do the texts in the unit reveal about the **adversity** faced by female artists—particularly female artists of color? Based on the texts in the unit, what hopes would these female artists have for the future of the art world?

Name: _____

Date: _____

Today's Materials:

Objective: Respond to a question with a clear claim and share evidence to support that claim in a Socratic Seminar.

1. What can individuals achieve through self-expression? Provide examples of how artists in the unit express their identities through their art and explain why they choose to make art.

2. How do female artists—and specifically female artists of color—use art as a medium for empowerment? Provide examples of the impact and activism of artists studied in the unit.

3. What do the texts in the unit reveal about the **adversity** faced by female artists—particularly female artists of color? Based on the texts in the unit, what hopes would these female artists have for the future of the art world?

Name: _____

Date: _____

Today's Materials:

Objective: Respond to a question with a clear claim and share evidence to support that claim in a Socratic Seminar.

Name: _____ Date: _____

Single Paragraph Outline

Topic Sentence: _____

● Detail 1: _____

● Detail 2: _____

● Detail 3: _____

● Detail 4: _____

Concluding Sentence: _____

Name: _____ Date: _____

Single Paragraph Outline

Topic Sentence: _____

● Detail 1: _____

● Detail 2: _____

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Topic Sentence: _____

● Detail 1: _____

● Detail 2: _____

● Detail 3: _____

● Detail 4: _____

Concluding Sentence: _____



Vocabulary

| Word | Part of Speech | Definition |
|--------------|----------------|---|
| adversity | n. | serious or continued difficulty or misfortune |
| afterword | | a generally short section of writing at the end of a book that provides some additional closure on the story or commentary from the author on the work itself |
| alienated | adj. | feeling isolated and rejected |
| analysis | | an interpretation that tells how a detail conveys meaning and why it is significant |
| callous | adj. | not feeling or showing any concern about the problems or suffering of other people |
| chaotic | adj. | in a state of confusion and disorder |
| cohesion | | when ideas or sentences connect to create a sense of flow |
| contribution | n. | something that is given or supplied |
| defiant | adj. | proudly refusing to obey; not willing to accept disapproval |
| distorted | adj. | not truly representing facts or reality |

| Word | Part of Speech | Definition |
|------------|----------------|--|
| hone | v. | to refine or perfect something over a period of time |
| illustrate | | to show examples that demonstrate an idea, person, or event, as a way of helping the reader better understand what the author is trying to communicate |
| intuition | n. | the ability to understand something immediately; something one knows from a feeling or instinct |
| irrelevant | | not connected or related to the idea |
| legacy | n. | something handed down from the past by an ancestor or predecessor |
| medium | | the material, form, or mode of expression used to create a work of art |
| memoir | | a narrative, written from the perspective of the author, about an important part of their life |
| metaphor | | a comparison of two unlike things in order to provide the reader with a deeper understanding of one of those things |
| nurture | v. | to care for and encourage the growth or development of something or someone |

| Word | Part of Speech | Definition |
|----------------|----------------|---|
| paraphrase | | to restate an author's words in one's own words |
| prestigious | adj. | very respected and admired |
| prodigy | n. | a young person with exceptional skill or ability |
| prologue | | a separate, introductory section of a text, which usually provides context and details that are important to understanding the rest of the text |
| reference | | a direct mention of something/someone from literature, history, or culture |
| relevant | | closely connected or appropriate to support the idea |
| repetition | | the deliberate use of the same word, phrase, line, or idea multiple times within a text |
| representation | n. | the presence or appearance of someone/something; the act of presenting someone/something in a particular way |
| sensational | adj. | causing great interest and excitement |

| Word | Part of Speech | Definition |
|-------------|----------------|---|
| simile | | the comparison of two unlike things using "like" or "as" to indicate what is being compared in order to provide the reader with a deeper understanding of one of those things |
| surpass | v. | be greater than; do or be better than ever before |
| tenacity | n. | persistence; determination |
| trailblazer | n. | a pioneer; someone who is the first to do something significant |
| turbulent | adj. | disordered; characterized by conflict |
| upend | v. | to affect drastically or radically; to overturn |

Name: _____ Date: _____

VOCABULARY PRACTICE

6th Grade ELA

Expressing Yourself: Women in the Arts

WORD LIST

1. **adversity** (n.): serious or continued difficulty or misfortune
2. **alienated** (adj.): feeling isolated or rejected
3. **callous** (adj.): not feeling or showing any concern about the problems or suffering of other people
4. **chaotic** (adj.): in a state of confusion and disorder
5. **contribution** (n.): something that is given or supplied
6. **defiant** (adj.): proudly refusing to obey; not willing to accept disapproval
7. **distorted** (adj.): not truly representing facts or reality
8. **hone** (v.): refine or perfect something over a period of time
9. **intuition** (n.): the ability to understand something immediately; something one knows from a feeling or instinct
10. **legacy** (n.): something handed down from the past by an ancestor or predecessor
11. **nurture** (v.): care for and encourage the growth or development of something or someone
12. **prestigious** (adj.): very respected and admired
13. **prodigy** (n.): a young person with exceptional skill or ability
14. **representation** (n.): the presence or appearance of someone/something; the act of presenting someone/something in a particular way
15. **sensational** (adj.): causing great interest and excitement
16. **surpass** (v.): be greater than; do or be better than ever before
17. **tenacity** (n.): persistence; determination
18. **trailblazer** (adj.): a pioneer; someone who is the first to do something significant
19. **turbulent** (adj.): disordered; characterized by conflict
20. **upend** (v.): to affect drastically or radically; to overturn

ACTIVITY 1. MATCHING

Directions: Please match the correct word to each definition

WORD BANK

| | |
|--------------|----------------|
| adversity | nurture |
| alienated | prestigious |
| callous | prodigy |
| chaotic | representation |
| contribution | sensational |
| defiant | surpass |
| distorted | tenacity |
| hone | trailblazer |
| intuition | turbulent |
| legacy | upend |

ANSWER

DEFINITION

| | ANSWER | DEFINITION |
|-----|--------|---|
| 1. | | not truly representing facts or reality |
| 2. | | very respected and admired |
| 3. | | be greater than; do or be better than ever before |
| 4. | | feeling isolated or rejected |
| 5. | | refine or perfect something over a period of time |
| 6. | | persistence; determination |
| 7. | | the ability to understand something immediately; something one knows from a feeling or instinct |
| 8. | | a young person with exceptional skill or ability |
| 9. | | not feeling or showing any concern about the problems or suffering of other people |
| 10. | | a pioneer; someone who is the first to do something significant |

| | | |
|-----|--|--|
| 11. | | in a state of confusion and disorder |
| 12. | | something handed down from the past by an ancestor or predecessor |
| 13. | | the presence or appearance of someone/something; the act of presenting someone/something in a particular way |
| 14. | | disordered; characterized by conflict |
| 15. | | something that is given or supplied |
| 16. | | to affect drastically or radically; to overturn |
| 17. | | care for and encourage the growth or development of something or someone |
| 18. | | causing great interest and excitement |
| 19. | | proudly refusing to obey; not willing to accept disapproval |
| 20. | | serious or continued difficulty or misfortune |

ACTIVITY 2. FILL IN THE BLANK

Directions: For each practice below, use the context clues to fill in the first blank using the correct vocabulary word, and in the second blank add your reasoning about why this word fits.

1. William Shakespeare's _____ as a playwright and poet has endured for over four centuries. His works, including timeless plays like "Hamlet," "Macbeth," and "Romeo and Juliet," continue to be studied, performed, and revered, cementing his status as one of the greatest writers in the English language.
2. Señora Diana worked hard to _____ a tradition of making tamales that had been passed down through generations. Each corn husk, filled with savory meats and spices, was a testament to her love and dedication, bringing the community together with every bite.
3. The reflection in the old mirror in the attic was _____, making Alice's face appear twisted and elongated, but she couldn't resist staring into its otherworldly depths. Each glance seemed to pull her closer to a forgotten part of herself.
4. Under the floodlights of the packed stadium, 15-year-old soccer _____, Bernardo, dazzled the crowd with his unparalleled skill and grace. With a swift, effortless flick of her foot, he sent the ball soaring into the net, securing his team's victory against Real Madrid.
5. Harriet Tubman's _____ and deep knowledge of the terrain were crucial in her role as a conductor on the Underground Railroad. Her remarkable ability to navigate and evade capture enabled her to lead hundreds of enslaved people to freedom, earning her the nickname "Moses."
6. Through meticulous observation and relentless experimentation, Leonardo da Vinci _____ his skills as an artist, scientist, and inventor. He mastered a wide array of disciplines, ultimately producing masterpieces like the Mona Lisa and conceptualizing inventions that were centuries ahead of their time.

7. In 1955, Rosa Parks' _____ act of refusing to give up her seat to a white passenger on a Montgomery, Alabama bus became a catalyst for the Civil Rights Movement. Her arrest sparked the Montgomery Bus Boycott, a pivotal event that ultimately led to the desegregation of public transportation.
8. During the Industrial Revolution in the 19th century, many factory owners often showed _____ indifference towards their workers' well-being. Laborers, including children, worked for long hours in hazardous conditions with little regard for their safety or health. This period highlighted the need for labor reforms and the protection of workers' rights.
9. During the Great Depression in the United States, millions faced immense _____ as unemployment rates soared and poverty spread. Families struggled to find food and shelter, relying on soup kitchens and government aid. Despite these challenges, communities banded together, demonstrating resilience and the power of collective effort in overcoming hardship.
10. As a / an _____ in the tech industry, Esmeralda and sister Estella, broke countless records and paved the way for future generations of women. Her innovative ideas and fearless spirit transformed the landscape of technology.
11. Marie Curie's groundbreaking _____ to science, particularly her research on radioactivity, revolutionized the field of physics and chemistry. Her discoveries not only earned her two Nobel Prizes, but also paved the way for advancements in medical treatments, including cancer therapy.
12. The French Revolution, which began in 1789, plunged France into a _____ period of political and social unrest. The overthrow of the monarchy, the king and queen, led to the Reign of Terror, where citizens lived in constant fear and instability.

13. In the 17th century, women accused of witchcraft in Salem, Massachusetts, were _____ from society, facing fear and mistrust from their neighbors. These women, often those who did not conform to societal norms, were seen as "others". The witch hunts serve as a stark reminder of how fear and suspicion can lead to the marginalization of people who are different.
14. Despite numerous setbacks and challenges, Jake's _____ never wavered as he pursued his dream of becoming a doctor. His sheer determination and perseverance were an inspiration to all who knew him.
15. The mural in the town square was a beautiful _____ of the community's diverse heritage, each brushstroke telling a unique story. It stood as a vibrant testament to unity and inclusivity.
16. In the midst of the _____ storm, the small fishing boat rocked violently on the dark, churning sea. Captain Yeun clung to the wheel with white-knuckled determination, her eyes fixed on the distant lighthouse that promised safe harbor.
17. Howard University is a _____ institution known for its rich history and significant contributions to the education of African American students. It boasts a rigorous academic curriculum, renowned faculty, and a strong commitment to social justice and community service. With notable alumni across various fields, Howard continues to be a leader in higher education and a beacon of opportunity.
18. Michael Jordan is often regarded as the pinnacle of basketball excellence, setting a high bar with his six NBA championships and numerous accolades. However, LeBron James has made a compelling case to _____ Jordan's legacy, boasting a unique combination of skill and versatility that continues to redefine greatness in the sport.

19. The chef's new dish was nothing short of _____; each bite of the seared scallops with truffle-infused risotto sent waves of delight through the diners. As the flavors danced on their tongues, everyone knew they were experiencing a culinary masterpiece.
20. Banksy is an England-based street artist who continues to _____ traditional art norms with his provocative and politically charged graffiti. By utilizing public spaces as his canvas, Banksy challenges conventional notions of art ownership and accessibility, making powerful social commentary that resonates with a global audience.

PART TWO: EXAMPLES AND NONEXAMPLES

ACTIVITY 3. WORD MAPS

Directions: Complete a word map for each vocabulary word. The first one has been completed as an example.

| <i>definition of the word</i> | <i>synonyms</i> |
|---|---|
| serious or continued difficulty or misfortune | misfortune, difficulty, hardship, trouble |
| <h1>1. ADVERSITY</h1> | |
| <i>use the word in a sentence</i> | <i>antonyms</i> |
| The film tells the story of one man's struggle to overcome adversity after losing his home in a hurricane. | luck, success, opportunity, fortune, accomplishment |

| <i>definition of the word</i> | <i>synonyms</i> |
|-------------------------------------|-----------------|
| feeling isolated or rejected | |

2. ALIENATED

| <i>use the word in a sentence</i> | <i>antonyms</i> |
|-----------------------------------|-----------------|
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|---|-----------------|
| not feeling or showing any concern about the problems or suffering of other people | |

3. CALLOUS

| <i>use the word in a sentence</i> | <i>antonyms</i> |
|-----------------------------------|-----------------|
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|---|-----------------|
| in a state of confusion and disorder | |

4. CHAOTIC

| <i>use the word in a sentence</i> | <i>antonyms</i> |
|-----------------------------------|-----------------|
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|--|-----------------|
| something that is given or supplied | |

5. CONTRIBUTION

| <i>use the word in a sentence</i> | <i>antonyms</i> |
|-----------------------------------|-----------------|
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|--|-----------------|
| proudly refusing to obey; not willing to accept disapproval | |
| 6. DEFIANT | |
| <i>use the word in a sentence</i> | <i>antonyms</i> |
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|--|-----------------|
| not truly representing facts or reality | |
| 7. DISTORTED | |
| <i>use the word in a sentence</i> | <i>antonyms</i> |
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|--|-----------------|
| refine or perfect something over a period of time | |
| 8. HONE | |
| <i>use the word in a sentence</i> | <i>antonyms</i> |
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|--|-----------------|
| the ability to understand something immediately; something one knows from a feeling or instinct | |
| 9. INTUITION | |
| <i>use the word in a sentence</i> | <i>antonyms</i> |
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|--|-----------------|
| something handed down from the past by an ancestor or predecessor | |

10. LEGACY

| <i>use the word in a sentence</i> | <i>antonyms</i> |
|-----------------------------------|-----------------|
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|---|-----------------|
| care for and encourage the growth or development of something or someone | |

11. NURTURE

| <i>use the word in a sentence</i> | <i>antonyms</i> |
|-----------------------------------|-----------------|
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|-----------------------------------|-----------------|
| very respected and admired | |

12. PRESTIGIOUS

| <i>use the word in a sentence</i> | <i>antonyms</i> |
|-----------------------------------|-----------------|
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|---|-----------------|
| a young person with exceptional skill or ability | |

13. PRODIGY

| <i>use the word in a sentence</i> | <i>antonyms</i> |
|-----------------------------------|-----------------|
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|---|-----------------|
| the presence or appearance of someone/something; the act of presenting someone/something in a particular way | |
| 14. REPRESENTATION | |
| <i>use the word in a sentence</i> | <i>antonyms</i> |
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|--|-----------------|
| causing great interest and excitement | |
| 15. SENSATIONAL | |
| <i>use the word in a sentence</i> | <i>antonyms</i> |
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|--|-----------------|
| be greater than; do or be better than ever before | |
| 16. SURPASS | |
| <i>use the word in a sentence</i> | <i>antonyms</i> |
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|-----------------------------------|-----------------|
| persistence; determination | |
| 17. TENACITY | |
| <i>use the word in a sentence</i> | <i>antonyms</i> |
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|-----------------------------------|-----------------|
| persistence; determination | |

18. TRAILBLAZER

| <i>use the word in a sentence</i> | <i>antonyms</i> |
|-----------------------------------|-----------------|
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|--|-----------------|
| disordered; characterized by conflict | |

19. TURBULENT

| <i>use the word in a sentence</i> | <i>antonyms</i> |
|-----------------------------------|-----------------|
| | |

| <i>definition of the word</i> | <i>synonyms</i> |
|--|-----------------|
| to affect drastically or radically; to overturn | |
| 20. UPEND | |
| <i>use the word in a sentence</i> | <i>antonyms</i> |
| | |

PART THREE: ADDING COMPLEXITY

ACTIVITY 4. CHANGING TENSES AND PART OF SPEECH

Directions: For each vocabulary word, write a sentence that shows you know the meaning of the word (Ex: different tenses, changing part of speech, removing or adding affixes).

The following words have been omitted from this activity:

- Legacy
- Prodigy
- Trailblazer
- Upend

| adversity (n.): serious or continued difficulty or misfortune | |
|---|--|
| CHANGE | EXAMPLE SENTENCE |
| <i>adverse</i> | Despite the adverse weather conditions, the team managed to complete the project on time. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <i>Changed to adjective</i> <i>Preventing success or development</i> | |

| alienated (adj.): feeling isolated or rejected | |
|---|--|
| CHANGE | EXAMPLE SENTENCE |
| <i>alienation</i> | The constant criticism from her peers led to her feeling a deep sense of alienation . |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <p><i>Changed to noun</i></p> <p><i>State of being isolated from a group or activity to which one should belong</i></p> | |

| callous (adj.): not feeling or showing any concern about the problems or suffering of other people | |
|---|---|
| CHANGE | EXAMPLE SENTENCE |
| <i>callously</i> | He callously dismissed her feelings, not caring about the impact of his words. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <p><i>Changed to adverb</i></p> <p><i>Do in a way that shows cruel disregard for others</i></p> | |

| chaotic (adj.): in a state of confusion and disorder | |
|--|---|
| CHANGE | EXAMPLE SENTENCE |
| <i>chaos</i> | The sudden power outage plunged the entire city into chaos . |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <i>Changed to noun</i> <i>Complete disorder and confusion</i> | |

| contribution (n.): something that is given or supplied | |
|---|---|
| CHANGE | EXAMPLE SENTENCE |
| <i>contribute</i> | Each member of the team was asked to contribute ideas for the new project. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <i>Changed to verb</i> <i>To give to help achieve or provide something</i> | |

| defiant (adj.): proudly refusing to obey; not willing to accept disapproval | |
|---|--|
| CHANGE | EXAMPLE SENTENCE |
| <i>defiantly</i> | She stared at the teacher defiantly after being told to sit down. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <p><i>Changed to adverb</i></p> <p><i>Done In a manner that shows open resistance</i></p> | |

| distorted (adj.): not truly representing facts or reality | |
|---|--|
| CHANGE | EXAMPLE SENTENCE |
| <i>distort</i> | The funhouse mirrors distort your reflection, making you look taller or shorter than you are. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <p><i>Changed to verb</i></p> <p><i>Pull or twist out of shape or give a false account or impression of something</i></p> | |

| hone (v.): refine or perfect something over a period of time | |
|---|--|
| CHANGE | EXAMPLE SENTENCE |
| <i>honed</i> | After years of diligent practice, her honed painting skills allowed her to create masterpieces that captivated everyone who saw them. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <p><i>Changed to adjective</i></p> <p><i>Having been sharpened or refined over time, often through practice</i></p> | |

| intuition (n.): the ability to understand something immediately; something one knows from a feeling or instinct | |
|--|--|
| CHANGE | EXAMPLE SENTENCE |
| <i>intuitive</i> | Her approach to solving problems is highly intuitive , often relying on her gut feelings. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <p><i>Changed to adjective</i></p> <p><i>Based on what one feels to be true even without conscious reasoning</i></p> | |

| nurture (v.): care for and encourage the growth or development of something or someone | |
|---|--|
| CHANGE | EXAMPLE SENTENCE |
| <i>nurturing</i> | The nurturing environment at the school helped the students to thrive both academically and personally. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <i>Changed to adjective</i> <i>Providing care and encouragement</i> | |

| prestigious (adj.): very respected and admired | |
|---|--|
| CHANGE | EXAMPLE SENTENCE |
| <i>prestige</i> | The university has gained significant prestige over the years for its groundbreaking research and distinguished alumni. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <i>Changed to noun</i> <i>Respect and admiration felt for someone or something</i> | |

| representation (n.): the presence or appearance of someone/something; the act of presenting someone/something in a particular way | |
|--|--|
| CHANGE | EXAMPLE SENTENCE |
| <i>represent</i> | The lawyer will represent the defendant in court. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <p><i>Change to verb</i></p> <p><i>To act or speak on behalf of someone or something</i></p> | |

| sensational (adj.): causing great interest and excitement | |
|---|---|
| CHANGE | EXAMPLE SENTENCE |
| <i>sensation</i> | The sensation of the cold wind against her skin made her shiver. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <p><i>Changed to noun</i></p> <p><i>A physical feeling or perception resulting from something that happens to or comes into contact with the body</i></p> | |

| | |
|--|---|
| surpass (v.): be greater than; do or be better than ever before | |
| CHANGE | EXAMPLE SENTENCE |
| <i>surpassed</i> | Her performance in the final exam surpassed all expectations, earning her the top spot in the class. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <i>Past tense</i> <i>To exceed or go beyond</i> | |

| | |
|--|--|
| tenacity (n.): persistence; determination | |
| CHANGE | EXAMPLE SENTENCE |
| <i>tenacious</i> | Her tenacious spirit enabled her to overcome the many challenges she faced. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <i>Changed to adjective</i> <i>Tending to keep a firm hold of something; clinging or adhering closely</i> | |

| turbulent (adj.): disordered; characterized by conflict | |
|---|---|
| CHANGE | EXAMPLE SENTENCE |
| <i>turbulence</i> | The pilot warned the passengers to fasten their seat belts as they were about to encounter severe turbulence during the storm. |
| ADDED MEANING | WRITE YOUR OWN SENTENCE USING THIS FORM OF THE WORD |
| <i>Changed to noun</i> <i>A state of conflict or confusion</i> | |



Unit Rubrics & Assessments

Name: _____ Date: _____

Editing Checklist

Use this checklist to polish your writing. Check ✓ each item if it is present in your work. Make corrections to your work as needed.

| Formatting and Evidence | |
|---|--|
| I format titles correctly: <i>italics</i> for longer works (books/novels, plays, films) and "quotation marks" for shorter works (poems, short stories, articles). | |
| I cite evidence accurately and integrate quotations smoothly into my own sentences (if applicable). | |
| Sentence Structure and Grammar | |
| I use complete sentences and do not have run-on sentences or sentence fragments (unless intentional). | |
| I use consistent verb tense throughout. | |
| Punctuation and Mechanics | |
| I capitalize the first word in a sentence, proper nouns, and appropriate words in titles, following standard English capitalization rules. | |
| I use commas, periods, quotation marks, and other punctuation in the correct places. | |
| I spell correctly, double-checking tricky words or commonly confused words (to/too, their/they're/there, its/it's). | |

Academic Discourse Rubric

6th–8th Grade English Language Arts

| | 1 Point | 2 Points | 3 Points |
|---|--|--|---|
| Tier 1: Clarify and share their own thoughts | <ul style="list-style-type: none"> ● Attempts to provide evidence, but the evidence is unrelated or wrong ● Does not use vocabulary that is specific to the subject or task | <ul style="list-style-type: none"> ● Provides evidence or examples to justify and defend their point clearly, but may not be the most relevant evidence ● Uses some vocabulary that is specific to the subject and task, but misses opportunities | <ul style="list-style-type: none"> ● Provides relevant evidence or examples to justify and defend their point clearly ● Uses a variety of vocabulary that is specific to the subject and task to share and clarify their thoughts |
| Tier 2: Engage with the thinking of others | <ul style="list-style-type: none"> ● Shares their own ideas without listening to their peers' ideas; ideas may be random, disconnected, or replace a previous idea ● Does not track other students' ideas ● Does not ask follow-up questions to clarify ideas | <ul style="list-style-type: none"> ● Attempts to build on a peer's ideas, but the connection may be limited ● Attempts to restate others' ideas, but is unable to retell key ideas ● Asks follow-up questions, but they may be generic and not specific | <ul style="list-style-type: none"> ● Seeks to genuinely understand their peers' ideas and builds on them with connected ideas ● Paraphrases what others are saying in order to keep track of key ideas in a discussion ● Seeks to clarify a particular point by asking follow-up questions |
| Tier 3: Critique and analyze the reasoning of others | <ul style="list-style-type: none"> ● Does not engage with the thinking of their peers ● Does not compare and contrast different arguments ● Unable to synthesize ideas from the discussion | <ul style="list-style-type: none"> ● Begins to challenge the thinking of their peers, but may be limited ● Attempts to compare and contrast different arguments, but misses the nuance ● Attempts to synthesize the discussion, but misses key understandings | <ul style="list-style-type: none"> ● Challenges the thinking of their peers; when warranted, modifies their own views based on their peers' ideas and thinking ● Compares and contrasts the effectiveness of different arguments ● Synthesizes everything they have heard into coherent statements |

| | | | |
|-------------------------------|--|---|--|
| Speaking and Listening | <ul style="list-style-type: none"> ● Language is not always clear ● Eye contact and posture are not consistent ● Interrupts or speaks over students | <ul style="list-style-type: none"> ● Appropriate language ● Uses eye contact and appropriate posture ● Awareness of own airtime in order to ensure participation by others | <ul style="list-style-type: none"> ● Sophisticated and appropriate language ● Consistent eye contact and professional posture ● Actively solicits contributions from others |
| Preparation | <ul style="list-style-type: none"> ● Is not prepared for the discussion; has not identified key pieces of evidence or details | <ul style="list-style-type: none"> ● Is prepared for the discussion with some evidence and details | <ul style="list-style-type: none"> ● Is prepared to share the best reasons and evidence to support a particular point or idea |

Informational Writing Rubric

6th Grade English Language Arts

| Rubric Scoring Key | Fully meets (4) All criteria present in the writing | Mostly meets (3) Most criteria present, with some misunderstandings | Partially meets (2) Criteria attempted, but major misunderstandings | Does not meet yet (1) Criteria are not attempted or not enough evidence to rate |
|---------------------------|---|---|---|---|
|---------------------------|---|---|---|---|

| Structure | Rubric Score | Notes |
|--|---------------------|--------------|
| Introduction Clearly introduces the topic; provides basic context for understanding; prepares the reader for the information that follows | 4 3 2 1 | |
| Organization Groups related ideas into clear paragraphs or sections; uses appropriate text structures such as definition, classification, comparison/contrast, or cause-and-effect; chooses a structure that supports understanding of the topic | 4 3 2 1 | |
| Conclusion Provides a concluding statement or section related to the information presented; follows logically from the ideas in the piece; reinforces the topic and explains why it matters | 4 3 2 1 | |

| Development | Rubric Score | Notes |
|--|---------------------|--------------|
| Details Develops the topic using relevant facts, definitions, concrete details, and examples; selects information carefully to explain the topic clearly; includes sufficient details to support the reader's understanding | 4 3 2 1 | |
| Text Features Uses formatting features such as headings or subheadings to guide the reader; may include visuals such as charts or tables when they support understanding; ensures text features are clearly connected to the content | 4 3 2 1 | |

| Language | Rubric Score | Notes |
|--|---------------------|--------------|
| <p>Style Uses appropriate transitions to show connections among ideas; selects precise and topic-specific vocabulary; maintains a formal style and consistent tone throughout</p> | 4 3 2 1 | |
| <p>Grammar Demonstrates consistent command of grade-level grammar and usage by correctly applying pronoun case, maintaining agreement in pronoun number and person, and using varied sentence structures</p> | 4 3 2 1 | |
| <p>Conventions Uses correct capitalization and punctuation conventions, including using punctuation to set off nonrestrictive elements</p> | 4 3 2 1 | |

Name: _____ Date: _____

Single Point Informational Writing Rubric

| | Strengths What am I doing well already? What am I proud of? | Criteria Expectations for my writing task: | Areas for Growth What can I do to make my writing even stronger? How can I improve? |
|--------------------------------|--|---|---|
| Details | | I select important, relevant information about my topic. | |
| Organization and Design | | I organize written details and text features on my slide to clearly communicate a main idea. | |
| Cohesion | | I draft cohesive speaker notes by developing and connecting supporting details using transitional language. | |
| Language | | I add detail by including a descriptive phrase after a noun and setting it off with commas. | |
| Presentation | | I present information clearly and strengthen my own knowledge through active listening and collaboration. | |

My goal for my next informational writing cycle is _____

Argumentative Writing Rubric

6th Grade English Language Arts

| Rubric Scoring Key | Fully meets (4) All criteria present in the writing | Mostly meets (3) Most criteria present, with some misunderstandings | Partially meets (2) Criteria attempted, but major misunderstandings | Does not meet yet (1) Criteria are not attempted or not enough evidence to rate |
|--------------------|--|--|--|--|
|--------------------|--|--|--|--|

| Structure | Rubric Score | Notes |
|--|--------------|-------|
| <p>Introduction Uses a lead that captures the reader's interest (e.g., interesting details, a memorable image, an anecdote, or a quotation); provides context necessary to understand the argument; previews the claim and its supporting reasons</p> | 4 3 2 1 | |
| <p>Organization Organizes ideas into paragraphs, each focused on a single reason that supports the claim; groups evidence logically to support each reason; includes an introduction and conclusion that frame and reinforce the argument</p> | 4 3 2 1 | |
| <p>Conclusion Restates the claim in new language; summarizes the supporting reasons; ends with a final statement that emphasizes the importance of the argument</p> | 4 3 2 1 | |

| Development | Rubric Score | Notes |
|--|--------------|-------|
| <p>Claim Introduces a clear, focused claim with supporting reasons; maintains the claim consistently throughout the piece; supports the claim with organized reasons and evidence that develop the argument</p> | | |
| <p>Reasoning Provides clear reasons that support the claim; connects each reason to relevant evidence or examples; explains how the evidence supports the claim to develop the argument</p> | 4 3 2 1 | |

| | | |
|--|----------------|--|
| <p>Evidence Selects relevant evidence to support each reason; uses a variety of evidence (e.g., facts, statistics, examples, quotations); introduces and contextualizes evidence by explaining its source and relevance</p> | <p>4 3 2 1</p> | |
|--|----------------|--|

| Language | Rubric Score | Notes |
|---|---------------------|--------------|
| <p>Style Maintains a formal, objective tone in a third-person point of view; uses clear, precise, academic language; maintains a consistent style appropriate for the task and audience</p> | <p>4 3 2 1</p> | |
| <p>Grammar Demonstrates consistent command of grade-level grammar and usage by correctly applying pronoun case, maintaining agreement in pronoun number and person, and using varied sentence structures</p> | <p>4 3 2 1</p> | |
| <p>Conventions Uses correct capitalization and punctuation conventions, including using punctuation to set off nonrestrictive elements</p> | <p>4 3 2 1</p> | |

Name: _____ Date: _____

Single Point Argumentative Writing Rubric

| | Strengths What am I doing well already? What am I proud of? | Criteria Expectations for my writing task: | Areas for Growth What can I do to make my writing even stronger? How can I improve? |
|----------------------------|--|--|---|
| Claim | | My claim is clear, complete, and well-supported. | |
| Paragraph Structure | | My paragraph includes a claim, supporting details, and a concluding sentence that directly answers the prompt. | |
| Reasoning | | I analyze what specific details mean and explain how they support the claim. | |
| Language | | I add detail by including a descriptive phrase after a noun and punctuating it correctly. | |

My goal for my next argumentative writing cycle is _____

Name: _____ Date: _____

Directions: Read the text carefully, then read the questions and select the best answer(s). Be sure to return to the text while you are answering questions.

Text 1

Faith Ringgold: Weaving Stories of Freedom and Empowerment Through Art

By Fishtank Staff

- 1 Faith Ringgold was born and raised in New York in the 1930's. Her father was a minister, and her mother was a fashion designer. Although America was in the middle of the Great Depression, Ringgold was raised in the Harlem Renaissance — a time of radical change for the Black American community. Her neighborhood was a place of creativity and political activism. Her neighbors hosted famous artists and writers such as W.E.B. Dubois, Langston Hughes, Dinah Washington, and Duke Ellington. Ringgold was surrounded by inspirational people, art, and intellectual conversation.
- 2 The early 1960s would prove to be a pivotal period for Ringgold. She married Burdette Ringgold on May 19, 1962 and also embarked on creating a series of paintings — *American People* — that today rank among her most important works. Centered around themes from the Civil Rights Movement, paintings such as *Neighbors*, *Die* and *The Flag Is Bleeding* all capture the racial tensions of the era. Ringgold's first solo gallery show in 1967 featured the *American People* series.
- 3 Ringgold felt she was an outsider in the art world, yet she was still very involved in political activism, protesting at the Whitney Museum's 1968 sculpture exhibition that didn't include a single Black artist. Ringgold has written that "no other creative field is as closed to those who are not white and male as is the visual arts. After I decided to be an artist, the first thing that I had to believe was that I, a Black woman, could penetrate the art scene, and that, further, I could do so without sacrificing one iota¹ of my Blackness or my femaleness or my humanity."
- 4 Early into the 1970s, Ringgold's art took a new direction. She was deeply affected by her visit to the Rijksmuseum in Amsterdam and its collection of Tibetan *thangka* paintings in particular. Upon returning to New York, Ringgold began to incorporate similar elements in her work, painting with acrylic on canvases with fabric borders and creating cloth dolls and soft sculptures.
- 5 By the 1980s, Ringgold discovered a new way to tell her story. Once more drawing her inspiration from Tibetan art, and in honor of her mother's early influence, Ringgold began a series of quilts that are perhaps her best-known work. She assembled the first quilt, *Echoes of Harlem* in 1980 (a year before her mother passed away) and went on to make numerous others, eventually incorporating text as well. Her most famous quilt, *Tar Beach*, was completed in 1988.
- 6 Ringgold has always felt strongly that she needed to support other women. After doing a residency at Rikers Island prison in 1971, she installed a mural, *For the Women's House*, to give the women there hope. Ringgold has helped elevate many women striving for a voice and

¹ iota: an extremely small amount

visibility in the art world; over the course of her career, she co-founded and supported organizations including the Women Students and Artists for Black Art Liberation and the National Black Feminist Organization. Ringgold has said, "I became a feminist because I wanted to help my daughters, other women and myself aspire to something more than a place behind a good man".

- 7 In 1987, Ringgold became a professor of art at the University of California at San Diego, where she taught until 2002. In recognition of her contributions as an artist and activist, Ringgold has received many honors, including a National Endowment for the Arts award, 23 honorary doctorate degrees, a Guggenheim Fellowship for painting, and an NAACP Image Award. She has also written and illustrated seventeen children's books. Ringgold's work continues to be exhibited in major museums around the world.

Sources:

- Allen, Sam. "Women Of Colour Who Have Changed The World Through Their Art." *Arts Positive*. <http://artspositive.org/womenartistsofcolour>.
- "About Faith." *Faith Ringgold*. <https://www.faithringgold.com/about-faith/>.
- "Faith Ringgold." *Biography.com*. <https://www.biography.com/artist/faith-ringgold>.

1. What is the central idea of "Faith Ringgold: Weaving Stories of Freedom and Empowerment Through Art"?
 - a. Faith Ringgold became famous mainly because she created quilts instead of traditional paintings.
 - b. Faith Ringgold used her life experiences, activism, and art to challenge racism and sexism and to empower herself and others.
 - c. Faith Ringgold was influenced only by European and Asian art traditions throughout her career.
 - d. Faith Ringgold focused more on teaching and writing children's books than on creating visual art.

2. How does the author show the connection between Faith Ringgold's life experiences and the development of her art over time?
 - a. By listing Ringgold's artworks with a brief description of each
 - b. By describing key moments in Ringgold's life and explaining how each influenced changes in her artistic style and themes
 - c. By focusing mainly on Ringgold's awards and professional success
 - d. By comparing Ringgold's work to that of other artists from the Harlem Renaissance

3. How does Ringgold's artwork *Woman on a Bridge #1 of 5: Tar Beach* help deepen the reader's understanding of the ideas presented in the passage?
 - a. It visually represents Ringgold's childhood in Harlem and her use of quilts to tell personal and cultural stories.
 - b. It shows how Ringgold copied the style of European painters she studied in museums.
 - c. It focuses mainly on Ringgold's success as a professor and award-winning artist.
 - d. It illustrates the historical events of the Great Depression exactly as they are described in the passage.

4. The following question has two parts. First, answer Part A. Then, answer Part B.

Part A: Based on the information presented in "Faith Ringgold: Weaving Stories of Freedom and Empowerment Through Art," and the piece, *Woman on a Bridge #1 of 5: Tar Beach*, with which of the following statements about art would Faith Ringgold most likely agree?

- a. An artist can find inspiration for their work in many different places.
- b. Male artists rarely make work that reflects their personal experience.
- c. Female artists have a responsibility to make feminist art.
- d. The recognition that an artist receives for their work means nothing if they aren't helping other people.

Part B: Select the evidence from "Faith Ringgold: Weaving Stories of Freedom and Empowerment Through Art" that best supports your answer from part A. Select all that apply.

- a. "Centered around themes from the civil rights movement, paintings such as *Neighbors, Die* and *The Flag Is Bleeding* all capture the racial tensions of the era." (par. 2)
- b. "Ringgold felt she was an outsider in the art world, yet she was still very involved in political activism, protesting at the Whitney Museum's 1968 sculpture exhibition that didn't include a single Black artist." (par. 3)
- c. "Ringgold has written that "no other creative field is as closed to those who are not white and male as is the visual arts." (par. 3)
- d. "Once more drawing her inspiration from Tibetan art, and in honor of her mother's early influence, Ringgold began a series of quilts that are perhaps her best-known work." (par. 5)
- e. "Ringgold has said, 'I became a feminist because I wanted to help my daughters, other women and myself aspire to something more than a place behind a good man.'" (par. 6)
- f. "In recognition of her contributions as an artist and activist, Ringgold has received many honors, including a National Endowment for the Arts award, 23 honorary doctorate degrees, a Guggenheim Fellowship for painting, and an NAACP Image Award." (par. 7)

5. This question requires a **written response**.

Why does the author describe how Faith Ringgold's art changed over time? What idea about Ringgold does this help illustrate? Cite evidence from the text to support your answer.

Manage your time carefully so that you can:

- Plan your response
- Write your response
- Revise and edit your response

Be sure to include:

- A clear well-developed central idea
- Effective information from the text(s) to support your thinking

Text 2

The Storyteller: At 85, Her Star Still Rising, Faith Ringgold Looks Back on Her Life in Art, Activism, and Education

By Andrew Russeth, adapted for length by Fishtank Staff

- 1 In 1963, Faith Ringgold was 32, the mother of two daughters, and on the hunt for a gallery to show her work. To say that it was difficult for black artists to find gallery representation at that time would be a gross understatement. Nevertheless, as Ringgold tells it in her memoirs, *We Flew over the Bridge* (1995), she was unrelenting in her search, and one day she had a meeting with Ruth White, who ran a gallery in Manhattan on 57th Street.
- 2 The artist's second husband, Burdette Ringgold (everyone calls him Birdie), went along too, carrying her paintings, as he always did. Ringgold recalls, "We never showed [galleries] books or slides. We used to bring in the actual art because I didn't want to hear anything about, 'Yeah, but I can't see it. I don't know what you do.'"
- 3 Ringgold showed White her paintings—still lifes and landscapes in what she called "French" colors, which were very much in line with the gallery's focus. The dealer studied the work and then said to her, "You"—pause—"can't"—pause—"do that."
- 4 "What is she talking about? I was taught that!" Ringgold remembers thinking. "She says I can't do that. I can do anything I want! Hmmm. Hmmm. That's interesting!"
- 5 Driving back to Harlem, she and Birdie talked about what had happened. "I said to him, 'You know something? I think what she's saying is—it's the 1960s, all hell is breaking loose all over, and you're painting flowers and leaves. You can't do that. Your job is to tell your story. Your story has to come out of your life, your environment, who you are, where you come from.' "
- 6 The encounter was transformative. Over the next few years, Ringgold would produce some of the most searing depictions ever made of race relations in America, beginning with her "American People" series of paintings, which presents interracial tensions with unflinching clarity. In *The American People Series #2: Between Friends* (1963), a white woman and a black woman eye each other, close up but from a vast psychological distance.
- 7 "[I realized] I can't tell your story, I can only tell mine. I can't be you, I can only be me," Ringgold recalls. "OK. I don't know that's exactly what she meant," she said of White. "But as far as I was concerned, it was. And I started painting."
- 8 Ringgold's original plan had been to study art. But when she showed up at City College of New York's School of Liberal Arts, she was informed that it did not admit women. "They're sitting there trying to make me understand that I cannot get a liberal arts degree there," she said, "and I am refusing to understand. And out of it, one woman says"—Ringgold dropped her voice to a whisper—" 'She can do it. Let me tell you how. She can [enroll in the School of Education] and major in art.' "
- 9 And it provided a solid, though incomplete, foundation for Ringgold. "I got a fabulous education in art—wonderful teachers who taught me everything except anything about African art or African American art," she said, starting to laugh, "but I traveled and took care of that part myself."

- 10 The 1960s were a time of protests, and Ringgold was often front and center. When the Whitney Museum organized a show about 1930s American sculpture in 1968 that included not a single black artist, she mobilized demonstrations. "Faith was the one who just took the bit in her teeth and ran with it," the critic Lucy Lippard said in a phone interview.
- 11 In 1970, Ringgold joined with Lippard and others to protest the male-artist-dominated Whitney Biennial as part of a group called the Ad Hoc Women Artists' Committee. They left eggs and women's products in the museum with the words "50% women" written on them.
- 12 "I remember Faith's idea was to have these whistles," Lippard said. "She gave us whistles. When you got in the stairwell, [you would] blow the hell out of the whistles. They would come running to see what it was, and all you had to do was slip it in your pocket and wander off." The actions, she said, continued for a few months. Those who ran the museum were "pissed," she said, "but there wasn't a whole lot they could do."
- 13 "Oh, it was a very interesting time," Ringgold said of those years. "People were really very dedicated to each other, to their freedom and support of one another. And I felt that I had something to say, and I wanted to say it."
- 14 And then, in 1980, came the story quilts, narrative paintings on canvas surrounded by patchwork cloth borders and turned into quilts, picking up a craft Ringgold's great-great-great-grandmother had worked in as a slave for her masters. Her mother assisted early on. The quilts' subjects range from Michael Jackson's "Bad" video to Ringgold's weight loss to Pablo Picasso. They found buyers.
- 15 But Ringgold's quilts have never quite been taken seriously by most major museums, perhaps because of their craft associations, whimsical range of subjects, or faux naive painting style. Neither the Museum of Modern Art nor the Whitney Museum owns one—though the latter has a 1971 collage calling for the release of Angela Davis. The Guggenheim has owned her masterpiece *Tar Beach* since the year it was made, 1988, but has never put it on view in New York.
- 16 That said, last fall the Crystal Bridges Museum of American Art in Bentonville, Arkansas, snapped up one at auction for a cool \$461,000, a new record for Ringgold for a public sale by a multiple of 30. It dates to 1989 and was commissioned by Oprah Winfrey as a gift to Maya Angelou for Angelou's 61st birthday. "One of the things that is extraordinary about [Ringgold's] quilts in general, but this one in particular, is that it has these layers that intersect with each other," said Margaret C. Conrads, the museum's director of curatorial affairs. "There's painting, quilt making, text—there's high art, craft, figuration, abstraction, the visual aspects, narrative storytelling."

Andrew Russeth. "The Storyteller: At 85, Her Star Still Rising, Faith Ringgold Looks Back on Her Life in Art, Activism, and Education." <https://www.artnews.com/art-news/artists/the-storyteller-faith-ringgold-5918/>. Used with permission.

The American People Series #1: Between Friends, 1963.

By Faith Ringgold



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6. In which of the following sections of "The Storyteller: At 85, Her Star Still Rising, Faith Ringgold Looks Back on Her Life in Art, Activism, and Education" does the author describe how Ringgold's identity as a Black woman influenced her art?
- Paragraphs 2-3
 - Paragraphs 6-7
 - Paragraphs 12-13
 - Paragraphs 15-16

7. The following question has two parts. First, answer Part A. Then, answer Part B.

Part A: Why did the author most likely include the story about Ringgold's interaction with the gallery owner, Ruth White, in paragraphs 1-7 of *The Storyteller: At 85, Her Star Still Rising, Faith Ringgold Looks Back on Her Life in Art, Activism, and Education*? Select the best answer.

- To provide an example of the challenges Black women artists faced when trying to find galleries to show their art.
- To demonstrate Ringgold's determination to continue making the art she wanted to make, no matter what other people said.
- To serve as a point of comparison for the way that people now respond to Ringgold's art.
- To recount the moment that changed Ringgold's perspective on the kind of art she should be making.

Part B: What evidence from paragraphs 1-7 of *"The Storyteller: At 85, Her Star Still Rising, Faith Ringgold Looks Back on Her Life in Art, Activism, and Education"* best supports the answer to Part A?

- "To say that it was difficult for black artists to find gallery representation at that time would be a gross understatement" (par. 1)
 - "The dealer studied the work and then said to her, 'You'—pause—'can't'—pause—'do that!'" (par. 3)
 - "She says I can't do that. I can do anything I want!" (par. 4)
 - "The encounter was transformative" (par. 6)
8. What idea is the author illustrating with the anecdote in paragraph 12 of *"The Storyteller: At 85, Her Star Still Rising, Faith Ringgold Looks Back on Her Life in Art, Activism, and Education"*?
- Art museums did not take female artists seriously.
 - Although she took these issues very seriously, Ringgold always made sure that her activism was as humorous as it was effective.
 - Ringgold came up with creative ideas for protesting sexism and racism in the art world.
 - Art museums now include more diverse artists as a result of activism like Ringgold's.
9. According to *"The Storyteller: At 85, Her Star Still Rising, Faith Ringgold Looks Back on Her Life in Art, Activism, and Education,"* why did Faith Ringgold initially choose to enroll in the School of Education at City College of New York?
- She was advised to do so because the School of Liberal Arts did not admit women.
 - She wanted to avoid taking more difficult art courses.
 - She was interested in teaching art rather than studying it.
 - She thought it would be easier to obtain a degree in education.

10. Read the following quotes.

"By the 1980s, Ringgold discovered a new way to tell her story. Once more drawing her inspiration from Tibetan art, and in honor of her mother's early influence, Ringgold began a series of quilts that are perhaps her best-known work. She assembled the first quilt, Echoes of Harlem in 1980 (a year before her mother passed away) and went on to make numerous others, eventually incorporating text as well. Her most famous quilt, Tar Beach, was completed in 1988" (Faith Ringgold..., par. 5)

"And then, in 1980, came the story quilts, narrative paintings on canvas surrounded by patchwork cloth borders and turned into quilts, picking up a craft Ringgold's great-great-great-grandmother had worked in as a slave for her masters. Her mother assisted early on. The quilts' subjects range from Michael Jackson's "Bad" video to Ringgold's weight loss to Pablo Picasso. They found buyers." (The Storyteller..., par. 14)

What central idea is developed by including this imagery in both "Faith Ringgold: Weaving Stories of Freedom and Empowerment Through Art" and "The Storyteller: At 85, Her Star Still Rising, Faith Ringgold Looks Back on Her Life in Art, Activism, and Education"?

- a. The imagery highlights that Ringgold's story quilts exclusively showcase her experiments with Tibetan art techniques as a way to honor her family and introduce her audience to a new medium.
- b. The imagery highlights that Ringgold's quilts represent a fusion of personal heritage, cultural influences, and artistic innovation, reflecting both traditional crafts and contemporary themes.
- c. The imagery highlights Ringgold's focus on creating high art through abstract techniques, without referencing her family history or cultural background.
- d. The imagery highlights that the quilts are primarily a modern response to popular culture, with minimal connection to Ringgold's personal history or traditional crafts.

Name: _____ Date: _____

Directions: Read each question carefully and select the best answer(s).

1. Which of the following is a person who is **alienated** from society most likely to do?
 - a. Seek out social interactions and form new friendships
 - b. Engage in activities that involve community participation
 - c. Feel disconnected and isolated from social groups
 - d. Experience increased satisfaction with social relationships

2. Read the sentence.

Although Mora's intuition warned her that Sergio's _____ behavior might lead to trouble, she decided to give him the benefit of the doubt and went ahead with the project to set up a food pantry.

What word best completes the sentence above?

- a. legacy
 - b. impulsive
 - c. tenacious
 - d. callous
3. Read the sentence.

The unexpected resignation of the CEO **upended** the company's plans for expansion, forcing the employees to quickly reassess their strategy for opening a new office in Portugal.

What is the best meaning for the word **upended**, as used in the sentence above?

- a. to completely disrupt or overturn something
 - b. someone who is the first to do something significant
 - c. very respected and admired
 - d. in a state of confusion and disorder
4. Which of the following situations could be described as feeling **chaotic**? Select all that apply.
 - a. A hurricane or earthquake causing widespread destruction across a city.
 - b. Participants practicing gentle stretches and breathing exercises in a Yoga studio.
 - c. A mob of spectators at a parade, pushing and jostling each other in order to attain the best viewing spot.
 - d. An outbreak of a contagious disease leading to overwhelmed hospitals and widespread fear.
 - e. Enjoying a performance by a favorite band or artist in an energetic and vibrant atmosphere.
 - f. Engaging in activities like bungee jumping, rock climbing, or motocross racing.

5. Read the sentences.

Simone Biles, with her extraordinary performances and unparalleled skills, is celebrated as a **trailblazer** in the world of gymnastics. Her revolutionary routines and unmatched athleticism have set new benchmarks in the sport, inspiring countless young gymnasts to push the boundaries of their own abilities.

What is the best meaning for the word **trailblazer**, as used in the sentence above?

- a. refine or perfect something over a period of time
- b. leading the way by introducing new methods, ideas, or techniques
- c. the presence or appearance of someone or something
- d. persistence; determination

6. Read the sentence.

She was honored to receive a _____ award for her groundbreaking research in renewable energy, and the recognition opened new opportunities for collaboration with leading experts in the field.

What word best completes this sentence?

- a. turbulent
- b. notable
- c. prestigious
- d. chaotic

7. Which of the following is a person with a strong **intuition** most likely to do or think?

- a. They might struggle with ambiguous or uncertain situations, feeling overwhelmed or paralyzed by the lack of clear guidance.
- b. They might often misinterpret social cues or the intentions of others, leading to misunderstandings.
- c. They might invest in a local restaurant that seems promising, but results in financial loss due to lack of research on the community's needs.
- d. They might choose to take a different route home and avoid a traffic jam or accident.

8. Read the sentences.

Frida Kahlo, the iconic Mexican painter, spent years **honing** her unique art style. She dedicated herself to improving her skills by capturing vivid self-portraits and exploring themes of identity and resilience in her paintings. This allowed her to transform her suffering into powerful works of art. By the time her work was showcased internationally, Kahlo had not only refined her skills but also left a mark on the world!

What is the best meaning for the word **honing**, as it is used in the sentences above?

- a. Improve over a period of time
- b. Showing persistence and determination
- c. Refusing to obey
- d. Something that is given or supplied

9. Read the sentences.

Rita Moreno achieved remarkable success in Hollywood despite facing significant challenges, winning an Academy Award, and becoming a trailblazer for Latinx actors. Her _____ in overcoming challenges and continuing to perform inspired future generations.

What word best completes the sentence above?

- a. defiant
- b. tenacity
- c. adversity
- d. intuition

10. Read the lines from the poem.

Art is for All

By Fishtank Staff

In every brushstroke lies **representation**,
A vibrant dance of dreams and dedication.
With colors vivid and shapes that gleam,
Art reflects our truth and carries our dream.

What is the best meaning of the word **representation**, as it is used in line 1?

- A. The act of presenting oneself in a formal setting
- B. The process of creating a physical model or sculpture
- C. The formal description of a specific artistic technique
- D. The portrayal of ideas, identities, or experiences

11. Which of the following situations would be considered positive **contributions** to a community?
Select all that apply.

- a. Working to clean up local parks, streets, or waterways to keep the environment clean and safe.
- b. Choosing not to get involved or address community problems, such as neglecting to report broken streetlights or hazardous conditions.
- c. Regularly skipping town hall meetings or local gatherings where decisions about community improvement are made.
- d. Helping out at a food bank or homeless shelter to support those in need.
- e. Shopping at local stores and dining at local restaurants to help boost the local economy.
- f. Participating in activities that harm the community, such as vandalism or spreading misinformation.

12. Read the sentences.

Although they struggled with balancing their schoolwork and intense practice sessions, their performances consistently wowed the audience. The young pianist, at only 11 years old, captivated crowds with their extraordinary performances, showcasing both technical skill and emotional depth. Recognized as a _____, they continued to display remarkable talent and expertise considered rare even in adult artists who've had years to hone their craft.

What word best completes the sentence above?

- a. sensational
- b. prodigy
- c. legacy
- d. trailblazer

13. Read the sentences.

The review read, "The movie was packed with exciting twists and turns, and the special effects were so **sensational** that they made everyone's jaws drop! Because of this, the film got awesome reviews and quickly became a favorite among sci-fi lovers everywhere."

What is the best meaning of the word **sensational** as used in the sentence above?

- a. Extremely impressive and exciting
- b. Ordinary and unremarkable
- c. Disappointing and underwhelming
- d. Simple and easy to understand

14. Which of the following would be considered an example of **nurturing** behavior?

- a. Overlooking a friend's request for help with a personal problem and not offering any support.
- b. Tutoring a younger student with their schoolwork and giving them helpful advice to succeed.
- c. Making fun of someone's interests or activities rather than supporting their passions and efforts.
- d. Engaging in arguments or causing unnecessary stress instead of working towards a peaceful and supportive solution.

15. Read the sentences.

The new technology seemed promising! The innovative features of the latest model truly _____ all expectations, and this significant improvement led the company to get great reviews from customers across the country who were surprised, yet pleased with the new features.

What word best completes the sentence above?

- a. upended
- b. contributed
- c. honed
- d. surpassed

16. Read the sentences.

Artist Augusta Savage overcame many hardships to become one of the most influential sculptors of the Harlem Renaissance. Her dedication to teaching young artists and fighting for equality became a powerful part of her _____ inspiring generations long after her work was created.

What word best completes the sentence above?

- a. achievement
- b. reputation
- c. legacy
- d. influence

17. Which two of the following situations show someone responding **defiantly**?

- a. A young filmmaker continues producing bold, original works even after critics say “play it safe”.
- b. A student quietly follows every instruction without asking questions, even when something seems unfair.
- c. A dancer keeps performing their original choreography after being told their style is “too different.”
- d. An artist refuses to participate in activities that go against their values, even when pressured by friends.
- e. A writer publishes a poem that challenges harmful stereotypes, even after it causes some controversy.

18. Read the sentences.

Famous jazz singer Billie Holiday often performed during moments of great challenge. The social climate around her was _____, filled with conflict and instability. Even in the face of personal _____, she continued to use her voice to move audiences and inspire change.

Which pair of words best completes these sentences?

- a. turbulent; adversity
- b. uncertain; distorted
- c. distorted; uncertainty
- d. peaceful; turbulent

19. Which of the following descriptions shows something that is **distorted**?

- a. A sculpture's face appears stretched and uneven after being left in the sun.
- b. A mural inspires the community and becomes part of the artist's legacy.
- c. A song becomes popular and widely shared online.
- d. A dancer boldly challenges unfair expectations.

20. Read the sentence.

The teacher believed that with patience and care, she could **nurture** her students' creativity and help them grow into confident writers.

What is the best meaning for the word **nurture** as used in the sentence above?

- a. to be discouraged or block someone's potential
- b. to provide support and encouragement for growth
- c. to ignore someone's need and progress
- d. to criticize someone's creative ideas.

21. Which of the following events would most likely be described as **sensational**?

- a. A routine report on city recycling statistics
- b. A groundbreaking concert that thrills fans around the world.
- c. A quiet evening of reading at home.
- d. A normal day of school without special events.

Student: _____ Examiner: _____ Date: _____

Words Read Correctly: _____ Errors: _____

Excerpt from *Life in Motion: An Unlikely Ballerina*

| | |
|--|-----|
| One of the many great things about ballet is that the structure of a basic | 15 |
| class is consistent throughout the world, be it barre, center, the slow | 27 |
| movements that are <i>adagio</i> , or the whip-sharp motions that are <i>allegro</i> . | 38 |
| At Dance Theater of Harlem, Eric and I danced the complicated combinations | 50 |
| that you'd find in any class for professional dancers. And afterward, I took another | 64 |
| class, in <i>pas de deux</i> . | 69 |
| Arthur, soft spoken and regal, observed me. | 76 |
| Arthur also told me of the first time he'd seen me dance. | 88 |
| "He said he was in the hospital a couple years ago when he saw this girl on TV," | 106 |
| I wrote in my journal. "'She was sitting there with so much confidence, so much | 121 |
| spark', he said. ' <i>That was a ballerina.</i> '" | 128 |
| But, he said, looking at me now, he knew that ABT had sapped my spirit, had doused | 145 |
| that spark that had once entranced him. | 152 |
| I knew Arthur was right. I had always been a performer who came alive on stage. | 168 |
| Now I was technically proficient but lacking the fire that had taken me from the | 183 |
| Boys and Girls Club to the Metropolitan Opera House in four years. | 195 |
| He told me that I could get it back, that such a spirit was something that | 211 |
| burned within black people. "you have it," he said. "You can't be taught it." | 225 |
| I thought the Dance Theater of Harlem might be the answer, that it would | 239 |
| be so much easier to be in a company where I stood out because of my | 255 |
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Copeland, Misty. *Life in Motion: An Unlikely Ballerina*. Touchstone; First Edition, 2014. Print. Pages 184-185.

Excerpt from *Life in Motion: An Unlikely Ballerina*

One of the many great things about ballet is that the structure of a basic class is consistent throughout the world, be it barre, center, the slow movements that are *adagio*, or the whip-sharp motions that are *allegro*.

At Dance Theater of Harlem, Eric and I danced the complicated combinations that you'd find in any class for professional dancers. And afterward, I took another class, in *pas de deux*.

Arthur, soft spoken and regal, observed me.

Arthur also told me of the first time he'd seen me dance.

"He said he was in the hospital a couple years ago when he saw this girl on TV," I wrote in my journal. "She was sitting there with so much confidence, so much spark', he said. '*That was a ballerina.*'"

But, he said, looking at me now, he knew that ABT had sapped my spirit, had doused that spark that had once entranced him.

I knew Arthur was right. I had always been a performer who came alive on stage.

Now I was technically proficient but lacking the fire that had taken me from the Boys and Girls Club to the Metropolitan Opera House in four years.

He told me that I could get it back, that such a spirit was something that burned within black people. "you have it," he said. "You can't be taught it."

I thought the Dance Theater of Harlem might be the answer, that it would be so much easier to be in a company where I stood out because of my gifts and not the color of my skin. At last I'd be the lead in the classical ballets that I loved: *Giselle*, *Sylvia*, *Cinderella*.

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Texts & Supporting Readings



In addition to the materials in this document, students will engage with third party, copyrighted materials as part of this unit. To see a list of those texts and their authors please visit:

<https://www.fishtanklearning.org/curriculum/ela/6th-grade/materials/>